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**July
2017**



On the crest of a wave

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Retail therapy

Total design

Mole Architects inverts Roger Zogolovitch's Boat House

Tall and short storeys fill Bennetts' Chester Storyhouse

High street makeovers have a big community impact

Vitsoe designed their own factory, Dieter Rams was there

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The Houseboat by Mole Architects photographed by Rory Gardiner



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1: Buildings

The pairing of 'pinpoint accuracy' and 'collateral damage' demonstrates that precision is a moving target, even with military resources. In design, computer drawings can give expectations of millimetre accuracy that are far harder to achieve on the ground. Site conditions, material dimensions, human error; not all of these can be overcome by calculated tolerances or fractional adjustments. The question for architects is where it matters. The grid

has to be right, there can't be gaps in the envelope, but do you let precision go on down pipes? Exposing the guts of services in soffits or a structure rather than borrowing the leeway of plasterboard will demand painful co-ordination of normally-hidden elements or the laborious sanding down of rough concrete. But, as the balancing of concealment and exposure show at IF_DO's pavilion in Dulwich (page 14), this precision is an art. ●

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In this way a very large new building in a conservation area improves it

Hugh Pearman finds a sense of restrained power in Bloomsbury:
ribaj.com/bloomsburybrick

Mirror work: Spot the reflections at IF_DO's temporary pavilion for Dulwich Picture Gallery.



I can see Scottish architecture becoming increasingly dissimilar to the commercialism of the large global conurbations

Colin Harris introduces the RIAS Awards: ribaj.com/rias2017

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The Houseboat
Mole Architects

Words Wendy Perring

Photographs Rory Gardiner

Finding the Houseboat is no easy task, but the journey is more than amply rewarded. Arriving at the site in Poole, Dorset, is the first moment of joy in a series of unfolding surprises. It sits in stark contrast with its suburban neighbours in Hamworthy, one of the town's poorer suburbs, yet it feels appropriate. Reminiscent of Pegotty's House Boat in the illustrations by Phiz for Dickens' David Copperfield, the form is immediately recognisable, referencing an upturned boat hull perhaps accidentally cut loose from a mooring. While unusual, it suits its coastal position in an area with a strong boatbuilding heritage.

The site is owned and has been developed by Roger Zogolovitch, architect and creative director of Solidspace, a collaborative award-winning London based developer delivering crafted projects on brownfield sites. The Houseboat however, is a particularly personal project. It is bedfellow to Zogolovitch's

own 1930s home and inverts its name: the Boat House which, fittingly, is no ordinary suburban box. It encapsulates a salvaged second class lounge from the SS Mauritania in a modernist house purpose built in 1936 by a Mr Cullen, a businessman and keen sailor.

Cambridge-based Mole Architects was commissioned by Solidspace in 2010 and encouraged to investigate the developer's trademark exploration of space and section. The brief advocated the use of texture and the allure of sea walls, suggesting that the house should evoke 'the pleasure of beach combing: picking up sea glass, shells and driftwood'. From the outset, both client and architect were concerned with seeing how the building could be rooted in the place.

Meredith Bowles, Mole's founder, says of his first visit to Zogolovitch's home: 'I loved the way the Boat House offered multiple surprises and the way it connected to the sea.' The first surprise comes as you enter the whitewashed cube at first floor level which, containing the bedrooms, gives the feel of a cabin on a luxury superyacht. Light floods down through a rectangular gallery, pierced

The feel of a cabin on a luxury superyacht



Above Roger Zogolovitch in his new Houseboat in Poole Dorset, which draws on the ideas of his development company to create free-flowing spaces separated by the split section.



Navigating between openness and enclosure, helped by the warmth of the wood lining as it looks out to sea.



by a grand circular staircase. Descending to the living spaces, the building opens to the ocean. It was these qualities that Bowles sought to emulate in the new building. As a result, the Boat House and the House Boat are engaged in constant inverse dialogue.

Standing outside the Houseboat your senses are arrested by the rough textured concrete walls which invite touch and provide an immediate sense of solidity. Intriguingly light in colour due to the high GGBS content, the local aggregate and finish impart a sense of a battered sea defence, or a shingle beach captured within a wall. The textured timber shell soars above, inviting you to enter the metaphoric hold of the ship and climb up into the trees.

On this relatively narrow site the plan maximises the built volume. Although its complex single curvature in plan and section is a nod to traditional boat building, the analogy is not overdone but skilfully interpreted. The two curved sections are held apart by the concrete circulation core, which wraps upwards in this rectangular void space. As at the Boat House, light spills from above, illuminating the textured surface of the concrete stair and walls which define the space.

Above Two curved timber-clad sections are held together by a concrete core. At this end the facades open up towards the sea.

Below Cabin-like bedrooms are enveloped in a textural surface.



Solidspace typology separates the functions of eat, live, work, yet creates a connection in the home through the manipulation of void space. In the Houseboat, similar devices are on display. In an inverted arrangement to the Boat House, cabin-like bedrooms are at ground level, functional and enveloped in textural surfaces. Building elements which are handled feel crafted with special touches throughout. Curved external bedroom walls are accentuated internally through a series of vertical plywood lathes fixed back to neoprene. This clever device, reminiscent of the caulking in boat decking, helps to absorb sound, complementing the calm interior while dealing with the difficulties of walls curving in two directions.

Anchoring the house is a concrete base that turns into the staircase, fireplace and structural core. It provides a counterpoint to an otherwise timber framed building where rigorous detailing is celebrated. Primary timber ribs tell the structural story of the hulls, splaying in a fan shape to provide the framework for the geometries. In keeping with shipbuilding tradition, these are formed from Douglas fir. The west facing glazed wall was constructed locally and frames the changing



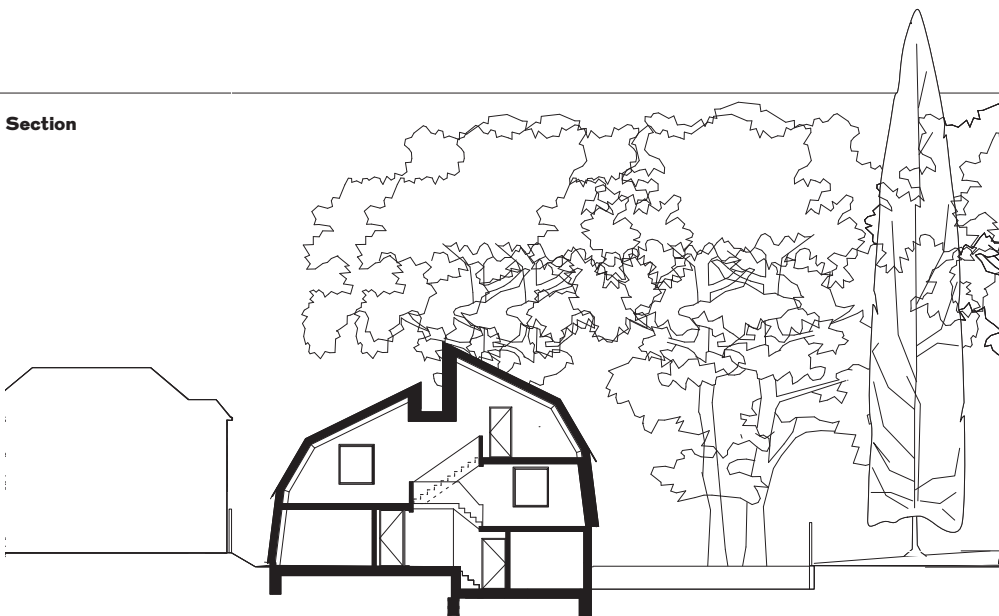
view of treetops, sky and sea beyond. Saint Gobain Four Seasons Glass reduces solar gain while the exposed thermal mass of the core further mediates diurnal temperature fluctuations.

The obvious display of craft and consideration of every detail is evidence that the making of this house has been an act of patronage, collaboration and dedication. A crucial protagonist was executive architect Rebecca Granger, who Bowles describes as a 'champion', ensuring that the 'intent was achieved'.

Traditional procurement was avoided and great value achieved from a construction management approach. Granger was employed to source and manage individual trades, including the interior fit-out, which was completed by a trusted London firm. While this procurement approach is not for the faint hearted or time-constrained client, it can lead to a quality and crafted result.

The Houseboat is a home, rooted in local context and crafted with perfection and love. It has joy and soul and will only improve with the patina of age. It is a refuge with a prospect worthy of its recent success in the RIBA awards. ●

Section



Left The concrete base is manipulated up through the centre of the plan to become staircase, fireplace and structural core.

Below Houseboat gives a sense of an upturned boat in this coastal location.



**Ossuary of the San Cataldo Cemetery,
Modena**

Photograph Santi Caleca

Words Jan-Carlos Kucharek

Seventy in September, 'damn it!' – it's perhaps with a heightened sense of mortality that Italian photographer Santi Caleca selected this image of Aldo Rossi's San Cataldo Cemetery in Modena. Palermo-born, in a country where such things still matter, Caleca started photographing buildings in earnest from 1967, working for Casa Vogue and Domus. This particular image was born of Caleca's collaboration with Italian architect and founder of the 1980s Memphis Group, Ettore Sottsass; shot in 1989 for his 'Terrazzo' newspaper.

There's a death of sorts expressed in Memphis' smashing together of Art Deco with Pop Art – albeit a cultural one; an ephemerality utterly countered by Rossi's gravitas, inspired both by the formalism of Piacentini's EUR for Mussolini and De Chirico's pre-emptive rendering of its death-like suspension. Caleca talks reverently of 'the gentle architect' Rossi's work of memories and nostalgia, but leaves it to the late Sottsass' view that he knew 'how to make people feel comforted by the metaphysical presence of some immense, spectral architecture'.

But when asked what building he means yet to record, Caleca returns to Palermo, to the 15th century Palazzo Abatellis, bombed in World War II and restored in part by Carlo Scarpa in 1954. 'Walter Gropius said: "It is the most beautiful museum setting I've ever seen in all my life",' he tells me. Perhaps Caleca is secretly saving this shoot for the end of his. You're born, you live, you die; repairing to his home town, perhaps this commission will turn out to be his last. ●





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Reflections from Dulwich

IF_DO's temporary pavilion for Dulwich Picture Gallery promises the practice a lasting reputation

Words: Hugh Pearman Photographs: Joakim Boren

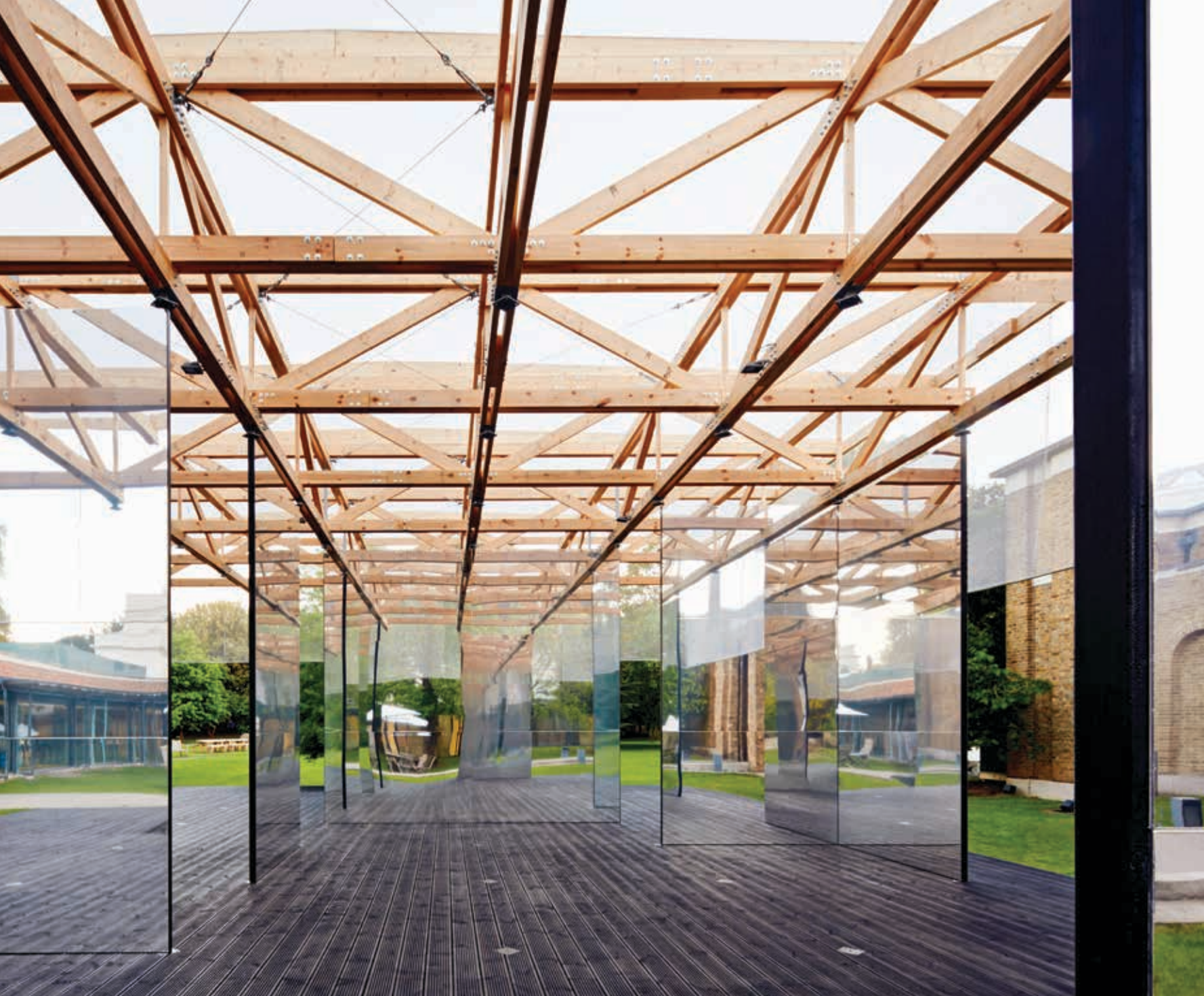
Below This is an optical illusion, brought about by mirrors. Reality left, reflection right. We think.



Above Hall of mirrors: slender steel columns are lost in their edges. Buildings and landscape become kaleidoscopic.

Credits

Architect IF_DO
Client Dulwich Picture Gallery, London Festival of Architecture and Almacantar
Fabricator Weber Industries
Structural engineer StructureMode



Sir John Soane is well served here, and that's saying something, because it's hard to imagine a more daunting context to build in than his masterly Dulwich Picture Gallery in south London, a touchstone for the entire profession. But young practice IF_DO has pulled it off with the gallery's first summer pavilion: maximum architecture, in homage to Soane, in basic materials.

Of course it helps that this is a temporary structure – but as I muse in my column on page 55, its ideas are as strong as you'll find in many a 'permanent' building. The gallery has of course noted the success of the Serpentine Gallery's long-established annual summer pavilion project by overseas architects – this

year's is by Francis Kéré – and, in its 200th year, has started an alternative for emerging British architects, tied in with the London Festival of Architecture. The programme is much the same as the Serpentine's – this is a place for summer-evening talks and events, plus it doubles as a bar-café. It cost £110,000, or £573 per square metre, and it can be dismantled and re-used, in whole or in part. It is sponsored by property company Almacantar.

If you know this wonderful little art gallery-cum-mausoleum set in a large garden, you will know how busy it can get at the weekends – its very understated late 1990s L-shaped cloister extension by Rick Mather with its restaurant scarcely able to absorb

everyone. The Saturday I visited was typical: the garden filled with sunbathers and picnickers, return tickets only available for the popular Vanessa Bell exhibition, the restaurant doing a roaring trade. Now it has been joined by the pavilion, there is an extra retail outlet. Don't knock it, all galleries need sales. But the café bit is at one end, with the rest of the pavilion serving as an intriguing commentary on Soane that is sculptural as much as architectural.

IF_DO (the practice was founded only in 2014 by Thomas Bryans, Sarah Castle and Al Scott, all Edinburgh university alumni with experience in other practices under their belts) won the competition for the project

The floating veil is lined up with Soane's cornice line and sends his architecture shooting into space.

Below right Basic aluminium mesh dematerialises the edge of the roof structure and acts as a rainscreen.

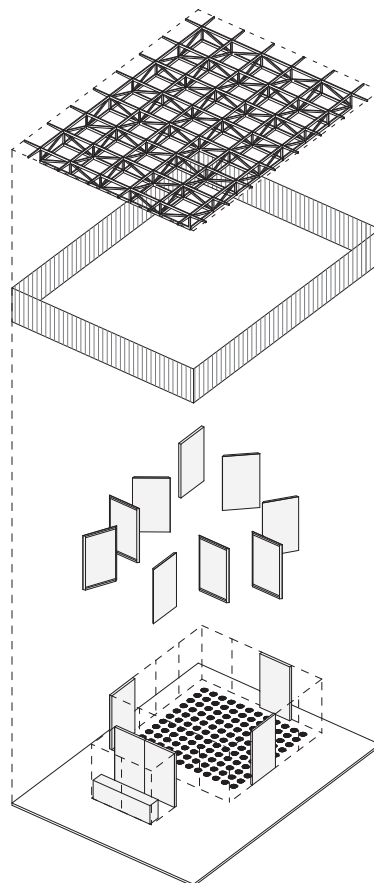


with a design that does that thing of seeming to be effortless while obviously being anything but. As the gallery's head of audience development, Ellie Manwell, said of the design: 'There was something elegant and poetic about it.'

Such refined concepts – in this case of reflectivity, veiling and the unexpected glimpsed view, all Soanian and for that matter Matherish devices, since Mather learned well from Soane – do not always translate well into low-budget reality. But here a certain magic has been done with timber, aluminium mesh, aluminium-composite panels and bog-standard grooved timber decking. The effect is of a floating, shimmering roof hovering above a low plinth. The space in between is occupied by reflections.

This was for me the most ingenious part of the building, because I couldn't catch it out. Obviously SOMETHING had to be holding the roof up, but that something (very slender hollow square-section steels rising from ground screws, tip of the hat to engineer StructureMode and fabricator Weber Industries) was near invisible. The mirrored surfaces, some moveable, catch the reflections

Concept axonometric



and reflections of reflections, dematerialise everything and make it quite hard to determine how big the whole thing is or where you are in it. Best to look up at the roof for an idea, though the roof wears a veil of expanded aluminium, a deep rippling downstand that shimmers in the sun and acts as a drip detail in the rain – for there are no gutters or downpipes.

Al Scott too is interested in the idea of temporary versus permanent.

'The power of architecture is not diminished if temporary, but the nature of that power (impact) is just different perhaps,' he suggests. 'The materiality and sense of presence afforded by intended longevity can be awe-inspiring in itself – monumental. Temporary architecture perhaps has "power" in the opposite way – in its nimbleness, a light touch playfulness that cannot often be so well achieved in the permanent.'

The Dulwich Pavilion has that light touch but also a sense of rightness, comfortable in its carefully-observed context without needing to be over-deferential. This must surely be the breakout project for IF_DO. ●



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Bodies in the library

Long live the town library: Dunfermline, Fife and Richard Murphy Architects show how it's done

Words: Lee Ivett Photographs: Chris Humphrey

Left Entrance elevation from Dunfermline Abbey grounds.

Within small and medium sized Scottish towns civic typology is increasingly redundant as both function and architecture. The traditional amenity of the town is now located further and further away from its core and placed within ever larger and ever more banal, thinly decorated sheds. The market as an accessible and lively source of sustenance for all is superseded by the supermarket, the public bath becomes the leisure centre, the town hall becomes the regional council office and the activity and architecture of democracy and public life becomes ever more distant from those it is meant to serve.

The library is the typology that refuses to die. Even as fewer people use them we still collectively decry their closure and campaign for them to remain within our towns and cit-

ies. The now ubiquitous response to this challenge of function is to pretend that a library is not actually a library: it is an 'ideas store' a 'community learning hub', a 'campus' an 'iplace' etc. Reading books and the accumulation of knowledge now needs a sprinkling of cool; it has to be an experience.

It therefore seems almost quaint and nostalgic for a local authority to determine that a library should remain, that it should still be called a library and that it should continue as an essential civic function within the historic centre of a town. In the case of Dunfermline Carnegie Library, cultural and architectural heritage has been the motivating factor in the retention of the original building and more importantly the retention and expansion of its function. As the first ever Carnegie



Layered circulation defined by the 'internal street'.



The final gallery allows the view to be part of the visual experience.

IN NUMBERS

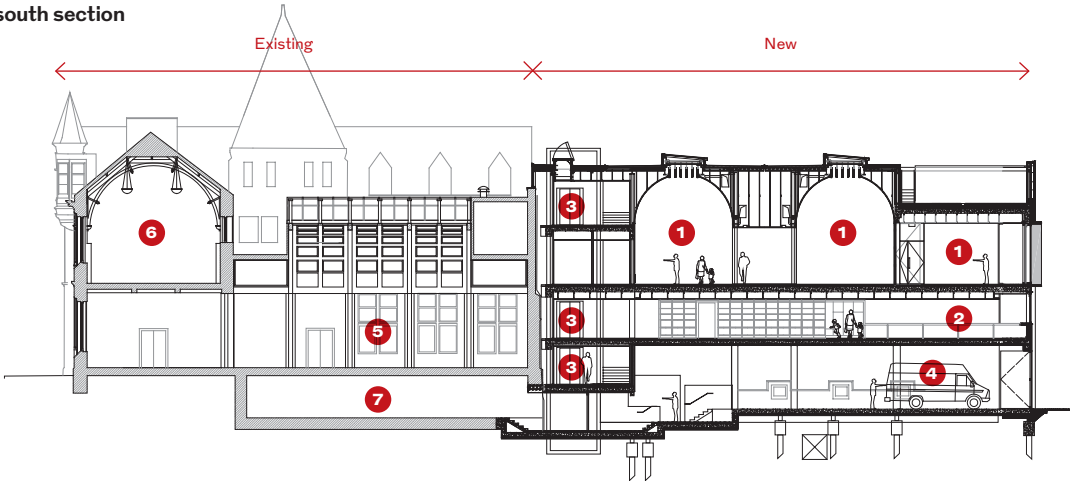
£12.45m
total cost

2,305m²
GIFA of new extension

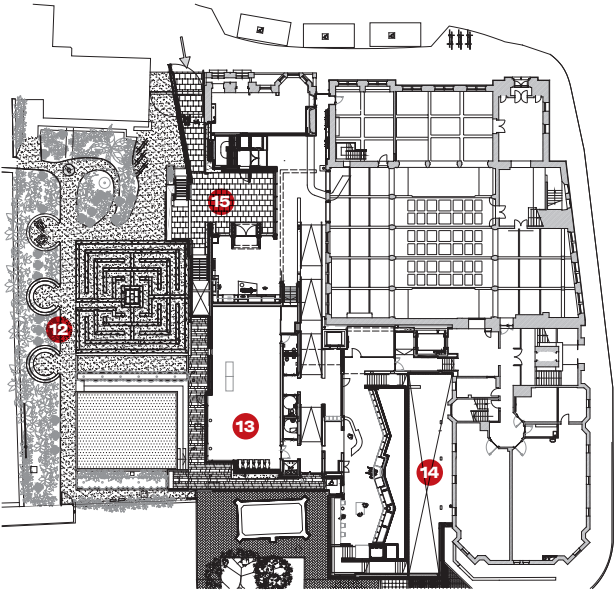
1,137m²
existing building

£3,986/m²
including upgrade works
for existing building

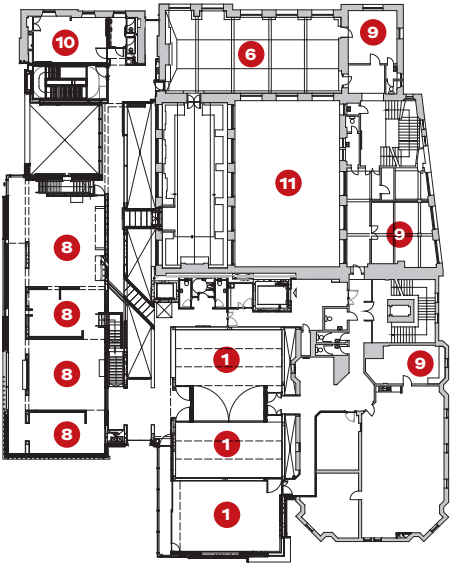
North-south section



Ground floor plan



First floor plan



- 1 Art galleries
- 2 Reading room upper tier
- 3 Lifts
- 4 Loading bay
- 5 Existing library
- 6 Activity space
- 7 Existing book store
- 8 Museum displays
- 9 Offices
- 10 Education room
- 11 Library below
- 12 Gardens
- 13 Children's library
- 14 Reading Room
- 15 Entrance courtyard

Library, gifted by Andrew Carnegie for the people of Dunfermline, there is huge local pride in the building and its purpose.

'There were concerns raised that the library would somehow change and not be "their" library, but in fact the library now allows different types of events, activities and experiences,' says June Souter, service development manager, libraries, Fife Cultural Trust. 'This new evolution of the library with the museum, galleries, café and shop, and the new reading room and children's library, has breathed new life into an old building.'

Richard Murphy Architects' design retains the Dunfermline Carnegie Library in its current location on Abbot Street while creating new space for a museum and gallery. The extension of the original building into the neighbouring bank and former car park brings this triumvirate of civic functions into a single, accessible and legible site that connects to other key historical buildings within the town, strengthening and solidifying the Dunfermline heritage quarter.

The key to unifying these different civic elements is a new garden on land that was not originally part of the site but was a car park for the neighbouring Abbot House. Without it there was little scope to create a suitable single entrance to the combined library, museum and gallery, a critical element of the brief. Fortunately Fife council was able to buy the car park and the garden now creates a moment of intrigue that is visible from the



Above Barrel vaults create volumetric interest and skylights flood the gallery with even, natural light.

Below Feature glazing protrudes from the elevation, connecting context with content.

It seems almost quaint for a local authority to determine that a library should remain

street, drawing people towards the new entrance and to the main point of orientation from which to explore the different elements.

The addition of a new public space within the overall scheme also creates the catalyst for a new principal and public elevation. This is predominantly a stone facade that has been eroded to reveal inner layers of glass, timber and Corten. The use of oxidising steel as a means of signifying an industrial heritage has become a design cliché, and while the logic of applying a different material condition to represent entry and a move through the facade is sound, the application of the Corten feels somewhat heavy handed.

This, however, is a minor criticism of what is otherwise a thoughtful elevational composition in which the openings have been intelligently informed by the intent to connect the users of the library and museum with other buildings and vistas within the adjacent heritage quarter. These moves create genuine moments of joy, delight and connectivity that were constantly utilised by the visitors to the building during my visit. The scale of the windows and their articulation as distinct elements allows the elevation to be ever-changing as people occupy the openings and in turn become objects within the facade. These viewpoints provide an essential release from the content but also an opportunity with which to reference the stories, memories and objects contained within the museum.

At the entry to the building it becomes clear that the primary device for orientation



The internal street is full of movement and life

and circulation is an internal 'street', and like any good street this one is full of movement and life as people move along it, across it and into it through penetrations that visually and physically connect it to the programme. A hierarchy of volumes is strongly organised around three 'thick walls' of accommodation running north-south and parallel to each other. These contain all the additional vertical and horizontal circulation and are used for creating unique spaces within the museum and gallery as well as space for the café. I would usually argue that the best location for a café is directly on to a street, but here it works excellently on the first floor, drawing people into the building and ensuring an engagement with content as well as coffee.

The application of barrel vaulted ceilings in the three main exhibition spaces references the main activity space in the original Carnegie Library, softens the impact of the ceiling and continues the exploration of a civic language in terms of volume as well as facade. This additional volumetric interest within

South elevation and loading area.





the section works especially well in the two new gallery spaces which are also complemented by roof lights that run the length of the room, allowing generous natural light to flood in without producing glare.

Murphy continues to reference Carlo Scarpa in much of the practice's work and here the detailing is well directed and purposeful without ever becoming fussy or indulgent. It is, however, the non-Scarpa points of reference that really work the best. The internal street, the routes that criss-cross it and the openings that connect the content to the circulation take inspiration from the Museum of Scotland (Benson & Forsyth) and successfully apply them to a smaller cultural building. The reading room (based on a model by Alvar Aalto) is designed to be a 'hillside of learning' that looks out beyond the building to the abbey and an adjacent tree.

'We've been able to provide a contemporary, accessible museum that tells Dunfermline's stories in the heart of the town's heritage quarter and make the links between the two explicit,' says Kevan McLaughlin, technical adviser to Fife council. 'We have bespoke exhibition spaces for the first time. The spaces are secure, flexible and environmentally controlled, opening up opportunities to showcase our own collections and to bring in exhibitions and loans from other museums and galleries.'

With 10 years between choosing the design competition winner and opening the doors, this is clearly a project where the client's ambition, patience and willingness to

Left Opportunities to pause and inhabit the facade provide views across Dunfermline to the Firth of Forth.

Above The reading room as 'a hillside of learning'.

Below The lobby immediately orientates the visitor with core elements of the programme.



invest in design talent has been significantly rewarded. Shortly after winning the RIBA House of the Year 2016, Richard Murphy made headlines by proclaiming that Scotland is the 'worst country' in Europe to be an architect. I was intrigued to know what had changed in the decade between winning this competition and completion to make him believe a project of this scale, typology and context might now be an unlikely opportunity for a small or medium sized practice in Scotland.

'There are two changes,' he says. 'Firstly, the RIAS competitions unit, which employed a full-time member of staff, was effectively closed down about eight years ago. That means that not only does the RIAS not really run serious competitions here but the RIBA can't either as they defer to the RIAS. Secondly, local authority procurement rules have become much more onerous and the "hubco" [public-private procurement vehicle] has been set up to procure design teams. Getting on a shortlist, let alone getting the job, has become much more difficult for medium to small offices or for those who don't specialise in the building type.'

The Dunfermline Carnegie Library is a project that makes the case for placing faith in the ideas and agency of the architect and for investing in the design of a new civic language and the retention of traditional but still essential civic functions. This project successfully tackles a constrained urban site, issues of accessibility, the introduction of a new programme into historic buildings and the creation of a contemporary language for new civic amenities. Most importantly it makes a compelling case for architecture rather than technology being the primary facilitator for an enhanced human experience within our libraries, museums and galleries. ●

Credits

Architect Richard Murphy Architects
Client Fife Cultural Trust
Engineer AECOM
M&E RYBKA
QS Rider Levett Bucknall
Exhibition designer Redman Design
Contractor Bam

Telling tales

Chester's new Storyhouse by Bennetts Architects is full of fantasy and fictions, housing a theatre, cinema and library. But its very real presence marks a significant moment in the city's evolution

Words: Eleanor Young Photographs: Peter Cook/View

Alice in Wonderland, Julius Caesar, Beggars Opera; artistic director Alex Clifton of Chester Storyhouse reels off the plays of the opening season. They sound familiar because that is what brings in theatre-goers in Chester. After seven years of playing to park audiences around the city with a roster of summertime favourites selling '94-95% of seats – crazy good', Clifton has a feel for the city's audiences. Visitors to the half timbered streets of the Roman city make up a large part. But his role now is to appeal to the wider constituency of locals too. Under his aegis are three cultural institutions: theatre, cinema and library, all housed in one building, part new, part refurbished art deco cinema, designed by Bennetts Associates working with Ellis Williams Architects.

Storyhouse comes at a time of change for Chester. Over the years there have been many plans to rework its shops. At one time Hopkins had a grand scheme here with ING Real Estate. More recently the council commissioned ACME to rethink Northgate. The bus station in front of Storyhouse is about to shift to a green roofed horseshoe on the other side of town designed by Jefferson Sheard Architects. The library has been decanted from its old home too, its books now lining the walls of Storyhouse. Its 25m tall grand theatre entrance will face a new axis for the city and open directly to the new quarter, whenever that should come into being.

But until then, Storyhouse borrows the entrance of the cinema it has taken over, drawing energy from the historic centre where tourists and shoppers become one bustling stream between cathedral and visitors' centre. The 1936 Odeon acted as an edge to Town Hall Square, its unprepossessing brick facade curving into bronze-



Above The Odeon, now Chester Storyhouse, opens onto Town Hall Square.

Right The Storyhouse's new facade sees this side street edging a bus station begin its transformation into a grand entrance to a new piece of Chester's city centre.

The tall grand theatre entrance of Storyhouse will face a new axis for the city and open directly to the new quarter





The new building has a very traditional performance-space approach: it looks in on itself rather than engaging spatially with the city

Right It seems natural to stop off for a read in the reading room upstairs, encased in ply-shelved books under the original lines of the 1930s plasterwork ceilings.

Below Under the mezzanine the curves continue above the bar and into the cast glass encasing the cinema.





Above Layers of the red stair against the new brick backdrop of the theatre volume.



Left Inside the performance foyer the curves of the art deco cinema take centre stage in contrast with the bold, rectilinear red of the stairs and mezzanine.

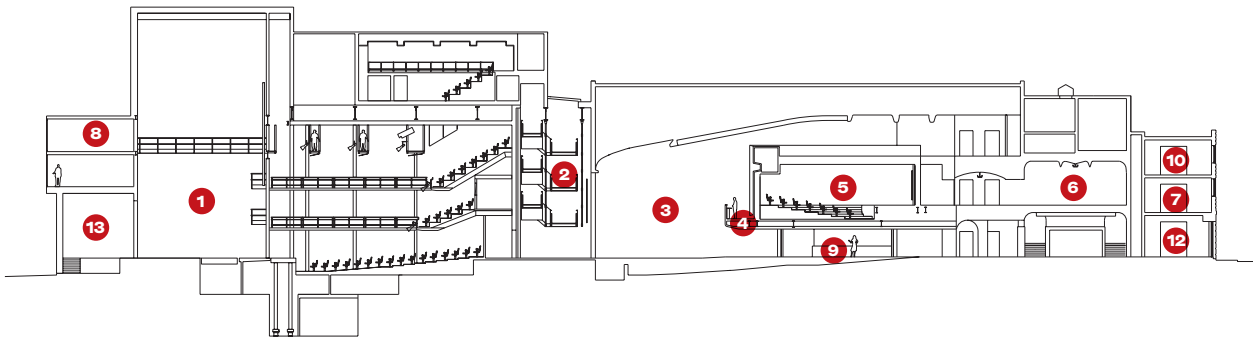
framed shops fronting onto Northgate.

Odeons of yesteryear were huge with single screens. At their art deco best the screens were cloaked in pomp and pageant, grand staircases and scrolls, married with the elegant modernity of terrazzo. So it was here. But today, variety is everything and the large cinema gets chopped into smaller screens. After being split up this way, Chester's Odeon was closed in 2007 in favour of larger multiscreen offerings. At the same time funding was withdrawn from the Gateway Theatre, which also closed. The council started planning for a new cultural centre, conceived for the city. During the long years of its gestation the nascent Storyhouse took over city spaces for plays and films.

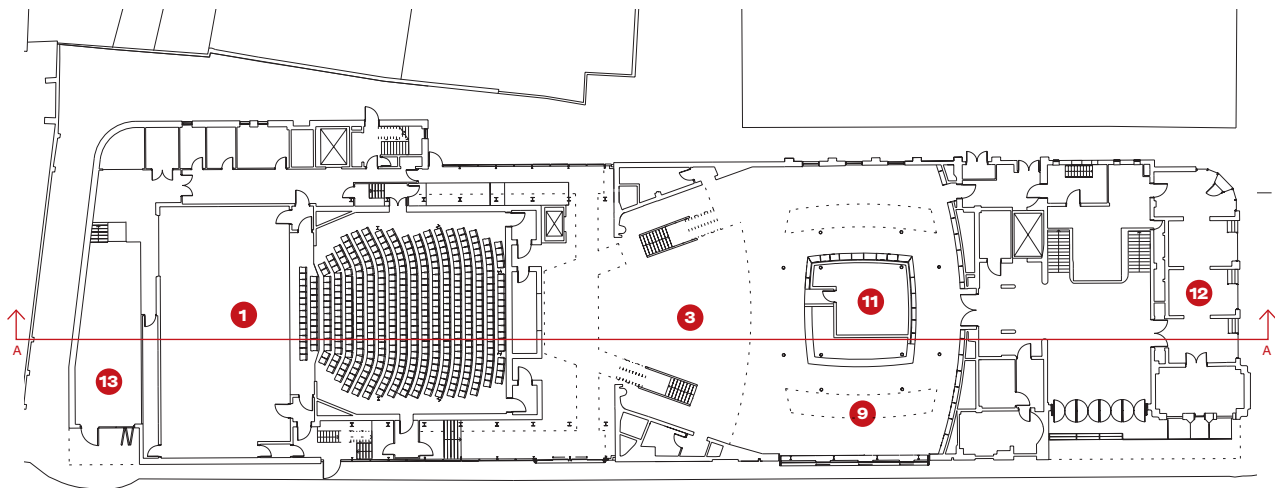
But despite that diverse history and a rich collection of uses, the new building has a very traditional performance-space approach: it looks in on itself rather than engaging spatially with the city. Yes, the café and bar have views out, but the building is experienced a set of distinct scenes that share an encompassing, internalised sense of energy. This is something we are used to in theatre and cinema but, more unexpectedly, the huge performance foyer and the library look inwards. Perhaps it is not surprising in such a large

Section A-A

- 1 Theatre
- 2 Red stair
- 3 Foyer
- 4 Mezzanine
- 5 Cinema
- 6 Reading room
- 7 Quiet room
- 8 Backstage
- 9 Café bar
- 10 Offices
- 11 Kitchen
- 12 Children's library
- 13 Get-in



Ground floor plan



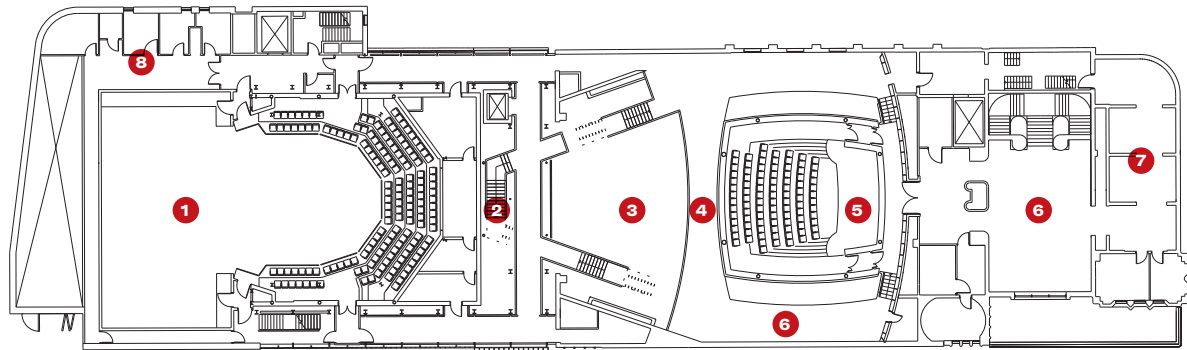
IN NUMBERS

£37m
total project cost

7,439m²
gross internal area

26.5 kg
Co₂/m³ (est)

First floor plan



Right Storytelling
inside one of the old shop
spaces in the children's
library.



Café bar alongside the studio theatre at the top of the building.



(7,500m²) volume, and there is a great pleasure to this concentration and focus; less longing and more doing. It means people are a huge part of the experience. Perhaps it will become an adopted as part of the city, a democratisation of the institutions within it, rather in the way London's Royal Festival Hall could be understood – though it lacks the in between areas of the RFH's terraces to connect it to the wider city.

If there is little mediation between outside and in there is at least no imposing box office or issue desk. Instead, floating members of the customer service team equipped with an iPad point you in the right direction; which is likely to be needed. The cinema entrance has neither the atrium-style layout found elsewhere in the building, nor a theatre's processional ante-spaces; instead it has bifurcating routes with invisible destinations. Materials send subtle signals. Even arriving at the performance foyer – which is an atrium in all but name, and where the building's different functions are more visible partly due to applied supergraphics pointing out the most necessary directions – there is a bold complexity to the space. This is partly the result of the levels and internal mass of the cinema screen and rooms above it. Most of all it is due to the incidental moments of library which slow down the

The bridges throw up theatrical possibilities; one, truncated with a glass balustrade, positively demands drama

experience, blurring the distinction between circulation and spaces to stop and browse or search.

The building is best understood as four sections: theatre, foyer, cinema and the historic entrance. The first is the theatre, rising high into the city with a fly tower, the studio theatre below it and the allied bar – which is available at cost for community hire. In its thrust configuration the auditorium has something of the Young Vic or the Swan in Stratford about it, with audience members, closely gathered around an apron stage, visible to each other and within eye contact of the actors. This is how it will be used for in-house productions. However, ever-popular touring productions have different needs and the thrust can be simply dismantled to make space for more seats (500 becoming 800) looking onto a traditional proscenium arch and end stage.

The theatre is supported (and in some ways upstaged) by the second section of this long, narrow building. Here is the star of the show, the performance foyer with bold red steel stairs and bridges that straddle the new entrance and push through the arch which once framed the Odeon's huge screen. A gentle slope to the floor sorts out both level differentials and gives the slightest rake to impromptu standing audiences. The bridges throw up theatrical possibilities; one, truncated with a glass balustrade, positively demands drama.



This is all best seen from above the cinema stack topped with offices, over the café, in what is the third section. The Odeon's balcony level has been turned into a mezzanine but cut into to articulate the mass of accommodation so it can be read, conversely, as a giant pod insertion. The leftover edges of floor plate are the least convincing library spaces, dominated by the bulk of the cast glass clad cinema, and a little gloomy on the day I visited. But they may become a retreat for readers: after all, everything happens just below on the ground floor, as the performance foyer coalesces in the café and bar.

The cinema belongs to the existing, fourth, section, from which it is accessed. The entrance appears intact, the stained ply reworked and terrazzo reinstated, stairs rolling up to a relaxed upper foyer with an enclosure of books and one of the original sofas before entry into an intimate cinema that makes use of the plan to tilt its viewers gently towards the screen. The original two storeys of shop units facing out to Northgate have been used to create comfortably intimate spaces on each floor. The children's library here is particularly appealing with a stepped storytelling space at one end. Each space has been restored or taken back to bronze frames, though with additional supports.

This may be a new model of community and cultural provision but, happily, it has not felt the need to go down the route of jazzy interiors or external expression. It emanates warmth and despite its size in a city of smaller buildings it feels more human scale than some of Bennetts' other projects – such as Brighton Library or Hampstead Theatre which, while admirable, have a certain hard-heartedness in their materiality. And it is clear that the energy brought by the client will animate the building for years to come. ●

Credits

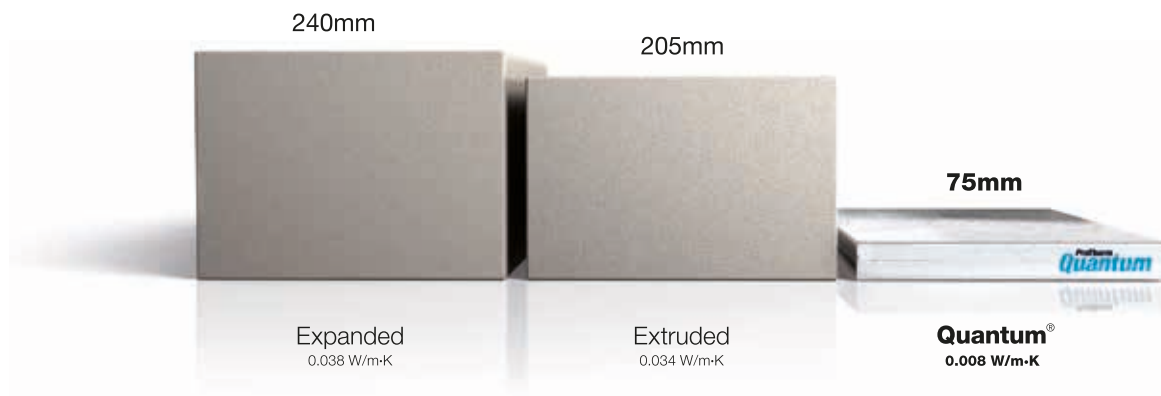
Architect Bennetts Associates
Client Cheshire West and Chester Council
Structural engineer WSP
M&E consultant Foreman Roberts
Main contractor Kier

Below left Entering the Storyhouse from Town Hall Square you are drawn up into the cinema by reinstated curving stripes of ply.

Below right The thrust configuration is intimate whereas with the proscenium arch there are more seats and the end stage creates a little more distance between players and audience.



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Building on history

When Tonbridge School needed more library space, BDP saw enough potential for expansion in the original to avoid building new

Words: Pamela Buxton

Photographs: Hufton + Crow



Tonbridge School, the independent boarding and day school in Kent, has a fine patchwork of buildings dating back to the 18th century and encompassing everything from neo-gothic to modernist styles. The latest campus improvement project – BDP's £3.6 million refurbishment of the Smythe Library – gives a contemporary overhaul to a building designed by William Holford back in 1962.

'The school has a tradition of building on its history rather than sweeping it aside,' says BDP architect Daniel Walder. 'The library refurbishment was very much about striking a balance. We wanted it to be contrasting but harmonious, and tried to pick up on the tone of the original building.'

There was a pressing need to upgrade the library to accommodate a greater range of settings more suited to contemporary study needs, and also to provide extra space in response to rising school numbers. When the library opened 55 years ago, there were around 500 pupils. Now, there are nearer 800.

Unlike many of the buildings at the school, the Smythe library was not listed. It

Above The Smythe Library south elevation with new circulation stair extruded.

Below The north elevation formalises the entrance sequence and focuses across to the school chapel.



faced – and formally addressed through its nine bay composition – the school's Edwardian chapel which was rebuilt in 1995 after a fire. The west elevation faced the impressive school playing fields, although a full height stained glass window prevented views out. The library itself occupied only the upper two floors, with classrooms at ground floor level and storage in the basement.

The school wanted library space for collaborative learning and a greater variety of study spaces, a challenge given its narrow – 8.3m – width. The boys themselves had expressed the wish for more quiet study space. Internally, the double height library incorporated a mezzanine level and had restricted views through the space because of tall, fixed bookshelves that hampered light penetration and flexibility. Vertical circulation was inadequate. A further complexity was the various floor-to-ceiling heights of 2.2m, 5m and 2.3m (upper two floors) of the original building.

When BDP first became involved, some members of the school community favoured a newbuild rather than refurbishment to ad-

'We were able to convince them to refurbish the Smythe library and build on the existing asset'

dress these needs. 'We were able to convince them to refurbish the Smythe library and build on the existing asset,' says Walder.

BDP's strategy combined extensive refurbishment with a rear extension to create a four level library of 730m² – some 40% extra study/learning space.

As well as reworking and incorporating the ground floor teaching space into the library domain, the practice extended further down into the lower basement by lowering the slab by 450mm on the north. The lower basement – previously used for storage – now houses toilets and a learning support centre while the ground floor contains a library café and 'innovation' teaching room. A new entrance was added to the north and a circulation tower – the most significant external change – added to the rear south elevation. Views west were created with the removal of the stained glass window.

'Trying to tie it all together as one library that was all suitable for learning required us to juggle the practical aspects with retaining the overall architectural integrity of Holford's very formal design,' says Walder.

The concept of the cloister as a place not just for circulation but for meeting and socialising was central to the project. The library building is reached by a cloister that originally extended into the building at ground floor level. As part of the refurbishment, this area has been annexed into the library's reconfigured ground floor spaces. However, the cloister idea was re-interpreted in a new lobby alongside the original cloister that forms the ground floor of an extension to the north. This is articulated by vertical anodised aluminium fins, with steel columns behind. To the south, the new 13.5m high circulation tower is conceived as a 'vertical cloister' containing both a lift and a timber staircase

within its 5.6m deep, 7.2m wide space.

Both extensions are clearly designed to present as contemporary interventions.

'It's appropriate that this building reads as something that could only be done today,' explains Walder, referring to the school's stated belief in both 'respect for tradition and an openness to innovation'.

The south extension spans the central three bays and – like the north lobby – uses a Kawneer AA100 dry glaze facade system. Anodized aluminium fins create a clear vertical rhythm and continue uncapped beyond the parapet line to give the feeling of reaching towards the sky.

Extensive glazing of the circulation space contrasts internally with the warmth of the oak balustrades, panelling and staircase while iGuzzini lighting pendants in the void

behind the lift give the space a hint of Alvar Aalto. 'The timber balustrades are really robust and feel as if they've been there for 100 years,' says Walder.

The circulation tower's generous dimensions allow the incorporation of benches for people to sit and chat on and, tucked away behind the bottom of the staircase, the rather more popular cluster of beanbags.

The tower was also an opportunity to address ventilation issues by creating a stack effect to pull air through the building. The extension has already had the knock-on effect of a greater use of that part of the school grounds, with a small amphitheatre created for outdoor lessons or performances.

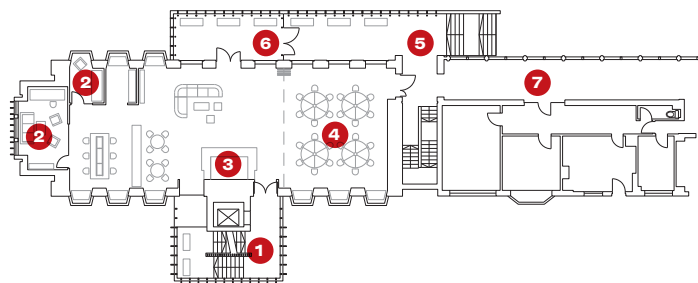
In the main library space, the key change was the alteration of the mezzanine to make better use of the upper level. BDP extended the mezzanine with the addition of new steels to the cantilevered structure to create an enlarged study floor with built in desking overlooking the lower level. Mezzanine balustrades were replaced with timber cladding to enhance acoustic performance. The distinctive fibrous moulded ceiling was cleaned, painted and retained with the addition of new coving and inset lighting.

Another important change was the re-

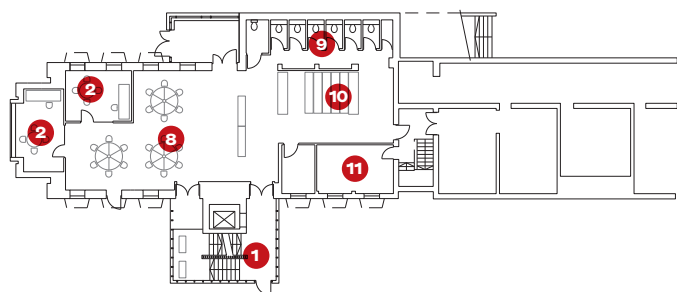
Below The old coffered ceiling has been rejuvenated in its new context.



Ground floor plan

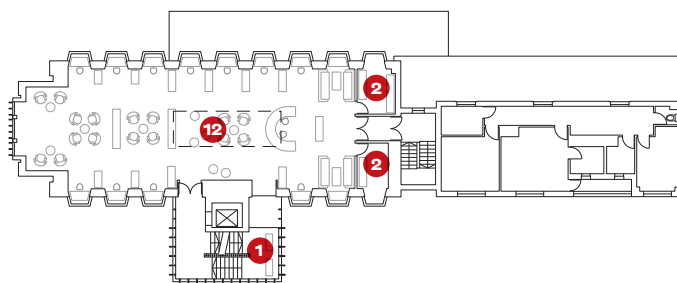


Lower ground floor plan

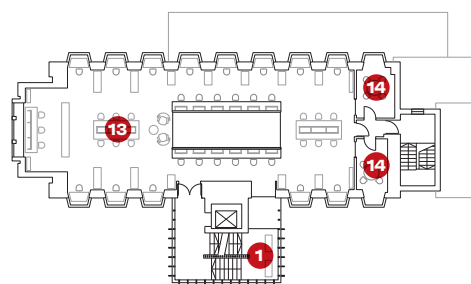


0 2 5 10m

First floor plan



Second floor plan



- 1 New staircase
- 2 Office
- 3 Café counter
- 4 Innovation classroom
- 5 Lobby
- 6 Colonnade extension
- 7 Original colonnade
- 8 Open learning area
- 9 WCs
- 10 Rolling stacks
- 11 Plant room
- 12 Library main level
- 13 Library upper level
- 14 Meeting room

1

placement of all the full-height fixed book shelving with lower, 1,500mm high bookshelves on both levels. These allow better views across the library and more light penetration throughout what had been a rather dark space. A variety of loose seating enables different study formats, both group and individual. At the west end, a new pull down screen gives scope for projected presentations.

BDP also designed built-in perimeter joinery in birch-faced ply, including an inset waterpoint and a single, snug seat as well as shelving and display space. In a nice bespoke touch, the joinery incorporates CNC-cut pictograms to denote the waterpoint or direct to the staircase etc.

The library's original bay windows were upgraded using Schueco Janisol Arte, chosen because its very slim profile emulated the original Crittall steel windows that were set within timber frames. The transom, which related to the height of the original fixed desking in the bay, was removed to enable a full height single bay window. New desks and a radiator were installed in each bay.

Soon the rejuvenated library will be followed by another addition to the campus – a £13 million science centre, also designed by BDP and due for completion in 2019. ●

Right Generous stair landings create spaces for stopping and thinking.

Credits

Architect and services engineer BDP
Interior and lighting BDP
Landscape architect BDP
Project manager and QS Synergy
Structural engineer CTP Consulting Engineers
Contractor Buxton Building Contractors
Steel framed windows Schueco
Curtain walling Kawneer
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Movable wall London Wall
Timber flooring Havwoods
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DAVID BUTLER

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Top left Maxlight BSI Kitemark™ locking mechanism detail.

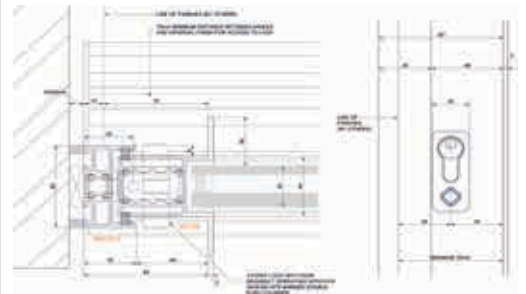
Top right Maxlight BSI Kitemark™ lock and pocket doors.

Opposite Maxlight's Baronsmead project featuring side locking triple ultra slim sliding doors.

Bottom right Maxlight side lock reveal detail.

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2: Intelligence



Designing &
building it

Odile Decq



The radical Jane Drew Prize-winning architect Odile Decq will be one of the big names talking at the RIBA's International week from 3-7 July on the future of city design. We caught up with her to ask about masterplans, Emmanuel Macron and her school in Lyon

What are our cities going to look like in the future?

It's got to be about more height and how we can help people live better in denser cities. That is going to involve us thinking about master planning in three dimensional terms rather than two. That's not just about housing but the logistics of moving through the city and how we occupy it. I think that will mean making buildings transformable and adaptable. I think people will use the city in a more nomadic way in the future.

With the virtual realm and recent terrorist attacks, do you see changes to the way public spaces are designed?

We are already a surveillance society. I am adamant that public spaces do not need to take account of either of these eventualities – we cannot change our way of living. It's true, people might live more isolated lives in the online world but I think that all goes on quite actively in the public realm. They are alone in the middle of crowds, so to speak – one does not supersede the other; they exist in parallel. Alone but together.

How do you feel France has reacted to Emmanuel Macron becoming president?

I think it has injected new blood into the French democratic process and is a fantastic sign to the world. It also cements our belief in the European project. Young people are more involved and it feels there's like a new political spirit in the air. Macron's rise has been incredible – and I love it.

Talking of young people, why did you feel the need to open your own architecture school in Lyon?

I felt architectural education was very reactionary, based on a pedagogy that had little to do with more interactive engaged, digital youth; who, I think, process things differently. We started by giving students the keys to the school. Not only can they access the building whenever they want but they are the ones who allow teachers access to it. They are responsible for the school – it is theirs. Teachers stay a few days doing intensive seminars or workshops. These might run into the night and they may socialise with the students outside. It's an iterative process. Students develop new ways of learning and teachers, new ways of teaching.

What did you make of your recent Lifetime Achievement Award from Architizer?

Initially I thought 'Wow, is this it? Am I at the end of my career?' But I'd like to think it speaks about my constant engagement, not necessarily with the profession, but with architecture itself. I hope my life in a way reflects my hopes for the school; that it always be about thinking, doing and learning. Anyway, we are busy building in Barcelona, Paris and the south of France – there's life in me yet!

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It went back to its client and said the square was working perfectly fine, except for a couple of park benches that were valued by the community and needed repairing

Duncan Baker-Brown on Lacton & Vassal's attitude to re-use: ribaj.com/closedloop



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

External
managementDesigning &
building it

Talking shops

Retail is the sector most reliant on collaboration between the architect and many other stakeholders



Jan Kattein

In an ever changing urban environment, high street regeneration can entice people to reconnect with the place where they live or work. Design in this context is not just about implementing physical changes, it also becomes a language to debate the form and shape of the city we all want to live in.

The deeply engrained significance of the high street in the public mind manifests in its perpetual portrayal by the media as a barometer of the health of the nation. No wonder: GLA research shows that 1.5m people work on high streets across the capital alone. Two thirds of Londoners live within five minutes' walk of a high street, and its physical make-up and social disposition immutably affects their sense of belonging.

High streets are not just places to shop, they are places of social, cultural and political exchange with a myriad of activity negotiating every square centimetre of public space. They are places where dreams and aspirations meet economic reality, where traditions are upheld but also examined and challenged and where history struggles with contemporary identity. It is this process of negotiation and compromise that makes the high street such

a potent manifestation of the founding principles of our democracy. I have never found a person in Britain who does not have an opinion about their local high street and whose memories of growing up are not in one way or another inseparably intertwined with at least one of the country's 5,410 High Streets, 3,811 Station Roads or 2,702 Main Streets. Like the NHS or the BBC, the high street is a sign of civilisation, it makes us feel at home.

The University of Southampton report on High Street Performance and Evolution recognises that the success of a high street relies on its experiential qualities and that performance cannot be determined with quantitative measures alone. This recognition is particularly pertinent now, when some of the most radical changes in consumer be-

High street regeneration is not about delivering what your client wants

Below 1-12 The Broadway, Highams Park, after work. The shopfronts project was led by Waltham Forest Council.

haviour are profoundly affecting how we use our high streets. The 2008 recession has had a significant impact on high street businesses, but hitting rock-bottom often creates the greatest inherent potential: for existing firms to re-examine their business model and reconsider marketing strategies, for new organisations to reoccupy vacant space and try unorthodox trade ventures, for entrepreneurs to test new ways of working and selling, for communities to repurpose public space. It can bring potential for creativity. Strategies emerging in recent years include co-working, open-access workshops, multi-platform retailing and meanwhile activation. High streets have become catalysts for change – places of invention, ideas and innovation.

And this is exactly where architects can get involved: managing disparate views and defining a shared vision. But the RIBA Plan of Work is hardly appropriate to the fluctuating high street context; the Standard Form of Appointment useless when the architect is accountable to 80+ stakeholders including relatives, traders' associations, council departments and absentee business partners; and the JCT works contract is toothless where exclusive site possession would wreak havoc with the viability of a family business.

Having delivered 20-odd high street projects over the last few years, we know that a such schemes require faith and willingness to embark on a journey with an unknown destination – together. The architects' ability as a perpetual designer able to engage and inspire is paramount. Understanding architecture as a way of working has helped us negotiate the



murky waters of vested interests, divergent aspirations, rumours and hearsay – common to many stakeholder interactions. A willingness to clearly define the negotiating position is a prerequisite for a productive client relationship. Often, initial dialogue is rigged with baggage from previous, unsuccessful initiatives, yet you march on, with an itching urge to demonstrate that this time it's for real; and knowing that part of your mission is to heal past rifts and untangle misunderstanding.

Co-design is not a retail exchange. Any stakeholder interaction must avoid the apparently obvious question: What would you like? This question divests the architect of its accountability, kills dialogue, and undermines the opportunity to learn from each other. Unusually, high street regeneration is not about delivering what your client wants. It's about enlightening it to what it could have and developing a coherent view, together.

If you are still there after four weeks, people start to listen. Then something amazing

happens: they start to trust you, first one, then the next and the next and the next. The conversation turns. 'What do you think?', 'What would you do?' 'You're the architect!' and before you know it, you're part of the family. On one occasion, the manager of an Italian restaurant telephoned our office in great distress explaining that a burglar had made off with the day's takings. My colleague advised him that pursuing burglars exceeded our remit and suggested he phone the police.

Despite the undeniably significant social and educational component of the architect's brief, high street regeneration is also about visual transformation, about realising a coherent and ambitious vision, about individual and specific changes that tell tales about the site, a celebration of its unique identity, quirks and idiosyncrasies. Many people are desperate for change. Ultimately the finished project validates the preceding engagement and design process, prompting neighbours, residents and visitors to realign the percep-

High streets are not just places to shop, they are places of social, cultural and political exchange with a myriad of activity negotiating every square centimetre

tion of their high street. The testament of a successful project is how local people perceive it. In Worcester Park in Surrey, the site of our project to reinvigorate the night-time economy is now known as 'Mini Times Square'. Francis Road has been dubbed 'Leyton Village' and our High Road Leyton Project is also celebrated as 'The Notting Hill of the East'.

Architects are in prime position to act as mediators in an increasingly complex urban design process with ever greater numbers of constituents, ever more divergent views and an unprecedented sense of disconnect from political decision making. Design is a powerful tool for engagement and empowerment. I know thousands of us are already out there in the evenings, on Saturdays, listening and explaining our cause. We must demand some credit for our remit as agents of change, a responsibility so badly needed at a time where our democratic values are under greater threat than at any time since the 1940s. ●

Jan Kattein is director of Jan Kattein Architects



Above 89 Evelina Road, Nunhead Village town centre project, Southwark Council (phase 1).

Left 26 Nunhead Green before (far left) and after. The Nunhead Village town centre project was initiated by Southwark Council (phase 2).

Designing &
building it

Context

Welcome gatecrasher

Undiagnosed dyslexia meant Darren Bray left school with one GCSE above D. Meeting the right mentors, and his own determination, led him to become an RIBA Role Model

Helen Castle

Darren Bray refers to himself as a 'gate-crasher', 'imposter' and 'disrupter'. This perception of himself as an interloper has not shifted after 19 years in practice. Having his ambitions thwarted by the education system in his school years and then receiving vital encouragement from key individuals in his late teens has inevitably shaped his outlook.

An outlier, he might be, but a loner he is not. He is the gatecrasher who wants to get everyone else into the party rather than sit alone drinking. Those who know him best say he is a people person, a giver with a strong moral compass. Recognised as an RIBA Role Model in 2015, he has distinguished himself as a part-time teacher at Portsmouth School of Architecture, as a mentor and as technical director at award-winning PAD Studio in Lymington, Hampshire.

When Roger Tyrell, principal lecturer at Portsmouth, first encountered Bray, he was a shy 16-year-old, lacking self-confidence, who had 'been poorly served by the education system in failing to diagnose his dyslexia'. Having left school with just one GCSE above a grade D, Bray was employed by Tyrell on a Youth Training Scheme at his practice in Brixham, South Devon. Tyrell recognised in him a spark and a sense of inquiry: 'He always sought out opportunities in the office rather than waiting for them to arrive.'

Working for Tyrell spurred Bray's thirst for knowledge. He attended technical college, where he gained a BTech in Building Studies after five years. This gave him the qualifications to become an architectural technician, but with further encouragement from Tyrell and fellow British architect Stan Bolt he applied for undergraduate studies in architecture at Portsmouth. By way of prepa-

Below The Canoe Lake Tennis Club by PAD Studio, currently on site in Portsmouth.

ration for his interview, they gave him two books and sent him off around Europe for a month to look at buildings.

Having undertaken Parts 1 and 2 at Portsmouth and worked for a number of practices in the area, including Re-Format in Alton where he was an associate, he joined PAD Studio in 2007. Bray's 'technically brilliant' skills proved complementary to those of managing director Wendy Perring. As she explains: 'Darren has great attention to detail, years of practice experience and is wonderful at relating to craftsmen and the people who make the work that we design.' This has freed her to play to her own strengths 'in uncovering the narrative and design response'.

The PAD studio is just off the Georgian high street in Lymington, sharing a courtyard with an artisan café, deli and gift shop. Painted a soft duck egg blue with a striking traditional style shop sign, it could easily





Left Models and rolls of drawings displayed on the shelves at PAD Studio, including its floating Exbury Egg.

Below Wendy Perring and Darren Bray 'at home' in Lymington at PAD Studio.

be mistaken for a local art gallery. The space might be intimate and informal, but everything is perfectly curated: whether it is the wooden topped work stations, square shelves, beautifully crafted models, carefully heaped rolls of drawings or professionally shot photos of recently completed projects.

PAD's team of six is diverse in terms of age, gender and background, but they are all what Bray describes as 'strivers'. Tayseer Kardash, who is working there as part of her MArch at Cardiff University, epitomises this. Having studied architecture in Sudan, she had to start from scratch in the UK. She took her undergraduate degree at Portsmouth where she was taught and mentored by Bray. She not only had to learn English but was profoundly deaf, yet won every prize going. She has since had a transformative operation that, combined with a hearing aid, has recovered most of her hearing.

The ingenuity and deftness that the individuals who make up PAD have drawn on to navigate life's challenges serve them well in practice. PAD has established its design credentials with a number of private houses in and around the New Forest: just this year, two of these were shortlisted for the RIBA South Regional Awards, alongside the likes of FCBS, AHMM and Richard Meier. Punching above its weight, it was the only practice to have more than one project nominated. As an area of outstanding natural beauty, the New Forest has stringent planning controls. It is one of the most ancient and protected landscapes in the UK, with its woodlands, heaths and coastline of salt marshes and historic towns and villages. This requires sensitive handling of context and an astute approach

to planning. New Forest Lodge, shortlisted for the 2017 awards, is a case in point. A pre-fabricated cabin, it was designed to provide its owners, who had lived in a static caravan for 15 years, with a 'permanent' home. In order to gain planning permission, the structure had to conform to the Caravan Act 1968. This limited its length to 20m and its width to less than 7m. It also had to be on a concrete base and not permanently fixed. PAD has achieved an attractive light-filled dwelling connected to its natural setting. Built to PassivHaus standards and a modest budget, it exudes well crafted quality: chestnut clad, it is fitted out with bespoke joinery and internally finished with oak and limestone.

PAD is now spreading beyond the local area. It has a number of projects in the South Downs and recently won planning for three houses in Enfield, north London; the first of four schemes that replace old garages with new homes. It also has its first public building on site, the Canoe Lake Tennis Club in Portsmouth. The practice first gained widespread acclaim in 2013 with its quirky and photogenic Exbury Egg, a live-work pod for artist Stephen Turner. Its reputation was consolidated when it was named 2014 RIBA South Emerging Architect of the Year.

The development of the practice has, as described by Bray, also been 'organic', resting on the close relationships it has fostered over time with clients and collaborators. The Enfield project came about through its work on a difficult site next to the Montague Estate, home to the Beaulieu National Motor Museum, with a private client. He was so impressed by PAD's resourcefulness and flexible thinking that he asked them to look

Academic entry requirements might be an obstacle to other highly talented individuals at a time when the profession is seeking to be more diverse

at his development sites in north London.

Now teaching alongside mentor and previous employer Roger Tyrell on the postgraduate Emergent Studio at Portsmouth, Bray, says Tyrell, 'passionately encourages his young charges to have aspiration, develop confidence and be rigorous in all they do... leading by example, his energy commitment and passion are constantly evident in all he does'.

Darren Bray has proven with a great deal of tenacity what is possible outside the conventional A level route. His experience raises the question of whether the current academic entry requirements might be an insurmountable obstacle for other highly talented individuals at a time when architecture is seeking to be a more diverse, accessible and robust profession. ●

Helen Castle is head of professional programmes at the RIBA and consultant editor of *Architectural Design*. For information on RIBA Role Models see architecture.com



NIGEL RIGDEN (2)



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Page of consents

Summertime's here... it's time to take a trip to the country

Jan-Carlos Kucharek

With sunnier days, the mind wanders to the drowsy cool afforded by a tree's shade aside a quietly flowing river. No surprises then that this latest batch of planning consents, if not actually in the countryside, allude to village typologies or some bucolic past. Tate Harmer tries to touch the ground lightly at Grimshaw's Eden Project, Carmody Groarke is intervening in a subtle manner in hilly Dorchester, while McAslan solicits the ire of those who would prefer to see Barry Gasson's Burrell Collection at Pollok Park intervened in less than has been proposed. Meanwhile, Re-Format and Jonathan Tuckey look to the market square as inspiration; and the pages of The Gutenberg Bible will stay safely above any Thames surge tide in a nine storey archive at Lambeth Palace.



THE BURRELL COLLECTION REFURBISHMENT, GLASGOW

Client The Burrell Collection
Architect John McAslan+ Partners
Total area 12,900m² (existing)
Planning authority Glasgow City Council
Planning reference 17/ 00514/ DC

John McAslan + Partners has been appointed to carry out the £66 million refurbishment on Barry Gasson's 1983 Category A listed Burrell Collection, nestled in the sylvan setting of the city's Pollok Park. The proposal will reconfigure the visitor circulation and open up the building's basement store area.

As well as increasing space and accessibility, the roof will also be completely overhauled, to optimise viewing conditions and help reduce the building's carbon footprint.

The proposal has not been without its detractors. John Meunier, who worked with Brit Andresen and Gasson on the project, felt that while the proposal dealt with 'practical issues', it did not improve the logic of the circulation or 'sustain the seriousness and quality of the original building.' Claire Price, senior conservation advisor at the 20th Century Society, while questioning the new entrance sequence, called the whole 'necessary and acceptable.'

area is helping mark MK's 50th anniversary. The scheme will consist of 2,500 homes, two primary schools, commercial offices, retail units and community facilities. At its centre, Brooklands Square, two three-storey blocks creating two sides of a new market square, forms the focus of this urban neighbourhood.

Brick facades formed with deep recesses on the upper level apartments are further articulated with projecting fins and screens to give a sculptural component to the elevations.

Drawing on traditional market squares, the blocks define an urban, shared space 'providing architectural diversity with emphasis on the verticality of individual buildings,' creating 'community facilities with a placemaking approach.'



NEW EDEN HOTEL, CORNWALL

Client The Eden Project
Architect Tate Harmer
Total area 4,571m² GIA
Planning authority Cornwall Council
Planning reference PA16/10409

In the happy valley of Cornwall's Eden Project, architect Tate Harmer has joined Grimshaw on the eco-friendly campus with a new £8.5 million hotel, providing 109 bedroom, a restaurant and ancillary education rooms. Built completely of locally sourced materials, the building aims for high standards of energy-efficiency, sustainability and accessibility.

It's not the first outing for Tate Harmer here: it was responsible for the 2011 Canopy Walkway in the Rainforest Biome, the second phase of which completes this year.

The hotel, which is due to complete in 2018, is set to provide on-site accommodation for some of Eden's million plus visitors a year and enhance the facilities as a venue for summer events, conferences and weddings. The design will feature 27 larger rooms for family and inclusive accommodation.

Two new study spaces in the hotel are planned to support the Eden Project's educational programmes, including apprenticeship schemes and degree-level courses.



BROOKLANDS SQUARE, MILTON KEYNES

Client Places for People
Architect Re-format Architects
Total area 6,500m²
Planning authority Milton Keynes Council
Planning reference 16/02793/REM

Hampshire-based Re-format is keeping busy in Milton Keynes, with phase II of its Brooklands Square development. This significant extension of the city's Eastern Expansion



LAMBETH PALACE LIBRARY & ARCHIVE, LONDON

Client The Church Commissioners for England
Architect Wright & Wright Architects
Total area 5,430m²
Planning authority London Borough of Lambeth
Planning reference 16/07054/FUL and 16/07055/LB

As the first new building for 200 years at grade I listed Lambeth Palace, the home of the Archbishop of Canterbury, Wright & Wright is not only compounding an expertise it developed working on extremely sensitive historical sites, it's making its own mark in the ongoing, living history of England's relationship of church to state.

The nine storey building that the practice has established at the eastern end of the Palace Gardens in a sense pre-empts climate change; it moves the church's precious archive, dating back to the 9th century, up into the gods to protect it from future surges from the Thames which lies directly to the north. It's a cautious, necessary move – the huge religious archive is considered second in global importance only to that of the Vatican.

The building, while large, will partly be incorporated into the existing garden boundary wall and will be built of hand-made brick, the lower level rusticated, with stone. The pond will be enlarged adjacent to the building, with landscaping carried out by Dan Pearson studio.



DORSET COUNTY MUSEUM

Client Dorset County Museum
Architect Carmody Groarke
Total area 2,500m²
Planning authority North Dorset Council
Planning reference WD/D/17/000483

This expansion of the historic museum based in the picturesque county town of Dorchester aims to provide specialist display and conservation of the 'internationally important geological, archaeological, palaeontological, literature and fine art collections.'

The practice will provide much-needed

improvement to its visitor welcome, better circulation and four new storeys of high quality exhibition and conservation galleries.

For the firm – which is working on the Windermere Jetty Museum in the Lake District, the extension to the Museum of Science & Industry in Manchester and a new hotel in Paddington, London – this project, set in the inspiration for Thomas Hardy's Casterbridge, must seem like small fry. But Kevin Carmody seems enthused, seeing it as a 'wonderful opportunity to realise a much more coherent and comprehensive visitor experience.'



SCHOOL THEATRE BLOCK, NEWBURY, BERKSHIRE

Client Horris Hill Preparatory School
Architect Jonathan Tuckey Design
Total area 299m²
Planning authority Basingstoke & Deane Borough Council
Planning reference 16/04638/FUL

This rural school outside Newbury, Berkshire, will get a significant addition with this new theatre block, placed to create a kind of urban agora. The building provides four different kinds of spaces framing public activity. Aside from the auditorium, the building has an amphitheatre to the rear, a cloister at its side and a large portico addressing a new 'town square'; in all turning the village school into a form of 'mini city'.

The design was inspired by the classical city and the theatricality of its urban functions. The firm hopes it 'will play an important role in developing concepts of citizenship, with performance and debating taking place inside and outside the new building'.

Where people
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Immigration, housing and metro mayors

Though the general election ducked the housing question it majored on immigration – critical for house builders in the new mayoral areas

Brian Green

One of the many peculiarities of the general election campaign was the dearth of debate about housing. The timing of the election announcement also managed to overshadow the appointments of six metro mayors. They are key appointments in developing housing policy in their areas and potential catalysts for new approaches, with stronger ties between housing, transport policy and infrastructure, to tackle an ever deepening housing crisis.

Certainly housing will be high among the priorities of the new mayors. Polls in their areas consistently put housing comfortably within the top three concerns of local residents. In 2015 these six areas accounted for just over 17% of both the population and housing in England. This may not be a dominant proportion, but it's a sizeable chunk and the success or failure of the move to metro mayors will spread well beyond the borders.

Housing drivers

The housing challenge facing each mayor will be different, not least because they will not be immune to the election outcome. Policies to curb migration and the success in implementing them will have potentially profound, but definitely variable implications for the housing demand in their areas.

Statistics easily miss nuance, but can give some pointers to where housing-related con-

struction work might move in these metro mayors' areas in the future.

Ultimately, population and demographics determine the need for housing, but it is the forces of change that tend to have most impact. For instance, from 2005 to 2015 Cambridge and Peterborough was by far the fastest growing of the six areas, which may explain why it has seen some of the most rapid house-price growth in recent years and why Cambridge ranks second on house prices to London in Hometrack's UK 20 City Index.

With all the talk of migration and globalisation, it is interesting that the growth in the population in the Cambridge and Peterborough area has been proportionately less due to non-UK born people than is the case in the other metro mayoral areas. Indeed, take away the influx of non-UK born migrants into the Liverpool City Region and its population shrank between 2005 and 2015.

Looking at local authority level figures for the period 2014 to 2015, the West of England led on population increase and fluidity. Newcomers living there less than a year, coming either from the rest of Britain or from abroad, made up 7.7% of its 2015 population. On this measure Cambridge came second, while Tees Valley was the least fluid, with newcomers making up just 3.9% of its 2015 population.

The key points however are that the populations of these areas have been growing and international migration has played a big hand in the rate of growth. International migrants also represent a growing proportion of the current population and so form a significant part of the demand for housing.

So how has the stock of housing grown to

accommodate these expanding populations? The past few years have seen a sharp drop in the proportion of vacant homes. In Greater Manchester and the West Midlands, for instance, the number has more than halved.

If we include the reduced number of vacant homes between 2005 and 2015, the increase in stock in use has broadly matched population expansion. In all but the West Midlands, useful stock per head has increased.

However, taking this as satisfactory would miss a major point; the age distribution of the population has changed as has the shape of households. The ageing population means significantly more adults, so the number of 'natural' households should have increased above the rate of population growth.

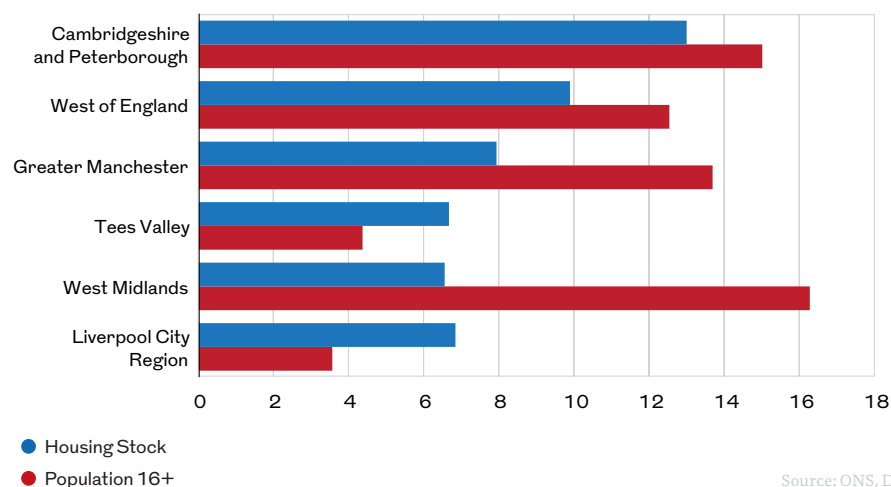
Matching demand

As Chart 1 shows, the number of people older than 16 has expanded faster than the housing stock in all the areas except Liverpool City Region and Tees Valley. This suggests growing pressure on housing stock, which in turn poses the question of how pressure on the housing stock is translating into construction work in these metro areas.

One thing is very clear in the data: where the population is growing fastest less stock is being demolished. A house in Tees Valley is more than five times more likely to be demolished than one in Cambridge and Peterborough or the West of England.

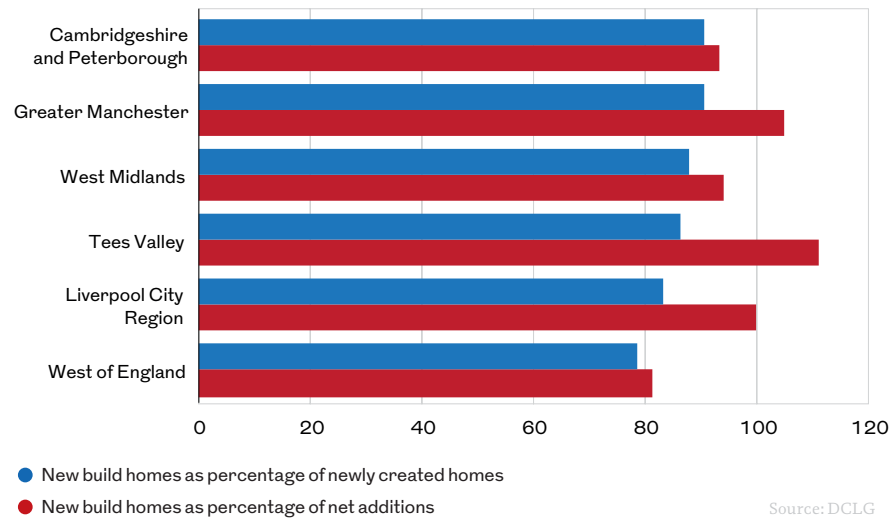
This often-ignored statistic on demolitions speak volumes, not least about the stress on housing supply. At the rate of demolitions seen over the past four years, it would take more than two millennia to demolish the

Chart 1: Growth in housing stock and population older than 16 years



Source: ONS, DCLG

Chart 2: Newbuild as proportion of new homes created



existing stock of homes in England.

Also, improving housing is not all about building more new homes but about smartly and sympathetically reshaping the built environment. Different parts of England, indeed the UK as a whole, demand different approaches and sometimes knocking down homes is necessary, efficient and effective.

Role of demolitions

Chart 2 shows newbuild as a proportion of newly created homes over the four years to March 2016. It also shows new homes as a proportion of net additions (newly created dwellings minus demolitions). That the number of new homes exceeds the net additions in the northern mayoral areas clearly indicates the role of demolitions.

The chart illustrates the relative importance of changes of use and conversions in expanding the dwelling stock. New build accounts for less than 80% of new homes in the West of England, whereas in Cambridgeshire and Peterborough that figure is over 90%. However, this high proportion over recent years may not be representative of the longer-term pattern, as Cambridge has experienced a surge in house building since 2012.

The take away point is that housing is not just about building new homes. Indeed a notable feature of Cambridge is the rapid increase in home improvement planning applications in recent years. Using Barbour ABI planning data we can see the level of home improvement applications submitted relative to privately-owned housing stock within the

six metro areas. House prices play a big part in the level of home improvement.

Looking to the immediate future, the prospect for house building remains strong in the mayoral regions.

Naturally the connection between starts and activity is not completely direct, but on this measure Greater Manchester and Liverpool City Region look set for a sharp increase in building activity. What is also noticeable is that growth in the Cambridge and Peterborough area has to some extent come off the boil. But along with the West of England activity is relatively high compared with the other metro mayoral areas, with 10 starts for every 1,000 existing homes against an average of five for the rest. So what we are seeing in the northern areas is in some ways a catch up.

Impact of Brexit

The longer-term future for housing is less certain. The impact of Brexit remains unclear. Returning to the population and prospects for growth, figures projected from recent trends by the Office for National Sta-

tistics paint a picture of solid growth in the general population over the next decade. It notably expects population expansion in Cambridge and Peterborough and the West of England areas to be well above the national average. This would suggest continued pressure for many years on the housing supply in these metro areas and the need to build or create a large number of new dwellings.

Aging population

However, about half of the projected growth in the population of England over the next 10 years is expected to come from net inward international migration. Tough curbs on that would slash this projection, and weight what did occur more heavily to growth in the elderly. The ONS shows this group set to grow far more rapidly than the general population.

This could have a profound impact on the demand for housing and what needs to be built. In Manchester and Liverpool the vast majority of growth in the population has come from non-UK born people. It is clearly hypothetical as there are numerous factors at play, but without an influx of immigrants the pressure to build more homes may fall away quite markedly. Meanwhile the projected increase of about 20% in the population older than 65 years of age is pretty much baked in.

Brexit and tight controls on immigration will affect what housing is required. The effects could be profound and may spark a shift in emphasis from building more to adapting existing housing stock for older occupants.

While the data above represents a rather cursory comparison of the housing challenges facing each of the six new metro mayors, it does highlight the differing levels of tension within each area between more and better homes and also the need to adapt the built environment to accommodate older people.

While all are desirable there will inevitably be difficult choices of emphasis to be made. These choices are made all the tougher given the rather confusing messages about what will be in most demand in the future.

It seems the challenge for architects is to find ways to maximise the quality, quantity and suitability of homes in the metro mayoral areas to balance as far as possible the housing pressures faced by each of those communities.

It would seem, given the uncertainty, that this may well mean being exceptionally fleet of foot as the precise details of the housing challenges ahead unfold. ●

A house in Tees Valley is more than five times more likely to be demolished than one in the West of England

External
managementProcurement
& contracts

Liquidated damages: the hidden hurdles

Time and procedure are critical in any claim for liquidated damages

Douglas Wass

Most construction contracts require the contractor to pay the employer liquidated damages if the contractor either fails to complete the works by the set date or is not entitled to an extension of time.

However, the employer's right to claim liquidated damages usually also depends on certain notices being served on the contractor within timescales specified in the contract. The employer will often rely on the architect who acts as its contract administrator or agent to either issue the notices or advise it to do so.

For example, under the JCT Standard Building Contract the employer must do certain things before it can claim liquidated damages.

The contract administrator must have issued a non-completion certificate confirming that the works have not been completed by the completion date. The employer must also have notified the contractor before the date of the final certificate that 'he may require payment of, or may withhold or deduct, liquidated damages'. He must also have notified the contractor, no less than five days before the final date for payment of the last instalment under the contract, of two things. First, that for the period between the completion date and practical completion of the works, he requires the contractor to pay liquidated damages at the rate stated in the contract, or a lesser rate stated in the notice; and/or secondly, that he will withhold or deduct liquidated damages at the rate stated in the

contract, or at such lesser stated rate, from sums due to the contractor.

In addition, if the employer wishes to deduct liquidated damages from sums due in an interim or final payment, it must serve a pay less notice on the contractor at least five days before the final date for payment. The notice should set out the sum, if any, that the employer intends to pay (even if it is zero) and how that has been calculated by reference to deductions for liquidated damages.

Importantly, if a time extension is granted at any point after a non-completion certificate has been issued, a new certificate must be issued before the employer can claim liquidated damages.

The JCT Design & Build Contract contains almost identical requirements. If an employer is unable to withhold liquidated damages from a payment because a non-completion certificate and notices have not been served in accordance with the contract, it faces certain risks. It will incur adjudication, arbitration or court costs pursuing the liquidated damages which would otherwise have been avoided; and/or will be unable to recover the liquidated damages because the contractor becomes insolvent.

The contract administrator or employer's agent may have to compensate the employer for losses if it failed to issue, or advise the employer on the need to issue, the non-completion certificate and/or the relevant notices.

Therefore it is important for architects acting as contract administrators and employer's agents to ensure they do four things.

From the outset of the project they should be familiar with which contract requirements have to be met in order to deduct liquidated damages so deadlines are not missed, and should record in writing any advice they give the employer on those requirements. As far as possible, they should include in each notice the precise relevant wording set out in the contract. This limits the risk of the notice being determined not to comply with the contract. Finally, they should record in writing any instructions they are given by the employer. It is not uncommon for an employer to decide that it does not want to take steps to put itself in a position to deduct liquidated damages at a particular stage of the project because it does not want to damage its relationship with the contractor. Evidence of such a decision should be recorded. ●

Doug Wass is a partner at Macfarlanes LLP

If the employer wishes to deduct liquidated damages, it must serve a pay less notice on the contractor at least five days before the final date for payment

PCSA

A PCSA (Pre-Construction Services Agreement or Pre-Contract Services Agreement) is typically used by an employer to appoint a contractor before a building contract is entered into. Also known as a Pre-Construction Agreement, it forms part of the first of a two-stage tender process.

The idea is that greater familiarity with the project will create better relationships, fewer claims and greater cost certainty. Services required under a PCSA vary but tend to include an obligation for the contractor to provide design input, buildability advice, technical advice, assistance with subcontractor selection and detailed cost information. A contractor engaged under a PCSA will generally, but not always, be appointed under the second stage building contract. Engaging an alternative contractor for this second stage may have implications for the programme and cause issues with design liability. PCSAs can also be used to obtain the input of specialists by either contractors or employers.



Paul Winch Furness. Source D&D London

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External
management

The iPM

Imagine a Machiavellian
virtual project manager...



Maria Smith

The inception meeting took place satisfactorily and according to established procedure. The consultants arrived in a lumpy dribble into the L-shaped antechamber and assimilated into their places in the pecking order via ancient traditions of body language. The iPM registered the messages described in this language but did not intervene. Countless cycles of experience had taught the iPM that allowing the humans certain opportunities to bristle against each other in the old ways, made them more amenable by and large. The Risk Registrar logged the non-converging network of single-perspectives with a nostalgic giggle for geocentrism.

The L-shaped antechamber cradled a circular meeting room. An 'L' was preferred as it offered a range of inhabitable spaces, from the acute angles at the two extremities that offered a reassuringly restricted vantage point to those struggling to mount a convincing risk aversion, to the reflex angle in the centre for the bold and brash.

The iPM took special note of the consultant that had chosen the central acute angle. Spread eagled on a sticky centrefold, these masochistic consultants who positioned themselves so close to the engorged presenters more often than not turned out to be the players that defined the game.

After the requisite period, the iPM dissolved the false wall that divided the antechamber from the meeting room and invited the consultants to take their seats at a circular meeting table concentric in the circular meeting room. The iPM was expert at letting the humanity brew sufficiently in the antechamber such that the transition to seated commitment resembled the deployment of dinner plates by a dazzlingly bored troupe of silver service waiters. The circular table at inception meetings had been established following significant analysis and the iPM fastidiously logged the levels of gratification and irk of each consultant against historic figures, as they moved from posturing to the denigration of enforced equality.

With the consultants in position, their hands flat on the table measuring pulse, sweat, pressure and tension, the iPM lowered the briefing cloud. As the project brief flooded the consultants' senses, the iPM measured their understanding and interest in all aspects of the brief. Evidence of divergent thinking, intellectual leaps of relevance, and recognition of potential research awards were all scored.

Also recorded was the way in which each consultant placed the project within the context of their personal landscapes: political, ethical and intuitive. Meanwhile, the Risk Registrar populated spreadsheets with the associated projects that flickered in each consultant's mind; past experience and knowledge amassed through curiosity were factored for chances of motivation depletion.

Based on all the above, each consultant was designated a scope. The scopes were presented as heat maps projected onto the table in front of each consultant. The briefing cloud lifted and the game began.

The first to speak were the purple consultants, those with near equal heat and scope across the field of endeavour. The iPM always modulated these generalists with reference to the others around them, gently nudging them away from each other just enough to prevent clashes. On this occasion there were three generalists, the scopes of two of which the iPM had moulded to give one a hotter area around a peak of fabric-first sustainability and the other around spatial planning with a sharp dot on emergency escape behaviours.

The third purple consultant had no peaks or troughs but a placid coverage. This would

The iPM had learned
that allowing the
humans opportunities
to bristle against
each other made
them more amenable

not persist throughout the project as the other consultants would jostle the generalist into taking a higher contrast terrain – and if they didn't the iPM would. The consultants with the hottest reds and coldest blues tended to sit back in these initial stages, their focused experience being more suited to the defined tasks that emerged as the project developed. Their ability to generate risk income for themselves thereby tended to come later.

The purple consultants began risk-taking from the off. The iPM registered their risk investment and updated their accounts accordingly. The Risk Registrar extrapolated event trees and deduced the likely income of the project as a whole. Despite the depressed involvement of certain more specialist consultants, the inception meeting was nevertheless a meaningful microcosm of the project to come. The grain of the risk investments was already revealing itself with the three purple consultants exposing themselves as frequent risk takers, relying on amassing thousands of small investments in order to make up a reasonable fee; and conversely the specialists dipping in more occasionally but with larger risks, capable of swiftly generating themselves up to 5% of their overall reward.

The Risk Registrar calculated all these behaviours, continuously updating a live model of projected final profits. The iPM monitored not only the apportionment of risk and thereby reward of each consultant but, building upon the initial behavioural evidence, registered stress and excitement levels. By plotting these against the Risk Registrar's projected completed value, the iPM manipulated the scope heat maps to prevent overly volatile behaviours damaging the bottom line. ●

Maria Smith is a director at Studio Weave

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It's the thought that counts

Short-life structures or forever buildings?



Hugh Pearman Editor

One recent weekend, I went to see two buildings. One was put together rapidly from bolted timber, polished aluminium composite panels, slender concealed steel uprights and aluminium mesh. It will last the summer before being dismantled. The other, though small, was made of hundreds of tonnes of expensive limestone and bronze, impeccably crafted, and will last for centuries. Both are excellent. Both show architects working at the height of their powers.

If at times you worry about where architecture is heading, days like these bring back your optimism because no other profession can show such skills as these. The first building is the Dulwich Picture Gallery's temporary pavilion by IF_DO architects, a young practice established only in 2014. Which is the point of this annual programme by the gallery: rather than being for established overseas architects as the Serpentine's annual pavilion is, it is a lower-budget affair for emerging UK practices. Well done the DPG,

HOLLY EXLEY



Goldhammer Mausoleum, Highgate West Cemetery, by Craig Hamilton.



IF_DO's temporary pavilion for Dulwich Picture Gallery.

the London Festival of Architecture and sponsor Almacantar. And read more about the pavilion on page 14 of this issue.

The other? That's the new Goldhammer Mausoleum in Highgate West Cemetery – the west cemetery being the original, spooky hillside one. Architect of the mausoleum is Craig Hamilton, one of the most respected traditionalists going. It is done in a stripped-classical 1920s manner, with touches of Lutyens and Holden about it, and bronze doors by sculptor Sandy Stoddart incorporating pomegranates – symbolic of death and resurrection. It's the first such mausoleum to be built in that crowded, atmospheric cemetery for nearly 90 years and to say that it is designed to last is an understatement: nothing is forever but this comes close. I'm not wholly convinced by it yet but it is gleaming new: it's how it will look in a century or two centuries hence that will count.

The thing is, I can imagine the roles of these respective buildings reversed: the Dulwich pavilion as a permanent building made of choice materials, the Highgate mausoleum as a temporary kiosk or entrance lodge done in timber and painted plaster. This cemetery is, after all, where the Architecture Foundation with Sam Jacob Studio erected a temporary sepulchre as designed by Adolf Loos last year: its impact was possibly all the greater for being a very fleeting, one might say ghostly, phenomenon.

I've said in this column enough times that architecture does not need to be built to exist. But if built, how important is longevity? It's arguable: some 'temporary' buildings last longer than, say, some supposedly permanent speculative office blocks. Many famous and less famous architects see their buildings demolished. But the power of good architecture, I would argue, transcends its physical mortality. And besides, you have a greater design freedom when you don't have the notion of permanence in your head. Interior designers have known this for ever. ●

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The exhibition suggests common strands of alternative realities, whether gained via LSD or the make-believe worlds of video games

Pamela Buxton, easy rider: ribaj/california

Homeless people took matters into their own hands by squatting vacant land and building their own homes

Charles Holland imagines squatting utopia: ribaj.com / utopicsquat

Back down to earth

Will Wiles makes a plea for more practical speculations



Will Wiles

It might be resolutely low-rise, but Broadacre City casts a long shadow. Frank Lloyd Wright first proposed his decentralised, dispersed, ruralised vision of the American city in 1929, and spent the next 30 years refining, revising and publicising the idea. Broadacre looked at American frontier individualism through the lens of a new technology, the motor car. Widely spread single-family homes and farmsteads would be connected by freeways; civic buildings would stand like monuments in borderless parkland. It was an alternative to both the insanitary congestion of the 20th-century city and the collectivism of Le Corbusier's grids of towers.

And it was a fantasy. Had it come to pass, it seemed to offer alienation and car dependence rather than Jeffersonian union with the landscape; but it was never a practical proposition, more a canvas for Wright's ideas. But it lives on: his beguiling drawings of one-man helicopters tootling over market gardens continue to circulate on social media, and it serves as Exhibit A in the architect's reputation as a hater of cities. It's this latter legacy that Neil Levine works to counter in a new book, *The Urbanism of Frank Lloyd Wright*.

In an essay in *Apollo* magazine about Levine's book and the various other hoopla about Wright's 150th anniversary, I suggested that one of the most serious problems with

The autonomous car does not demand a new urban form; the housing crisis does not necessitate a new domestic template

Broadacre was its failure to grasp the corrosive influence of the automobile, and that architects were now making the same mistakes with the self-driving car. Wright can be forgiven for his failure to foresee the harm inherent in car-centred urbanism. Anyone dicing with new urban typologies based on autonomous vehicles has less excuse.

It's the same with the housing crisis – enough with floating houses and shipping containers. Architectural speculation has its limits. The autonomous car does not demand a new urban form; the housing crisis does not necessitate a new domestic template.

But in other areas, more architectural speculation might be very welcome. The recent general election showed what an important issue social care is becoming. According to the Office for National Statistics, in 1975 14% of the population was over 65; by 2045 that will have risen to 25%. And fewer working-age taxpayers will be supporting those retirees. This demographic crunch is a fundamental part of much of our politics, from the funding the NHS to immigration policy.

The election brought into focus the debate over how we will pay to look after an ever-increasing population of people who are less able to look after themselves. Here, architects can make a vital contribution. Modern housebuilding has contributed to the demographic ghettoisation of our cities. But older people might be able to live more independent lives for longer if more effort was made to mix housing developments by age. A simple sharing of space would mean that younger people could keep a passive eye on their elderly neighbours – simultaneously it might do something to alleviate the fear-filled bunker mentality that appears to afflict older people. It might even do something to ease the housing crisis, by enticing older people to downsize from large family homes to somewhere more congenial than a care home.

This kind of thinking is still rare in the UK and architects might be the people to promote it. At its most involved, intergenerational living can involve older and younger people living under the same roof, rather than simply the same building: the young get subsidised housing, the old a reprieve from the care home. This is increasingly popular in Germany, which faces a similar demographic crisis – might it have a future here? ●

Will Wiles is a journalist and author. Read him here every other month and at ribaj.com

QUESTIONABLE MODEL

Any architectural solution to the problem of social care is bound to be better than the nightmarish nursing home described in Adam Biles' recent novel *Feeding Time* (which I had the pleasure of 'blurbing'). This pitch-black comic novel also includes one of the best (only?) descriptions of a maquette in literature, an architectural model of the home commissioned by its manager, the wretched Mr Cornish, as a kind of talisman against the decay of the real building and its unfortunate inmates: '... nothing spoke more about the success of an institution, nothing showed more panache, than a model of its building in the lobby. It seemed unimportant that most similar models would have been constructed before the buildings themselves ...'

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Jumbo sized issues

There is an elephant in the procurement room



Jane Duncan

The biggest risk is not taking any risk... In a world that's changing really quickly, the only strategy that is guaranteed to fail is not taking risks – Mark Zuckerberg

As architects we advocate a sustainable legacy for built work, and quality is the key. However, in parts of the high turnover construction world commercial risk avoidance has become such a priority that quality is jeopardised. Of course public clients need to manage their risk, but this must be balanced with an equal need for innovation.

Procurement that results in the most creative and appropriate design requires a well briefed client and appropriate competitive access, where projects are offered to the widest possible market on a level playing field.

Smaller practices were told to cheer the arrival in 2015 of the EU Procurement Directive in Britain, promising simpler and less exclusive processes. What will follow Brexit is unclear, but the UK will need to think smart and act intelligently to pull the quality rabbit out of the volume building bag.

Reducing the cost of procurement processes will be vital. An EU commissioned analysis estimated that the economic cost of procurement, to clients and bidders, often approaches 30% of contract values.

Effective public procurement that prioritises good design outcomes and demands post occupancy evaluation to drive continuous improvements on all projects can maximise the social, environmental and economic benefits of development. RIBA Client Advisors are poised to offer assistance.

How do we extract the best possible outcome through BIM from a procurement strategy which is still based on zero risk, lowest cost tendering and negative selections?

The RIBA Procurement Guidance: 'Ten Principles for Procuring Better Outcomes' clarifies how clients can get the best possible outcomes when they procure architectural services, and includes key proposals for investment in initial stages of work 0-1, setting and agreeing procurement procedures and sensible fee levels – reminding clients that they get the quality of service they pay for.

Design quality is mandated as a means to shortlist or award contracts, considering whether frameworks are suitable, and dividing them into smaller lots. Consortia bids from smaller practices are suggested, with selection and award criteria proportionate to the scale and complexity of the project.

When it comes to delivering buildings, the coalition government's Construction Strategy 2011 pinned its hopes on the industry to deliver salvation: lower building costs, faster delivery, lower emissions and improvement in exports. Its eggs were firmly placed in the BIM basket. At its best BIM reduces construction time, waste, cost and claims if used by knowledgeable, collaborative and clued up and wholly committed project teams. A big if.

How do we extract the best possible outcome through BIM from a procurement strategy which is still based on zero risk, lowest cost tendering and negative selections? Lowest price lump sum tendering incentivises conflict, leading to claims for extra cost.

For BIM to help the public sector to realise its transformative potential, investment and change is needed across a sector hindered by low productivity, waste, and poor co-ordination between the sector's many and fragmented stakeholders. If BIM is to save us, it has to be taken forward by builders, users and maintainers – not just designers.

To tame risk, our profession needs more effective ways of demonstrating our capability. I'd like to see more practices of all sizes collaborating to compete for complex projects, and more realism from clients about the actual levels of risk, reflected in sensible and appropriate PII and turnover requirements.

As Brexit looms, we need a working partnership between the government and industry to set a policy context that is a catalyst for the design quality revolution we need. *I'm a huge supporter of the idea that if you want to get good architecture you get a good architect. Simples* – Richard Murphy ●

architecture.com/whats-on

@JaneDuncan/PRIBA

DESIGN FOR LEARNING

The RIBA has announced plans to create a new learning centre at its London headquarters, generously supported by the Clore Duffield Foundation. Details of the design competition for the new learning space can be found at architecture.com/competitions



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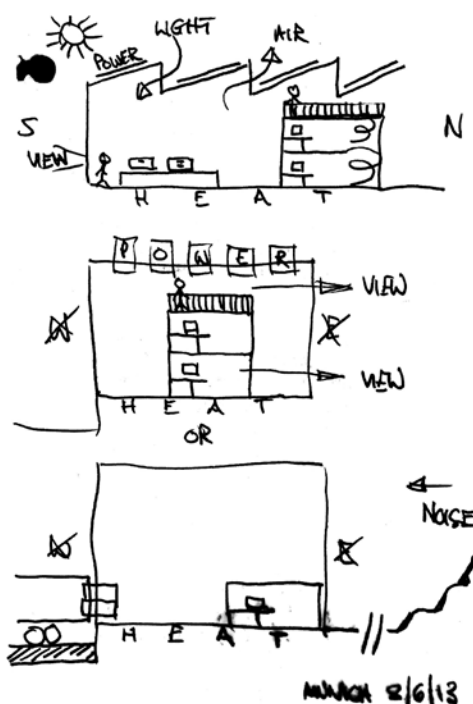
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When Vitsoe decided to build a new factory, MD Mark Adams got his sketchbook out and Dieter Rams came to look. Functionally-led furniture design translates seamlessly to factory

Words and photos: Hugh Pearman

Design is part of the furniture

A factory has been built in the Midlands. Even today, that is not so remarkable, and this one is close to the manufacturing hub of Jaguar Land Rover. But architects, prick up your ears for this is not just any old factory. It is the new factory for Vitsoe, maker of the minimal-modernist shelving, cabinets and furniture long coveted by the profession. All of that – the 606 Universal Shelving System and 620 Chair Programme – was designed by legendary German designer Dieter Rams and has been since they first went into production in 1960. Now, here he is again, at 85, sitting at a table in one corner of the new factory as it is being completed around him. He's come to Leamington Spa from home in Kronenberg near Frankfurt to check it out. Stock is even starting to arrive for the next run of orders. Apart from needing a very designerly walking stick to get around these days (with a wooden loop handle, given to him years ago by its Danish designer Nanna Ditzel, he tells me), he seems unchanged. He mostly uses the stick to point at things. 'Dieter's observations



Mark Adams' early sketch of his desired factory.

are always spot on,' says Adams.

But first, some background. Vitsoe is an understated British manufacturing and retail success story. Dane Niels Vitsoe (1913-1995) was initially selling Danish furniture in Germany. With Rams – then chief designer for Braun, but working independently as well – he started in 1959 to design and produce the 606 system under his own name. Mark Adams met them and set up Vitsoe UK in 1985, becoming MD when Vitsoe retired. In 1995 Adams turned the company British and has since then has steadily expanded it, refining and augmenting the system with Rams, moving from London factory to London factory as the business expanded, setting up shops to sell direct to the public in London, Munich, New York and soon Los Angeles, and selling online to much of the world.

When in 2013 he judged the time was right to make a purpose-built factory, Adams typically avoided the usual sources of funding and instead offered bonds to his customer base, which came through with the required



VITSOË

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Dieter Rams (left)
and Vitsoë MD Mark
Adams meet up on site in
Leamington.



He resisted the temptation to draw an elevation of what it might look like, he says. He did not want to get diverted from pure function

Left Visualisation by designer Martin Francis of the factory concept.

Below Entrance elevation ground floor plan.

millions. Equally typically, he took an unconventional design route for the building, treating it as a furniture system in itself, an object assembled from components that – like the 606 system – could theoretically be taken apart and re-erected elsewhere. Courted by an active local MP keen to diversify the manufacturing base of his constituency, he plumped for the site close to the railway station in Leamington, on a busy road junction. This is handy both for other manufacturers in the Vitsoe supply chain and distribution to the ports. London, says Adams, was increasingly frustrating to get trucks in and out of.

Adams started the design – totally functionalist as you would expect – as a series of diagrams with no site in mind, exploring efficient ways to increase production and the flow of goods. Later he found inspiration in the Dia:Beacon contemporary art gallery in upstate New York, housed in a 1929 packaging factory for cereal manufacturer Nabisco. In its top-lit, north-light wide-span way the Dia gallery is perfect, and perfectly plain. Adams then added democracy – no management/workforce split. The aim was ‘an environment that would thrive on incidental encounters, both within the building and without’, he says. Such as? ‘I have often observed that delivery drivers are the best source of frank information.’ But he resisted the temptation to draw an elevation, he says. He did not want to get diverted from pure function.

Next he sought advice from industrial designer Martin Francis, who had worked with Norman Foster early in his career, gone

on to form Paris-based multi-discipline supergroup Rice Francis Ritchie, and later designed superyachts. Francis found a way – based on a study of parts of Paxton and Fox’s Crystal Palace – of building a strong yet economical sawtooth north-light building. This was to incorporate the new Velux skylight system recently developed with Foster’s. Engineer Eckersley O’Callaghan refined the structural concept which was now so efficient that Adams could afford nine more bays, making a 3,650m² building. That’s much larger than he needs at present, but to build in one go was more cost-effective and the spare space will be rented out.

Only at this point in October 2015 – nearing the construction phase – did Adams appoint an executive architect. The factory is predominantly made of timber so Waugh Thistleton, with its expertise in this area, seemed a good fit, taking the project through to detailed completion. ‘They have been most

generous deferring to the design of the building presented to them,’ says Adams. Indeed Andrew Waugh seems keen on the whole exercise because of the number of ‘firsts’ it represents: ‘Product, process, engineering and architecture have come together to realise the client’s brief of a construction system applicable to multiple situations,’ he explains.

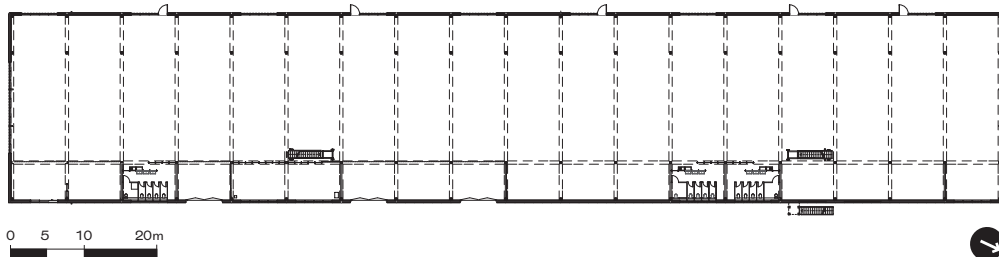
All this detailed research and refinement has led to a building that aesthetically gives very little away from the outside – the smooth cream Eternit cladding panels were just beginning to go on the battens the day I visited, though even then the unusual form of the external landscaping by Kim Wilkie – arranged in deep ridge-and-furrow inspired by the medieval fieldscapes nearby – hinted at something a bit different. The sawtooth roof provides visual interest, and it’s neat how photovoltaic panels on their south-facing upstands mirror the glazing on the north.

Inside is another story. Here it is a

Entrance elevation



Ground floor plan





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Above Ready for business: Rams and Adams inspect the nearly-complete works.

Below Rams takes a stroll along the nearby Grand Union Canal.

modern equivalent of a medieval tithe barn, 135m long by 25m wide by 6m high to the main beams. It is naturally ventilated as such barns are (environmental engineer is Skelly & Couch), with broad side openings – though on one side only, the other being at the top of a steep slope leading down to a road. It is arranged in a broad nave flanked by side-aisles. Columns separating the three spaces also act as supports for flanking mezzanine structures such as offices and a row of guest rooms – one for an onsite manager, two for visitors.

The columns and beams are of beech laminate-veneer lumber (LVL). This is a relatively new product, and as a hardwood beech allows the laminated strips to be surprisingly thin. The frame is then infilled with cross-laminate timber (CLT) panels. It could be wattle and daub, almost. There are exposed slender steel members in the north-light structures, but local lad Shakespeare would recognise the basic system.

As we stroll round the building, Rams uses his stick to good effect. He stops to look at some bog-standard retail warehouses nearby. 'Look at those – visual pollution, it's too



bad,' he murmurs, adding: 'Styling is never long-lived. Think of American cars. Their industry is dead.' The key thing, he says, is to think long-term, improving rather than keep starting afresh. 'It's crazy to constantly come up with new things.' Accordingly Adams has specified his factory for a 100-year design life, and to be very adaptable.

Mostly Rams is delighted with the details and finishes of the interior: such as the way the big horizontal beams neatly slot together and a nice chamfer detail on the corners of the vertical columns. Above all, he likes the continuum between the products and the building. 'It's part of the whole corporate identity – not just products and then architecture. This identity becomes more and more important'.

With that, we stroll off along the nearby Grand Union Canal for lunch in the water-side pub that is already a favoured rendezvous at the company. It's a company that Adams wants to make into an employee-owned business on the model of Arup, John Lewis or Make; long-term thinking again. As for the building? Constant change, probably. 'It is unlikely that it will ever be finished.' ●



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Wish you were here

Pink Floyd were diffident performers who gave their music legendary visual presence through sets and album covers. Must have been the architects in them

Hugh Pearman

Reviewing the V&A's exhibition of Pink Floyd through the prism of architecture might seem like appraising the music of Queen with reference to dentistry, but bear with me: architecture and design are strands that run right through the oeuvre of the veteran, now defunct band with its unique soundscapes. And not just because three of the founding members – Roger Waters, Rick Mason and Richard Wright – met as architecture students at Regent Street Poly in 1962. Like their near contemporary at the AA and later collaborator, the architect of temporary, demountable, inflatable, mobile structures Mark Fisher, they were heavily influenced by the Fun Palace/ Archigram approach to architecture as kinetic and mutable rather than foursquare and permanent. Cedric Price, Peter Cook and Archigram are duly credited as influences, their drawings displayed here. As Fisher found, rock was the place to make that stuff happen.

Thus from the earliest psychedelic light displays put on by the band at the UFO Club to its eventual massive touring stadium shows, there was always the strong visual, designed element. As people they had an English diffidence when it came to personal presentation. Several of them and their collaborators – prime among them Storm Thorgeson and Aubrey 'Po' Powell of the graphic design

John Peel observed that they wouldn't be recognised if they joined the audience at one of their own gigs



They rebuilt Battersea Power Station for this show.

practice Hipgnosis – went right back to childhood days in Cambridge. Not for them preening rock-god antics: there are English pastoral and folk elements in their music along with the usual blues influences of the period, especially in their first incarnation with Syd Barrett as their front man. John Peel observed, in a quote used in this exhibition, that they wouldn't be recognised if they joined the audience at one of their own gigs. But by designing environments and characters – giant inflatable figures and projectiles come to mind, and that trademark huge circular projection screen – they could happily divert attention from themselves as not especially charismatic performing musicians.

Consider their 1972 'anti-Woodstock' film, in which they performed in a Roman amphitheatre in Pompeii – alone. Just them and the music and the architecture, no distracting audience. Or their commission to Frei Otto to design retractable sun-shading stage umbrellas for them on an American tour. Or used Battersea Power station on an album cover, complete with Alfie the inflatable pig. And then there is The Wall – a version of which is here, 7.62m high and 22m long.

A model of the power station is one of the biggest physical elements in this exhibition, done in false perspective, rising to 9m high – seemingly the tallest thing ever in a V&A show. Although the overall design of the show

is by Powell and members of the band – especially drummer Nick Mason – all this clever realisation is, of course, done by the late Fisher's company Stufish, which continues where he left off when he died in 2015 and is now headed by Ray Winkler. Fisher himself pops up on a video screen, talking brightly about how he (with his then engineer partner Jonathan Park) devised ways to use the inflatables on the 'Animals' tour, and how this changed the direction of his practice. 'That's when I ran away and joined the circus.'

It's a fairly conventional chronological show, organised into broadly album-related areas. You enter through a giant-scaled version of the Bedford van with its diagonal white stripe that the precursor band, known as The Tea Set, used to get to gigs in. Slow and unreliable, it is inevitably part of the mythology. All the way through the show, a timeline is provided in the form of K2 telephone kiosks stuffed with leaflets, posters, newspapers, telling you about what else was going on in the world at the period in question. There are inflatables of course. And although – unlike the rather more widely appealing David Bowie exhibition that the V&A previously mounted – there is not much in the way of stage clothes to see (see above, they were never personally showy) there is a section devoted to the various battered instruments and bits of electronica used by the band. For me such things are as dull in this context as static planes in an air museum – they are meant to be used, not displayed. Though the reverse is true of the actual cane used on various members of the band and their friends by the headmaster at Cambridge High School for Boys – recalled so vividly by Waters in *The Wall* album. (His non-architecturally trained sparring partner in the band, David Gilmour, went to the posher fee-paying Perse School).

The exhibition ends, as I suppose it must, in a large room which is an immersive experience of the band's last performance as the classic four-piece line-up: 'Comfortably Numb' as performed at Live 8 in 2005. Already so long ago, and perfect in its way apart from Roger Waters wearing double denim. For this room you are requested to remove the headphones you have worn throughout and which automatically feed you the correct sound track and commentary for the part of the show you are in. This system is pretty good technically – though you can catch it out in places where the zones overlap.

What I took away from the exhibition apart from the obvious music and visuals – it reminded me of how good the often overlooked 'Animals' album and tour was, where the band hit peak inflatables and showed it could survive the onset of punk – was their role as patrons. Patrons of designers and illustrators and technicians of all kinds, of other musicians, and of architects such as Fisher, with whom they more or less invented the complex logistics of the visually progressive stadium tour. As the great caricaturist Gerald Scarfe – author of *The Wall* visual aesthetic – put it: 'If you invite an artist to do something, you can't argue with them – that's what you employ them for.' I can't believe there were never arguments but it seems the band – perhaps going back to those early days at Regent Street Poly – had huge respect for other professionals. Where it finally went wrong for them was when, among themselves, they ceased to be a collaborative venture. ●

Turbocharged mirror ball.



What I took away from the exhibition was their role as patrons – of designers, illustrators and technicians of all kinds, of other musicians, and of architects such as Fisher

Pink Floyd: Their Mortal Remains
Victoria and Albert Museum, London, until Sunday 1 October

A different way to live

This thorough history and analysis of urban squatting assesses its transformative possibilities

Andre Pusey

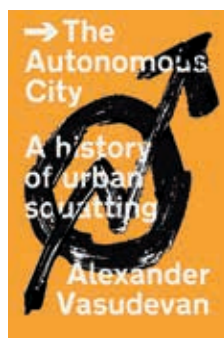
The Autonomous City: a history of urban squatting is 'the first popular history of squatting in Europe and North America'. It is thoroughly researched, accessibly written and it is neither academically detached, nor does it paint a romanticised picture of the often violent and precarious experience of squatting. Alexander Vasudevan covers internal conflicts and problems, which often face such movements, while documenting the successes of squatters' struggles.

The book also links squatting with rent strikes and broader urban politics. For example, the author looks at squatters' Lefebvrian claim for a 'right to the city', which is a right not only to access but also to remake the city.

Squatting has been central to my own political development, having lived in my late teens and early twenties in several such collective houses. They were formative experiences.

It is not only these very hands-on and material experiences that were important: it was the social and political space they provided, whether in the 'squat cafés' we established, or the homes created from empty and abandoned houses. I would not have been inspired to go to university as a mature student, let alone become an academic, if not for the radical reading groups and broader collective politics I immersed myself in at that time.

The squatting activity in this book represents a form of DIY urbanism. One of the mottos of the Berlin squatters' movement, discussed in chapter 5, was 'it is better to squat and mend than to own and destroy'. But squatters also reconfigured the buildings they occupied, creating spaces which reflected their new purposes: meeting spaces, gig spaces, sleeping spaces etc. This reinvention of physical layouts reflected the radically alternative lifestyles being experimented



with: communal living, collective self-management and so on. Squatters, therefore, do not only occupy space, they produce it.

Squatting provided freedom and autonomy in our sociability and control over our housing, despite risk from eviction or attack by 'heavies'. I can also relate to Vasudevan's description of squatting as involving a process of 'collective world-making'.

Changes in legislation and gentrification have had a negative impact on squatting in the last few years in the UK and abroad, clearing the way for what Vasudevan terms the 'makeshift urbanism' of the squatter movements and replacing them with the property speculation and commercialism of the neoliberal city. But squatting has not only been attacked by the state and speculators, it has also been undermined through forms of co-option. Vasudevan discusses the way the 'makeshift urbanism' of squatters in Berlin has been 'captured' and has played a 'decisive role' in the neoliberal restructuring of the city. The alternative practices and 'reassembling' of the city – what Vasudevan describes as a form of 'architectural activism' – took place through a combination of community design and participation. But an understanding of the city as a source of 'continuous invention' – developed through the squatters' practices – has now been harnessed to the urban development policies that are heralded as 'branding assets' and which help to reinvent the city as a destination for 'economic investment, marketisation and hyper-gentrification'. In turn, this process of gentrification and commodification constricts the social space of squatters, their alternative spaces and contentious politics and lifestyles.

However, despite the clamping down on squatting, the changes to the law, the gentrification and evictions, squatting continues. The author concludes with a discussion on the solidarity, hospitality and care practised by squatters emerging from the neoliberal crisis. These range from housing migrants and engaging in struggles to defend their rights, for example in Athens, through to 'rehousing people' in occupied apartment blocks as part of the 15M movement in Barcelona.

Vasudevan's book is a significant contribution to the written history of squatting movements and struggles to transform the city. ●

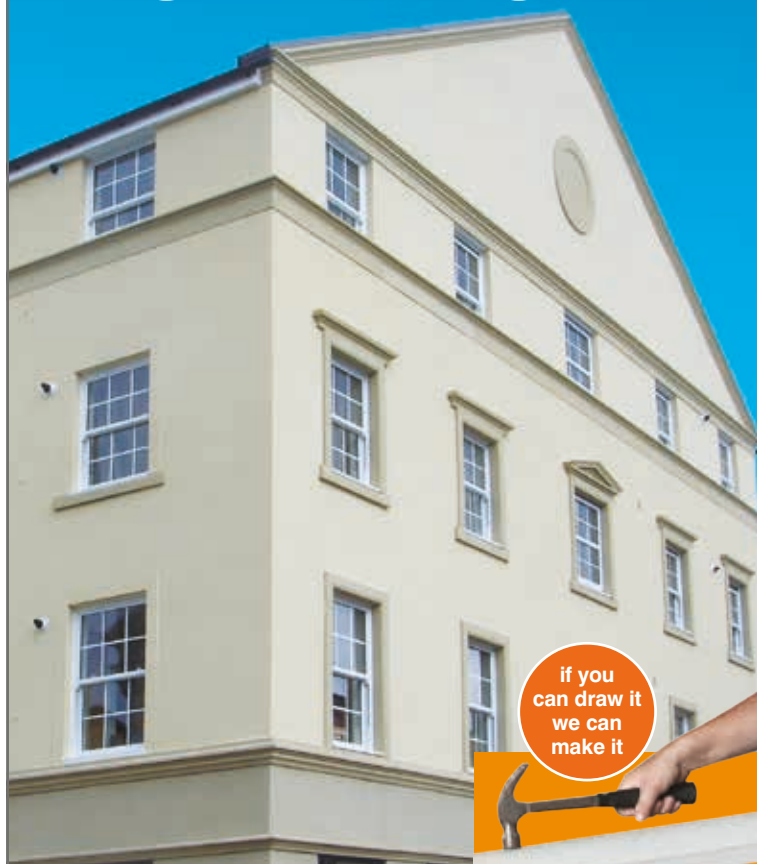
Dr Andre Pusey is a critical geographer at Leeds Beckett University. A longer version of this article is at ribaj.com

The squatting activity in this book represents a form of DIY urbanism... Squatters do not only occupy space, they produce it

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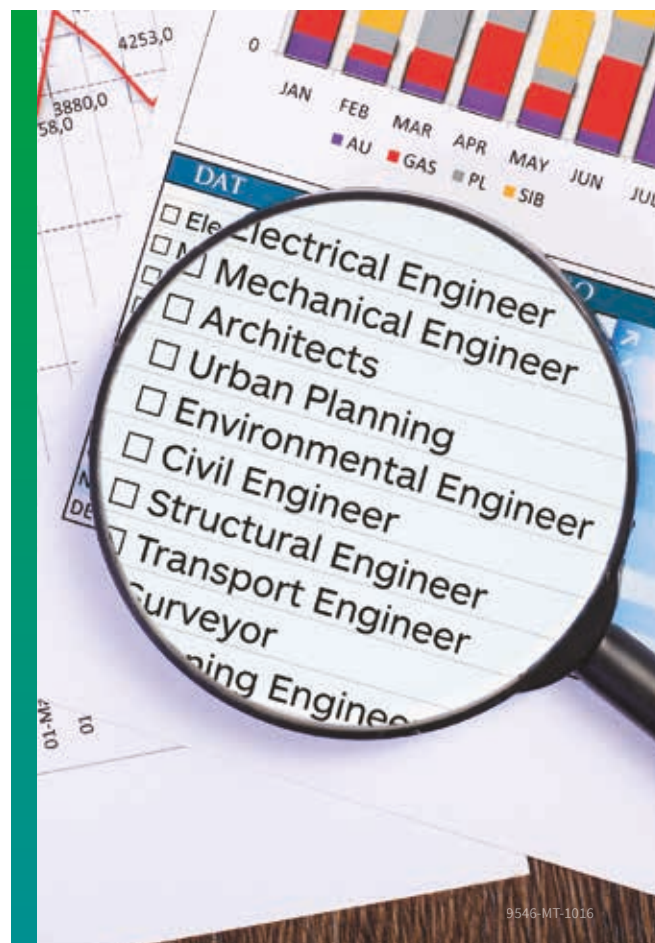
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Philip Vernon 1950 – 2017

An intelligent, determined and sensitive architect who was expert at the imaginative reworking of old structures, including Whiteleys in Bayswater



Philip Vernon was proud to be the fourth generation of the Vernon architectural dynasty that had practised in London since 1903: George (1870-1942), his great-nephew Frederick Austin Vernon (1882-1972) and Russell, the latter's nephew and Philip's father (1916-2009), who left an indelible mark on Dulwich.

Austin Vernon & Partners, under his leadership, designed over 2,000 houses on the Dulwich Estate, as well as buildings at Dulwich College.

Philip and I grew up together in Frank Dixon Way, the last road in Dulwich where each house was individually architect designed. Our young lives were immersed in architecture, as Dulwich and London were rebuilt after World War II. Philip studied Part I at Leeds University and then enjoyed greater creative freedom at Central London Polytechnic, where he completed Parts II and III.

In our late teens, we travelled around Europe imbibing the cities, architecture and great motor races. In 1971, we saw the hill towns of central Italy and Sicily, took the boat to Tunis, visited the Roman ruins of El Djem, the pit dwellings of Matmata, the oasis of Tozeur, then crossed the northern Sahara tracking the Berber nomads. In Morocco, we explored the souks of Fez and Meknes and the Islamic geometry of Moulay Idris. Ever the intrepid student architects, we crossed into Spain to experience the magnificence of Granada and Cordoba and visited the Prado in Madrid. It was a journey of gigantic architectural and landscape diversity that expanded our vocabulary and understanding of place, space, forms and materials.

Philip was a year out student at the Greater London Council, where he was greatly influenced by Roger Wal-

ters and his determination to create humane, sensitive architecture. After stints with Moxley Jenner & Partners and Troup, Steele & Scott he joined Building Design Partnership in 1983. Over his 16 years at BDP, he worked on numerous projects including West Shambles Square in Manchester, Chequers Centre in Maidstone and Paddington Basin. His particular interest and skill was sensitively adapting historic buildings to modern use. He worked on Whiteleys in Bayswater, London, a complex project to create a shopping centre out of a late 19th century building while keeping the street facade and much of the interior. He adapted a grade II listed building in Kensington Palace Gardens for diplomatic use and delivered proposals for the historic British Embassy in Lisbon.

Philip joined Paul Davis + Partners in 1998, to assist with the masterplan and first phase of construction of the Duke of York Campus in Chelsea. Cadogan Estate wanted it to be an extension of the urban realm. We were able to consider the spaces between retained historic and new buildings as our first priority. Once the spaces were conceived, the buildings could be designed to define the public pedestrian spaces. On completion, Lord Rogers kindly wrote 'At last a new world class public space in London'. Philip made a significant contribution to this success.

In 2001 Philip moved to Montagu Square where his strong sense of civic responsibility led to involvement in the Marylebone Association. He chaired the planning committee, bringing insight and thoughtfulness that were a great asset to the association.

He had a protracted illness including weeks in intensive care, but remained positive. Inspired by David Hockney, he channelled his creativity into making elegant, colourful and inventive landscapes on his iPad. Philip was an intelligent, determined, sensitive architect and a very special friend to all who knew him. He is survived by his wife Elisabeth and daughters Clare and Alison. ●

Paul Davis

IN MEMORIAM

ROBERT LESLIE MILLER
ELECTED 1957, CONWY

JOSEPH MALCOLM DAVIS
ELECTED 1958, WINDSOR

ROGER WARR
ELECTED 1966, NORTH WALSHAM

MARGARET HAYES
ELECTED 1968, MACCLESFIELD

COLIN FG SHEPPARD
ELECTED 1974, NEWBURY

JOHN WILLIAM THAKE
ELECTED 1980, LYMINGTON

**CHRISTOPHER WILLIAM MANSEY
RAYNER**
ELECTED 1987, SEVENOAKS

JOHN ARTHUR KING
ELECTED 2004, WANDSWORTH

JAN FLORIS VAN DER WATEREN
ELECTED 1995, LONDON

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**Schueco
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2017

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Specialist Contractor
Award



Eleanor Young is executive editor of the RIBA Journal. Her expertise is in looking at and communicating architecture, from the detail through to the big picture.



Steven Kennedy is associate principal at Grimshaw. He was a key member of the Reading Station design team and a project leader of a botanic garden masterplan in the Middle East. He was one of RIBA Journal's inaugural Rising Stars in 2016.



Steve Mudie is a partner specialising in facades at London-based cost consultant alinea consulting. He provides high-level strategic facade advice, supported by close relationships with the diverse supply chain.



Pankaj Patel is a founding director at Patel Taylor Architects. He has a special interest in layering high density development in London's built environment and looks to the grain of streets, squares and gardens to inform contemporary urban design.



Paul Savidge is managing director of facade engineering consultancy Wintech. He has a background in specialist facade engineering and dispute resolution. He provides contractual advice and facade consultancy on major new building projects.



Cindy Walters is director and co-founder of Walters & Cohen Architects. Projects she has led include the award-winning Regent High School, the Gallery of Botanical Art at Kew Gardens and Vajrasana Buddhist Retreat Centre.

TOM CAMPBELL

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Private residence,
Oxfordshire,
designed by Richard
Meier & Partners
Photograph by
Hufton+Crow

Creative collaboration

In this technological age it is increasingly difficult for an architect to master the whole building process. When buildings were constructed by carpenters and stonemasons there was a chance that they could. Now, as components of different materials and dimensions are brought together offsite with high performing products, specification can make your head spin.

Specialists such as Schueco engineer facades that look simple but conceal a myriad of high tech choices. Years of research are hidden behind their slim, elegant aluminium (or perhaps steel) caps. Here is insulation, security, vents and concealed automated systems.

Practices such as New York-based Richard Meier & Partners Architects, designer of the outstanding house that has taken first prize in this year's Schueco Excellence Awards, may be well versed in clean-lined modernist design. But translating that into a project for an Oxfordshire hillside takes local know-how as well as technical expertise. Luckily, architects have guides through this maze. Working out the best choices and bringing the wider facade and window components together are the specialist contractors. Advising and collaborating with architects, they bring great experience of the products and their buildability.

In the Schueco Excellence Awards, produced in association with the RIBA Journal, we have always celebrated the buildings that have flowed from these collaborations between architects and specialist contractors. This year we saw the outstanding contribution of specialist contractor award winner Alumet on a number of impressive buildings, and heard how the company has grown in scale and expertise to the point where it can take on prestigious and dramatic residential towers.

The six judges – architects and facade experts themselves – questioned the projects hard. Were they really innovative? How did they show creativity? Where did the technical skill lie? How did they demonstrate collaboration? Read on to see the projects that survived that grilling to excel as winners in the Schueco Excellence Awards 2017.

Eleanor Young

Chair of judging panel

Winner Private residence, Oxfordshire

Entrant: L2i



This entry certainly had the wow factor, securing both the Individual House accolade and the overall prize in the 2017 Schueco Excellence Awards.

Designed by acclaimed US modernist Richard Meier, the striking new build country house features extensive Schueco installations to open it up to the scenic Oxfordshire countryside.

‘This powerful house takes command of the landscape with its glazed facade,’ says Eleanor Young, chair of the judging panel. ‘The rigorous framing demonstrates the potential of beautifully designed and constructed details.’

‘The house is on a spectacular site. The glazed elements create a fantastic sculptural piece with transparency and audacity,’ adds judge Pankaj Patel of architect Patel Taylor, the overall winner of last year’s awards.

The house, Meier’s first in the UK, responds to the varied character of the site in its composition. The mainly solid rear is designed to relate to dense woodland while

the predominantly glazed main elevation embraces the openness of the landscape it overlooks.

Schueco is used throughout, with full height Schueco FW 60+ forming a spectacular curtain wall in combination with Schueco ASS 70.HI lift/slide doors at ground floor level. This challenging installation involved double-height spans of 8m as well as incorporating all-glass corners. The result floods the interior with as much natural light as possible, with additional Schueco FW 60+ roof lights bringing it into even the smallest rooms in the house.

Schueco AWS 112 TipTronic parallel opening vents at the top of the elevation are part of the energy strategy of the building, with summer temperatures controlled through their automatic opening via the building management system. These vents work in tandem with the building’s thermally massive structure.

‘The challenge was that there had to be zero [+/-1mm] tolerance, which was very difficult to achieve on a building that size

Above Full height curtain walling and sliding doors create a spectacular glazed main elevation.

Below Glass to glass corners were achieved within an installation of near zero tolerances.



Below right Side view, showing the contrasting, mainly solid elevation to the rear and the largely open main facade at the front.

Below The facade maximises extensive views of the Oxfordshire countryside.

HUFTON + CROW (4)



with glass to glass corners and 8m spans – that level of accuracy was unheard of,’ says Lawrence Goodall, managing director of specialist contractor L2i. ‘There could be no compromise on what Richard Meier wanted.’

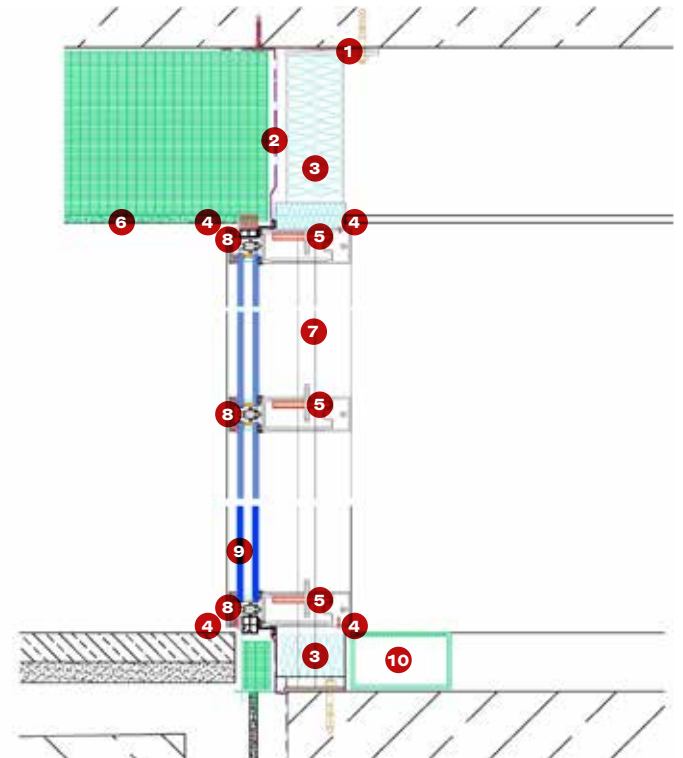
The importance of the glazing installation to the whole design is acknowledged by the architect.

‘Precise detailing and successful execution of the glazing system as the physical and visual connection to the exterior and landscape was critical and the key challenge for the success of the project,’ says the practice.

The project has won a 2017 RIBA South Regional Award. ●

Vertical detail

- 1 Fixing bracket
- 2 EPDM membrane
- 3 Insulation
- 4 10mm shadow gap
- 5 Steel support
- 6 Render finish
- 7 Structural steel
- 8 Schueco FW 60+ HI curtain wall
- 9 Glazing
- 10 Trench heater



Client **Confidential**
 Architect **Richard Meier & Partners Architects**
 Structural engineer **Price & Myers**
 Main contractor **Sizebreed Construction**
 Specialist contractor **L2i**

Winner Two Tabernacle Street, London

Entrant: Propak Architectural Glazing



From the front, there is little hint of the dynamic rear infill created by Piercy & Company for a fire-damaged Victorian office building in Shoreditch, London.

The exciting composition of folded roof planes, brass cladding and extensive curtain walling is achieved using a variety of Schueco Jansen Janisol and VISS steel systems.

It was a logistically tough project for specialist contractor Propak. Faced with a tight site with no direct access and a busy narrow street, the only option was to crane the heavy fire-rated glass over the top of the building and into the courtyard behind. In total, nearly 70 Schueco elements weighing up to 400kg were installed in this way, including 60:60 fire-rated, Schueco VISS 50 curtain wall with 3m high spans and Schueco Janisol structurally glazed doors and screens.

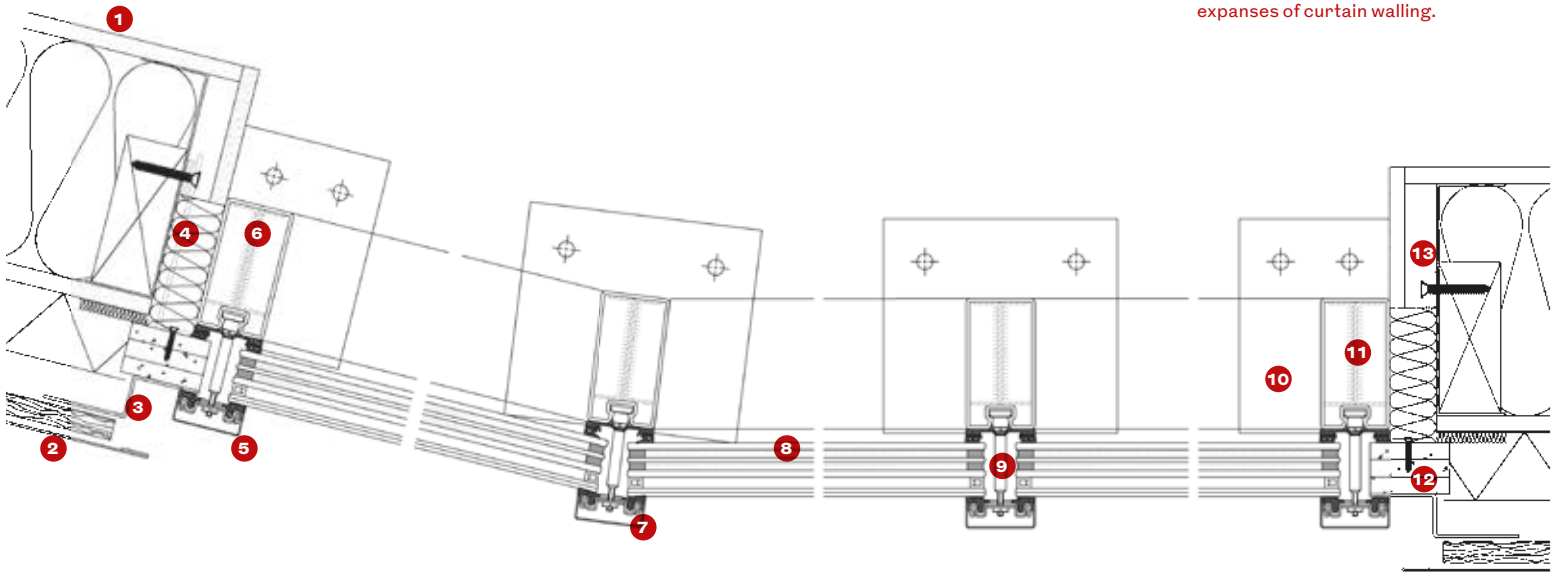
'The steel system was the only one that could tick all the boxes and allow us to have these great spans of light,' says Propak managing director Lloyd Bennett. 'The architects have done the building justice and given it a far more open feel.'

The other major challenge, he says, was to deal with complexities such as an unusual, faceted Schueco VISS TVS Fire curtain wall



Detail through faceted curtain wall

- | | |
|---------------------------------|---|
| 1 Internal finishes | 8 Glass |
| 2 External finishes | 9 Anchor for clamping section |
| 3 Decorative perimeter flashing | 10 Base plate for mullion fixing |
| 4 Perimeter insulation | 11 Sliding spigot welded to base fixing plate |
| 5 Jansen VISS cover cap | 12 Fire protection board |
| 6 Jansen VISS TV Fire back box | 13 Fixing strap |
| 7 Clamping section | |



Left The dynamic rear extension combines brass cladding with extensive glazing including an unusual faceted curtain wall.

Far left Schueco steel systems were used to bring in as much natural light into the building as possible.

Below The complex installation included butt jointed glass corners and large expanses of curtain walling.

and butt-jointed glass corners, the latter using the Schueco VISS 50 fire-rated system.

'We had to get special dispensation from building control to enable it to match seamlessly with the other elements of the building,' says Bennett.

Judges appreciated both the architect's design ambition for a tucked-away site and the way that this has been achieved.

'The design team has selected the systems to meet key performance-related criteria, most notably thermal and fire resistance, while maximising the slim sightline visual attributes that the system delivers,' says Steve Mudie.

'The design uses two simple materials in an innovative way on a very constrained site,' says Cindy Walters.

The project, which won a RIBA London Award, provides 1,446m² of offices for Shoreditch's technology, media & telecom sector crowd. ●

Client **Durley Investment Corporation**
 Architect **Piercy & Company**
 Structural engineer **Price & Myers**
 Main contractor **Kind & Company**
 Specialist contractor **Propak**
 Architectural Glazing



Winner Newport Street Gallery, London

Entrant: KCC Architectural



MARK REDDINGTON (2)

Designed by Caruso St John for Damien Hirst, Newport Street Gallery has won multiple awards including the 2016 Stirling Prize. A key design element was the introduction of oversized Schueco glazing systems into both the new build and refurbished components of the project, located in London's Vauxhall.

Dublin-based specialist contractor KCC Architectural was responsible for creating and installing these steel units, which weighed up to 570kg each.

The most challenging items were the seven structurally glazed secondary glazing units fitted with bonded glass in Gallery 1 in the Victorian part of the building. Four further special secondary windows were also fitted in Gallery 3.

'The architect had the design intent and we had to make it happen,' says KCC director



PRUDENCE CUMING ASSOCIATES

Left New build (left) combines with refurbished Victorian buildings, which involved complex secondary glazing. Both use Schueco Jansen Janisol steel systems.

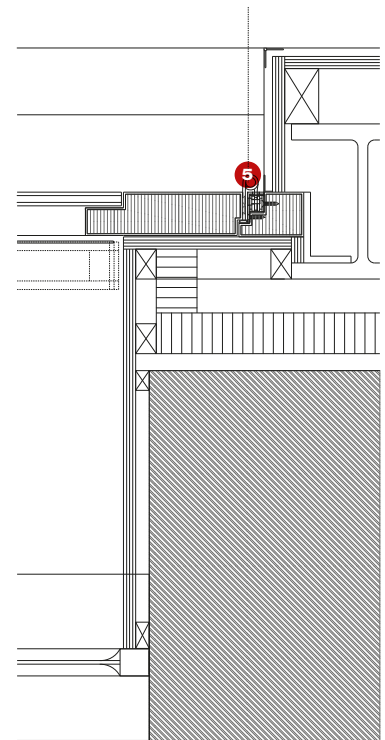
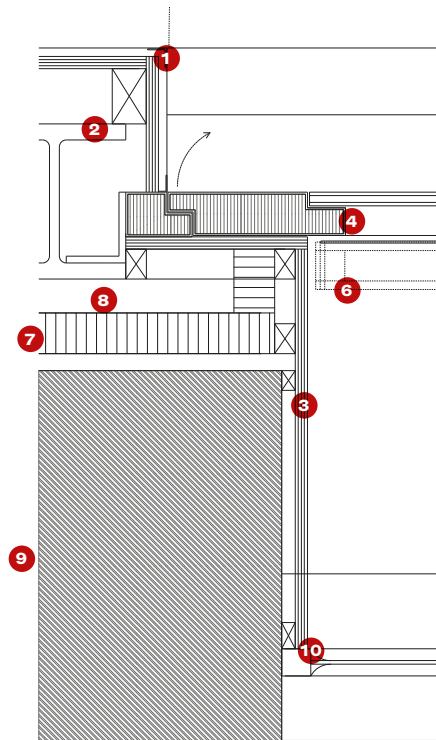
Below left Gallery one, with high level secondary glazed windows.

Below Gable and window and (bottom) secondary glazed, upper retained windows (right) alongside new.



Existing window with secondary glazing

- | | |
|------------------------------|---|
| 1 Drywall metal angle bead | 7 Rigid insulation |
| 2 Steel column | 8 Rigid insulation fixing |
| 3 Plywood lining | 9 Existing brick pier |
| 4 Schueco Jansen Janisol SG | 10 Existing metal framed single glazed window |
| 5 Butt hinge | |
| 6 Mechanised black out blind | |



David Skelly. 'It was a significant challenge to work to almost zero tolerance on such complicated windows, and a lot of design work went into it because they were so large and heavy.'

Since the 1.7m wide x 2.3m high window size surpassed the maximum engineering constraints of the Schueco Jansen Janisol SG system, the project required design and engineering input from KCC and its engineer Clear Structures, which provided structural calculations.

The thermally broken profiles needed to be heavily steel reinforced with the design of bespoke large brackets to carry the units. Project specific tests were carried out on windload, fixings, bonding of the glass to the system and condensation levels, the latter being particularly important in a building of this type.

KCC created further windows using the same system for new-build parts of the gallery such as the main entrance building, where they measured up to 3.5m x 3m.

The gallery also incorporates Schueco Jansen glazed and flush metal overclad doors.

Judges appreciated the level of difficulty presented by the oversized glazing as well as its contribution to the overall design of the project, which blends new build with a terrace of listed industrial buildings.

'It's a terrific bit of urban sewing – a poetically crafted integration of new build and refurbishment,' says Cindy Walters. ●

Client **Damien Hirst**
 Architect **Caruso St John Architects**
 Structural engineer **Alan Baxter & Associates**
 Main contractor **Walter Lilly**
 Specialist contractor **KCC Architectural**



ALAN WILLIAMS (2)

Winner The David Attenborough Building, University of Cambridge

Entrant: Nicholas Hare Architects

How can a brutalist icon be reinvented as a thermally efficient and accessible building without losing its distinctive character? That was the challenge facing Nicholas Hare Architects in its major renovation of the David Attenborough Building at the University of Cambridge, which was completed by Arup Associates in 1971.

'It was a very poorly performing building in a poor state of repair,' says David Lowe, associate Nicholas Hare Architects. 'The

whole curtain wall had to be replaced – it had to match as closely as possible to the appearance and rhythm of the original.'

The Schueco FW 50+ replacement respects the sectional size of the original ribbon curtain walling windows and the castellated, alternate frameless sill detail.

However, the fenestration pattern of alternately opening and fixed lights is reversed to increase the ventilation by having the larger of the two as the top hung opening

panel rather than the smaller one.

On the west and east facades, the practice replaced expanses of cracked lead panels with anodised aluminium inset with new Schueco AWS 70.HI framed, top hung outward opening lights.

As part of the renovations, Nicholas Hare glazed in the undercroft to create a café space using Schueco AWS 102 frameless opening vents within the Schueco FW 50+ facade. More Schueco FW 50+ curtain walling creates a new double-height museum entrance, set in front of structural steel fabricated sections which support the roof from which the skeleton of a 20m finback whale is suspended. Schueco systems are also used for further doors and windows throughout the building and a four-storey glazed lift enclosure.

In total, more than 750 different curtain walling drawings were produced in collaboration with specialist subcontractor Prism Architectural and Schueco's technical department to tackle the diverse detailing conditions around the landmark structure, which was formerly known as the New Museums Building.

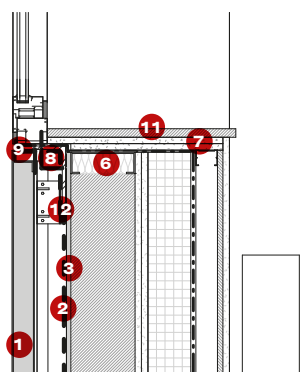
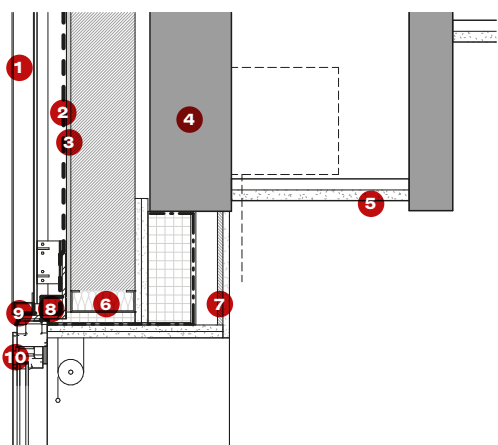
Judges were impressed with the way the project had improved the building's performance and had upgraded it for contemporary needs.

'What was a very good building to start with has been given a new lease of life by an intelligent glazing system,' says Cindy Walters. ●



Typical third floor curtain walling

- 1 Anodised aluminium cladding
- 2 Breather membrane
- 3 Cement particle board
- 4 Existing primary structure concrete beam
- 5 Ceiling
- 6 Insulation
- 7 Insulated wall lining system
- 8 Rigid insulation & EDPM
- 9 Insect mesh to open joints
- 10 Schueco AWS 70.HI opening light
- 11 Sill board
- 12 Steel angle support to window



Far left Extensive refurbishment included a new ribbon curtain wall and the introduction of new undercroft glazing.

Left On the east and west facades, new top-hung windows are inserted into reclad bays.

Client **University of Cambridge**
 Architect **Nicholas Hare Architects**
 Structural engineer **Aecom**
 Main contractor **Kier Construction**
 Specialist contractor **Prism Architectural**

Commended Brighton College Music School, Brighton

Entrant: UKTOP



Creating a 13m by 13m glazed facade is challenging enough, but at Brighton College Music School, designed by Eric Parry Architects, the main facade had to be tested to withstand cricket balls fired into it at up to 80mph, as it sits next to a playing field.

Specialist contractor UKTOP says in fact the most difficult part was accommodating the +50/-50mm side rocking of the roof and the glazing. This was achieved using an 80mm wide, laser-welded Schueco Jansen VISS Ixtra steel system with staggered mullions and transoms of 80, 260 and 450mm depth to cope with wind load and movement. Spliced corner mullions with a concertina gasket between deal with excessive side movement.

'The challenge was how to keep the front and back still to allow the side glazing to rock with the roof,' says UKTOP managing director Peter Hristov, adding that the same result would have been very difficult to achieve in aluminium rather than steel.

This strategy helped to minimise the roof structure so that at night, the illuminated roof, which is topped by glazed terracotta tiles and supported by front, side and back glazing, appears to be suspended in the air.

The other key Schueco installation was at the rear, where a curved staircase enclosure is formed by Schueco Jansen structural glazed windows, roof lights and fire-rated screens.

Judges liked the unusual arrangement of the main elevation, with Steve Mudie particularly appreciating the visual dynamic of the mullion arrangement and the unusual use of the Schueco Jansen steel system. ●

Client **Brighton College**
 Architect **Eric Parry Architects**
 Structural engineer **Momentum Consulting**
 Main contractor **R Durtnell & Sons**
 Specialist contractor **UKTOP**

Above Staggered mullions are utilised within a 13m x 15m glazed – and cricket-ball-proof – facade.

Winner

Altnagelvin Radiotherapy Unit, Londonderry, Northern Ireland

Entrant: Walsin



Schueco systems were deployed to create a warm and welcoming ambience that maximises connections to nature at a new radiotherapy unit at Altnagelvin Hospital in Londonderry.

Designed by O'Connell Mahon in association with Isherwood + Ellis, the building seeks – where clinically appropriate – to allow as much natural light as possible into internal circulation areas. At the same time, the extensive glazing enables patients, families and staff alike to enjoy wide views of the gardens, an important consideration given that the integration of landscape into buildings is believed to improve health outcomes.

Schueco FW 50+ curtain walling is utilised to form a glazed public circulation



Above The design maximises views onto the garden through the use of extensive FW 50+ SG curtain walling in public circulation areas.

Left A bright, light-filled entrance sets the tone for the public's experience of the radiotherapy unit.

CHRIS HILL PHOTOGRAPHY (2)



zone from the entrance that flows in and around separate brick-clad functional units. This is used in combination with Schueco AWS 75.HI and AWS 60.HI windows, with Schueco AWS 114 bonded venting and Schueco ADS 65 HD doors. In particular, the full height tilt-and-turn Schueco AWS 75.HI aluminium windows were instrumental in achieving a merging of garden and inner spaces.

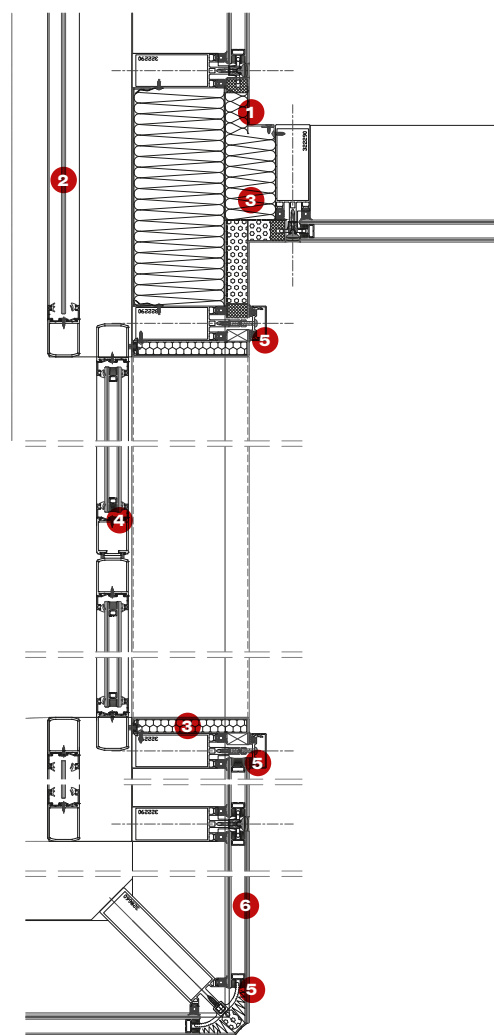
‘There is no capping on the Schueco curtain walling glazing system, which gives a sleek appearance to the glazing,’ says Stephen Moore, bid manager of specialist facade subcontractor Walsin. ‘Any openable windows were frameless for a flush effect.’

Judges were impressed with the high spec public sector project.

‘Northern Ireland stands out for provision for quality public health sector architecture,’ says Pankaj Patel. ‘It’s commendable to commission a Schueco product for a health building.’

The £50 million new facility will provide access to radiotherapy services to approximately half a million people across Northern Ireland and Ireland. ●

Client **Health & Social Care Board of Northern Ireland & the Health Services Executive of the Republic of Ireland**
 Architect **O’Connell Mahon in association with Isherwood + Ellis**
 Structural engineer **Taylor & Boyd**
 Main contractor **McLaughlin & Harvey**
 Specialist contractor **Walsin**



Horizontal detail of curtain wall

- 1 Aluminium flashing
- 2 Aluminium pocket screen
- 3 Insulation
- 4 Sliding door
- 5 Schueco FW 50+ SG curtain wall
- 6 Double pane glass



Winner Murray Road, Wimbledon

Entrant: L2i

Designed by Peter Foggo and David Thomas in 1963, this modernist house has been comprehensively renovated and extended by Giles & Pike Architects.

Located in Wimbledon Village, the one-storey property was in a poor state of repair and had accumulated several unsympathetic extensions over the years. A key change was the replacement of the floor-to-ceiling glazing, which sat behind the house's distinctive exposed, reinforced concrete portal frame.

'Our remit was minimalist elegant lines behind the concrete structure, and as much glass as we could achieve,' says Lawrence Goodall, managing director of specialist contractor L2i.

'The challenge was that the building

wasn't very square, so we had to fit our installation with a bit more tolerance than usual,' he adds.

Schueco AWS 65 flush bonded fixed windows were used, replacing the original chunkier, dark timber window frames.

As well as creating a much more efficient thermal envelope, says Goodall, the effect is to highlight the concrete frame and open up the house more to the garden through the incorporation of Schueco ASS 50.SI sliding slim line doors. These replaced the fixed or side-hung originals.

The same aluminium system was used on the new side extension.

Designed to complement the modernist original, this incorporates both sliding doors and Schueco AWS 70 structurally

Above Giles & Pike's refurbishment included a complete replacement of the floor to ceiling glazing, which sits behind the modernist house's distinctive portal frame.

Below A new side extension replaces unsympathetic earlier additions.

Right Rear view, showing the slimmer line Schueco system that replaced the chunkier timber originals.



LOGAN PHOTOGRAPHY (3)

bonded, top hung, opening windows.

'The glazing is the common language that pulls it all together,' says architect Matt Giles, director at Giles & Pike, the practice that led the refurbishment.

Judges enjoyed the 'high quality' and 'seamless' introduction of the new glazing within the modernist residence.

'It brings a historic building back to life while keeping the original architectural ethos alive,' says Pankaj Patel.

'It's a building that relies on high quality glazing for its impact,' adds Eleanor Young.

Giles & Pike describes the project as bringing a 21st century twist to an iconic 1960s design. As well as the new glazing and extension, the renovation stripped the building back to its frame in order to renovate the structure and create a new interior arrangement and refit.

The house was one of four single-storey properties designed by Foggo and Thomas in Wimbledon and is believed to have been partly inspired by Mies van der Rohe's Barcelona Pavilion and Farmsworth House. ●

Client Confidential

Architect **Giles & Pike Architects**

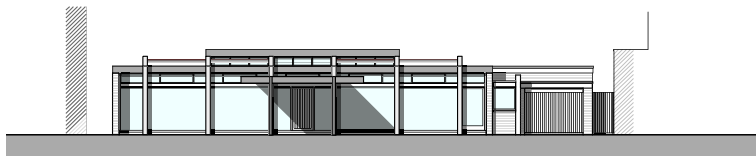
Structural engineer **Timothy George**

Main contractor **Horizon Developments**

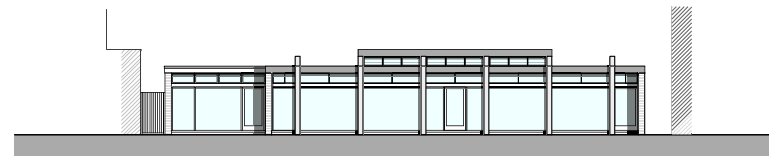
Specialist contractor **L2i**



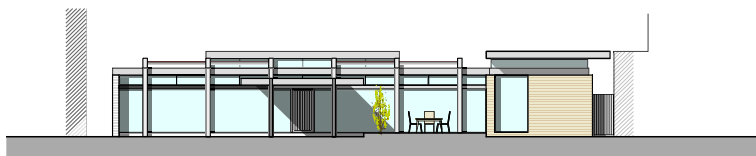
Front elevation before



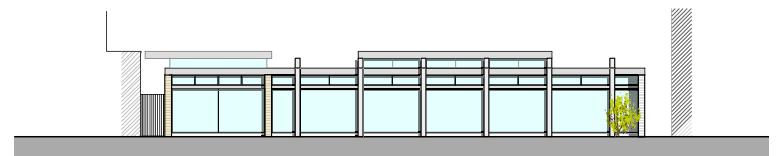
Rear elevation before



Front elevation after



Rear elevation after



Commended Hackney House, London

Entrant: CCASA Architects



Left CCASA relocated the kitchen to a new side extension and opened up the living space to the garden.

Below left A new patio is reached from the kitchen via a sliding Schueco ASS 50 pocket door.

CCASA's extension to a single storey apartment in Hackney focused on bringing natural light into the north-facing 19th century property.

Previously, a rear kitchen had limited views into the garden. The architect relocated the kitchen to a new side extension and installed 2.4m-high Schueco ASS 50 slim-line system straight sliding doors. These flood the living room with light and establish a direct connection to the garden. They were preferred over bi-folding doors because of their slim profile.

The kitchen, which has a sloping glass roof, uses the same Schueco doors, designed to slide into a hidden pocket in the cavity wall.

'It doesn't intrude into the space but slides away so that in summer everything is more open. It feels as if you're actually cooking in the garden,' says CCASA's Christian Clemares, who is both architect and joint-client.

By setting the glass back from the rear extension, the practice aimed to retain the visual presence and proportion of the original rear elevation facade.

Another important move was the creation of a small internal patio at the rear of the kitchen to give light and ventilation to the adjacent rooms. Again, 2.1m high Schueco ASS 50 doors slide into a concealed pocket.

'Schueco worked very well within the budget we had and the functions we wanted to achieve,' says Clemares.

The increased levels of natural light are amplified by the interior decoration, which is all white except for a bright yellow column.

Judges appreciated the way the extension had improved connections with the garden.

'It's a great demonstration of a very liveable, human-scale interior on a really tight budget,' says Steven Kennedy. ●

Client **Eric Petitfils and Christian Clemares**
Architect **CCASA Architects**
Structural engineer **Blackwells Structural Consultants**
Main contractor **Builders by Design**
Specialist contractor **Alco Glass Systems**

Commended Victorian Remix, Clapham, London

Entrant: **Guarnieri Architects**



STEFANO GRAZIANI

Left A spectacular 6m high glass extension transforms the rear of this Victorian house in Clapham. Schueco ASS 70 lift-and-slide doors open up the pool room to the garden.

Guarnieri Architects named this extension and refurbishment Victorian Remix – ‘like a DJ rearranging old records into a contemporary music performance’.

The practice extensively reworked the late Victorian house at Clapham Common, creating a new basement with a pool and a stunning 6 metre high rear extension.

The glass box floods light into the lower two levels and complements the new open plan layout of the ground floor. It also opens up the house to the garden via a Schueco ASS 70 lift-and-slide door. This forms one of four 3m x 2.5m panels on the elevation of the extension. The other three are fixed structural glass.

Guarnieri Architects chose the Schueco system because of its ability to integrate into the design of the minimalist glass structure, which contrasts strongly with the original house.

‘We weren’t interested in breaking records of thinness of frame – we chose Schueco because of the adaptability of the system that allowed us to do what we wanted to do,’ says Marco Guarnieri.

The practice collaborated closely with specialist subcontractor Cantifix on the corner detail. The slam post of the Schueco system is sunk into the glazing unit with only its outer sheet of glass protruding to form a thin corner detail together with an angle plate. The design also neatly blends the Schueco sliding door in with the rest of the structure when open or closed.

‘It looks effortless, but deep down it’s very complex,’ says Guarnieri.

Judges enjoyed the boldness of the contemporary addition.

‘It brings a cube of light into it. A lovely contrast, incredibly elegantly detailed,’ says Pankaj Patel. ●

Client **Confidential**
Architect **Guarnieri Architects**
Structural engineer **Malishev Engineers**
Main contractor **Famella**
Specialist contractor **Cantifix**

Winner 234 Bath Road

Entrant: Flanagan Lawrence

As refurbishments go, this is quite a transformation. Architect Flanagan Lawrence was tasked with creating a new gateway building at Slough Trading Estate on a site occupied by a 1970s and a 1980s building.

A previous strategy for the site had recommended complete redevelopment. Flanagan Lawrence, however, opted to retain and extend the post-tensioned concrete frame of the newer building and create a new 6,545m² building around it. Both basements were retained.

‘Retaining the fabric has environmental and financial benefits, as does retaining the basement car park and plant room,’ says Flanagan Lawrence design director Jason

Flanagan. ‘While there were complexities, it was refreshing to work with that and see what we could do with it. The intention was that you wouldn’t be able to tell the difference between the new and old floorplates and we’ve achieved that.’

The floorplate was extended 40m east towards the imposing new entrance colonnade. Here, the architect – in collaboration with Dane Architectural Systems – used a Schueco FW 60+ capped system stretching 15m high with the help of 250mm deep reinforced mullions with only a single point of midspan. This is supported by a secondary steel frame.

Schueco FW 60+ (capped) was used around the other elevations, with a series of bespoke aluminium horizontal brises soleil fixed as cassette units to the south. A recessed Schueco FW 60+ pressure cap detail was used to create a 65mm dark grey shadow gap at the extremity of the cladding panels as well as concealing the actual construction joints and fixings between panels. This was used on vertical joints to all four elevations and on the parapet.

Flanagan Lawrence punctured the 15.8m

wide office floors with a new full-height atrium. This was created using Schueco FW 60+ single glazing as well as Schueco FW 60+ rooflights, ensuring consistency across the scheme. Schueco AWS 65 HD doors were also incorporated.

According to the architect, Schueco systems were integral to reinforcing the design intent of the project and delivering a ‘clean, crisp and light’ landmark building.

‘People are surprised that it’s a refurbishment. It’s a complete transformation but we were able to reuse so much of the original,’ Flanagan says.

Judges were impressed at the extent of the redesign and the high ambition of both client and architect – the building achieves a real presence on the trading estate campus.

‘It’s commendable for the client to not just build the lowest common denominator,’ says Steven Kennedy. ●

Client **SEGRO**
Architect **Flanagan Lawrence**
Structural engineer **Capita Symonds**
Main contractor **Wates**
Specialist contractor **Dane Architectural Systems**



HUFTON + CROW (3)

Below left Flanagan Lawrence stripped a 1980s building right back to its frame and extended it. Additions include an imposing entrance canopy.

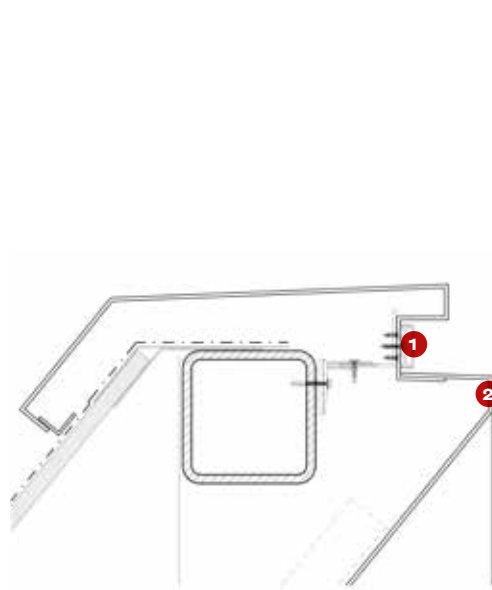
Below The triple height new entrance is achieved with the Schueco FW 60+ capped system.

Bottom Side elevation, showing canopy, reception and horizontal brise soleil within the full height glazing.

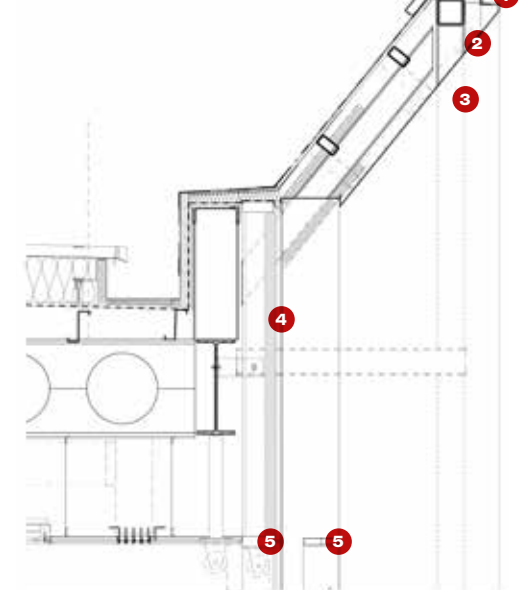


- 1 Schueco cover cap
- 2 Aluminium composite panel rainscreen cladding
- 3 Fin structure beyond
- 4 Double glazed unit with ceramic coating
- 5 Schueco FW 60+ fully capped curtain wall system, with brise soleil

Parapet cap detail



Parapet detail





NICK KANE (4)

Winner Tapestry, King's Cross, London

Entrant: Niall McLaughlin Architects

As well as providing 129 apartments, Tapestry houses an energy centre, multi-storey car park, café/restaurant and sports facilities on a site to the north of the Regent's Canal in King's Cross.

Niall McLaughlin Architects created a consistent facade language to unite these disparate uses, assisted by extensive use of Schueco products in combination with distinctive, terracotta-red cladding in lightweight glass reinforced concrete (GRC).

The aim was to create a sculptural quality through the articulation of deep vertical piers with horizontal elements such as balconies and bay windows spanning in between. Within the common language, each facade varies in relation to its context, with largely glazed-in balconies to the west overlooking the high-speed rail lines.

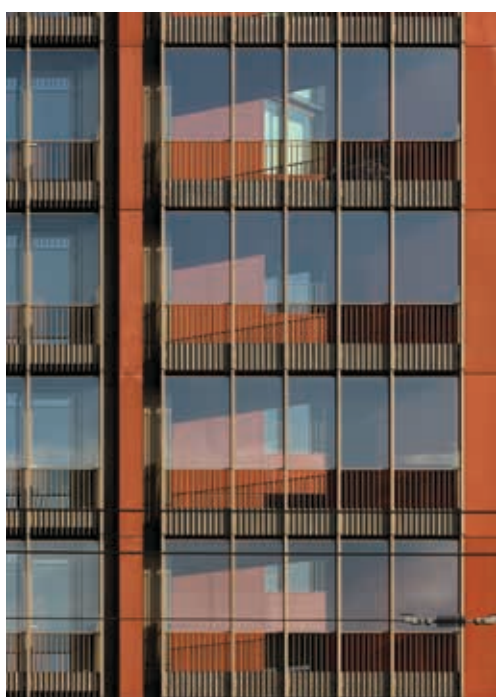
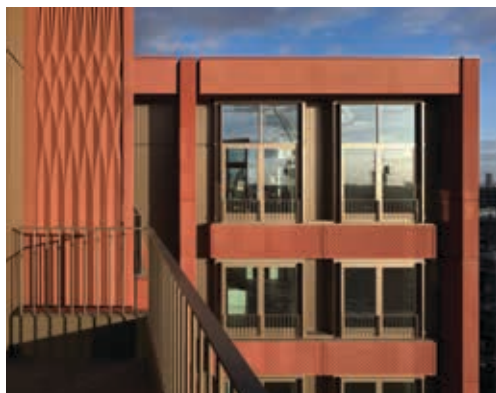
The practice worked closely with specialist contractor Glassolutions Contracting to develop a facade that met both architectural intent and building

Left Tapestry combines deep vertical piers with high levels of Schueco FW 50+ glazing.

Below The building is conceived as dressed in a tapestry of ornament.

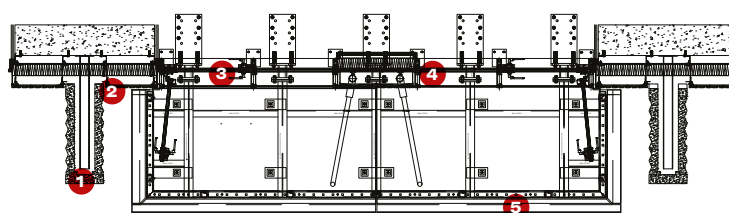
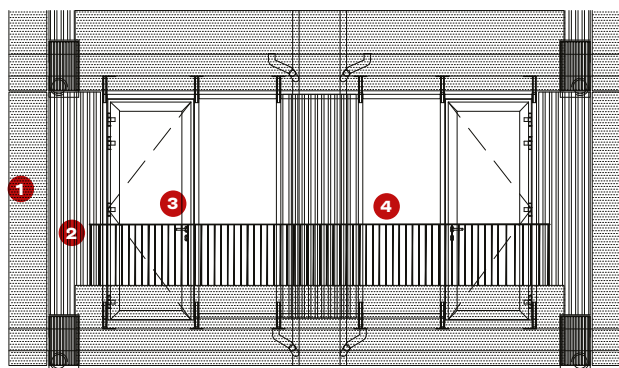
Middle Glazed-in balconies are used on the western facade overlooking the railway tracks.

Bottom Detail of facade, with terracotta red cladding alongside Schueco glazing systems.



Balcony screen elevation (top) and horizontal section

- 1 GRC piers
- 2 Aluminium cladding
- 3 Schueco ADS 90.HI doors
- 4 Schueco FW 50+ curtain walling system
- 5 GRC-clad balcony



performance across the development, which rises from 9 to 14 storeys.

Schueco FW 50+ curtain walling and Schueco AWS 70.HI windows form the glazed elements of the building envelope, balcony screens and bay windows. These are combined with SGG Cool-Lite Xtreme 20/28 glass to achieve the required balance of solar gain management and natural light.

Schueco ADS 90.HI doors were specified at the entrances to the podium-level townhouses and balconies. These were tested and achieved Secured by Design certification.

'Schueco provides a very well performing product suitable for different environmental needs, allowing a common language to the various facades across the building,' says project associate Tilo Guenther. 'It was fantastic to work with a subcontractor who was very familiar with the product.'

The architects conceived the building as dressed in a tapestry of rich ornament. This was inspired by the Victorian red brick

buildings that once populated the area. The variety of decoration employed on the building was also informed by Owen Jones' seminal theories on ornament, and by an Assyrian carpet on display in the British Museum.

Judges liked the beauty and proportion that the practice had brought to a deceptively complex project.

'There's an elegance there, a level of quality and attention to detail,' says Steven Kennedy.

'It's a very interesting building that makes a very positive contribution to that whole fast moving area around King's Cross,' adds Eleanor Young. ●

Client **Argent LLP**
 Architect **Niall McLaughlin Architects**
 Structural engineer **Ramboll**
 Main contractor **Kier Group**
 Specialist contractor **Glassolutions Contracting**

Winner Alumet Systems (UK)

Entrant: Alumet Systems (UK)



BEN VEASEY



ALUMET SYSTEMS

Alumet scooped the specialist contractor award after impressing the judges with a number of major London residential projects including the 46-storey Baltimore Tower at Canary Wharf, the Merano residences in Vauxhall and Chambers Wharf in Bermondsey.

'All three were very challenging with a lack of space on all of them, and all running simultaneously,' says Alumet sustainability director Lee Summers.

Residential work in central London is a relatively new venture for Alumet after it opted to branch out from its traditional work in the healthcare, education and transport sectors. This move has secured more than £28 million of residential projects.

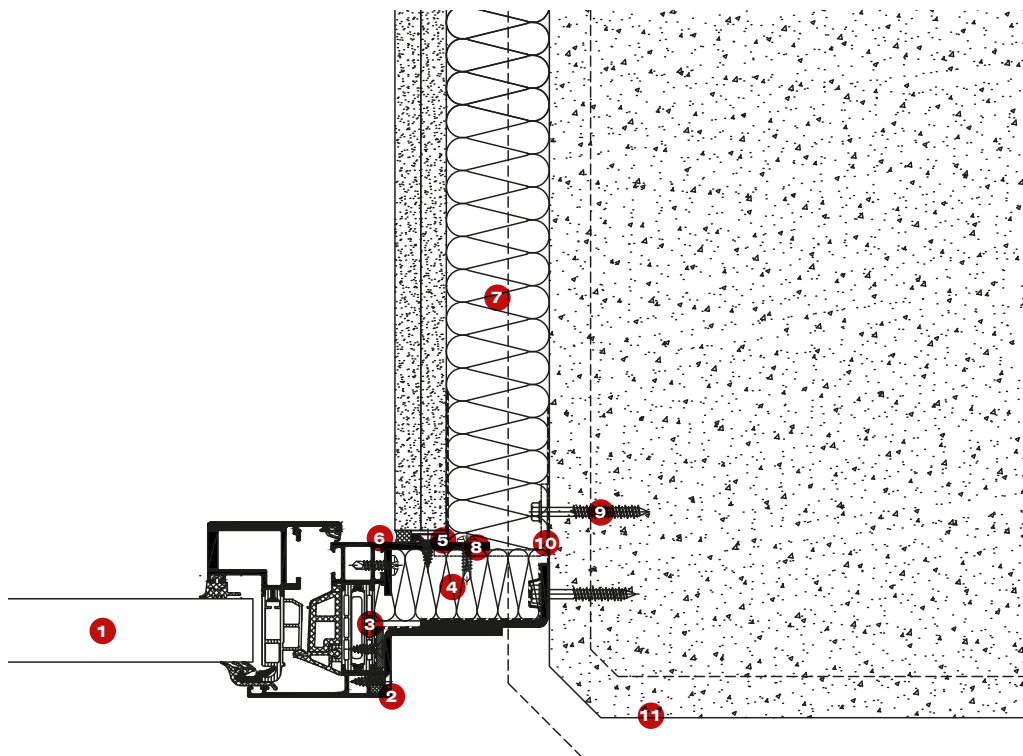
'It was a strategic move – an opportunity to further our geographical reach and get into London,' says Summers. 'We'd always stayed away from residential but we realised that this was where the work was. We assessed and adapted our processes to ensure we could deliver "new car" quality and went for it.'

Alumet has been rewarded with a doubling of workload over the last three years, from £15.4m in 2013/14 to an anticipated £34m in 2016/17.

The Skidmore, Owings and Merrill-designed Baltimore tower in particular caught the judge's eye. This involved Schueco AWS 65 adapted tilt-and-slide doors with a bespoke false mullion design. This included a new coupling joint, created by Alumet for the installation.

Riverlight prow bay window to concrete jamb detail

- | | |
|---|-------------------------|
| 1 Schueco tilt-and-turn AWS 75 BS.SI | 7 Phenolic insulation |
| 2 Aluminium feature trim | 8 Window fixing angle |
| 3 Aluminium clamping membrane to frame | 9 Window fixing bracket |
| 4 Mineral wool insulation | 10 EPDM membrane |
| 5 Window fixing clamp to clamp vapour barrier | 11 Fair faced concrete |
| 6 Soft seal | |



‘The design achieved striking architecture with a standard proprietary system solution, procured with a specialist contractor who at the time would not normally have been associated with that type of project,’ says judge Steve Mudie. ‘Alumet started out as an installation company. They have now become a well respected specialist contractor in the industry.’

Merano, designed by Rogers Stirk Harbour + Partners, presented particular access challenges because of its extreme proximity to railway lines. Alumet gained RISQS (Railway Industry Supplier Qualification Scheme) accreditation to benchmark its own safety standards.

During the installation, it palletised all products by floor, placing them onto the floor plate via the tower crane as the concrete structure was built. Particular attention was paid to key interfaces with various rainscreen

elements such as bronze anodised mesh panels and aluminium pressed metal.

Alumet has extensive experience of Schueco, specifying it on the company’s own headquarters. This includes an innovation centre, where Alumet has recently developed a safety device for mast climbers.

‘Alumet was notable in the number and scale of projects they entered,’ says judge Paul Savidge, managing director of Wintech Facade Consultants. ‘Wintech have worked with Alumet on a number of occasions where they have manufactured and installed some very challenging and high performance complex facades. They are a significant UK facade contractor on the ascent.’

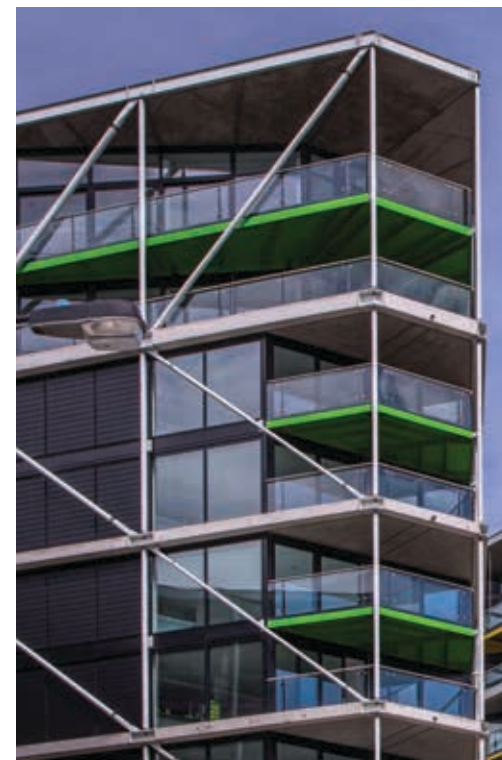
Sensing a slow down in the high-end residential market, Alumet is looking towards the office and education sectors and work outside London in regions such as Manchester, Birmingham and Leeds. ●

Far left SOM-designed Baltimore Tower at Canary Wharf, one of the major London residential sector installations recently tackled by Alumet.

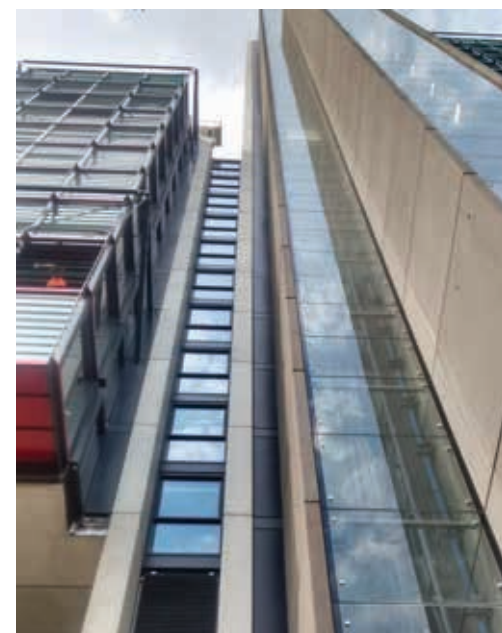
Left Detail of Baltimore Tower installation, which required bespoke tilt-and-slide Schueco doors.

Below Prow end at Riverlight, designed by Rogers Stirk Harbour + Partners.

Bottom At the Merano apartments in Vauxhall, Alumet had to contend with very close railway lines. Architect: Rogers Stirk Harbour + Partners.



MARK GORTON/RHSP



ALUMET SYSTEMS



Schueco Excellence Awards for design and innovation 2017

Exchange

Good riddance Garden Bridge

I wrote a congratulatory email to Mayor Sadiq Khan after he announced that he would not underwrite the proposed Garden Bridge, and pulled the plug in line with Margaret Hodge's recommendations. The replies to my previous emails to Sadiq Khan were that I should address them to Margaret Hodge, which I did, but whose remit would indicate they were out of bounds. A somewhat ironic situation as all the attention on the multitude of other dubious aspects of the Garden Bridge has marginalised the fundamental point, the quality of the design. A national event in such a demanding location must be robustly generous if not flamboyant and, as a bridge, the structural design should be vigorously on the cutting edge of progress. The proposed bridge is the opposite of these expectations. Its garden is disappointingly very very small, ridged and repetitive in layout. Ascent access at each end to the high platform of the bridge – by electric lift or a multitude of steps in an economically tight configuration – is mean and crabby. The structure is a lumbering mass of concrete.

The quality of the design of the Garden Bridge is poor, not fit for purpose and on these grounds alone should be placed in the drawer of interesting but not acceptable projects.

Peter Foulsham, London

Awards caveat 1

Keith R Jarvis proposes (Exchange, RIBA June) one reason why architects have lost trust, and Maria Smith many more. But the list of RIBA Awards in the June issue



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suggests another one – the willingness by some architects to plunge into projects they should have stayed well clear of.

It is one thing to give an award for the rebuilding of the Commonwealth Institute as the Design Museum, but quite another to include in it the devastating destruction of Sylvia Crowe's landscape that was part of Stirrat Johnson-Marshall's original scheme. The 'enabling development' argument is unconvincing: what it means is that the Design Museum has been 'enabled' by the sacrifice of a high quality public asset – a beautiful space, created for all of us by two of the mid-century's leading designers. In other words: the people who valued and needed that space the most have paid for the museum, and in so doing their garden has become someone else's private property, complete, so I'm told, with prowling security guards. It is worth remembering that this part of Kensington must be one of the wealthiest enclaves of any city in the world. Is this really what the RIBA should be rewarding?

Timothy Brittain-Catlin, Kent School of Architecture, Canterbury

Awards caveat 2

Thoroughly enjoying your June issue re the RIBA Regional Awards but is it too much to ask for the inclusion of those projects in Scotland and Northern Ireland which have also achieved awards? These are after all the Royal Institute of British Architects Awards and the inclusion of award winners from Scotland and Northern Ireland would have allowed us to enjoy and compare successful projects from each corner of the British Isles.

Stewart Glendinning, Ayr

Editor's note: the regional awards schemes organised by the RIAS in Scotland and the RSUA in Northern Ireland operated on a later timetable to the RIBA Regional Awards and so did not meet the press deadline for our awards print issue. We covered them both on ribaj.com once they were announced. We would be happy if in future everyone worked to a common timetable and deadline but another factor to consider is the relatively limited space available in print: there is an argument for making our awards coverage online-only, and we would welcome members' views on this.

Tweetback

Readers were fascinated by columnist Oliver Wainwright's account of the 'Naked House' basic-interiors project...

Ralph Kent

@rktecture

Interesting. Do Naked House specify a time period within which fit outs need to take place? Risk of living on a perpetual DIY estate?

Not everyone is enamoured of Marks Barfield's i360 observation tower in Brighton which we revisited, at least not this local resident...

Brighton Kath

@BrightOnKath

I hate this thing with a burning passion. It's the tallest thing in the whole town, and looks like a crematorium chimney.

We got the best possible endorsement for our annual Eye Line drawing competition with AVR London, from the RIBA president elect...

Ben Derbyshire

@ben_derbyshire

I plan to decorate my office @RIBA with a selection of past winners when I become president in September. Some lovely work on show last year.

And this reader was intrigued by our account of the ultra-functional timber factory for Vitsoe, online and in this issue on page 60...

Elrond Burrell

@ElrondBurrell

Lovely simple timber furniture factory by @WaughThistleton on @RIBAJ



JOHN DONAT / RIBA COLLECTIONS

Milton Keynes 1971-1981

Milton Keynes was designated a New Town 50 years ago as part of a government initiative to increase house building in the South East to relieve overcrowding in London. The largest of the New Towns, it incorporated the existing towns of Bletchley, Wolverton and Stony Stratford plus 15 villages and farmland in between. This row of houses was designed by Milton Keynes Development Corporation's architects department.

Central Milton Keynes was conceived on a grid, an idea inspired by American urban theorist Melvin Webber, who found the idea of a concentric cluster city outmoded and instead believed that a layout that promoted ease of move-

ment would create 'community without propinquity'. However, rather than the austere road network overlaid on the landscape familiar in US cities, these streets undulated and curved according to the area's natural topography.

Photographer John Donat spent 10 years from 1971 documenting the growth of the town from construction site to a buzzing regional hub. Donat, who trained as an architect, was fascinated by the journey from plan to living city as it began 'to be tested by the life it was designed to contain'. The project would be his longest running commission. ●

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A range of five spray applied acoustic decorative finishes from textured to plaster smooth

SonaSpray fcx applied to upper walls throughout the project



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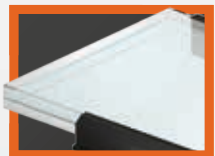


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