

RIBA

ribaj.com

The RIBA Journal

£15/€30/US\$35

J

September 2018



Beauty & the beast

Gardens of delight

FCB Studios' gentle enhancement of brutalist Southbank Centre

Aga Khan Centre by Maki and Associates

42

32

All right for some

After Jerwood

Classic conundrum

Employment and earnings survey

HAT is still hands-on

Why is classicism so uninventive?

54

82

88



SPECTACULAR RAILINGS FOR ANY PROJECT

Easily create first class baluster and frameless glass balustrades. Q-railing systems are designed and tested to meet and exceed performance and load criteria. Use these modern and minimalist railings to ensure ultra-safe balustrades for your residential, commercial or leisure projects.

For further information, to request a visit or to arrange a CPD presentation, please call: 01782 711 676 / 0800 781 4245 or email to sales.uk@q-railing.com.



1

Buildings



JAMES MORRIS

Comment 07

There's a theme of reviving buildings in this issue

Church 08

Space, symbolism, truth and light mark Roz Barr Architects' refurbishment

Photograph 12

Lawyer and photographer Dee Thompson studies nuance in her shot of InterActive Corp HQ

Housing 14

Why residents are involved and so pleased with their social housing by Bell Phillips

On the cover

Ceiling pyramids at the refurbished Southbank Centre by FCB Studios, by Hufton+Crow

2

Intelligence



RIBA COLLECTIONS

Q&A 53

Chris Hancock, head of housing at Crisis, on the social housing green paper

Employment & earnings 54

Annual survey shows some pay rises – and a shock gender pay gap result

Planning 59

What the revised National Planning Policy Framework means for you

Clients 63

Don't keep quiet about failure: openness and teamwork is essential at North West Cambridge

Energy use 66

AA experiment shows efficacy of old-fashioned heating and cooling methods

Design 68

A useful design explanation for the start of the new term

Rising Stars 70

How to turn a profit and please the client on a small project

Legal 73

Vague contracts just store up trouble for later

Diary 75

Many cherished design tics aren't fit for the 21st century says Maria Smith

3

Culture



ALEX KOZBOULIS

Leader 77

Don't overthink it, just design

Wiles & Wainwright 79

Will Wiles is feeling all stuccoed up

President 80

Ben Derbyshire applauds the Crossrail way of working

Profile 82

Jerwood Gallery architect HAT Projects has moved to Essex but London's still calling

Review 88

A visit to a new Cambridge building prompts the question: must classicism be so conformist?

Review 90

Giant rubber duck or mini Zeppelin? No, it's an inflatable theatre

Review 93

In tune with the building: Michael Price plays to the galleries

Obit 94

Kit Evans, who relished his role in BDP's awkward squad

RIBA
J125 YEARS

Archive 97

Prince Charles tears up his script at Mansion House

Parting shot 98

Modernism invades Dulwich Estate





Water Management
Westgate shopping centre | Oxford

WE KNOW SUCCESS LIES IN THE DETAIL

SOLUTIONS DESIGNED FOR NOW AND TOMORROW

WE KNOW SUCCESS LIES IN THE

DESIGNED FOR NOW

SOLUTIONS

THE DETAIL

SURFACE

SURFACE WATER MANAGEMENT

FROM SHOWERS TO DOWNPOURS

WE KEEP WATER MOVING

WATER P
S LIES IN THE DETAIL
W AND TOMORROW
FROM SHOWERS TO D

CLOISTERS IN THE PRECINCT

In 1244 a tiled floor was laid in the Main Cloister Walk within the precinct of the Greyfriars Friary just outside the West Gate in Oxford. The cloister's roof provided shelter but with open sides the floor was partially exposed to the elements, creating an environment with plenty of light and air for the monks to study and exercise.

Today there is a different precinct on the site – the Westgate shopping centre; partially open glass roofs cover impressive urban spaces, providing maximum light and airiness; a nod, perhaps, to what stood there 770 years ago and the ageless need for design in urban environments.

A partially open roof inevitably means an ingress of rain and so managing surface water has been brilliantly catered for on all levels – literally and aesthetically. ACO's stainless steel modular systems feature throughout the precinct helping define public squares and roof terraces while ACO's discrete Multi Drain slot system is used on access routes at ground level, blending perfectly with the flow of the Westgate's paved floor.

We worked in the engineering to make the journey smoother.

We know the difference it makes.

WWW.ACO.CO.UK



The best days are grey

Whatever the season, you can't ignore the impact of a striking outside space. And with grey the colour of choice for today's cutting-edge homes, we've developed decking to complement your contemporary designs.

Our new Brushed Basalt decking features the authentic enhanced grain of natural timber, without the drawbacks of rotting or warping, and its unique brushed finish mimics painted wood; satisfyingly dull, not artificially shiny.

Grey. Dull. Everything you've ever wanted. Happy days.

Discover our collections at millboard.co.uk

millboard®

Live. Life. Outside.

1: Buildings

Adapting and extending sometimes problematic buildings of the recent past, that's one of our strands this month. Not that there is much of a comparison between the multi-storey car park-turned gallery in Wrexham by Featherstone Young (P.8), and the historically-aware makeover of London's South Bank Centre by FCB Studios (P.42). In Southwark, the Kipling Estate was always one of the better examples of mid-1960s social housing,

and now – under direct tenant management, with a new block by Bell Phillips – it is better still (P.14). Our other two buildings in this sizeable September issue are concerned with the numinous: Roz Barr's beautiful reworking of St Augustine's Church in Hammersmith (P.8) and Fumihiko Maki's Aga Khan Centre in King's Cross with its gardens in the sky (P.32). Buildings of intensity, all of them. ●

ONLY ON RIBAJ.COM
'We have created a form of micro-village that could become the nexus of a whole new kind of culture'

Stephen Cousins
looks forward to life on Mars: ribaj.com/lifeonmars

From inside the confessional: St Augustine's Church, Hammersmith, refurbished by Roz Barr Architects, page 08.



JOHN MACLEAN

Truth and the light

Roz Barr Architects' award-winning refurbishment of St Augustine's Church is an honest return to the original

Words: Kate Jordan Photographs John MacLean



The pale stripped and oiled timbers of the transept.

After several fallow decades, British faith architecture seems to be enjoying something of a renaissance. An increasing number of religious communities are commissioning high-profile practices to design places of worship, raising questions about the meaning of contemporary faith spaces and how they articulate new interpretations of spirituality.

A recurring trope in contemporary approaches seems to be a Ruskinian emphasis on 'truthful practice': a theme which is powerfully embodied in the RIBA award-winning refurbishment of St Augustine's Roman Catholic Church in Hammersmith. The objective of this scheme, an impressive collaboration between Roz Barr Architects and parish priest Father Gianni Notarianni, was to strip away the veneers of paint, creosote and carpeting to reveal the raw materials of the church. The relationship between space and symbolism is explicit, as Roz Barr states: 'There is an honesty to our approach that aims to celebrate this urban room and create a more optimistic and purer interior.'

The church, built between 1915-16, was founded by Augustinian priors and continues to be served by the order from the neighbouring priory. The original building is a competent but undistinguished example of early 20th century Neo-Romanesque, typical of its era. The intervening years saw the interior decorated and redecorated in a sequence of uninspiring styles; by the time the current refurbishment began, paint had been applied enthusiastically (no less than six layers) to every surface even including the stone piers; the roof timbers were stained dark brown and the internal colour scheme was dominated by the sky-blue apse and the red-carpeted chancel floor.

Father Notarianni secured initial funds from the International Order of Augustinians to begin the first phase of a major redevelopment of the site and in 2012 Roz Barr was appointed to undertake the work, beginning with a significant overhaul of the interior. The most striking elements of the refurbishment have been the introduction of light into

The most striking element has been the introduction of light into the space



A red, Venetian plaster altar, by acclaimed ceramicist Julian Stair is the focal point of the church, below Barr's cast iron ring of light. They sit on top of re-used green marble from the previous high altar.

Below The apse of the church, stripped of layers and colours of paint.

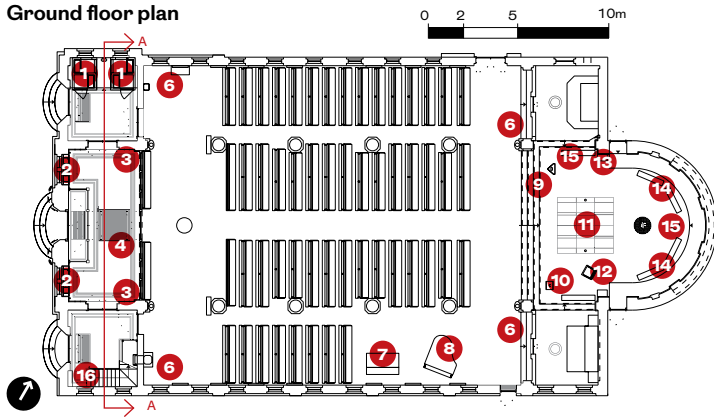
the space by stripping the roof timbers and treating them with a white oil, and creating a unified pale colour scheme. The limestone columns and timber floors have also been stripped and sealed, allowing the church's hidden materiality to emerge. Everywhere, the desire for honesty is present. Although, for example, the heating infrastructure is concealed in the walls using pioneering technology, this is visibly expressed by allowing copper piping to snake around the timber ribs at the clerestory level. The overall aim is to create a rationalised, readable space that generates a sense of unmediated spirituality.

Beyond symbolism, the project also revives the arts and crafts tradition of holistic design, in which the furnishing, liturgical apparel and decoration are carefully selected to create a dynamic unity. Father Notariani, an alumnus of the Slade, is deeply invested in 're-establishing a connection between

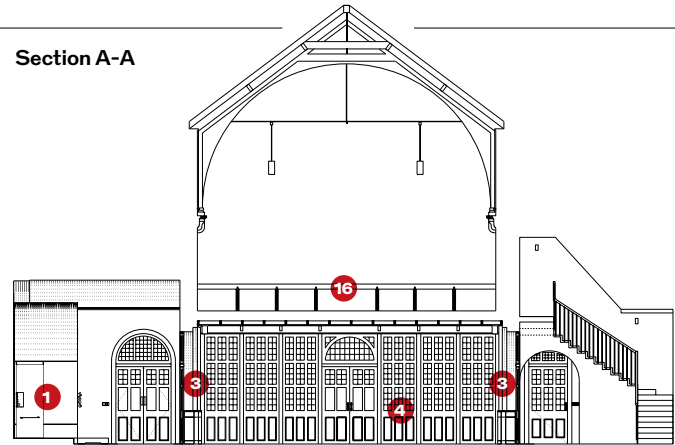


the Catholic church and contemporary art' and actively promotes cultural activities and exhibitions through his outreach initiative, the Austin Forum. This enabled him to secure and continue to raise funds for a refurbishment which transcends the practical and helps to, as Notariani suggests, 'build bridges with the art community'. This objective couldn't be clearer: for a modest parish church, the attention to detail and quality of craftsmanship in the fixtures and fittings at St Augustine's is remarkable. The focal point of the church is the monolithic oxblood-coloured, Venetian plaster altar, designed by acclaimed ceramicist Julian Stair. Suspended like a great halo above the altar, is a striking cast iron ring, into which is written the Augustinian motto, 'Veritas, Unitas, Caritas'. This, along with a large free-standing tabernacle which is still being cast, was designed by Roz Barr. Typographer John Morgan was

Ground floor plan



Section A-A



commissioned to create a new font for the text which has been painted in moon gold around the walls of the apse. Everything down to the candlesticks and even candles has been painstakingly designed to create a rich and perfectly-tuned harmony.

Piecemeal funding means this is a lengthy work in progress – though the church is now operational and the altar has been officially dedicated, the baptismal font (also by Julian Stair), crucifix, vestments and kneelers (commissioned from the textile designer Pauline Caulfield) and other fittings are yet to be completed. But budgetary constraints have proven to be generative: leading to the retention, for economic reasons, of the original statutory and painted stations of the cross has allowed layers of time to be stitched into the refurbishment, making earlier phases of life in the church clearly legible. And, importantly, the slow drip of funds and lengthy time-

Below left The entrance vestibule, now a calm well let space opening onto the staircase

Below right New confessional booths are cut through to peep out towards windows that would otherwise be obscured.

IN NUMBERS

£650,000
contract sum

577m²
gross internal area

£1,127
cost per m²

- 1 Confession box
- 2 Display shelves
- 3 Wall mounted stoup
- 4 Floor fixed stoup
- 5 Baptismal font
- 6 Candlestands
- 7 Organ
- 8 Piano
- 9 Ambo fixed
- 10 Ambo movable
- 11 Altar
- 12 Presiders chair
- 13 Credence table
- 14 Altar server bench
- 15 Tabernacle
- 16 Balcony

frame provides space for the development of a thoughtful and conscientious programme of design; producing such a scheme in slow-motion allows every decision to be meticulously considered before it is implemented.

It is inspiring to see a project in which art and architecture have been brought into such meaningful dialogue. The relationship between the two is often voiceless, irrelevant and depressingly perfunctory. But perhaps it is St Augustine's aspiration to truthfulness that distinguishes it. It seems appropriate to give the last word to Ruskin: 'We may not be able to command good, or beautiful, or inventive, architecture; but we can command an honest architecture: the meagreness of poverty may be pardoned, the sternness of utility respected; but what is there but scorn for the meanness of deception?' •

Kate Jordan teaches at the University of Westminster. She publishes and lectures on contemporary faith architecture



Credits

Client The Order of St Augustine
Architect Roz Barr Architects
Structural engineer Smith Wallwork Engineers
Building services Ritchie + Daffin Engineers
Project manager Castle Davis
QS Stockdale
Approved building inspector MLM
Main contractor Clive Graham Associates
Specialist subcontractor Hargreaves Foundry
Specialist lettering John Morgan Studio/Abyme
Gilding Philip Surey



Your technology is getting thinner...



...so why shouldn't your insulation?

The *Kingspan Kooltherm*® K100 range of products feature an advanced, fibre-free insulation core, with an outstanding thermal conductivity of 0.018 W/m·K. As a result, the products can enable buildings to be built to the upper levels of fabric performance with minimal thickness.

Find out more at:
www.kingspaninsulation.co.uk/k100



Further information on the Kingspan range is available on:

-  **+44 (0) 1544 387 384**
-  **literature@kingspaninsulation.co.uk**
-  **www.kingspaninsulation.co.uk**

Pembridge, Leominster, Herefordshire HR6 9LA, UK

© Kingspan, Kooltherm and the Lion Device are Registered Trademarks of the Kingspan Group plc in the UK and other countries. All rights reserved.



InterActiveCorp HQ, Manhattan, New York
 Photograph Dee Thompson
 Words Jan-Carlos Kucharek

While talking in superlatives about her love of architecture and the desire to 'capture the expression and dignity of buildings', Maryland photographer Dee Thompson isn't giving up the day job quite yet. Her father having worked in construction, she might have grown up surrounded by drawings of plans and elevations, but Thompson has been a lawyer for 30 years, currently an attorney to the US government, specialising in contract and environmental law. The latter, she

claims, 'drawing you into notions of space and context', spurred her on to attend the technical courses that would help her to develop her second, photographic, skill set. 'I've always appreciated legal nuance – how law is about extrapolating base arguments to align them with higher principles,' she tells me. Perhaps that's why she believes that no single image can capture a building. 'In a different light they change to take on a particular look or character': nuance indeed.

Holding that thought, Thompson fully intends to return to Frank Gehry's 10-storey InterActiveCorp (IAC) headquarters in Manhattan's Chelsea district, the 2007 building

that preceded his impressionable 2011, stainless steel clad skyscraper, 8 Spruce St. This is altogether a more subdued creature; a sail-like, white-glazed facade billowing out over a large part of its city block, its expansive feminine horizontality counter-pointing the brusque, melted masculinity of his later tower. Thompson wants to shoot the building at night when it takes on a different guise and can be read in silver bromide negative. Asked which of them is more appropriate for the Big Apple, the jury, it seems, is out. 'They are two very different structures telling two very different stories,' she says – just like the best Judge Judy dilemma. ●



Victorian Coach House by award-winning architect Peter Williams. Ten linked CR-13 rooflights.

Link up your Light

We always have a Conservation Rooflight® size to fit. Linking bars for every size - a simple and cost-effective way to introduce more light into your project.

The original and still the most authentic Conservation Rooflight®. Choose from our 14 sizes. Call us on **01993 833108** or visit **www.therooflightcompany.co.uk/linking**

the
Rooflight
Company

#thebenefitofexperience

Marklake Court, 27 homes for social rent built on the site of 12 Council-owned lock up garages, acts as a gateway building for Southwark's 1960s Kipling Estate.

Opposite bottom The new residents and design team celebrate the opening of the building on its third floor communal deck.





If...

A benchmark for social housing has been set with hugely satisfied tenants on a new part of Kipling Estate in London

Words: Jan-Carlos Kucharek **Photographs:** Kilian O'Sullivan

Whatever you may think of the actual architecture, there's no getting away from the genuine enthusiasm being expressed by the new residents of Marklake Court on Southwark's Kipling Estate – the result perhaps of the lowest of expectations. 'I thought they were just throwing up another council block but when they took us to see a lovely (Bell Phillips) block in Grays, Essex I thought "Wow, this really isn't what I was imagining", so I decided to sign up to it,' says Barbara. A week into occupying her third floor two-bed flat she's already got to know her neighbours from its big balcony. She knows Melanie across the way too, who moved with her son into a top floor flat with two of them – both with amazing views – and enormous ceiling heights. 'My sister can't believe I've got this place,' Melanie tells me. 'Sometimes I walk into this living room and can't help giggling!'

Bell Phillips' £7.8 million Marklake

Court – a 27-unit block of one, two and three-bed homes for social rent – has been born in a perfect storm of agendas and organisational structures that have combined to produce what looks to be a considered, dare I say it, pioneering model for social housing that could (and should) be rolled out elsewhere. A tenants' management organisation (TMO) with the vision to procure social housing despite no experience; facilitator Igloo, keen to test its community build offering; and Southwark Council – perhaps reflecting on its controversial sell-off of the Heygate Estate for private development with scant regard for displaced residents – releasing land and funding it to the tune of £9.7 million, and smoothing the scheme through planning.

Occupied last month, the project's gestation is the starting point to grasp the context that brought Marklake Court about. Leathermarket Joint Management Board (LJMB),



JOEL CHANT

founded via an active Neighbourhood Forum in 1996, had in 2013 become the country's first TMO to become self-financing, meaning that the rents from 1100 of its 1500-home estate (400 were owned under 'Right to Buy) were under its direct control. Tenant confidence in them was high – in their 2011 continuation ballot 72% of the residents who voted gave them a 96% approval rating – but there was also an identified clear need to provide more and suitable homes, so the JMB conducted a housing needs survey. In an area with sky-rocketing rents, it revealed low level tenant anxiety.

'Some properties were overcrowded, some had mobility needs and some were clearly under-occupied; but it was a case of the devil you know and keeping quiet about it,' says Rachel Brain, community and communications officer to Leathermarket Community Benefit Society (LCBS) – the organisation set up as a development vehicle by the LJMB in 2014 to identify potential sites on the estate and address the housing need through building. 'With 11,000 people on the housing register you could have very legitimate reasons to be housed and never make the top of the list,' she adds. Some people who moved into Marklake Court had been on the list for 10 years.

With no experience of housing procurement, the fledgling Benefit Society went to facilitator Igloo, appointing it as development manager for the community-led project. This was earmarked for a site that was, at the time,

IN NUMBERS

27
homes for social rent

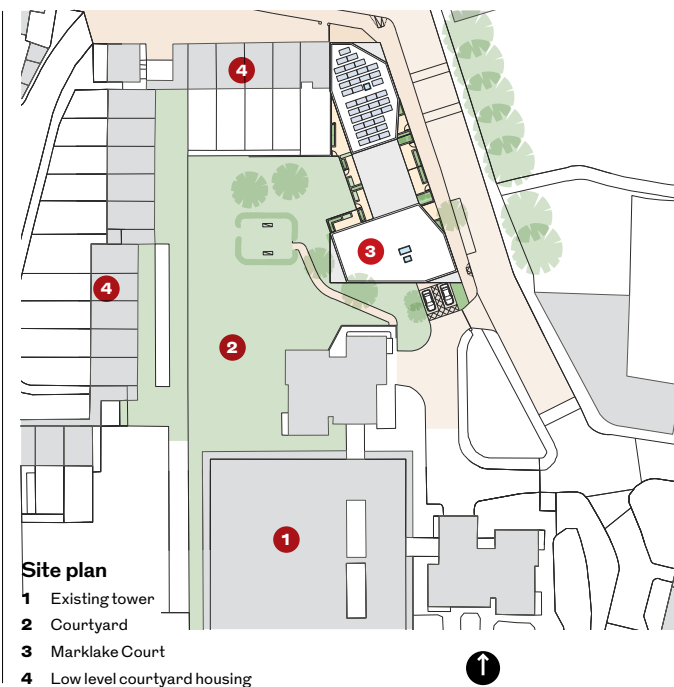
125
year lease on the site

302
units/ha

£9.7m
total funding from
Southwark

Right The new building reinforces the street line, its angle countering the orthogonality of the Kipling Estate.

Below Far from eroding the oasis-like quality of the estate, Marklake Court seems to have increased privacy and augmented the green courtyard to its west.



PORCELANOSA

TILES · BATHROOMS · KITCHENS · HARDWOOD

PORCELANOSA PROJECTS

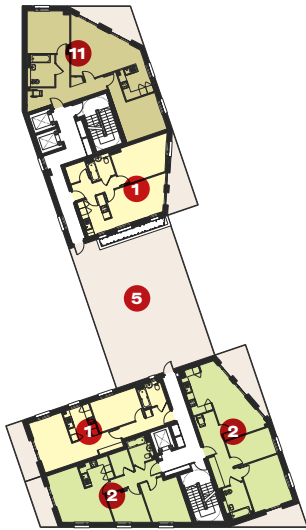


BY APPOINTMENT TO
H.R.H. THE PRINCE OF WALES
MANUFACTURER AND DISTRIBUTOR
OF CERAMIC TILES AND BUILDING PRODUCTS.
PORCELANOSA GROUP LIMITED

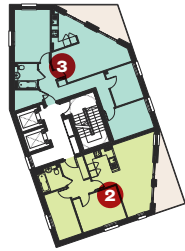
TERRAZAS DEL LAGO, MADRID
Rainscreen Cladding system from Butech using KRION™ Lux from Systempool by PORCELANOSA.

For more information on projects please visit www.porcelanosa.com/uk

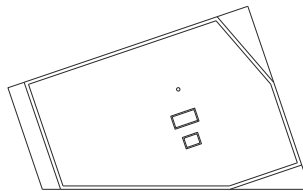
Third floor plan



Fourth floor plan



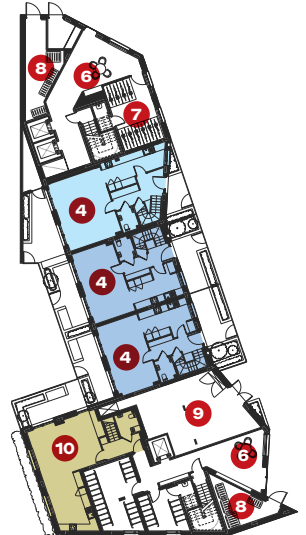
Fifth and sixth floor plan



- 1 1-bed flat
- 2 2-bed flat
- 3 3-bed flat
- 4 3-bed duplex
- 5 Public terrace space
- 6 Entrance to flats
- 7 Bike store
- 8 Bin store
- 9 Plant room
- 10 2-bed duplex
- 11 2-bed wheelchair-accessible flat



Ground floor plan



First floor plan



Second floor plan



Right Residents had a big say in the selection of material finishes and layouts for flats.

Above The lowest ceiling height is 2.5m. On the top floors they are higher.

12 council-owned run-down lock-up garages at the east end of the Kipling estate, just south of London Bridge station. With £70,000 seed funding from the Greater London Authority, LJMB brought Bell Phillips in to start working up a design. Aiming to use a Community Right to Build Order, Igloo also managed to secure further GLA funds to bring the figure to £323,000 while negotiating with Southwark the transfer of a 125-year lease of the site to the CBS for a pound, on the basis that this was to be a 100% social rented housing with no Right to Buy. Initial funding and land secured, it was then about engaging the local community to respond to dealing with the housing need – critically by encouraging residents of under-occupied or unsuitable properties to release them by offering what were in effect, bespoke, down-sized homes; everything rested on Marklake Court being a big enough carrot to draw them across.

After local consultation, Igloo development manager Kym Shaen-Carter said that residents weren't against development in principle but that the new homes had to be something they could be proud of and hold in perpetuity. It also meant maximising the potential of the site – in the end the architects were to realise a density of 1050 hr/ha. In carrying out the thorough tenant engagement process through Community Right to Build, they achieved densities that couldn't have been possible for a private developer or even Southwark itself. 'Encouraging down-sizers to move, we could see that having 27 tenants here would affect more than 100 families,' Shaen-Carter says of this grass



Architect: Axis 3



Some day, all roofing & cladding manufacturers may provide a service like this.

At APL we've *always* done it.



APL Cladshield™ is a 'Full System' 25-year Warranty. It is a partnership between APL and the Cladding Installer in which APL take full responsibility for the materials, detailing and assembly and the Installer takes responsibility for labour and quality of installation. On-site inspections and quality plans are completed and 'signed off' at every stage with written reports and photographic records at all critical stages.

The rigorous inspections are carried out by an independent, PI-backed, specialist, MCRMA registered inspector, the number of site visits being dependent on the size and complexity of the project.

100% Traceability
Responsibility
Accountability



When the 25-year full system 'Cladshield™' warranty is issued, it is a serious document of real substance and real value. The cost may be minimal but the savings in buildings insurance and PI insurances using non-combustible constructions can be very substantial.



APL Cladshield™.

Why accept anything less?



Established 35 years.
All manufactured by us in
the UK – and proud of it!

APL – MASTERS OF THE METAL ENVELOPE



Architectural Profiles Ltd

0118 927 2424 • e: info@archprof.co.uk

www.archprof.co.uk



PRODUCT AND PERFORMANCE *INTEGRITY* YOU CAN TRUST



PROBLEM SOLVED | Schlüter-Systems UNDERFLOOR HEATING

When specifying underfloor heating, you need a system you can trust.

Underfloor heating by Schlüter-Systems offers solutions for all project scenarios by coming in two forms; the hydronic **Schlüter®-BEKOTEC-THERM** and the electric **Schlüter®-DITRA-HEAT-E-DUO**, both suitable for use in commercial and residential installations with tile and stone coverings.

Backed up by expert technical support, whenever, wherever you need it.

Making the decision to choose Schlüter-Systems even easier.

To find out more call **01530 813396** or visit www.schluterspecifier.co.uk



'We had a dozen tenant consultations before it went to planning, unheard of for a housing project'

roots social engineering. 'It was also about demonstrating a community empowered way of generating housing.'

This they did in spades. Overlaying LJMB's housing survey findings with the Council's own allocations policy that prioritised local people, the design team knew six months before it even submitted for planning, exactly who it was designing for. The two blocks on a plinth design was to have four one-bed, 14 two-bed and nine three-bed units – the emphasis on two-bed units to accommodate the downsizers who would need a bed for a guest or family carer. All are dual



JOEL CHANT

Left New residents photographed with London Assembly's Nicky Gavron and John Paul Maytum, LCBS CEO.

Bottom left All east facing balconies offer amazing views north to the City.

Bottom right Entrance areas, through residents' appreciation of local Victorian buildings, are denoted with distinctive saw tooth brick details.

aspect and compliant with the London Housing Design Guide and lower level duplexes have rear gardens. Three flats were built as wheelchair accessible, with one made so later due to one tenant's ongoing health problems.

But meeting guidelines and standards is not what these flats are about. 'We had a dozen tenant consultations before the scheme even went in for planning – unheard of for a housing project,' recalls Bell Phillips' Hari Phillips. 'We workshopped the scheme asking tenants everything from what were the biggest direct issues in any flat design to more amorphous concepts such their desire for "a building with a sense of purpose".' Massing was developed by the architects, but only after tenants were walked around and asked their opinions on local architecture. It transpired residents were proud of their estate and eschewed more modern materials for its sober brick. They liked Victorian richness of detailing – which saw the architects adopt corbelled and saw-tooth brickwork around the base. And they wanted balconies to face away from the existing low-level courtyard housing to the west to maintain a mutual sense of privacy (hence all those east facing street-side balconies). Not just window sizes and their cleanability, but open plan or separate kitchens, bathroom fixtures, wall tiles and flooring. Shaen-Carter says 'every comment we received from residents was registered, responded to and audited.' This engagement was critical: 'I would have been reluctant to even consider downsizing if it hadn't been done this way,' says Barbara, one of the first to sign up to the design's community engagement process. And it was a two-way street, explains Phillips: 'Knowing who the residents were beforehand was a critical part of the project's success.'

The architect thinks the towers could have been taller, but the key elements are all there; the dual aspect flats with generous

balconies, large communal terrace above the duplexes, and reinforcement of the curious staggered street line of Weston Street. There has been a deferring to privacy for the existing courtyard behind; in fact, far from encroaching on it, it's as if the building has reinforced the estate's slightly hidden, strange, oasis-like quality – a sense that had previously drained away past the lock-ups to the wider street. Phillips recalls a Twitter spat where an architect had come across the construction site and posted a picture of a sawtooth brick detail supported on a metal angle. 'The modernists were, like, 'how could they?' And the post-modernists were saying 'What's wrong with it?' But it's a discussion that left him bemused. 'I think it's completely missing the point to get hung up on a detail in the context of what's happened here, because for years the residents, CBS, Igloo and Southwark have been piecing this whole thing together,' says Phillips. 'In the end the architecture is just a small part of a much bigger story.' ●



Multi storied

Featherstone Young has transformed a car park and dwindling market into an art gallery and community space that is flexible enough to be many things

Words: Eleanor Young Photographs: James Morris

The edges of our cities are spotted by the oily dark puddles of multi-storey car parks, shoppers gripping bulging shopping bags as they navigate petrol haze and grubby stairways to make it back to their vehicles. But Wrexham has reclaimed at least some of its parking bays for a different sort of venue, Tŷ Pawb, a gallery and community space with a market, reworked by Featherstone Young Architects.

In the 1990s Wrexham cleared the edge of town and built a new car park, the product of optimistic thinking about the city's future as a market town and shopping destination. It faced the town with projecting brick-clad bays mimicking the city's older streets and, below, the Peoples' Market, re-establishing the trio of markets that have long defined Wrexham. Its rear was more uncouth,



Food court Tŷ Pawb, Wrexham.

Left A new side entrance and windows replacing a loading bay. Perhaps the opportunity for a sunny terrace in the future.



For precedents, Sarah Featherstone looked to Wrexham's covered streets and markets, multiple routes leading to covered squares

unmediated stacks of parking, bins clustering grubbily around the service entrance under a sweeping ramp.

It is not the most obvious place to display art. The original gallery Oriel Wrecsam was an annexe to the city library, alongside a park (and, inevitably, a car park). Featherstone Young's scheme for this a decade earlier had foundered due to lack of space and revenue cuts. By the time it came back on board it had been decided to take over the market space in the People's Market. Clearing the dwindling number of market stalls that had spread their wares there might have seemed rational but it was at the nub of resistance to the plans. One poster baldly suggested that art should be left to posher Chester up the road.

Gradually a possible mixed mode of operation emerged – market stalls and galleries share the ground floor, with a food hall drawing on the thriving example of Altrincham market. At the same time Featherstone Young proposed that flexible spaces might replace two of the three highly conditioned galleries and that the first floor parking deck, used for maintenance and mayoral parking, might work for some of the back of house spaces, education rooms and offices for rent.

For precedents, Sarah Featherstone looked to Wrexham's covered streets and markets, multiple routes leading to covered squares. Similarly, Tŷ Pawb has one formal and three smaller entrances, so it works as a cut through from the town centre to the edge-of-town Tesco, Mecca bingo and mega gym. The market stalls, some in blockwork around the perimeter, some more like pop ups in timber, have been gathered on the city side of

Tŷ Pawb takes over the stair tower of the car park – one of the tallest buildings in Wrexham.



IN NUMBERS

£4.5m
total contract cost

£1,215
gifa cost per m²

3,050 m²
ground floor

655 m²
first floor

the ground floor. Here too is the Sgwâr y bobl or People's Square – an activity area where translucent industrial strips with red and gold highlights can be drawn around to make a more private space. Children worked busily on a 'drawing disco' on the day I was there. Sliding across this and most of the length of the plan, long tables sit alongside food outlets such as Plât Bach, borrowing the light from both windows that have replaced the loading bay to the south and from the main entrance. In one corner the box of tall gallery spaces is marked by reception desk and shop.

From the market stalls, dripping with lacy baby bonnets, you read the gallery as a ribbed ply box. The wall is imbued with depth and interest, benches cut into it and narrow windows giving glimpses onto the gallery. And two full scale billboards of art (Wal Pawb) – twist from one specially com-

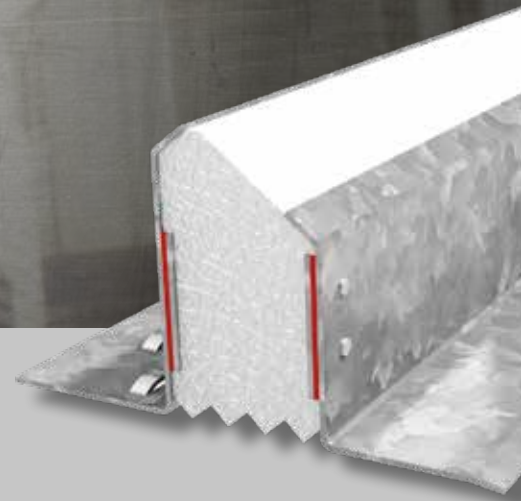


The ribbed ply with benches and windows around Wal Pawb makes an interesting box around the gallery space.

missioned piece to the next and change each year as well. But let's backtrack from all the busy complexity of the gallery-as-city and imagine we have parked up with the intention of visiting Tŷ Pawb's beautiful touring summer exhibition of drawings. Drawing up to the car park from Market Street the gallery imprint is all over the four storey building in bold black angles and Tŷ Pawb spelt out in huge letters. A 9m high atrium is signalled by a glazed entrance cut into the concrete planks of the car park. Selective filleting of the concrete of the first floor slings a bridge over the atrium before the ceiling is reimposed over the reception and shop and leads on to an internal courtyard (Gallery 2), back up to full height, that asks for a gathering. Featherstone describes this as the leftover space, formed of the two serviced, insulated, conditioned spaces alongside it. They are: a



SUPATHERM LINTELS



A NEW CHAMPION OF THERMAL BRIDGING SOLUTIONS

A new construction hero has arrived to help you achieve energy efficiency without compromising on design.

- Over 75% reduction in heat loss compared to standard lintels.
- Custom shapes, arches and various flange options on request.
- All parts and assemblies CE marked to BS EN 845-2.

TYPICAL ψ VALUE
0.03-0.06

For more information, visit birtleylintels.co.uk or call 0845 517 9159



Birtley Group
STRENGTH THROUGH QUALITY

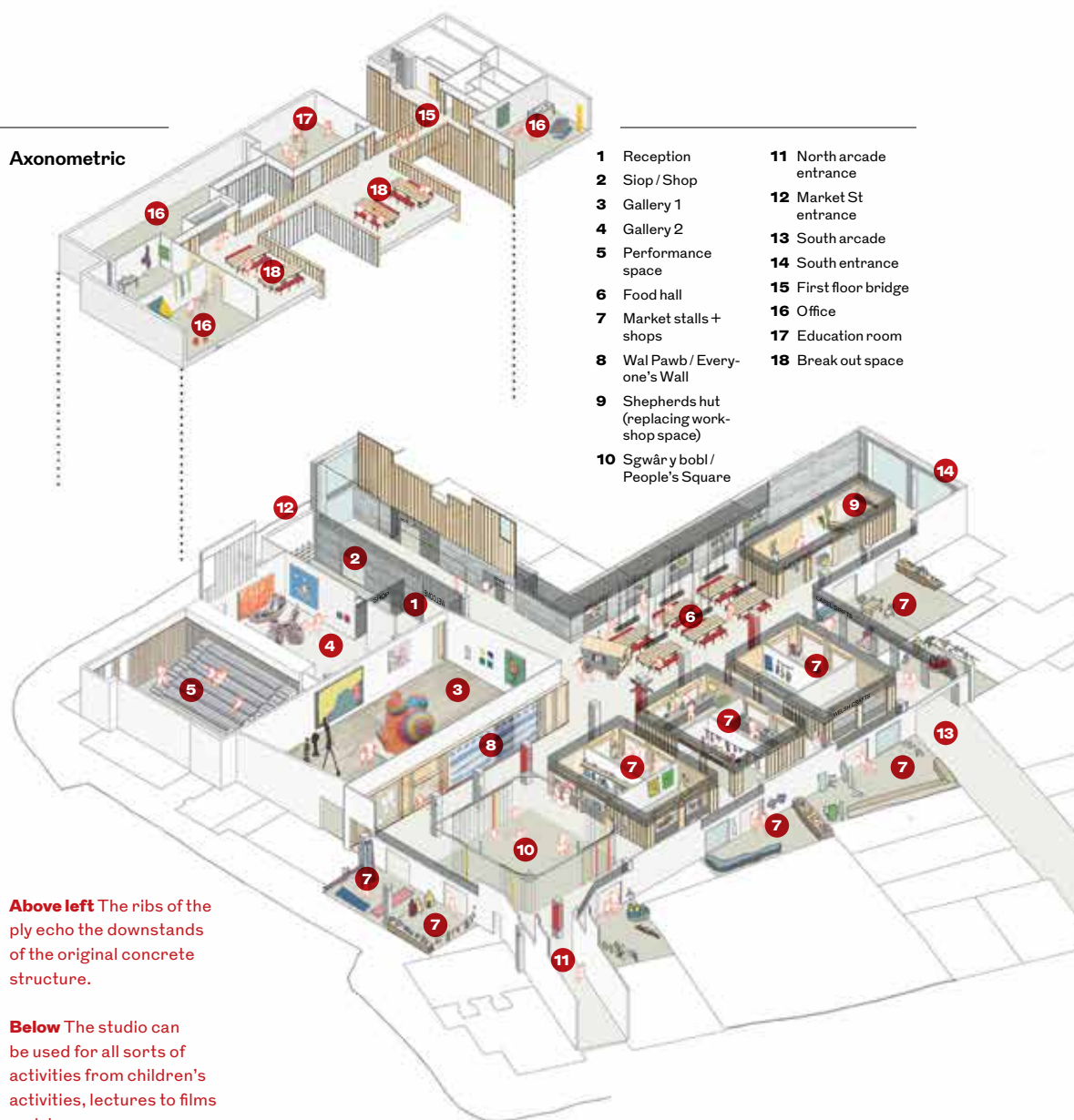


studio and performance space with a sprung floor, bleachers and a loading bay – great for all sorts of events including film screening – and the full on Gallery 1. This 220m² of high quality gallery – conditioned and composed – comes as a surprise after the contingent spaces around it, the three lighting tracks allowing it to be split up fairly flexibly.

So the gallery is many things, with spaces that demand quite different sorts of programming, and a market and food hall to nurture. Its name translates as Everybody's House and that is what it aims to be. Tŷ Pawb creative director Jo Marsh took over part way through the project. But with years of experience in learning and engagement at Oriel Wrexham and a mission to be open to the people of Wrexham, she has worked with Featherstone Young to develop its idea of 'baggy' space. This enables 'unplanned and unimagined', impromptu activities, drawing spreading out on the floor, the parking of artists'-project 'shepherds' hut. In architecture terms it avoids the specific programme, favouring space over furniture, and Featherstone Young has styled much of the circulation as if part of the city – with 'street signage' and the matching original concrete floor. Marsh explains the idea of the Arte Util, or Useful Museum in its UK context, as promoted by Alastair Hudson of mima in Middlesborough, who now runs the Whitworth in Manchester. So she programmes things relevant to the location and its needs and to running the gallery responsively.

It looks exhausting when you add

Axonometric



Above left The ribs of the ply echo the downstands of the original concrete structure.

Below The studio can be used for all sorts of activities from children's activities, lectures to films and dance.



POWERMATIC®

Concealment when you want it
Performance where you need it



Designed and manufactured in the UK, Powermatic controlled, concealed door closers deliver exceptional performance as well as a host of benefits that surface-mounted closers cannot match:-

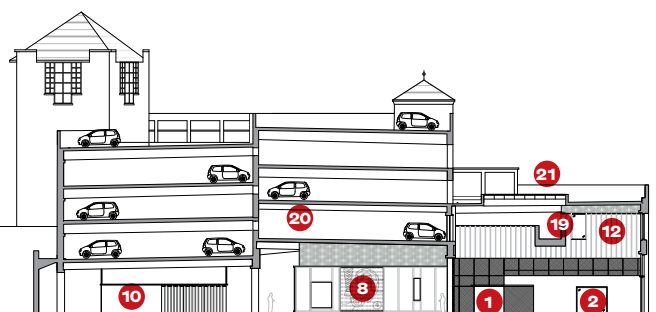
- Superior aesthetics
- Reduced risk of vandalism or tampering
- Suitability for anti-ligature applications
- Compliance with relevant fire performance standards for one-hour and half-hour fire doors
- Enable doors to meet accessibility requirements
- Perfect for Hotels, social housing, health, care homes, secure accommodation, commercial and many other situations.
- Available in standard and Free Swing models

Dedicated door closer website: concealeddoorclosers.com

Tel 0121 766 4200 info@samuel-heath.com

SAMUEL HEATH
since 1820

Section A-A



Ground floor plan

- 1 Reception
- 2 Shop/Shop
- 3 Gallery 1
- 4 Gallery 2
- 5 Performance space
- 6 Food hall
- 7 Market stalls + shops
- 8 Wal Pawb / Everyone's Wall
- 9 Shepherds Hut
- 10 Sgwâr y bobl / People's Square
- 11 Store
- 12 Workshop
- 13 Dressing room
- 14 Plant room
- 15 North arcade entrance
- 16 Market St entrance
- 17 South arcade
- 18 South entrance
- 19 First floor bridge
- 20 Carpark
- 21 Rooflight



Credits

Architect Featherstone Young
Structural engineer Civic up to stage 3; Haltec Stage 4-5
Services engineer Ingine, formerly Michael Popper Associates, up to stage 3; ESD stage 4-5
Civil Engineer Civic up to stage 3, Haltec stage 4-5
Landscape design Grant Associates
QS Stockdale stage 3, SP Projects stage 4-5
Building contractor Wynne Construction
Artist/furniture maker Tim Denton
Graphics/signage Elfen

Right The Peoples' Square can be made more of a discrete space by pulling the industrial curtains around it.

Below Tim Benton's stools ready for action at Tŷ Pawb.

organising jazz Sundays, booking high end exhibitions (look out for Grayson Perry), answering stallholders' queries, ending up with shoppers' frustrations at parking meters... (the latter, at least, not the job of the Ty Pawb team). But the gallery's own exhibition, Wrexham Is The Name, that works on many levels, is an example. Local and more widely known artists created works that relate back to the history of the town – from a colouring book to delicate asymmetric ceramics referring to city immigration. The selection had a year long run-up with the public voting to choose six from 25 designs, these specially commissioned objects are being manufactured and will be sold in the shop. The scarf with 'Wrexham Is The Name' could be seen on the terraces soon. The same attitude has brought to life some baggy spaces with stools and tables with timber with flashes of red that are scattered through the project courtesy artist come designer Tim Benton.

SIMON BRAY



There are many many architectural ideas that have not made it through at this stage: outdoor seating in the south facing terrace next to the car park ramp, a community garden on the second storey deck, maybe even an artist's eyrie alongside the lift gear in the car park's tower. In the meantime the deep plan of the building means the programming will have to work very hard to attract a good number of people into the slightly gloomy flexible spaces that need the animation of activity, and to the market and food stalls to keep them vital.

The most unfortunate omission – a corollary of the limited £4.5million budget – is that all the signage firepower is concentrated on two sides of the building. Town side it is still easy to pass by without broaching the rather dingy, unreconstructed entrances. But there seems no better gallery to take on these practical challenges, drawing in artist and locals as it grows. ●

Gira G1

The virtuoso for building technology

The Gira G1 is the intelligent central operating unit for the entire building technology. All the functions of the KNX system can be conveniently operated by touching or gesturing on the brilliant multi-touch display. In combination with a DCS-IP-gateway, the Gira G1 can also be used as a home station. The intuitive Gira Interface is an entirely new development which makes controlling building technology easier than ever before. The Gira G1 can be easily installed on a single flush-mounted box like a normal switch.

More information is available at:
www.gira.com/uk

Awards

Gira G1:
iF Design Award 2015,
German Design Award 2015
Good Design Award
Chicago 2014,
ICONIC Awards 2014,
Plus X Award 2014,
Design Plus 2014

Gira Interface:
ADC Award 2015,
Red Dot Award 2014
Best of the Best

GIRA

RIBA steals the show at UK Construction Week

NEC Birmingham 9th - 11th October 2017



UKCW (3)

Building quality, digital innovations, colour combinations, energy-efficiencies, bionic buildings, wooden skyscrapers and 300,000 new homes are just some of the crunchy topics headlining this year's UK Construction Week (UKCW).

The UK's premier built environment event returns to Birmingham's NEC on 9 – 11 October featuring an array of talks, discussions, expertise, workshops, exhibitors, products, innovations and networking opportunities, with RIBA taking centre stage.

Building in quality

RIBA president, Ben Derbyshire, will be joined by Nigel Ostime, project delivery

director at Hawkins\Brown; Paul Nash, chair of the RIBA Client Liaison Group and past president of CIOB; Chris Langdon, development and investment director at Keepmoat Regeneration/ENGIE; and John Hughes, President of RICS, at RIBA: Building in Quality.

As part of this talk, RIBA will exclusively launch the Quality Risk Tracker, developed in partnership with the CIOB and RICS. A system for documenting and tracking risks to quality through the life of a construction project, this is a launch not to be missed and follows industry momentum in the wake of the tragic Grenfell Tower disaster.

Colourful insights into the future of

Above Visitors looking at products on stand at Surface & Materials Show

Opposite top George Clarke speaking on UKCW Stage

Opposite bottom Presenter speaking at UK Construction Week 2017

RIBA will exclusively launch the Quality Risk Tracker, developed in partnership with the CIOB and RICS

More than 650 exhibitors exhibiting their latest products and services

construction feature throughout the UKCW seminar programme, including:

Regeneration Hub, sponsored by Easy-Trim, exploring planning for growth with Victoria Hills, chief executive at the Royal Town Planning Institute, and Passivhaus at the heart of regeneration.

Digital Construction Hub delving into BIM maturity for all of the supply chain and project management in construction with Action Sustainability and BIM Direct.

Offsite Theatre, supported by MPBA, discussing hybrid concrete solutions and factory-built bathrooms.

Building Tech Live Theatre, delivered by Voltimum and ECA, bringing topics such as cybersecurity for smart buildings and market networks, from speakers including Professor Prashant Pillai and the ECA.

Timber Focus Theatre, delivered by TRADA, covering how tall we can build in wood and how specifiers research and source timber products, with speakers from Waugh Thistleton Architects and ZÜBLIN Timber.

And the Surface and Materials Hub, discussing trend and colour forecasts and bionic buildings from speakers from Formica and Envelope Architects.

Colourful insights

The UKCW Stage hosts high-level discussions around lessons learnt and how to move forward.



Elsie Owusu, principal of Elsie Owusu Architects, and Stephanie Akkaoui Hughes, founder of AKKA Architects, will lead panel discussions on stopping building failures and the digital future of construction.

Barbara Res, the project manager behind Trump Tower, will share her experiences as a female in construction and working with Donald Trump. Advanced booking is essential; and

Lord David Blunkett will discuss how technology and diversity can turn the skills gap around.

Building up your industry knowledge

Following the booked-out success of last year's CPD sessions, three hubs return with experts including the Chartered Institute of Architectural Technologists, the British Woodworking Federation and H&H Acoustic Technologies covering topics such as:

- Building Regulations post-Grenfell;
- High rise and high-risk buildings;
- The role of daylight and ventilation;
- An introduction to Passivhaus; and Fire doors.

Booking is essential.

'Future of Construction' theme

The Future of Construction Hub provides an immersive opportunity to discover how digital construction, 3D printing, robotics, AI and AR and modern methods of construction can deliver the new Construction Sector deal, and is a new collaboration with Birmingham City University. Alongside this will be the state of the art Construction Simulator from Coventry University used by construction firms for professionals and students.

An Innovation Trail will take visitors on a journey of the latest innovative ideas,

products and systems from companies including: 3THERMO, Bruag, Canon, Ecovolt, Kore Wireless, Marsh Industries, Quinn Building Products, Rockwool, and Soudal.

The Internet of Things (IoT) Arena at Building Tech Live will be partnered this year with Gooee. The arena will showcase Gooee's award-winning IoT ecosystem with its partnered companies, including Aurora Lighting.

Forums for change

Talented people will be recognised by the Role Models campaign, with seven of the 36 people shortlisted coming from architecture. The winner is announced on the UKCW Stage on 10 October.

UKCW will also hold the launch of the Passivhaus Student Competition for 2019 – a nationwide competition arming the next generation of architects and designers with the tools and design skills to deliver sustainable buildings.

Be inspired

With more than 650 exhibitors exhibiting their latest products and services it's well worth taking a look at the exhibitor list before attending.

New products include Velux's futuristic smart window system and curved glass rooflight; IDS's quick to lay vinyl flooring collection; Crown Décor's niche luxury laminate brand from India; and Decorative Panels Lamination's new mirror, veneer and fabric designs.

Other exhibitors include: BLFA, Bruag, Fibo UK, Formica, Pfleiderer, Impress Surfaces, Rothoblaas, Hanson Plywood, Morland, Rockwool and Soyang Europe.

HVAC 2018, Civils Expo, Plant and Machinery Live, and Grand Designs Live. ●

Free visitor tickets and updates are available from www.ukconstructionweek.com and allow access to all UKCW shows: Build Show, Surface and Materials, Energy 2018, Timber Expo, Building Tech Live.

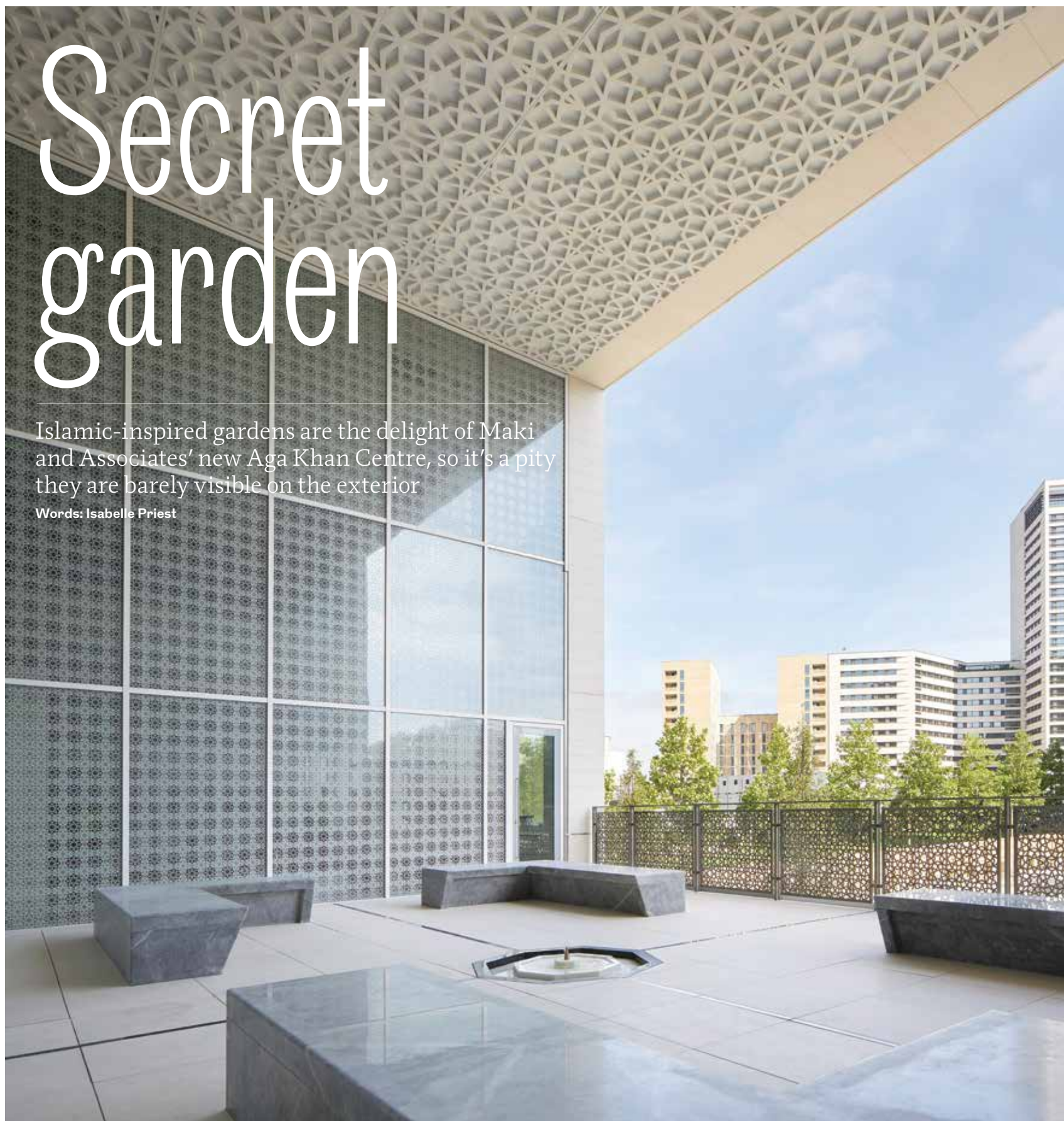
**UK
CONSTRUCTION
WEEK | 2018**

ukconstructionweek.com

Secret garden

Islamic-inspired gardens are the delight of Maki and Associates' new Aga Khan Centre, so it's a pity they are barely visible on the exterior

Words: Isabelle Priest



IN NUMBERS

£50m
cost

10,173m²
gia

45.5m
building height

10
storeys above ground

Left The first floor Garden of Tranquillity, like a covered loggia from Persia, will overlook Jellicoe Gardens below and already addresses the Aga Khan student halls designed by Stanton Williams to the north (brick building far left).

Right The Andalusian white stone cladding and frit coated windows.



'This is perhaps a strange question to leave to the end of a two-hour press tour,' I say to one of the representatives who has accompanied the press group around the new eponymously named centre in King's Cross, London, 'but who exactly is the Aga Khan, where is he based, and how is he paying for this £50 million building with a "generous private donation"?''

The Aga Khan Centre has been hyped up over the past few years as one of the cultural assets drawn to King's Cross alongside the Francis Crick Institute, Facebook and Google. When I first heard about the project in 2015 the buzz was that the building was going to be mightily impressive. But for me – and a lot of others on the tour – it asked more questions than it answered. We've all heard of the Aga Khan Architecture Awards, even if we aren't sure what precisely draws them together. It is legendary Japanese architect Fumihiko

Maki's first building in the UK – but what exactly has he built again?

Aga Khan is the 49th hereditary leader and religious Imam of the Nizari Ismaili Muslims, the second largest branch of Shia Islam. He is a prince, but doesn't rule over a geographical area. He lives just north of Paris and from there presides over the estimated 10-15 million Nizari Ismaili Muslims worldwide, a denomination that emphasises human reasoning, pluralism and social justice. Now in his 80s, he has spent his later life expanding the Aga Khan Development Network (AKDN), a group of 10 private international agencies, many based in Switzerland but working a lot in the Middle East and Africa, that promote these values through research, education, medicine, the built environment and cultural programmes.

Fumihiko Maki, meanwhile, is the architect most



Concealed outside. Revealed inside.

Schueco's FWS 60 CV aluminium façade features a concealed vent that makes it impossible to distinguish from outside which vents open and which are fixed. The result is elegant, state-of-the-art, floor-to-ceiling ribbon windows that present a sleek, unbroken external appearance. Also ideal for punched openings, the façade combines narrow face-widths with high levels of functionality and U_{ow} values as low as $0.85 \text{ W/m}^2\text{K}$. For German engineering made in Britain, there's only one name.

www.schueco.co.uk

SCHÜCO

Below A tripartite composition with a top, middle and bottom. The roofspace is set back to allow light onto the street at ground level.

It has been designed as an invitation for people to explore Islamic history and Muslim civilisation



famous for the eclectic aluminium and glass 1985 Spiral Building in Tokyo as well as the rather delightful three-decade Daikanyama mini city project, also in Tokyo, and various big North American-looking buildings all over the world from Shenzhen Sea World Culture and Arts Center in China to Isar Büro Park in Munich and public housing in Lima, Peru.

This latest building, commissioned to unite employees formerly split across rented sites in London, is the third project that Maki and Associates has designed for the Aga Khan. The first was The Delegation of The Ismaili Imamat in Ottawa (2008), followed by the Aga Khan Museum in Toronto in 2014 (RIBA, October 2014), both significant schemes larger than 8,000m².

'We are calling it the trilogy,' says Gary Kamemoto, director at Maki and Associates, who has flown in from Japan to take us around the 10-storey, 10,175m² project. Serving a primarily educational function with a library, offices and 200-plus researchers based there, the centre brings three of AKDN's organisations under one roof for the first time: the Aga Khan Foundation, Aga Khan University's Institute for the Study of Muslim Civilisations and the Institute for Ismaili Studies. Along with nearby Victoria Hall, designed by Stanton Williams in 2016 as halls for Aga Khan students, the organisation has bought into the Argent development to be part of what has been dubbed the King's Cross 'knowledge quarter' – to make, as Matt Reed, CEO of the Aga Khan Foundation UK reveals, the most of 'opportunities in more deliberate and amplified ways'.

The building has, however, also been designed as an invitation for people to explore the history of Islam and the contemporary expression of Muslim civilisations and cultures. On the completely public ground floor, there is an exhibition space and a retail unit that will be a Turkish pizza bar, and six gardens and terraces dispersed across different levels of the block which are intended to become known as 'the Islamic gardens of London'.

'My expectation is that from this new home our education-oriented institutions will contribute powerfully to building new bridges of understanding across gulfs of ignorance and parentheses about the Muslim world,' the Aga Khan explained at the

EDMUND SUMNER





EDMUND SUMNER (2)

building's official opening the preceding day.

The site is located to the rear of Central St Martins art college, sandwiched between Duggan Morris' bubble-gum pink R7 building and the textured black stone commercial S1 Building by Mossessian Architecture awaiting completion on Handyside Street. Maki's approach, in common with most buildings at King's Cross, has been to flood the site with volume and then cut away areas for an entrance loggia and the terraces – some shallow and tall, some low and wide. Within this method, Maki has also taken on a modern interpretation of a tripartite composition that is classical in outlook for the exterior: a glazed two-storey base, seven-storey stone middle and an aluminium crown to top the building off – with its angular sloping roof defined by the development's light cones guidance that allows daylight to reach the streets at ground level.

'We started by doing an architectural survey of the area,' says Kamemoto, explaining how the Aga Khan Centre ended up being clad primarily in stone. 'We found that many new buildings are in brick, but if you look closely at the details of old buildings like St Pancras and around London at buildings built by the Crown, which this is too [a reference to the Aga Khan's royal status], they are in Portland stone.' To improve durability, though, as well as use the cladding to meld Islamic culture into the building, the final choice is a very white stone from Andalusia that is incredibly uniform and granite-like. Windows have been pulled forwards to be flush with the facade and coated with a

Above The Garden of Light at the top of the building comes off one of the executive meeting rooms and is a tribute to the Moorish gardens of southern Spain.

Below right The upper level of the two-storey library in the middle of the building stack. Bookshelves are black to make glistening spines stand out.

Credits

Client Aga Khan Development Network
Architect Maki and Associates led by Fumihiko Maki
Executive architect Allies and Morrison
Cost consultant Gardiner & Theobald
Main contractor BAM Structure Expedition
MEP, BREEAM, facade, lighting Arup
Garden design Maki and Associates; Madison Cox Design Inc; Nelson Byrd Woltz
Soft landscape executive architect Untitled Practice

47 per cent dot point ceramic frit to accentuate these characteristics overall.

Inside, the whiteness continues with plasterboarded white walls across all levels, indiscriminately of function. Entering from the Central St Martins side, the view is drawn past the reception up towards the first floor where the solidity of the building's external appearance is relieved by a 39.5m tall central void. With two lifts pushed to one side, this rises through the floors, inspired by the central patio of the madrasa where classrooms are frequently arranged in small clusters around a large courtyard. Here, the levels open onto the atrium as balconied terraces.

While the ground floor is committed to public spaces, the first floor and second floors offer collective spaces such as staff and student lounges as well as conference and seminar rooms. In this vertical campus, the library sits in the middle on levels three and four, easily accessible both from below and the offices of the





Project: Trelawney House

Architect: MJS Designs Solutions Limited

Photography: Jon Reid - Arch Photography

Unit T, Aisecome way, Weston-super-Mare, North Somerset, BS22 8NA

T: 01934 429 922 | Fax: 01934 416 796

www.finelinealuminium.co.uk | E: enquiries@finelinealuminium.co.uk



**DURAVIT
LONDON**
36-42
CLERKENWELL
ROAD, EC1M 5PS

Vero Air c-bonded. Now with the new bathroom furniture series Brioso.

With its consistent rectangular formal language, the Vero Air bathroom series is synonymous with architectural and straight bathroom design. The patented c-bonded technology seamlessly combines the washbasin and vanity unit. Shown here with the Brioso vanity unit in Chestnut Dark. **Duravit London**, open now. www.duravit.co.uk and pro.duravit.co.uk



Left The 'central academic courtyard' with a 39.5m artwork by Pakistani artist Rasheed Araeen.

Bottom left Terrace of Discovery on the ninth floor looks out over London.

three institutions above – the university on levels 5 and 6, the Institute of Ismaili Studies on level 7 and the Aga Khan Foundation UK on level 8. The top floor is for ceremonial activities, including executive meeting rooms. Except for this floor, which has two more finely considered rooms, in general the interiors are defined more by their furniture and contents than by their architecture, appearing as white and non-specific as generic speculative accommodation. With so little to look at, though, it is impossible not to notice how beautifully detailed everything is. The only deviations from this pureness are the specially commissioned blue, red, yellow and green geometric artwork by Pakistani artist Rasheed Araeen, which saves the atrium from looking like an early 2000s hospital by throwing colour across the tallest wall; and perhaps the eight-sided pattern Maki composed for the scheme, which is used in different sizes on everything from glass frit to flooring and acoustic ceiling panels – though the motif is so mass-produced across the building that it too could be easily integrated to add interest to speculative offices in this computer generated and made age.

The terraces, however, are the delight of the new Aga Khan Centre and lift it from being just another King's Cross commercial or resi block into something unique. Every function in the building has an associated garden inspired by a different Islamic type from around the world. There are six in total and they create a sequence across the building, starting with the Garden of Tranquillity on the first floor which is inspired by the covered loggias of Persia and Egypt, a garden overlooking another garden, in this case the upcoming Jellicoe Gardens. The sequence ends with three gardens on the rooftop. The largest, the Garden of Life designed by Madison Cox, is a Mughal Empire inspired space with a Chadar waterfall through the centre, while the Garden of Light looks to the Islamic courtyards of Andalusia with patterned screens carved with extracts from the Qur'an and Persian poetry. The third, the Terrace of Discovery, is the most arresting. A long narrow sliver of a terrace on the southern aspect of the building, it

With so little to look at, it's impossible not to notice how beautifully detailed it is



This very plain building gets lost among its cuboid massed neighbours

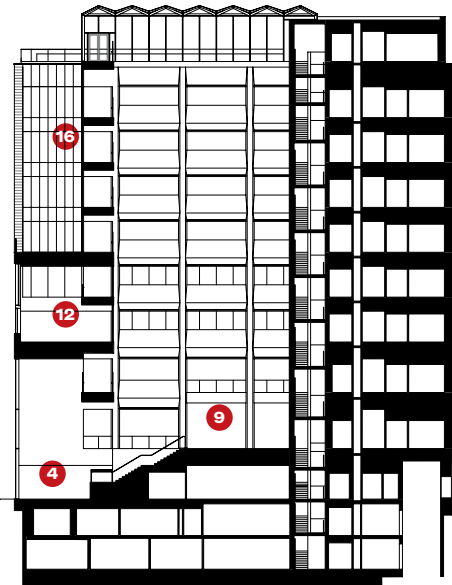
is inspired by the Persian talar, a throne from which to address the congregation. Looking out over central London from this height, the majesty of the platform, with its blue and white tiled floor, does indeed make you feel as though you are addressing the city.

The only problem is, despite being planted with pomegranate trees, magnolias, quince and witch-hazel, the gardens are not really visible from the street. This means the best part of the building fails to illuminate the exterior, resulting in a perfectly palatable but plain

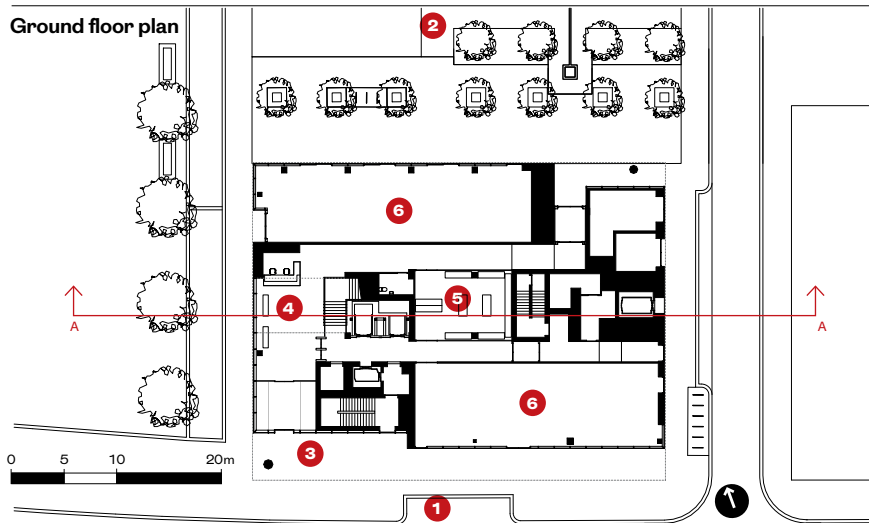
- 1 Handyside Street
- 2 Jellicoe Gardens
- 3 South entrance
- 4 Reception
- 5 Gallery
- 6 Retail space
- 7 Garden of Tranquillity
- 8 Lounge
- 9 Atrium
- 10 Conference room
- 11 Seminar room

Bottom right The massing of the Aga Khan Centre is consistent with its neighbours, including Duggan Morris' R7 building.

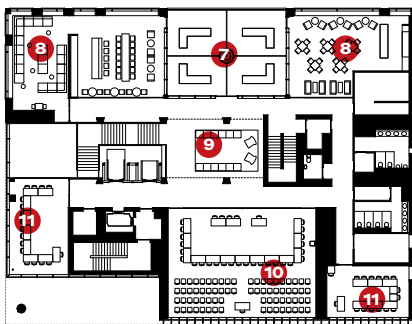
- 12 Aga Khan Library
- 13 Terrace of Learning
- 14 Rolling stack shelving
- 15 Offices of the Institute of Ismaili Studies
- 16 Garden of Life
- 17 Garden of Light
- 18 Terrace of Discovery
- 19 Crown room
- 20 Executive meeting room
- 21 Kitchen



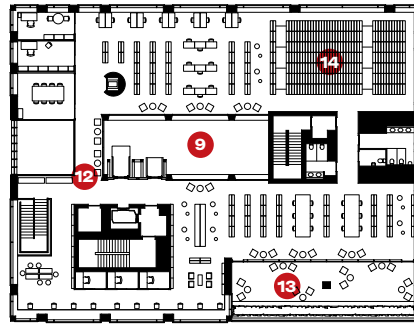
Section A-A



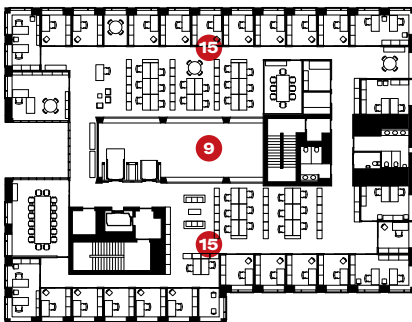
First floor plan



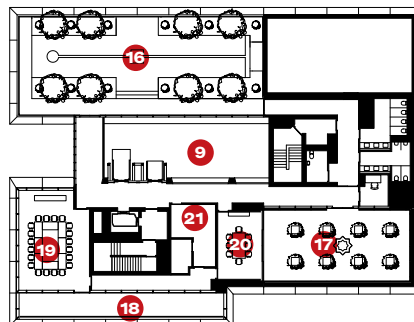
Fourth floor plan



Sixth floor plan



Ninth floor plan



building that won't help people understand who the Aga Khan is, let alone the centre's activities. It ends up lost among its fellow cuboid massed neighbours, within the restrictive parameters of the King's Cross plan. Except for those who know they could be sipping hibiscus juice on one of those terraces, the building is unlikely to remain the talking point it has been these past years.

Indeed, you don't really appreciate the building urbanistically until you see it from afar, pootling along the raised train tracks that circle King's Cross. From there, in the brightness of the blue-sky summer heatwave, the brilliance of Aga Khan Centre's flat white stone facade finally bristles with a kind of eye-catching excitement. That makes it worth it. ●



EDMUND SUMNER

DEKTON. UNLIMITED.

FLOORING | FAÇADES | WORKTOPS

PRIVATE VILLA SWEDEN
by Håkan Widjedal

UNLIMITED COLOURS
UNLIMITED PERFORMANCE
UNLIMITED SIZES

The large-format surface Dekton opens a new world of possibilities for design and architecture projects.

Dekton offers multiple possibilities of colors and finishes in thicknesses of 8, 12 and 20 mm. Indoor or outdoor, Dekton shows an outstanding resistance and durability to make your projects unlimited.

DEKTON IS UNLIMITED.



 **DEKTON**®
designed by **COSENTINO**

WWW.DEKTON.COM

COSENTINO UK- CENTRAL OFFICES AND LONDON CENTRE
Unit 10 Bartley Point/ Osborn Way
/Hook/ Hampshire/ RG27 9GX
HQ: info.uk@cosentino.com

 [cosentinouk.ie](https://www.facebook.com/cosentinouk)  [CosentinoUK](https://twitter.com/CosentinoUK)



Spot the difference

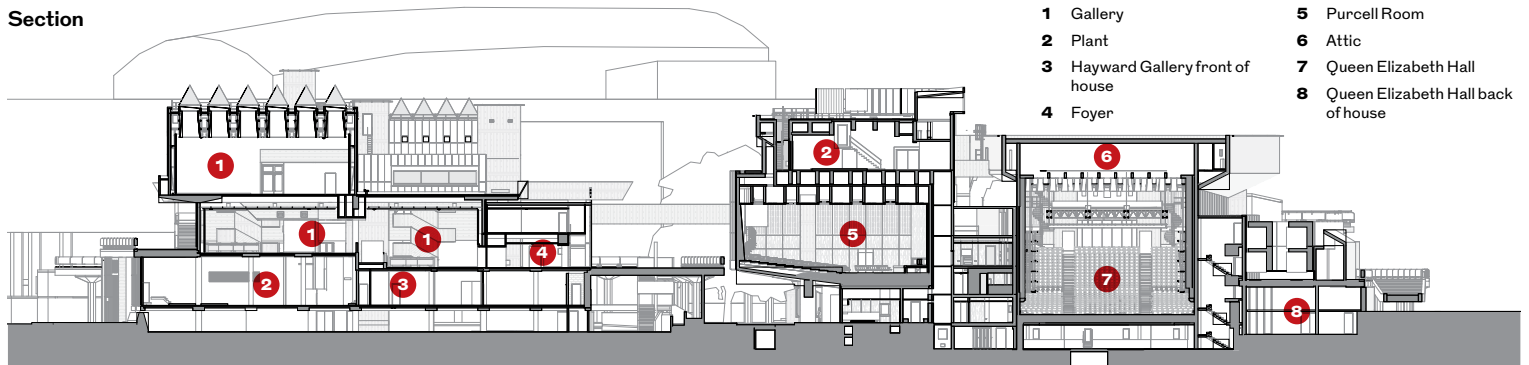
FCB Studios has enhanced the Southbank Centre with the lightest of touches

Words: Pamela Buxton Main image: Hufton+Crow



The Queen Elizabeth Hall and Purcell Room have undergone a thorough overhaul as part of Feilden Clegg Bradley Studios' £35million refurbishment of London's Southbank Centre. The revamped foyer includes redesigned pyramid ceiling lights.

Section



IN NUMBERS

£35m
cost

£2,545/m²
gifa cost
Hayward Gallery,
Queen Elizabeth Hall
and Purcell Room

13,750m²
gross internal area

15,000m²
gross external area

1,000
new openings made for
M&E systems and pro-
duction infrastructure

66
new pyramids on the
Hayward Gallery roof

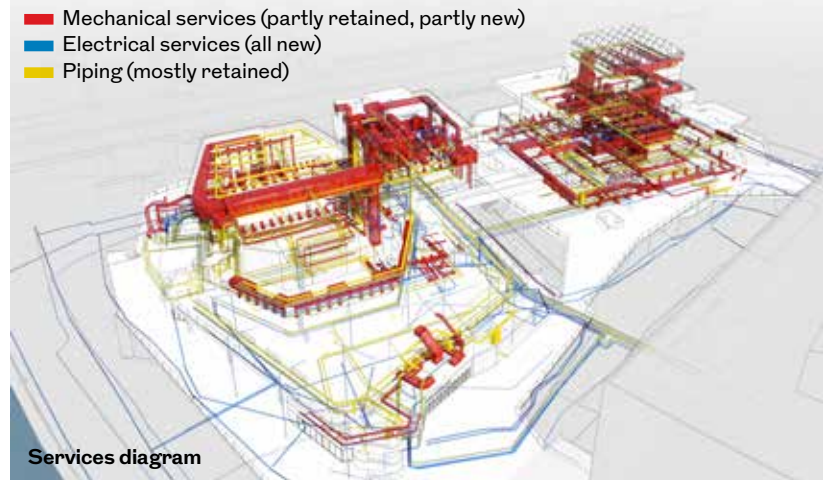
'We treated them as if they were listed. We took care of them,' says Feilden Clegg Bradley Studios' Richard Battye of the practice's £35m refurbishment of the brutalist arts venues at London's Southbank Centre. The listing reference is particularly pertinent given the recent decision by the Department for Culture, Media and Sport to turn down the complex for listing and instead issue a Certificate of Immunity, just a few years after the centre proposed, then abandoned, more extensive and controversial plans.

The recently completed refurbishment of the Hayward Gallery, Queen Elizabeth Hall (QEH) and Purcell Room was actually always part of that larger plan according to the architects, who say their appreciation of the 60s complex grew during the course of the project.

'We liked it but we love it more now. We became more impressed with the robustness of it,' says FCB Studios managing partner Ian Taylor of the Southbank buildings, adding that they're of a quality that merits listing.

The radical complex was developed between 1963-1968 by the London County Council's Special Works Group of architects, which included Archigram's Warren Chalk

■ Mechanical services (partly retained, partly new)
■ Electrical services (all new)
■ Piping (mostly retained)



Services diagram



MORLEY VON STERNBERG

and Ron Herron. There's no denying that after 50 years, these buildings, however much they were admired for their cultural activities and – by many – for their brutalist concrete aesthetic, were in dire need of an overhaul. Half a century of use had affected building services in particular – cooling hadn't been operational in the QEH since the 1980s, and in the Hayward staff sometimes preferred to leave gallery scene-setting lighting on overnight rather than trusting that it would turn on again the next day. Key design features had been compromised, for example the Hayward's pyramid rooflights, which had long been obscured internally by a suspended ceiling.

Decades of clutter and modifications needed to make the spaces suitable for a wider range of uses had also detracted from the sharpness of the original aesthetic. Some elements of the centre's original brief were drawn up as long ago as the 1950s, and since then not only have technical requirements risen greatly but so have standards of facilities for performers, exhibitors and visitors.

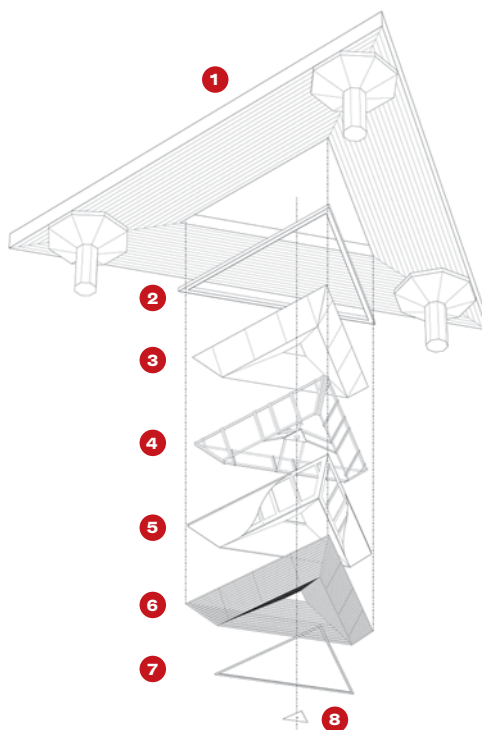
'Quite a lot had to be done to make it programmable again,' says Taylor.

So how did FCB Studios upgrade the buildings to contemporary standards while respecting the integrity of the original architecture? Many visitors will be oblivious to much of what's been done in the two-year, largely internal refurbishment, since most of it, and even the few externally visible changes, look like they've always been that way. The achievement of apparent timelessness is not to be underestimated, and can only be accomplished by channelling the original spirit of the building.

- 1 Existing board-marked concrete soffit with down-stand beams
- 2 LED lighting channel
- 3 Mineral wool acoustic insulation
- 4 Steel frame with integrated central rigging point
- 5 Acoustically transparent fleece stretched over MDF sub-frame
- 6 Tulip wood timber slats with mitred corners
- 7 LED channel feature lighting
- 8 Central LED lighting with integrated rigging point

Above. Queen Elizabeth Hall and Purcell Room entrance with new glazed corner to the foyer.

Below right Susan Gilchrist artists' bar at the new artists' entrance for the Queen Elizabeth Hall.



QEH foyer ceiling pyramid.

'The way we've treated it shows that we respect it. If you do a refurbishment really well, you can't tell what we've done,' says Battye.

QEH and Purcell Room

That's not to say that the changes weren't significant. The brief was to overhaul everything, from front and back of house to performance spaces. At the QEH, the architects have ingeniously harvested former undercroft space at the rear to provide 300m² of new back-of-house including dressing rooms and an artists' entrance, the latter with dramatic views up of the building through a lightwell.

The always striking public foyer, shared with the Purcell Room, is greatly improved by the repositioning of the café bar. This enables the corner to the left of the entrance to be opened up with the insertion of new windows to the riverside, a bold intervention which nonetheless appears seamless.



HUFTON+CROW

Architects: Allies and Morrison
Photography: Jeremy Phillips

Visual Concrete Master Craftsmen

Contact our technical team today:
EJ Lazenby Contracts Ltd.
London Showroom by appointment

National Installations | Concrete for Inside & Outside | Complementary Concrete Colours | Extensive Product Range:
Polished Concrete Floors | Pre-cast Concrete Tiles, Worksurfaces & Furniture | GFC (Glass Fibre Concrete) Wall Tiles, Furniture & Art
www.lazenby.co.uk 01935 700306 email: visualconcrete@lazenby.co.uk



anything else is just concrete



ELLERO

SLENDER
DESIGN,
INNER
STRENGTH

Ellero is an extraordinarily elegant basin range that pushes refinement to the limit.

An ultra-thin design that achieves unmatched levels of durability by using Sottini's pioneering new Diamatec ceramic technology.

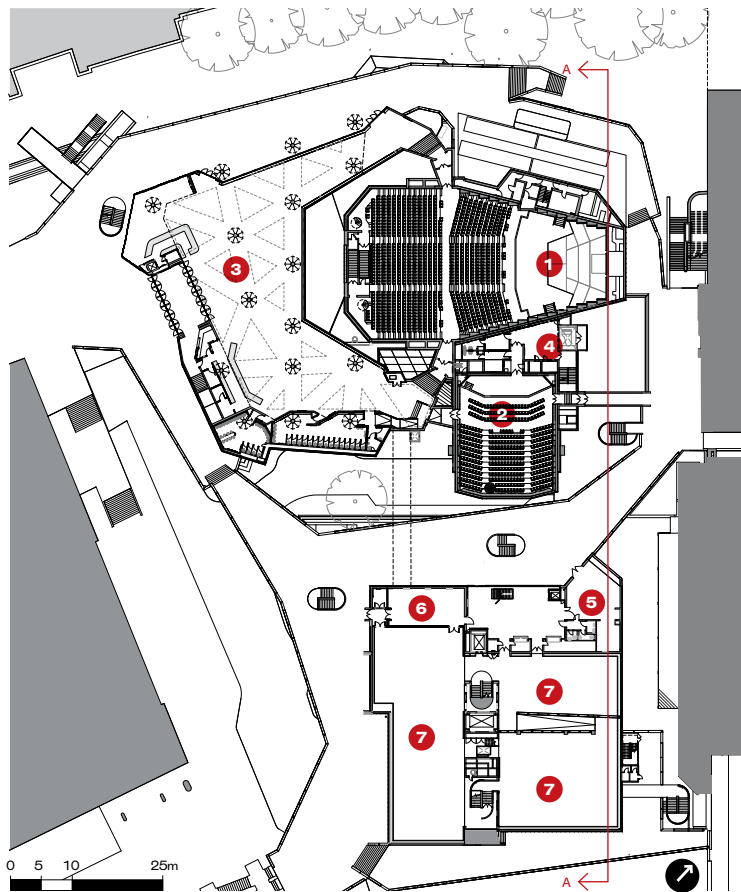
Elegance is no longer the compromise in a hard-working bathroom.

specifysottini.co.uk

sottini

SIMPLY IMAGINE





Level 2 plan

- 1 Queen Elizabeth Hall
- 2 Purcell Room
- 3 Foyer
- 4 Queen Elizabeth Hall back of house
- 5 Hayward Gallery Shop
- 6 Hayward Gallery Project Space
- 7 Gallery 1

Above right Bar by Archer Humphryes in the foyers of the QEH and Purcell Room.

Below Queen Elizabeth Hall's refurbished auditorium, showing the reflown mother grid on stage for rigging.



KEITH COLLIE

The bar design by Archer Humphryes creates a far fresher and more sociable space with the inclusion of a new café and long bar plus new seating including plump banquettes and window seats along a shiny brass counter. With its hand-made tiles and zippy colours, it's a sharp but generally pleasing contrast with the exposed concrete interior, which is quite strong enough to take it.

FCB Studios also replaced the foyer's 1970s metal inverted pyramid lights with sound-absorbing, insulated tulipwood versions more akin to the 1960s originals. Integral lighting provides a variety of effects to suit different uses, including club nights.

Auditoria

The practice sought to enhance the original character of both auditoria, which have been refurbished with new seat upholstery, production infrastructure, lighting rigs and services. Timber wall panelling was French polished again and the board-marked concrete restored, as it was in the Hayward. This shows off the high quality of the concrete, which was cast, FCB Studios discovered, using formwork crafted by a team of some 180 skilled site carpenters.

'This brutalist building suddenly seems new and tactile,' says Taylor.

One of the biggest challenges was over-



HUFTON+CROW

The brief was to overhaul everything, from front and back of house to performance space

hauling the services to create comfortable auditorium conditions with minimum intervention to the building fabric.

'The thing that made the building difficult, and interesting, was that in the existing services strategy, the distribution of air was very much integral to the fabric and form in a way you don't get with modern buildings,' says Peter Creaney, an engineer at building services engineers Max Fordham. 'The challenge was to reuse existing routes to bring them up to modern standards.'

In the QEH, this meant an ingenious reversal of the airflow to introduce air through redesigned grilles beneath the seats and discharge it at high level rather than the other way round. This lower-energy displacement system provides a more comfortable and stable auditorium environment. The small amount of extra plant involved has been elegantly contained in a glass enclosure on the roof. At the Purcell Room, the engineers replaced the air-conditioning and added cooling and humidification control.

Hayward Gallery

At the Hayward, the design team faced several challenges: overhauling the fabric (notably the leaky rooflights); upgrading the services; and realising the gallery's long-held desire to reintroduce top-lit lighting into its upper spaces. All this had to be achieved while providing optimum conditions for display. The design team succeeded in providing 50 percent relative humidity at a set point



Above The Queen Elizabeth Hall refurbishment included new seat riser air supply grilles, reupholstered seating and French polished timber linings.

Below right The Hayward Gallery's refurbished concrete stair, with new terrazzo floor and refinished original maple flooring beyond.

Below Installation view of Andreas Gursky at the Hayward Gallery, 2018, showing the new gallery ceiling.

Credits

Architect Feilden Clegg Bradley Studios (FCB Studios)
Queen Elizabeth Hall and Purcell Room foyer fit-out interior design Archer Humphries Architects
Interior consultant Hayward Gallery Café Softroom
Main contractor BAM Construction
Project manager & structural engineer Arup
Services engineer & environmental consultant Max Fordham
Acoustic consultant Ramboll UK
Theatre consultant Charcoal Blue / Southbank Centre

temperature of 20°C all year around.

The 66 single-glazed pyramid rooflights, so central to the Hayward's visual identity, were too far gone to salvage and had to be completely replaced, although this was done so sensitively that few would now realise. But their replacements' improved solar-shading functionality, in combination with adjustable blinds and acoustic coffers below, has enabled the galleries to be top-lit once again with controllable natural light. Post-refurb, the gallery uses 50 per cent of its pre-refurb energy. Throughout the galleries, the architects have replaced terrazzo floors and cleaned the walls.

Yet despite all these – beneficial – interventions, the architects have succeeded in their aim of retaining the essential 'Haywardness' of the gallery rather than producing a bland white cube. The Southbank Centre has also reorganised the Hayward's foyer, shop, project spaces and café, the latter now relocated above the entrance.

FCB Studio's refurbishment is now complete, but further changes to the setting of the centre are likely. While the Certificate of Immunity is disquieting for fans of the brutalist arts complex, for now it is probably looking – and working – better than it has done at any time since it first opened. With summer crowds strolling along the South Bank enjoying the centre's cultural and hospitality offerings, and with children frolicking in the fountains in the sunshine, it looks every bit the story of success and longevity. ●





WICONA's façade engineers and specification consultants assist in the development of highly engineered façade designs for aspirational projects, such as Newfoundland Tower, which features a unitised facade and bespoke window and pull/slide door systems.

For more information, please contact WICONA on 01924 232323 or wiconaprojects-uk@wicona.com



WICONA®
TECHNIK FÜR IDEEN

www.wicona.co.uk

Fire protection: begin at the beginning

It needs a fundamental overhaul of the construction industry's approach to fire safety to prevent another Grenfell

Words: Michael Willoughby

As he launched the Grenfell Inquiry in June, Richard Millett QC warned against 'a merry-go-round of buck-passing' about which agency was responsible for the conditions that led to the inferno.

But to pass the buck, one has to know what one's responsibilities actually are and how they fit into an overall plan. 'Ensuring Fire Safety Throughout Design and Construction', a RIBA J seminar in association with Kingspan Insulation in July, illustrated the continuing lack of clarity throughout a still reeling construction industry as to what exactly went wrong and how to fix it.

The current system was designed to be fit for purpose by professionals in government, the civil service and the industry. So how can we be sure that even a new regime adopted in full from Dame Judith Hackitt's recommendations – including a new regulatory framework, clear allocation of responsibilities, three inspection 'gateways', more rigorous enforcement and all the rest of it would prevent another tragedy?

Searching for answers

Chair Paul Bussey, CDM fire access lead at AHMM, said the experts, government and authorities 'don't have all the answers.' He maintained that architects need to understand fire better, and that the current guidance is 'not designed to help people who design buildings'.

He wanted to collate feedback from the packed room and look at how to help embed a 'golden thread of responsibility' for fire safety through the RIBA Plan of Work – a starting point, if too brief on fire issues.

He showed pictures of incorrectly installed fire-protection elements, some with gaps, and others where flammable materials had been used to plug holes, calling for architects to work more closely



Notably, the insulation material type made very little difference, whether it was 'combustible' or 'non-combustible

with the industry to understand more clearly how these elements should work. 'We need to get a feel for what good looks like,' he said.

Deep down, few who have been around the industry for long could have been surprised at his images.

Some, who understood the implications of the current regime of product testing, construction management and Building Control, were prepared to say 'I told you so,' including Niall Rowan, CEO of the Association for Specialist Fire Protection. Southwark's 2009 Lakanal House fire, in which six people died and 20 were injured, was 'the wake-up call that should have stopped Grenfell.' Back then, the coroner said the guidance on exterior cladding was inadequate and needed updating, he told us.

'The ASFP has been calling for a review of Approved Document B (ADB) for

nine years and successive governments have ignored us,' he said, blaming the government's lack of motivation to review the guidance – despite repeated warnings that construction is changing – on the fact that deaths from fire have more than halved.

'ADB is designed not for designers but to show a means of escape and for authorities to prosecute you,' Bussey added, calling for a simpler ADB. 'The design process through the regulations is mixed up and backwards' – B5, B4, B1, B3, B2.

Complex issues

Roy Weghorst, head of regulatory affairs (fire) at Kingspan, balked at the idea of over-simplification: 'Fire safety is a complex matter. You can try to have an easy, fool-proof guideline especially in a holistic building design; I do not believe it is possible to make a complex matter into an easy guideline and still be sure it is safe. Look at the codes in the US, is the UK's less complex?'

He showed pictures of fires caused when aluminium composite material (ACM) cladding with a polyethylene (PE) core, such as that used at Grenfell, had erupted in flames over the past decade, including Hotel Grozny in Russia, the Address Hotel, Dubai and the Polat Tower in Istanbul.

'How could an aluminium composite panel with a polyethylene core end up on a building?' Weghorst asked. 'Because it wasn't new, and it was already clear for many years and previous high-rise fires that this product is not fit for use on high-rise.'

Kingspan had carried out tests

Left AHMM's Paul Bussey talks through his 'golden thread of responsibility'.

Below Russell Clinton puts forward the case for clearer regulation.



'A couple of thousand' high rise towers would fail inspection under ADB of the Building Regulations

comparing well controlled burns of a 2.4m² high facade constructed with nine 779mm by 508mm ACM panels. The test with 4.5m² ACM PE cladding such as that used at Grenfell gave off the heat of 'two couches burning down after just four minutes – 16 times more heat than Alpolic A2 limited-combustibility cladding and Alpolic/fr-RF fire retardant cladding tested in the same way. Notably, the insulation material type made very little difference, whether it was 'combustible' or 'non-combustible'.

When asked what does make a difference, Weghorst said it was the behaviour of the cladding panel in the context of the whole system. 'How does the system, as it is, perform in a fire?' he queried, maintaining that this can be ascertained only through system testing, not product classifications.

His view was echoed by Russell Clinton, chartered fire safety engineer and director of Tenos, who defended test BS 8414 Fire performance of external cladding systems.

'Polymers are combustible and cannot be treated to achieve limited combustibility,' he said, continuing, 'Combustible external wall and cladding systems tested to BS 8414 can be safe as long as they are specified, installed and maintained correctly.'

Even a fire on highly flammable expanded polystyrene could be kept under control with the addition of mineral fibre cavity barriers to absorb the molten material and prevent fire-spread.

Clinton was surely right when he said: 'Industry is faced with a stark choice: there will need to be complete step change in how things are done or there will be an outright ban on combustible materials, wood included, which would not be proportional.'

The question is how will we know when it's right?

And while 'a culture of change' is being effected, how many potential Grenfells

still stand? Andrew Mellor, partner at PRP Architects, has been involved in many cladding investigations. He thought 'a couple of thousand' high rise towers would fail inspection under ADB and other risky details such as 'high-pressure laminate boards and render systems.'

That's more than four times the government's estimate of 470 of those clad using ACM systems.

Complacency

Dr Debbie Smith, director BRE Global, pointed out that there has been practically no government funding into research of new materials and methods over the past 15 years, alongside complacency over guidance. 'Innovation needs to be underpinned by research' she said.

Perhaps complexity itself is to blame for the confusion, suggested Smith. One way of managing the complexity of today's buildings is through the use of BIM – as the Hackitt Report pointed out – and Smith lamented its irregular use.

Mellor agreed. 'We recognise that the contractor is the barrier to implementation of BIM. Not many of them use it... It stops at the design stage and can't be taken forward'.

If there was one major agreement from the many distinguished experts, it was this: that just considering the fire performance of the cladding and insulation used in a project is essentially meaningless. It is the system that must be tested or modelled, which includes elements such as vapour barriers, the amount of glue used and cavity barriers.

It is clear that there is an appetite for change, a desire to do things better. Perhaps it's time to stop passing the buck, and to work towards making Hackitt's model happen. As Dame Judith herself said 'An outcomes-based framework requires people who are part of the system to be competent, to think for themselves rather than blindly following guidance, and to understand their responsibilities to deliver and maintain safety and integrity throughout the life cycle of a building.' ●



This RIBA Seminar was produced in association with Kingspan Insulation
www.kingspaninsulation.co.uk



LEVATO MONO

Porcelain paver system and coordinating internal tiling

Surface 360, *formerly The Deck Tile Co*, has 130+ colours and finishes in their Levato Mono 20mm porcelain paving tile ranges. **Plus** create a seamless visual transition between internal and external spaces with coordinating interior 10mm porcelain tiling.

- For both residential & commercial use.
- Ideal for balconies, roof terraces, garden decking and piazzas.
- Various sized 20mm thick porcelain tiles.
- An eternal zero maintenance product - offering massive over-life savings.

- Timber, stone & cementitious effects.
- 'Floating floor' – installation over single ply membranes.
- Height adjustable/slope correcting support system: 9mm - 550mm.
- Lightweight – 45kgs per m².

- Highly abrasion and stain resistant.
- Highly slip resistant: R11 A,B&C.
- High load bearing.
- Impact resistant.
- Completely non porous.
- Frost proof.

INTRODUCING OUR NEW WEBSITE:
WWW.SURFACE360.CO.UK

SURFACE **360**

2: Intelligence



Places, planning
& community

Chris Hancock



In light of the government's recent Social Housing Green Paper, Chris Hancock, head of housing at charity Crisis gives his view on how it has pushed the debate forward

After Grenfell and the shortfalls between social landlord and tenants that it exposed, does the Social Housing Green Paper go far enough?

Does the paper help alleviate the impact of high housing costs and rents on poverty?

How can you start addressing your stated shortfall of 80,000 social rent homes a year?

Failing a pledge to meet housing need, what single thing could the government do to progress things?

There are some positives to take from the fact that the government's addressing the challenges facing tenants – especially in light of the Grenfell tragedy, which highlighted the erosion of trust between tenants and social landlords. To their credit, the consultation did involve policymakers travelling the country to speak to tenants, but consistent policy isn't helped by the fact that housing ministers chop and change: we've had two since they instigated the consultation.

There's comfort to be gained from the fact that local authorities aren't being forced to sell high value council homes any more, but there's still nothing that would allow them to borrow in order to build. It's weird: there's a lot written in the Green Paper about addressing the stigma of being a housing tenant but the carrot of ownership is still dangled by government as the better option. This symbolic hierarchy remains extremely powerful.

If you go back 40 years, those kinds of figures were being achieved year-on-year – and even surpassed when the political will existed to build them. The touted cost to the public purse of doing this is disingenuous; our current housing benefits bill to keep people in private rented housing amounts to £27bn a year. Imagine if that sum was going towards building homes for affordable rent.

The policy of disconnecting local housing benefit allowances from market rent values has had a very detrimental effect. People losing their jobs suddenly and being unable to afford the shortfall between what they can claim and market rents is the biggest single cause of homelessness. Benefit allowance levels were supposed to make 30% of local rents affordable, but the truth is that it's way below that. A recent report from the Borough of Brent put the upper benefit allowance as making 2% of properties in the borough affordable. Re-linking benefit levels to actual market rents would be a start!

BEN DERBYSHIRE ON THE IMPACT OF BREXIT ON HOUSING MARKETS

Peaks and troughs, especially extreme ones, are never good. Potentially they reduce prices for first time buyers but that can plunge a lot of borrowers into negative equity. The RIBA would like to see the government establish counter cyclical investment strategies such as investing public money, or permitting its use to help provide socially rented housing at scale. With housing provision resting entirely on market forces a collapse in values would be much more serious without an investment mechanism to counteract it. Last time there was a crash, the HCA under Bob Kerslake moved heaven and earth to improve grant rates and to approve publicly funded schemes, mostly through the Housing Association Network, and to buy properties from housebuilders. That kept housing supply flowing and rescued the industry from annihilation.



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



Earnings are static, and that's good news

Salaried architects in private practice pull off a double trick – salaries rise and the gender pay gap closes

Aziz Mirza

For the third year in a row, architects' earnings have stood still. Overall average earnings remain £45,000. Since 2016, inflation has increased by 5% but average earnings have stood still. The profession might be losing out against inflation, but there are substantially more architects registered with ARB so despite the lack of movement in earnings, the net worth of the profession has increased. The ARB figures show that the number of architects has increased by 3,300, and we calculate the net addition to the workforce is 2,800. That's a 12% increase in the workforce in just two years.

In the context of adding that many new architects to the workforce, most of whom are likely to be young and less experienced

(and therefore paid less than the average), it becomes quite impressive that the average earnings figure has remained the same and not fallen. At the same time, reported unemployment remains below 1%.

Average earnings for private practice salaried architects – the destination of most of those new architects – have increased, by 2.5%. Unlike most other employment groups, private practice salaried architects record an inflation-beating rise (although only just). There's been quite a shake-up of salaried architects' pay in medium and large practices. Last year, average pay at larger practices was substantially higher than at medium ones – now the differential is insignificant. This levelling out is probably so that medium sized practices can compete with the larger ones to attract or retain talented staff; but it

Given the influx of young, lower paid architects, it's impressive that average earnings have not fallen

appears to have come at the expense of partners & directors' remuneration, which has slipped significantly in these same medium sized practices. The fall in directors' pay is such that now, the average pay reported by a partner & director in a 31 to 50 size practice is very similar to one with 11 to 30 staff. Move up to the largest practices, though, and directors' pay improves dramatically; average remuneration for directors in a firm with more than 50 staff is not only 50% higher than for those in the next size down, it is also 41% higher than it was last year.

Partners and directors in medium sized practices may well have seen a reduction in pay this year, but for those in small practices (up to five staff) remuneration is slightly higher. Their increase is easily beaten by the rise experienced by sole principals. Yet despite their 14% increase – the highest of any employment field this year – sole principals still earn less than any other employment group. And a quarter of sole principals earn no more than £24,000 a year.

In the public sector, the decline in local authority architects' average salaries continues. Last year average earnings fell by 2% and this year by another 1%. By contrast, architects working in central government report a higher average, up by 6% this year.

Highest average

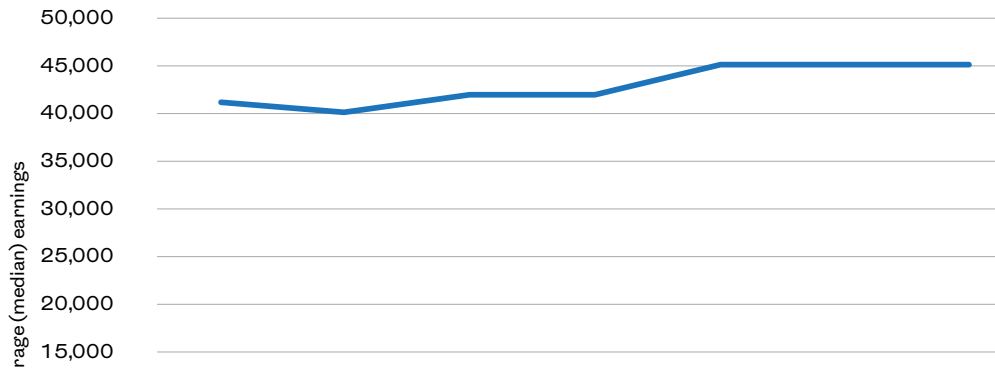
The profession's highest average earnings continue to be reported by private in-house architects, although their average figure has remained broadly flat for the last three years. Private in-house architects are, perhaps, the least homogenous group in the survey,

Architects' earnings by field of employment

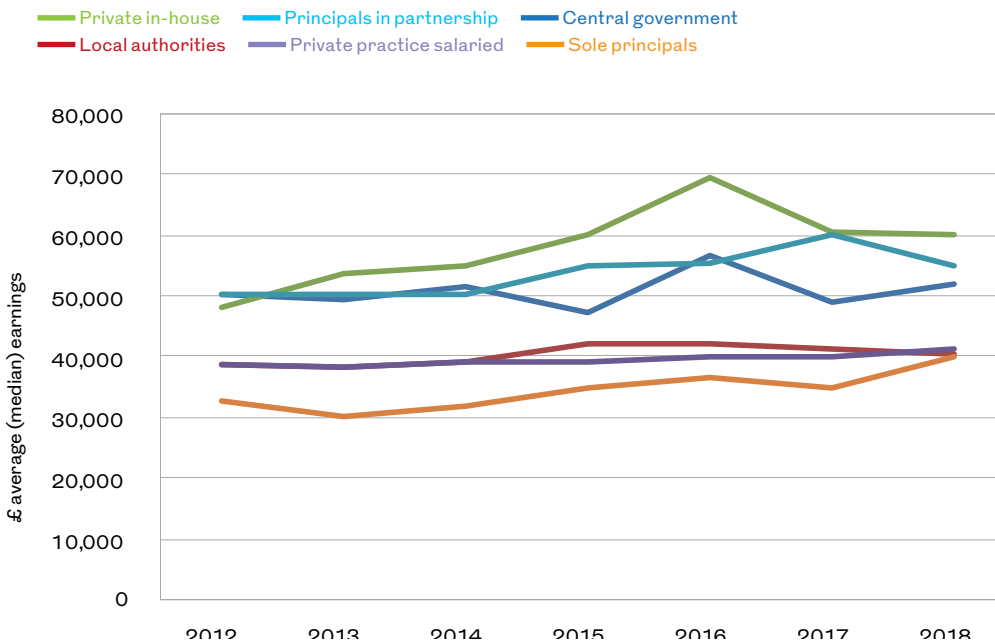
Employment field (£)	2017			2018			Change of median
	Lower quartile	Median quartile	Upper quartile	Lower quartile	Median quartile	Upper quartile	
Sole principals	25000	35000	50000	24000	40000	57813	14.3
Principals in partnership	40000	60000	90000	38500	55000	85500	-8.3
ALL PRINCIPALS	35000	50000	80000	30000	48000	75000	-4.0
Private practice salaried	35000	40000	50000	35000	41000	50000	2.5
Private in-house	45000	60300	86435	40500	60000	94000	-0.5
Local authorities	36800	41000	47154	36500	40439	45688	-1.4
Central government	40000	49000	59000	41209	52000	59250	6.1
ALL SALARIED	35500	42000	52000	35000	42000	55000	0.0
TOTAL	35000	45000	63000	34000	45000	60000	0.0

* the size of these sub-samples is small; figures should be treated with caution

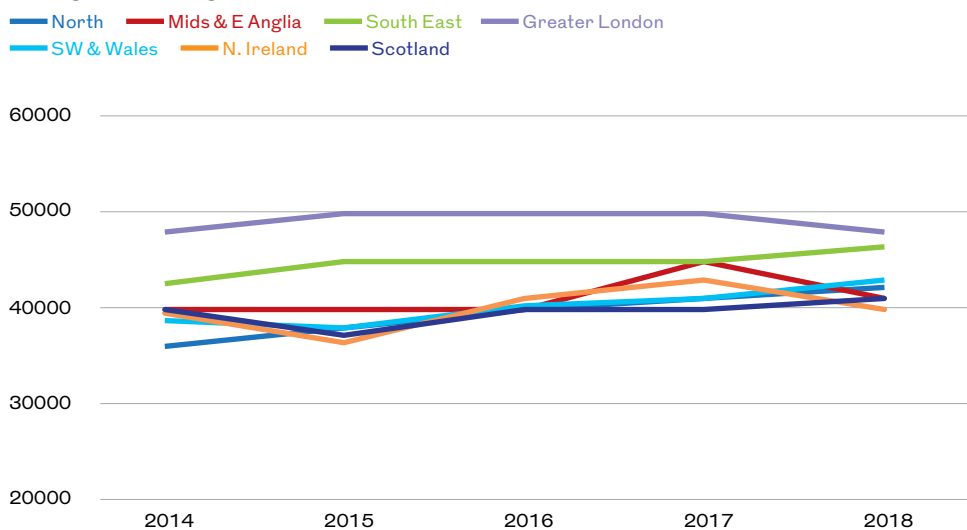
Earnings last five years, average for all architects



Average earnings last five years for key employment fields



Earnings trends by region – last five years



THE MAIN FINDINGS

£45,000
architects' average earnings
on 1 April 2018

0%
change in average earnings
2017 to 2018

2.2%
inflation 2017 to 2018

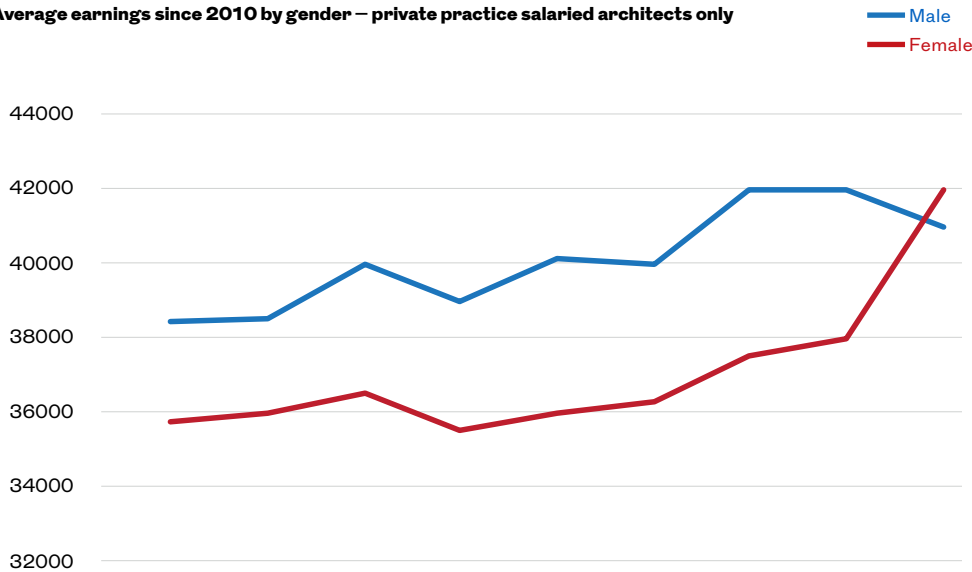
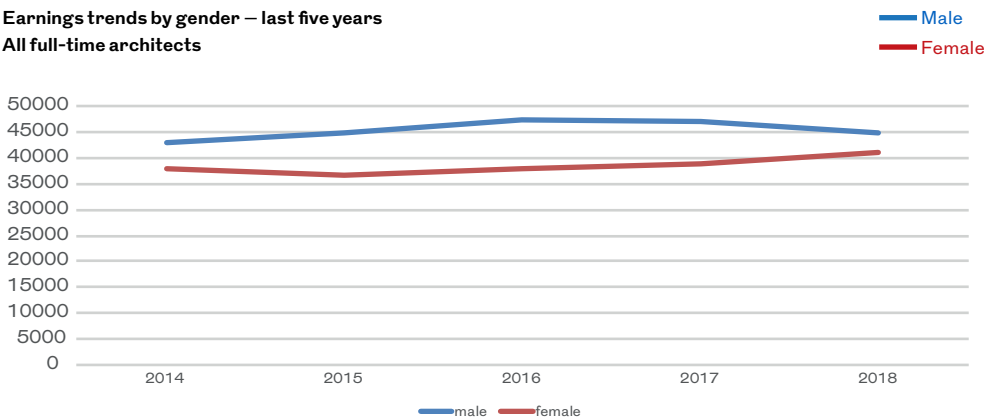
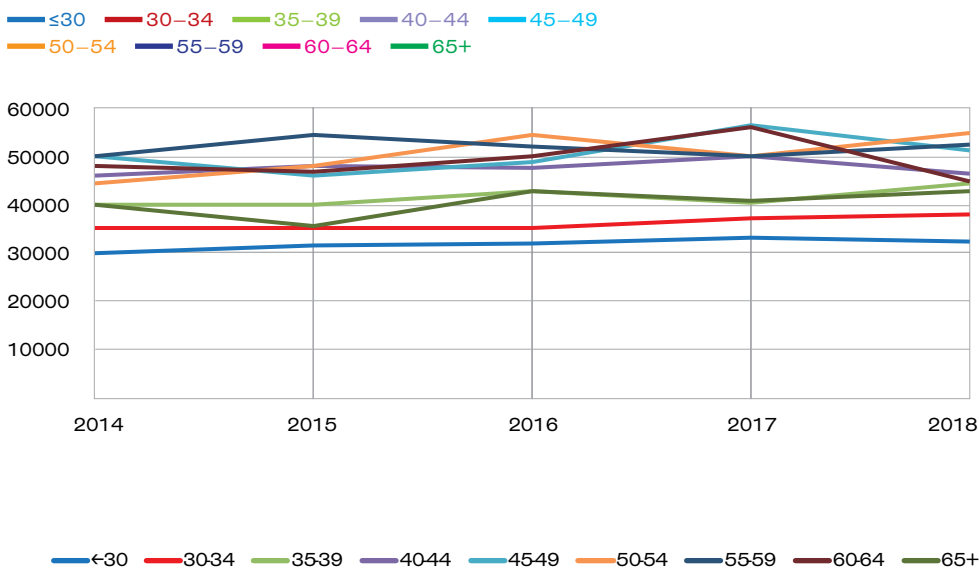
1%
unemployed

4%
not working for other reasons

2%
more paid to women
in private practice

2.5%
increase in earnings
in private practice

Conducted by The Fees Bureau, the annual RIBA / The Fees Bureau Architects Employment & Earnings Survey is a research survey conducted exclusively among UK-based RIBA members. A sample of members was invited to complete an on-line questionnaire form in April to June 2018. Around 1,350 architects responded. Together they represent private and public sectors; full-time and part-time; men and women; and all ethnic groups. The profile of the sample by age and region is broadly consistent with previous years. RIBA members can see summary statistics or buy the full report at feesbureau.co.uk

Average earnings since 2010 by gender – private practice salaried architects only

Earnings trends by gender – last five years
All full-time architects

Earnings trends by age – last five years


reporting the widest range of salaries (an inter-quartile range of more than £50,000 compared with £15,000 for private practice salaried architects).

What's really noticeable this year is the convergence in average earnings between London and the South East. London architects still earn more than anywhere else but the gap between the capital and its neighbouring region has narrowed substantially. Plus, average earnings in these two regions are pulling away from the rest of the country.

London architects record the highest or joint highest average earnings in the UK – as in previous years – for every staffing category in private practice. Overall, earnings in London average £48,000 and are 7% higher than the national average. The South East of England records the second highest average at £46,200, just 4% lower than London. In all other parts of the country, average earnings are in the range between £40,000 and £43,000.

Gender pay gap

The modest growth in earnings reported by private practice salaried architects masks something remarkable; they have closed the gender pay gap. For each of the past 10 years, there's been a gender pay gap among private practice salaried architects of between 7% and 11%, in favour of males. This year the gap is 2% – in favour of females. As universities report the numbers starting architecture courses are split precisely equally between the genders, private practices appear to be adopting principles of gender pay equality.

There's still a gender pay gap across the profession as a whole, 10% in favour of males. The gap is 22% among partners and directors, and 25% among sole principals. But the public sector has the largest gap – among architects working in central government, the gender pay gap in favour of males is 33% this year. These figures don't, of course, take account of seniority or experience. Nationally across all sectors, the ONS gender pay gap figure is 18% in favour of males. Data for firms with fewer than 250 employees was extracted from the government's gender pay gap service, and for these smaller firms (more comparable in size with architectural practices) the average pay gap is 12%, in favour of males. This year's gender pay gap among architects is only slightly narrower than this figure. ●

Aziz Mirza is a director of The Fees Bureau.

Quantum[®] ~~Theory.~~ Practical.



The depth of board to achieve an R-value of 6.250 m²K/W – rounded up to the nearest standard depth.

The world's thinnest inverted roof insulation.

The ProTherm Quantum[®] advanced Vacuum Insulation Panel system has been specifically developed for inverted roofs, balconies and terraces or wherever depth is critical to the overall construction. Quantum[®] can dramatically reduce the depth of a finished roof system, providing the solution to counter low upstands against the increasing thickness of traditional EPS & XPS products specified in order to meet more stringent thermal demands. It delivers an exceptional thermal performance and has been consistently proven to meet challenging standards required by home warranty providers. Quantum[®] is the first Vacuum insulated panel in the world to achieve BBA certification for inverted roof applications.



HERTFORDSHIRE



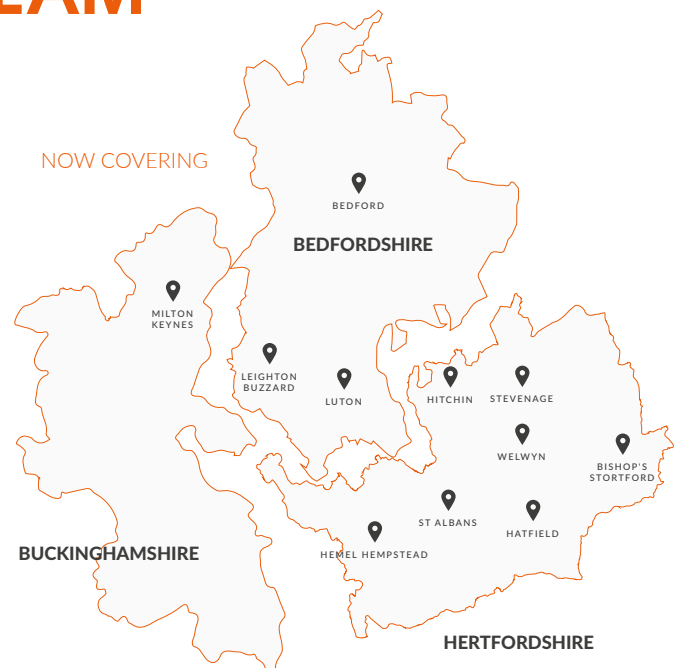
MAKE US PART OF YOUR TEAM

We recognise that obtaining Building Control approval for your project can be complex and time consuming. At London Building Control we want to make this process as streamlined and stress free as possible. Thus enabling you to serve your clients in the most efficient manner, without costly delays.

LBC Hertfordshire Regional Office is well positioned to cover all of your proposed projects within Herts, Beds, Bucks and surrounding areas.

London Building Control Ltd is a Corporate Approved Inspector. We are authorised by the Secretary of State to provide building control approval for all your building projects.

Call us today to discuss your next project or to find out more about our service.



LONDON
BUILDING CONTROL

01707 248 611

hertsoffice@londonbuildingcontrol.co.uk

LONDON HEAD OFFICE

London Building Control,
International House,
1-6 Yarmouth Place,
Mayfair, London, W1J 7BU
0207 993 9898

LBC SOUTH

London Building Control,
1st Floor, Theatre House,
Theatre Lane, Chichester, West Sussex,
PO19 1SS
01243 780 779

HERTFORDSHIRE

London Building Control,
2 Falcon Gate, Shire Park,
Welwyn Garden City
AL7 1TW
01707 248 661

MANCHESTER

LBC North,
20th Floor, City Tower,
Piccadilly Plaza,
Manchester, M1 4BT
0161 804 1278



RICS



cabe



CIC BUILT ENVIRONMENT
PROFESSIONS TOGETHER



Legal, regulatory & statutory compliance



Places, planning & community

Sounds like a plan

Rural growth, build quality and affordable housing gain in the revised National Planning Policy Framework

Neal Morris

The revised National Planning Policy Framework (NPPF) puts a new emphasis on the delivery of new homes, and for the design community to put design quality at the heart of the system.

RIBA Planning Group members have picked out the most significant changes. Stephen Gleave, director of Gleave 23, endorses the policy statements that declare high quality buildings and places to be fundamental to planning and development. But the question remains: will they make a difference? Previous planning guidance made similar calls.

'We have to be positive,' says Gleave. 'At the outset of our national policy framework, design quality is fundamental to what must be achieved from planning activity. Advisers have a duty to highlight this with all clients, public and private. This is a shared responsibility. The NPPF must be read as a whole – there are threads throughout that put expectations on design quality across the system.'

He continues, 'Where there is disagreement in negotiation, planners will know they have support in the NPPF to hold ground and not see design quality undermined.'

HTA planning partner Riette Oosthuizen picks out changes to viability assessments, a widened definition of 'affordable housing', and a mixed picture with regard to targets for the delivery of housing on small sites – the revised document doubles the size of a 'small site' in the draft version to 1ha.

Crucially, Oosthuizen points out, the re-

vised NPPF gives decision makers the power to decide how much weight to give to viability assessments, which should allow local authorities to resist proposals with limited affordable housing. The guidance now clearly reinforces court rulings that have established that the price paid for land cannot be used to justify a failure to meet local plan policies.

The Housing Delivery Test rulebook, published alongside the new NPPF, is a key document that shifts the emphasis from local housing targets to actual delivery, says Oosthuizen. The test compares what has been built with past forecasts, and where targets have been repeatedly missed, various sanctions can be applied against the local authority.

Several Planning Group members zeroed in on the latter half of Paragraph 130 that directly addresses build quality and has the potential to produce tangible results: 'Local planning authorities should also seek to ensure that the quality of approved development is not materially diminished between permission and completion, as a result of changes being made to the permitted scheme (for example through changes to approved details such as the materials used).'

Design dangers of D&B

At stake, of course, is the 50% of UK construction output delivered by design and build and the many projects where the original architect is not retained beyond the planning stage, where no-one is liable for ensuring the quality of what gets built.

This is a real issue, says Planning Group chair Philip Waddy: 'Unlike Building Control where a Completion Certificate is issued, there is no similar certification of compliance with the planning consent. In my experience, once permission is granted and conditions discharged, the local planning authority seldom monitors what actually happens on site.'

Gleave adds that the test of what constitutes a 'materially diminished' change will be determined through challenge, but he sees Paragraph 130 as taking its place in a framework that now promotes best practice at all stages of construction.

'When materials are specified and approved, builders will always chase the market for best price. Theirs is a commercial enterprise. The planning system must hold ground in maintaining the standards set in the approval. This was the developer's

Subtle changes in the new NPPF will support additional development in the countryside

commitment and risk,' argues Gleave.

Rural planning specialists meanwhile have seized on an expanded section on 'Supporting a Prosperous Rural Economy'. New Paragraph 84 states that sites to meet local business and community needs in rural areas may have to be found adjacent to, or beyond, existing settlements, and in locations that are not well served by public transport.

Richard Wooldridge, director of Lancaster-based Harrison Pitt Architects, sees this as a loosening of control over location that will be of definite use to architects who practice away from major urban centres.

Ruth Reed, RIBA past president and former chair of the Planning Group, finds other subtle changes in the new NPPF that will support additional development in the countryside, such as the call for policies that identify opportunities for villages to 'grow and thrive' (Paragraph 87), a more proactive statement than the 'enhance and maintain' found in the previous framework.

The RIBA cautiously welcomed the document. President Ben Derbyshire said: 'Time and the fulfilment of these proposals will be the real test for the NPPF. But we are pleased to see commitments to the Climate Change Act, to Garden City principles and that our call for increased transparency in viability tests has been formally incorporated. We will now be urging the government to closely monitor confidentiality exemptions to ensure this is not abused.'

This article first appeared as a professional feature on architecture.com

Plenty of room for all sorts of views

How landscape influences architecture, and how architecture responds to and employs it, was the subject of the second RIBA J/Knauf seminar

Words: Josephine Smit



Floor to ceiling glazing wraps around our office blocks, fronts our urban apartments and defines the domestic extensions of comfortable suburbia. It might be contributing to summer overheating in city homes, but we love it for the light and the views. Those expanses of glazing and bi-fold doors bring a sense of connection to nature in our increasingly disconnected and digital lives, or as glossy lifestyle magazines put it, 'bring the outside in'.

Of course, we can do a lot better. Our interfaces with nature, in building and landscape, provide opportunities for expressions of culture and creativity, and to design in a way that harmonises with nature and taps into its potential to protect us and enhance our lives. You only have to delve

Above Right to left: Stephen Richards
Tumpa Husna Yasmin Fellows, Michael
Pawlyn and Holly Porter.

Views were manipulated.
What you do and don't see
can be lyrical

into history and tradition to find examples, even for something as fundamental as a view, as Stephen Richards, partner with landscape architect and masterplanner Gillespies, says. Look at Japanese architecture and its tradition of the shoji, the translucent screens that adapt and frame views. 'Views were manipulated. What you do and don't see can be lyrical,' he noted. 'A lot of what you see in architecture now is simply putting in a big window. In doing that, you lose things like playfulness.'

Inside and outside

Richards was speaking at the second in a series of debates on space in architecture, organised by the RIBA J and Knauf at the Knauf Clerkenwell showroom in July, and



chaired by Holly Porter, founding director of Surface-to-Air. The second debate's theme, When exterior meets interior, explored the potential in the connections between architecture and landscape. In this context, Richards reminded us, the latter should not be mistaken for wilderness. 'The landscape is our interpretation of how we manipulate spaces. A lot of our work at the moment is in cities and through that we're trying to establish what landscape means in the city – is it mature planting, or is it about activity, for example?'

Landscape's value to the city and its citizens is increasingly being quantified, in studies such as the report by arboricultural consultancy Treeconomics for the Royal Parks published earlier this year. This found that the trees in London's Hyde Park had an amenity asset value – the worth of their shade, beauty and other factors – of £173 million. But at the same time, long established local authority-owned parks and street trees are under threat in some locations, and the creation of new public realm is largely reliant on private sector investment.

Traditional influences

As research like the Hyde Park study recognises, landscape provides an alternative or an accompaniment to technology in helping to mitigate adverse environmental impacts, such as excessive summer heat and floods. Qatar's Doha is

associated with the glazed skyscrapers of its West Bay, but Mangera Yvars Architects' (MYAA) Qatar Faculty of Islamic Studies at Education City adopts a different design response, which helps to protect users from summer temperatures of more than 40°C. 'Just 2% of the building is glazed; it's like entering a cave,' explained Ada Yvars Bravo, director of MYAA. 'It is not about just glass. There are different levels of porosity.'

The design incorporates traditional Islamic influences, having four Islamic gardens around its perimeter, and a courtyard at the centre. Architecture and water features cool the approaching visitor, explained Yvars Bravo. 'We knew from the beginning that we needed to use the landscape. We have created a microclimate that could reduce the temperature by two or three degrees on approaching the building.'

Such designs result from consideration of the environment in its broadest sense. 'We're interested in blending the building and the landscape. We don't just look at the building; we look 200 km around it,' Yvars Bravo summed up.

Tumpa Husna Yasmin Fellows, founding director of interdisciplinary practice Our Building Design and a RIBA Rising Star, spoke of working in a similar way for the Women's Literacy and Healthcare Centre in rural Rajapur in Bangladesh. 'We looked at the sun, wind, monsoon cycle – such factors have a huge influence on the positioning of a building. In controlling the microclimate, there's a need to deal pragmatically with some serious challenges.'

The centre sits on stilts over a pond, which collects rain during the monsoon season, in turn providing evaporative cooling. This marriage of landscape and building gives a solution that is both resilient and pleasant for visitors, explained Fellows.



Above Audience questions.

Right Panel members Stephen Richards, partner, Gillespies; Michael Pawlyn, founder, Exploration Architecture; Ada Yvars Bravo, director, Mangera Yvars Architects; Tumpa Husna Yasmin Fellows, founding director, Our Building Design; Holly Porter, founding director, Surface-to-Air at Knauf Clerkenwell.

People in remote places have learned how to deal with climate; we learnt from them

'The water is beneath and around the verandah where patients wait. Some patients don't want to leave the verandah because the cooling breeze feels so pleasant and healing.'

New ways of thinking

For this community project Fellows drew on the traditional knowledge of local people and used their earth building techniques. 'We felt people who live in remote places have learned how to deal with climate, so the best way was to learn from them. We tapped into local skills and knowledge. I had to stand back as an architect and recognise local skills.'

Now is the time for such fresh thinking, argued Michael Pawlyn, founder and creative director of Exploration Architecture. 'We're now entering the end of the fossil fuel era and we're going to see a massive reawakening of ingenuity in the way humans live in the landscape.' Pawlyn is practising what he predicts with innovations such as the Sahara Forest Project, which tests the viability of greening the desert to produce food and clean energy.

Contrast that with nations across Europe and north America, where innovation in the built environment is commonly measured by a BREEAM Outstanding or a LEED Platinum. 'Systems like BREEAM and LEED have taken us so far, but I'd argue that we have not nearly gone far enough,' said Pawlyn. He called for radical approaches and broader targets, taking on board such factors as the food that needs to be grown to supply a city. 'When we've done that, we'll have cities in a functional landscape,' he said. That still sounds some way off for the UK. ●

For information on future Space in Architecture events see ribaj.com/space-in-architecture

KNAUF

This RIBA seminar was produced in association with Knauf knauf-clerkenwell.co.uk



**The largest
range of
construction
contracts for
every type
of project**

RIBA  **Bookshops**

ribabookshops.com



Places, planning
& community



Business, clients
& services



Design, construction
& technology

No I in team

Gavin Heaphy, in charge of North West Cambridge, says the way people work together is the key to success

Matthew Thompson

With Phase One of the ambitious North West Cambridge Development virtually complete and a Stirling Prize nomination under his belt, the University of Cambridge's contractor-turned-client Gavin Heaphy has an illuminating take on how to achieve quality.

Gavin Heaphy is construction director at the University of Cambridge, part of the executive team overseeing the £1bn North West Cambridge Development (NWCD).

First and foremost a construction manager with 20 years' experience in and around London, he turned to the client side in 2007 to deliver a large chunk of the London 2012 Olympics Athletes' Village. Working for Lendlease at the time, the move was a dramatic shift in perspective.

Having gained a taste for the role, he joined the Cambridge University capital development team in 2011. Now with overall responsibility for design, procurement and delivery of the largest capital project in the university's history, he is using his experience to steer the wider project team to outstanding results.

The multi-phase NWCD is a well-tempered giant. With planning permission for 3,000 desperately needed homes, accommodation for 2,000 postgraduates, academic research and development space, a hotel, a clutch of vital community buildings, open spaces and green infrastructure, it is billed



Cambridge University's North West Cambridge Development is creating a much-needed new district for the historic town.

as a new district for the famous university town. They first broke ground in 2013, and are now nearing completion of Phase 1.

Already boasting a clutch of awards in various categories, one of the new buildings – the all-in-one Storey's Field Community Centre and Eddington Nursery designed by MUMA (RIBA May 2018) – has been shortlisted for the 2018 Stirling Prize. With results like that, Heaphy and his team must be doing something right.

So how do they do it? To answer that,

MUMA's Storey's Field Centre and Eddington Nursery at North West Cambridge has been shortlisted for the 2018 RIBA Stirling Prize.



Heaphy rewinds to the start of the project when he and his team were setting the rules for achieving the right level of quality. His thinking is dominated by a few interlocking principles.

Get the right people

It's all about the team. When you build a community from scratch on a greenfield site with no pre-existing built context, a collaborative spirit needs to dominate. 'We don't want designs competing with each other,' Heaphy says. 'To achieve that, architects need to be able to work well with their contemporaries.'

This meant that he consciously sought architects by interview rather than asking them to carry out competitive design work. It was about exploring architects' underlying attitudes and ways of working. As Heaphy puts it, 'We find people rather than practices.'

Define quality

Quality targets need to be properly defined and communicated unambiguously to the entire project team. Indeed, Heaphy sees this as the client's main role.

If everyone's singing from the same hymn sheet, you're much more likely to get better collaboration and a higher quality outcome. Of course, hiring in professionals, especially architects, helps to optimize the process. 'I'm under no illusion that it can take time to tease out of a client exactly what they want. A good designer will do that.'

ALAN WILLIAMS



JACK HOBHOUSE

Focus on process and detail

Given Heaphy's background, it's no surprise that he should peg process, buildability and detail almost as high in his list of priorities as designing for the user. Looking back up the value chain from the sharp end of delivery, these factors are the most destabilising links along a typical project's pathway.

Insufficient, inaccurate or unbuildable drawn information can often lead to delay. Heaphy explains that it's not just the cost of keeping workers waiting or the lost income or rent. 'There's the cost of carrying debt for longer. That's the bit that architects don't always appreciate as much as they should.'

He's quick to point out that it's not just architects who are guilty of not perceiving the client's pain points. But since architects working on NWCD are all novated, they can't relent in the later stages. Understanding how a drawing should be built is a vital piece of the puzzle and architects should not, as he puts it, 'abdicate responsibility' for it.

Learn from mistakes

The project culture at NWCD is to admit mistakes quickly and learn from them. All kinds of feedback are actively shaping their tactical path to completion. All are committed to carrying out post-occupancy evaluations and capturing lessons from the project teams. For example, feedback from Phase 1 might change the policy of always novating

architects to the contractor.

This continuous learning environment is a double-edged sword. Stay on the right side, and it is clearly an intellectually satisfying experience. Fall foul, though, and the consequences are clinical. Early on in the project, an unnamed architect failed to play by the rules and was let go. Their mistake? Not listening. 'My team and I are pretty experienced. When they didn't listen, we decided to find somebody who did.'

A little respectful humility goes a long way. Even during selection interviews, Heaphy was happy to hear about how practices dealt with what are usually euphemistically called 'challenges'. 'You're barking up the wrong tree if you come to an interview and don't talk about what went wrong on previous jobs. Failure is a great teacher.'

Involve contractors early

Heaphy says contractors have a lot to give. They are often the first to know about new technologies, and the benefit of that knowledge and experience can significantly improve the way architects work. That's why NWCD uses a two-stage design and build process, and tries to involve contractors as early as possible. But he's not blind to the devastating consequences of poor workmanship, and uses the NEC contract, which allows for a supervisor. Akin to a clerk of works, the role is critical to his overall quality ambitions.

'You're barking up the wrong tree if you come to an interview and don't talk about what went wrong on previous jobs. Failure is a great teacher'

Left The NWCD team paired smaller practice Mole Architects with Wilkinson Eyre to deliver 70 flats in Lot 1.

Tips and hints

Acknowledging that architects' waning attention is sometimes connected to waning fees, Heaphy urges them to be more communicative about resource squeeze, especially after they've been novated.

'A good relationship with your client allows you to have an open and frank discussion about spend,' he says. 'That is quite important when you spend more than expected early on.'

Smaller practices often don't get a look-in on large-scale projects, but that isn't the case at NWCD. Heaphy gives the example of Mole Architects. He was impressed with its offer and yet did not want to absorb all its resource. He recommended to Wilkinson Eyre that it collaborate on Lot 1, and Mole ended up designing 70 apartments.

The future

With Phase 1 of NWCD more or less a wrap, Heaphy has turned his attention to Phase 2, though architectural lots are at least a year off. By then he might be basking in the reflected glory of a Stirling Prize win. Even if he isn't, you can be sure that he and his team will be quietly championing and achieving the art of built quality. ●

Gavin Heaphy is speaking at the RIBA's Smart Practice conference on 4 October in Cambridge, Value-Added: Making Design Quality Count. See more at architecture.com

EVERYTHING

FOR YOUR DOC M COMPLIANT WASHROOM



[BAR THE SINK]

**The complete compliance package:
Doc M Grab Bar Packs & Bobrick experts**

When you need accessibility expertise, satisfy Doc M requirements quickly with Bobrick's new Doc M Grab Bar Packs. Choose from five curated packs suitable for your next compliant washroom or get tailored product recommendations. Authorized Bobrick representatives are available to offer compliance guidance.



BUILDING VALUE SINCE 1906

Get answers and browse durable, stylish options at www.bobrick.co.uk/DocM

Conservation
& heritageDesign, construction
& technology

History lessons

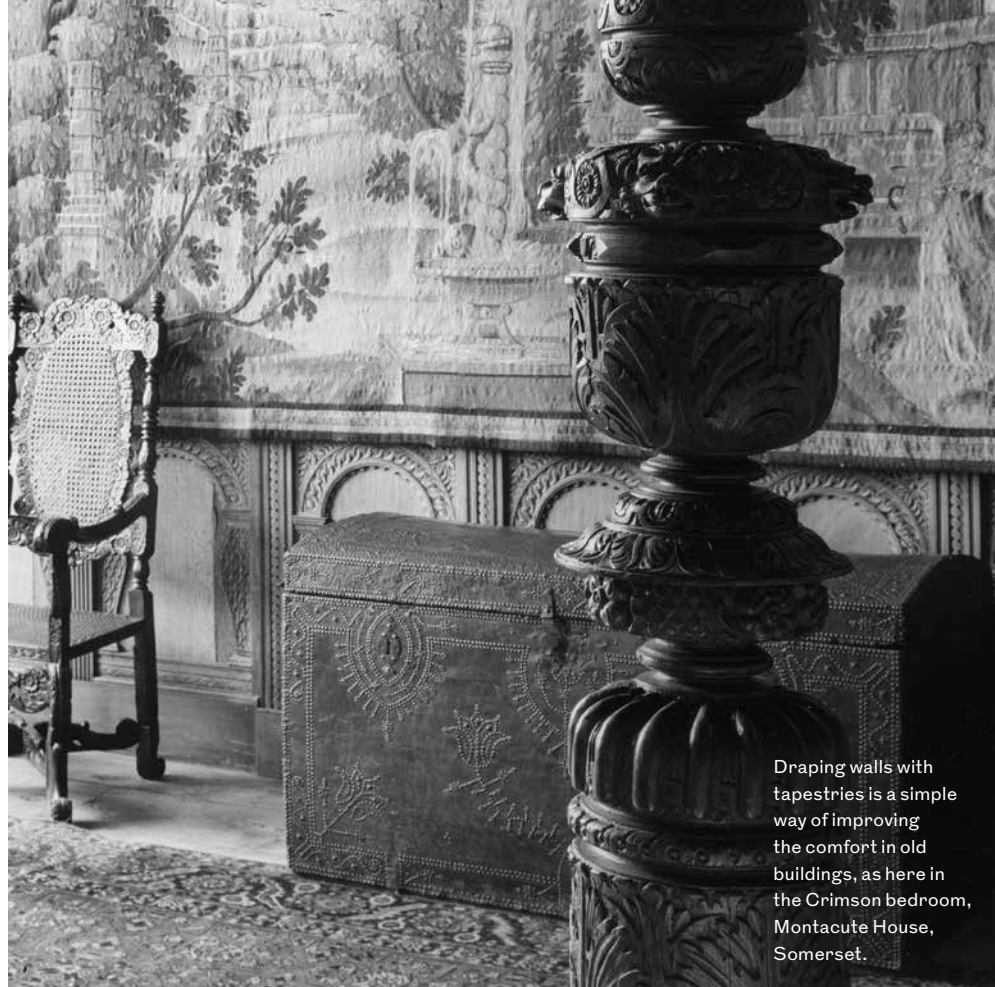
Traditional, low-tech methods can improve comfort in old buildings

Sarah Khan

Older buildings tend to be seen as a particular problem in the face of global climate mitigation targets and the drive to reduce energy use – and bills. Generally, heating and lighting have been the main consumers of energy in buildings, although with the rise in summer temperatures it is predicted that air-conditioning will soon surpass them.

This general concern took practical shape during my study of the Georgian grade I listed Architectural Association (AA) School in Bedford Square, London, which had a low SAP rating and an issue with occupant comfort. In this case summer overheating was a particular issue, and occupants often asked about installing air-conditioning. My study took an experimental approach, and showed that traditional passive methods could save energy, lowering the carbon footprint while improving occupant comfort.

The current focus is on retrofitting existing buildings to make them more energy efficient, or adding services to meet heating or cooling demands. For traditional buildings, especially listed ones, the need to preserve their character often conflicts with retrofit solutions, and the need to maintain breathability requires careful thought; meeting increased comfort demands often results in high energy use. Installing air-conditioning throws up issues that would seriously compromise building and may still not provide enough comfort; one modern air-conditioned extension at the AA achieved exactly the same level of occupant satisfaction as the traditional buildings while using a lot more energy.



Draping walls with tapestries is a simple way of improving the comfort in old buildings, as here in the Crimson bedroom, Montacute House, Somerset.

EDWIN SMITH/RIBA COLLECTIONS

Sustainable architecture is too focused on technology-driven processes. We must remember that people, not buildings, use energy, and they have historically used traditional buildings more efficiently. My research adopted a retrospective lens: old buildings, after all, may have existed for centuries and been through much extreme weather. Just as people changed clothes to adapt to changing seasons, they also used additional layers such as tapestries, external awnings and blinds to adapt their buildings to the weather, with no additional energy expenditure.

My research mainly used the experimental method to understand existing conditions and to test proposals. Based on historical evidence, various traditional controls were chosen and their efficacy for winter and summer

tested in two near-identical rooms at the AA. One was designated the experiment room, which received treatments, and the other the control room, which remained unchanged. The winter experiment was carried out in March, and the summer one in July/August. Each ran for at least three weeks, with monitoring of existing conditions in week one, after intervention in week two, and post-experiment conditions in week three. After this occupants chose whether they wanted to continue with any of the installations.

Winter

The winter interventions were tapestries/wall hangings, local radiant heat sources such as foot and seat warmers and small personal radiators, task lighting coupled with natural daylight instead of ceiling lights, translucent curtains for glare control and warmer upholstery. Radiators were turned off during the experiment week.

The internal room temperature in the experiment room was only slightly below that of the control room in the experiment week, and both rooms retained an internal temperature of well above 21°C, indicating that the building's thermal mass was effective. Experiment room occupants reported that they were comfortable although there were individual differences. Local radiant sources were used only

These low-impact solutions enhance rather than compromise the historic character of listed buildings

An occupant could not believe wall hangings had improved her comfort until presented with the experiment results

for an hour or two in the day, except for one occupant who benefited from the seat warmer. The occupant who benefited from wall hangings felt comfortable throughout, and did not use her radiator at all, even though she had reported feeling the coldest before the experiment. She initially found it difficult to believe the wall hangings could be a reason for this, until presented with the experiment results.

The task lighting meant that ceiling lights stayed off until the blinds were drawn to reduce glare. The occupants initially disliked the translucent curtain blinds for aesthetic reasons, and reported them as a failure. However, time-lapse photography showed that all three blinds were drawn only on days when direct sunlight was streaming through the windows. On partly cloudy days, the middle blind with the translucent curtain was the only one that stayed up. The curtains were useful in blocking glare, but the effect was not immediately noticeable to the occupants.

The heating had stayed off for the entire week after the experiment as well.

Interest in using the treatments was initially low, but after their benefits were explained, most people were willing to try them. Even after their use participants were convinced the effects must be due to better weather rather than the interventions. As experiment results were shown to them, they quickly became enthusiastic participants.



Above Historically, external shading devices such as awnings prevented direct heat gain from sunlight but allowed daylight in. Here Buckingham Palace is shown with awnings drawn on the day of Queen Victoria's Diamond Jubilee Party in 1897.

Below Blinds in use in the experiment room at the AA (left) and as a thermal image (right).

Summer

Pre-experiment monitoring occurred during the hottest week of the summer, and temperatures exceeded 30°C internally. Thermal imaging showed internal blinds absorbing sunlight and giving off heat almost like radiators. The summer controls adopted were external awnings/blinds, opening up a chimney to facilitate stack effect cross ventilation within the experiment room, a ceiling fan (not strictly traditional in the UK but used in many hot countries) as well as night cooling. Task lighting and translucent curtains were tried again to check their efficacy for summer conditions.

Perhaps unsurprisingly night cooling was the most successful option: just one window left slightly open, combined with chimney ventilation, produced a reduction in air temperature of up to 1.5°C. The awnings reduced the solar radiation gain. The chimney introduced a welcome draught, and the ceiling fan was used only on some days as on occasion it made the occupants feel too cold. The translucent curtains were very popular and different occupants tried them for their windows and were happy with the results. A follow-up study a year later saw some of the tested methods in place. The black blinds have now been replaced with light reflective blinds, the chimney was open for ventilation and ceiling fans were in the process of being installed.

WINTER MEASURES

Tapestries and wall hangings
Foot and seat warmers
Mini radiators
Task lighting
Translucent curtains
Warm upholstery

SUMMER MEASURES

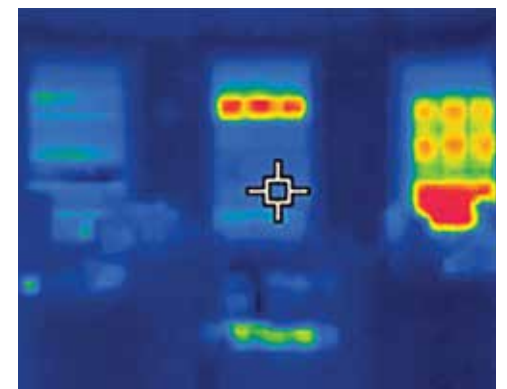
Blinds
Task lighting
Translucent curtains
Ceiling fan
Night cooling: chimney plus window ventilation

Many of the measures proposed can be adapted to current uses and can be used with modern services. They could be equally applicable to modern buildings. External awnings and shades, for example, have been the hallmark of many sustainable modern buildings. Passivehaus designs, for example, include strategies such as external shading, stack ventilation and night flushing.

For the past few decades we have been using our traditional buildings in a way that goes against their grain – by not understanding how they were designed to work, and slowly denuding them of their components. This research shows that our approach to sustainability of traditional buildings needs to be rethought, and a return to a seasonal way of living could be a way forward. It is, perhaps, time for the flow of beneficial inspirations to reverse. We need to learn from the past, so that we may better design the architecture of today and tomorrow.

The proposed measures are low impact solutions, which put control back in the hands of a building's users. These solutions serve to enhance, rather than compromise, the historic character of listed buildings. They could point the way towards a more sensitive, contextually relevant zero-carbon approach for historic buildings. ●

Sarah Khan is a conservation architect and partner at Roger Mears Architects





Design, construction
& technology

Back to school

For both students and lecturers heading for uni, there's a new book to stow in your satchel

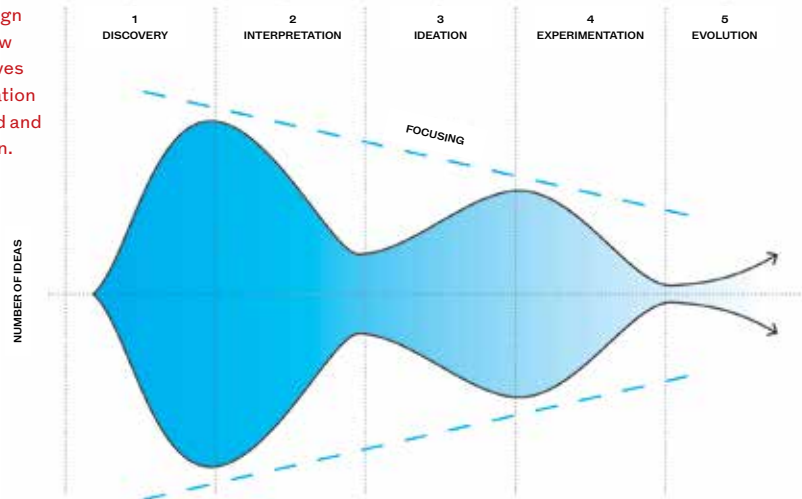
Alex Wright

The design process is a fiendishly complex thing. Even when limited to the relatively constrained field of architectural design, the variety of activities involved, and the plethora of objects which the process produces, makes any attempt at describing it extremely daunting. For those teaching architectural design, these difficulties are all too well understood. In his new book 'Design Process in Architecture', Geoffrey Makstutis addresses this challenging area of pedagogy directly and with a clear aim. The book's ambition is not to teach a student how to design, or to evaluate design as good or bad, it rather addresses the problem of how a young designer can begin to define their own working process. It is written for those considering, or in the early years of, studying architecture.

The book is structured in a logical progression of themes, building to a final case study in which the author illustrates the breadth of the architectural design process from end to end. First, the reader is introduced to the various stages of the design process and the tools used. Makstutis prioritises the information logically using succinct, straightforward and engaging language. The book is easy to read, the author never lingering too long on any one point, and is generously illustrated with well chosen projects, sketches and examples to support each chapter's subject matter.

The third chapter presents half a dozen models of the design process, drawn from architecture, engineering and product design. These are useful to a degree, but highlight the

Right One model of a design process: Design Thinking, showing how ideas generation moves through experimentation to focus on an evolved and deliverable innovation.



lack of any generally accepted, comprehensive, coherent and readily applicable model of the architectural design process. A more diverse range of models might have helped, but given the book's limited aims, the principle components of the process are described well within the overall framework of design as a fundamentally iterative, ongoing activity.

Subsequent chapters deal with general approaches to architectural design, the importance of project definition and the design process in action. Examples of recently completed high profile buildings are used to best effect, quotes from their architects add colour and, as the book's subtitle suggests, Makstutis covers the full range of outputs idea to finish. Relatively shallow enquiry in these sections is balanced by the final chapter – a case study of the New Adelphi Building for the University of Salford in Greater Manchester by Stride Treglown. For those studying architecture at Salford (in that very building) this chapter will doubtless have a particular interest, but for any reader it provides a satisfying culmination of the themes raised throughout.

Makstutis refers to the earliest known examples of building regulations, found in Code of Hammurabi, dating back to 1754BC (who knew!)

The book attempts to maintain balance between ways in which individuals and groups design, between the use of analogue and digital tools and between the art and science of architecture. Given the pace of change in digital design and fabrication the text covering these issues is likely to have the shortest shelf-life. Makstutis refers to various constraints on the process including the earliest known examples of building regulations, found in Code of Hammurabi, dating back to 1754BC (who knew!). The book presents a positive outlook, perhaps even bordering on the rose-tinted. However this may say more about the reviewer than the book.

This book is essential to the library of those working in architectural education and a sound addition to first year reading lists. For practising architects looking to refresh their critically self-reflective design practice, it is probably not for you. But if you need something to introduce the activity of architectural design to an aspiring or first year architecture student, I can think of no better book. ●

Alex Wright is head of architecture at Bath University



Design process in
Architecture: from
concept to completion
By Geoffrey Makstutis
Paperback 192pp,
Laurence King Publishing

Made for each other.

FLUSH BOLT
+ DROP SEAL



Tested for both FD30 and FD60,
has acoustic performance and
is classified to BS EN 12051: 2000.



Patent applied for No. 17188210

**True integration. No adaptor
kits or workarounds needed.
Just simple installation and
uncompromised performance.**

The new LAS9010 flush bolt integrates effortlessly with our most popular drop seal, the class-leading LAS8001 si. Its unique C-shaped bolt wraps around the end of the drop seal while the shared end plate ensures an elegant finish.

A match made in Lorient™



See more at
lorientuk.com

Procurement
& contractsBusiness, clients
& services

Project on a shoestring

CHRISTIAN BRAILEY



Rising Star Ben Ridley and Matt McKenna explain how to make cost effective, small scale architecture work for everyone

Ben Ridley and Matt McKenna

Clients that approach architects with small projects and constrained budgets but also with aspirations for design can provide a great opportunity to express creative flair. However, to avoid over-exerting the studio for little benefit, it is important to assess why, when and how to take on such projects.

When budgets are constrained clients often mistakenly push for fixed fees. However, as design constitutes such a large part of the work that is likely to be axed first. Clients often arrive with an appreciation of your work and strong ideas about design, which can help discussions of design, aspirations, budget and working together to be put before professional fees and services.

The degree to which a client listens to your thoughts during initial discussions and is flexible, is a great measure of how much they trust and value your input. This is imperative for successful collaboration on small schemes – as for example happened on our House for a Stationer, a 91m² refurbishment and extension in Canonbury, Islington. At £140,000, the project was delivered for half the typical construction cost, and for £13,975, less than half our typical fee, while still creating good design and a modest profit due to a carefully structured, limited service.

How you provide services and structure your fees competitively while making a profit is particularly important on domestic

projects as they are less likely to yield a direct return of repeat work. Clients with fixed ideas and fixed budgets that don't marry up are likely to run over budget and end in conflict.

Clients usually choose a practice for its design approach and completed work before their assessment of architectural services. If fees are questioned or compared early on, it is better to be flexible on the services you provide and reduce your involvement, rather than trying to do the same work for less. It is imperative that non-standard services are clear at outset. Where many unknowns exist and greater flexibility is required, it can be simplest to work on an hourly rate, and review it once the project is better understood.

Expensive ways to save costs

Clients often try to save money by avoiding professional cost estimating by a quantity surveyor early in the project, instead opting for a wait-and-see approach to tendering from contractors. But by then much of the architectural work will have been carried out, so changes will be likely to exceed the cost of a desktop report from a quantity surveyor.

There is a tendency with tight budgets to omit items and reduce specifications, but less conventional propositions are worth exploring. For instance, budgets can be heavily influenced by borrowing for younger clients. In these circumstances, making an extension larger can help increase end value, enabling a larger loan than the added cost of the additional works which can be used to fund other parts of the project. At House for a Stationer, the rear extension was extended 1m further than originally planned to make the home larger. Although costing marginally more to build, the increase in floor area was a strategic move for end value and borrowing. Traditional cost

Invest time in defining as far as possible the scope of a particular role to reduce the risk of arguments later

Left The client supplied many of the materials, finishes and fittings for House for a Stationer to minimise costs.

savings are, however, still useful and subtleties such as advising how best to use a budget is more positive than stipulating something can't be done. The Victorian parts of House for a Stationer, for example – shutters, sash windows and French doors – were lightly repaired in lieu of replacement.

Before works begin on site, strategically planning the construction phase and a good handover with a trusted contractor can significantly reduce professional fees for a client, especially if a homeowner's contract can be used to omit contract administration services. To do this effectively the handover must be thorough and include a responsibility to deliver design intent – not just pass over information packages. To get a good end result while relinquishing control requires trust that the contractor will deliver the project with the aspirations set out. It is easy for a client-contractor team to lose sight of this and attempt to deliver a project as quickly and as cheaply as possible. Inevitably things change, and judgement and trust from all parties is paramount to avoid dispute. Effective handover with clear objectives is vital.

Once the scheme is complete it's important to debrief with the client and contractor. With reduced services and no contract administration, RIBA Stage 7 (In use) is often forgotten, but should at least be undertaken informally, to build on the knowledge gained – as suggested by the cyclical nature of the RIBA plan of work. This also helps maintain good working relationships for next time. ●

Ben Ridley is director of Architecture for London and is a member of RIBA's 2017 Rising Stars cohort. Matt McKenna is project architect at AfL. RIBA Rising Stars recognises and rewards up and coming construction professionals. It is open for entries now at ribaj.com/risingstars



MAKING SPACES INTO PLACES

www.forbo-flooring.co.uk/flotexvision

creating better environments

forbo
FLOORING SYSTEMS



Concord Pixier

Lighting the modern workplace

SYLVANIA

Concord architectural lighting by Sylvania

Pixier is a high performance, high spec architectural product range that focuses on aesthetics as well as ambience. Connecting the workplace to its employees, creates an office environment that increases both productivity and wellness. With high performance optics within individual 'pods' Pixier can be manipulated into either a square or rectangular form and meets and exceeds UGR <19 standards with SylSmart technology as standard on certain models.

sylvania-lighting.co.uk
Tel: +44 (0) 800 440 2478

Light your world





Procurement
& contracts

Clarity is paramount

Reduce the risk of later trouble by ensuring contracts are clear about where responsibilities lie

Angus Dawson

Disputes about the scope of contractual obligations have probably existed for as long as there have been contracts. No matter how clear parties may consider their contracts to be, there is always scope for disagreement.

In the recent Scottish case of *Midlothian Council v Bracewell Stirling Architects* and others, the courts had to consider whether the architect, Bracewell, had assumed responsibility for work by other consultants appointed to the project, even though those consultants had been directly appointed by the Council and had carried out the services in question before Bracewell's appointment.

To cut a long story short, the courts found in favour of Bracewell and decided it had not agreed to assume responsibility for services provided by those other consultants. The contractual obligations were clear and did not extend in the way the Council argued.

Although the subject matter changes from cases to case, the episode serves as a reminder of the scope for dispute about the extent of contractual responsibilities. The story is all too familiar. So how do we go about trying to avoid these costly disputes?

The obvious answer is to be as clear as possible in contracts about what the parties' respective obligations are – though this may be easier said than done. Construction projects are complicated, usually involving multiple parties, and full of grey areas, leaving

considerable scope for confusion and disagreement. Broad-brush statements about who is responsible for what may not reflect what is actually needed to deliver the project. The way responsibilities are intended to be allocated or shared may not be clear.

The parties should invest time in defining, as far as possible, the scope of a particular role in order to reduce the risk of confusion and arguments later. This could include the use of specific inclusions and exclusions from the scope and the use of responsibility matrices. Parties should also avoid statements that could be considered contradictory or open to different interpretations.

What we have learned from recent case law is that, if the requirements in the contract are clear (for good or for bad), parties cannot rely on the courts to come to their rescue if this would result in an unexpected commercial outcome. The courts apply the terms of the contract where these are clear. They will not intervene to protect a party from what turns out to be a bad bargain.

In the *Midlothian* case, the courts considered whether there was more than one potential interpretation of the contract. They recognised that if there were two potential meanings to a particular obligation, consideration may need to be given to which was consistent with business common sense. In this instance the terms were clear, so they did not need to consider this. The courts did, however, comment that, if it had been necessary to decide the issue, the contractual position put forward by the Council would have been unusual and carrying considerable risks and would not therefore have been consistent with commercial common sense. ●

Angus Dawson is a partner at Macfarlanes LLP

Invest time in defining as far as possible the scope of a particular role to reduce the risk of arguments later

IN PLAIN ENGLISH: JOINT NAMES COVER AND SUBROGATION RIGHTS

Joint Names Cover is cover under which the contractor and the employer are each named on the insurance policy. If damage to the works occurs as a result of an insured risk either party is entitled to bring a claim under the policy. More importantly, each joint name is usually protected from a claim by the insurer. If, for example, the contractor is a joint name and has damaged the building as a result of an insured risk (maybe a fire it has caused on site), it will usually be protected from a claim by the insurer to recover the reinstatement costs the insurer has paid.

Subcontractors tend to be either joint insureds or there will be a waiver of subrogation rights. Subrogation is where the insurer effectively steps into the shoes of the insured (ie the contractor) and brings a claim against the person who has caused the insured risk. If the insurer waives its rights of subrogation, it will be unable to pursue the subcontractor to recover any sums the insurer has paid out which are attributable to the acts or omissions of the subcontractor.

Search Find Apply

Job board

career-changing roles posted daily

Recruitment agency

matching the best talent with
leading practices

ribaappointments.com

+44 (0)20 7496 8373

RIBA  **Appointments**

**The recruitment service
of the Royal Institute of
British Architects**



Design, construction
& technology

Ethics have a sell-by date

Some design principles aren't
fit for the 21st century



Maria Smith

Are the design ethics of the 20th century holding us back from operating ethically in the 21st?

The likes of John Ruskin, Owen Jones, William Morris, Adolf Loos, Mies van der Rohe, Louis Kahn, Kenneth Frampton – to name a few – have left us with a weighty set of principles under which to create what is deemed good design. These are internalised in each of us, indoctrinated insidiously at architecture school where we are trained like naughty children under Supernanny until we feel that they are inherent truths.

We all know the kind of stuff. Good design is honest design, constructed from rationally chosen materials expressed in tactile, tectonic forms befitting those materials: truth to materials! 'I like an arch!' called the brick. Good design is not superficial scenographics deployed for effect; it is never merely visual. Good design is stripped back, where nothing could be taken away to improve it. Degenerate ornamentation glorifying chattelled labour is to be discouraged; less is more! Good design is of its time, exploiting technological progress. It is not nostalgic or pastiche. It is contextual, but intrinsically so; it is of its climate, topography and

region. Good design digs deep and honours the essence of place.

It's very hard to disagree with any of this. Even the architects who do mostly do so knowingly, with irony or poignant flamboyance. But given that these tenets were developed in a time characterised by stupendous technological and social progress, and we don't live there any more, is it not right to question whether they might be becoming unhelpful?

According to Google Books Ngram Viewer, which charts the frequencies that words or phrases appear in published sources, 'truth to materials' rose sharply from the early 1950s to an initial peak in 1968. The global population in 1968 was 3.5 billion; now it is more than double that at 7.6 billion. Today architecture isn't about honouring the essential properties of materials or pursuing the beauty of as few lines as possible. It is about enabling too many humans to live on this planet together. This is our great problem. It is social, technical and political and I ask, is it served by the aesthetic moralising of a wildly different age?

What harm could these principles be causing? Could our analysis, abstraction and reconfiguring of context in the name of good design be perpetuating outdated and now inappropriate building technologies? Is the contextual congruity of brickwork distracting us from stimulating afforestation? Could we be so afraid of superficiality and skin-deep scenography that we write off the signals of environmental design from

We should not be
churning out graduates
conversant in critical
regionalism but ignorant
of embodied energy

trombe walls to straw bales as style choices to be justified and discredited according to pre-climate change design principles? Could our insistence on the distinction between the arts and sciences; our insistence that good design is not technocratic but elevated from mere engineering to an art, be preventing the scientifically rational from running the show? Is carbon sequestering being hampered by perceived creative perversity? Is our history of revered industrial progress encouraging us to explore the design opportunities offered by, say, 3D printed plastics and steels just because we can?

It's an upsetting thought that our design inculturation could be a factor in ethical shortcomings but I suspect it's quite likely. After all, this is a very normal source of inertia that prevents change. I'm probably not advocating that we throw all of the last century's design discourse out with the bathwater but I do believe we ought to be much tougher on ourselves. We definitely ought to watch out for using old tenets as alibis. And we definitely should not be churning out any more graduates conversant in critical regionalism but ignorant of embodied energy, carbon sequestering, or albedo management.

To be intentionally provocative, isn't the integrity of exposed concrete a bit like the oxymoronic righteousness of humane murder? ●

Maria Smith is a director at Interrobang architecture and engineering and Webb Yates Engineers, and is co-chief curator of the Oslo Architecture Triennale 2019

Kerakoll wins Calacatta pool challenge

Adhesives from the revolutionary Biogel range were specified to fix the opulent tiles in a extensive private spa in London

Marble and Ceramic City Ltd was appointed tiling contractor for a prestigious spa in the basement of a private London residence. The spa was entirely done out in Calacatta Oro bookmatched throughout to stunning effect with a main pool and three separate mini pools with jets, a steam room, shower and seating area. The stairs leading out of the basement were also tiled in Calacatta Oro.

The size of the slabs proved challenging as they measured up to 1000mm x 2500mm and some were 30mm thick. Specialised lifting equipment was needed to raise the slabs to the desired height.

Kerakoll adhesives were specified, with the project manager at MCC commenting 'We chose Kerakoll because we are keen supporters of eco-friendly materials and we always have access to excellent technical support from Kerakoll.'

Biogel No Limits was used for the majority of the tiling with Biogel Extreme used in areas where it was necessary to fix directly on to metal. Both of these are from the revolutionary Biogel range that won the TTA award for Best Innovation 2018.

Biogel No Limits is a C2 TE S1 standard set powder form adhesive. The Shock White version was chosen for the white marble.

Calacatta Oro tiles were used to stunning effect throughout the spa area.



Kerakoll's white adhesives contain recycled Carrara marble which gives them a pure white not seen with other manufacturers' products and this is particularly true of Shock White.

Biogel Extreme is an R2 hybrid gel that bonds anything. It is very fast bonding, easy to spread and stress resistant as it is 10 times more deformable than a class S2 (>50mm) cement-based adhesive.

Biogel adhesives offer simplicity of choice as the same adhesives can be used for all tiling materials and all substrates, no matter how deformable. They are perfect for use with large size tiles as they are easy to spread, hold their shape and wet the whole area, creating a structural bond between the substrate and the tile.

In addition, H40 Eco Marmorex with added latex was used in areas such as the pool surround and stairs that needed a rapid-setting adhesive so that other trades could get in quickly. Adding latex to H40 Eco Marmorex gives a pure white rapid set adhesive specially designed for use with delicate marbles and natural stone.

Kerakoll UK Ltd is more than happy to advise on products at the specification stage, as well as offering technical support both on and off site. ●

The same Biogel adhesives can be used for all tiling materials and all substrates, no matter how deformable



KERAKOLL
The GreenBuilding Company

Kerakoll UK Ltd

01527 578000

info@kerakoll.co.uk

www.kerakoll.co.uk

Facebook/KerakollUK

YouTube: Kerakoll Channel UK

3: Culture

Belief system

Sometimes designing is so much better than thinking



Hugh Pearman Editor

Architecture is not only about designing buildings and places. It's also about methodologies and approaches. Sometimes including theory. I'm told that the subject of this month's obituary (P.94), Kit Evans, reckoned that all architects should design with regard to theory. He was alarmed to find people who just designed in response to brief and context and budget, without – what? Some underlying driving force? Stylistic preference? Truth-to-materials rationale? Manifesto position? I don't know, though I do know that he was a good if not wholly satisfied architect.

The point is, HE knew, or he thought he did. I've touched on this too often before – you know, what Lasdun called his 'personal myth'. This is the thing that drives you on, that makes you believe you have something unique and/or valuable to contribute. It can

Basil Spence was no great theoriser. Other architects over-think things: don't get me started on the Smithsons

be self-generated, although often this belief is inculcated in you at architecture school, or by a powerful first employer, and it never leaves you.

It's perfectly possible to get through an entire career in architecture untroubled by any such belief, of course. Plenty of architects do perfectly well on competence and good taste alone. Fine architects of the past like Oliver Hill would do you a building in any style without compunction. Basil Spence was no great theoriser. Other architects over-think things, over-theorise: don't get me started on the Smithsons.

Two of the firms of architects in this section have what you might call strong approaches. Both have projects in East Anglia. You will know John Simpson Architects for its monumental neoclassical stylings: its additions to Cambridge's University Arms Hotel are the subject of a column by Charles Holland on P.88. And if you don't already, I hope you will soon also know more about Colchester's HAT Projects, profiled on P.82. Their approach is twofold: to blend architecture and life as partners in both, and to work collaboratively with end users and craftspeople. You wouldn't say that they have a house style beyond great clarity of layout in the humane-modernist tradition, and why should they? This is architecture as a proper service.

And then there is this year's Architecture Foundation Antepavilion. This programme encourages fresh thinking by new talents – useful follies, in a way – and 2018's floating inflatable offering by Thomas Randall-Page and Benedetta Rogers (P.90) is a proper jeu d'esprit, the antidote to Simpson solidity. It carries obvious references – one immediately thinks of the 1960s dreams of Archigram – but is not burdened by them. You just fling yourself down in the air-cushion auditorium and bask in the golden glow from the ballooning roof above you and feel the shared experience – and that's it, really. Sometimes it takes a lot of work not to think too hard. ●

ONLY ON RIBAJ.COM

The fraudulence of this hearth is obvious; it is after all outside. It must be outside, because that is where our peacocks strut, and far from where they roost

George Grylls on Love Island: ribaj.com/loveisland

'Modernism left its mark on Essex, it's true. But Essex left its mark on modernism too'

Pamela Buxton finds modernism's way in Essex: ribaj.com/modernistessex

Senior Architect

Permanent

Salary: D.O.E

Hampshire

An award-winning creative and pragmatic architectural studio working across multiple sectors and building types is seeking enthusiastic Senior Architects.

This practice understands that quality design stems from the collaborative process. They work closely with clients, communities and the end-user, responding to their needs and realising their aspirations whilst respecting the social, cultural, economic, historical and environmental contexts of place.

To be considered for this role, you must have substantial experience in educational and/or residential projects.

You will need to demonstrate excellent verbal and written communication skills, and an articulate and diplomatic manner. A working knowledge of Vectorworks, Sketchup, Revit and InDesign is a must.

The role will involve managing medium-large sized projects with minimal Director supervision; with additional smaller projects under your remit. You will be required to co-ordinate the internal design team and quickly gain a clear understanding of the practice's current projects and ethos.

Get in touch straight away for a chat about this unique opening.

Marno Herinckx

marno.herinckx@riba.org **+44 (0)20 7496 8375**

Kieron Lewis

kieron.lewis@riba.org **+44 (0)20 7396 8393**

RIBA Appointments

ribaappointments.com

SUPPORTING YOU
IN PRACTICE
RIBA FINANCIAL SERVICES

SWITCHING PENSIONS IS EASY

Is it time you reviewed your workplace pension to make sure you are getting the best deal for your practice and your employees? The RIBA Pension Solution offers strong performance and low annual charges.

You can switch at any time, it's quick and easy to do and costs nothing.

Contact us to book an appointment or to find out more – it's free and you're under no obligation.

020 7307 3737
ribapension@riba.org
www.ribapension.org



RIBA 
Architecture.com

It's a cover-up

Getting plastered isn't
always as bad as it seems



Will Wiles

Not far from where I live in east London there are a couple of blocks of council houses, designed by the London County Council's architects' department and built as part of the Ocean Estate at the strikingly early post-war date of 1953. They are built of slightly nicotine yellow brick with large casement windows and monopitch roofs, displaying the influence of Scandinavian modernism on the LCC at the time (or so Pevsner says). Individually they are distinctive little family homes and together comprise a surprisingly coherent and intact streetscape, arranged around a series of small greens. The residents clearly care for them, and I daresay in 20 or 30 years someone at Tower Hamlets will shake themselves from slumber and make them a conservation area.

I hope they do, anyway, because the investors are circling. An end-of-terrace in the block was recently bought by a small developer, refurbished, and resold – a sequence of events that was easy to see because they slapped creamy render all over the yellow brick, leaving it gleaming like a gold tooth.

There's nothing inherently wrong with that, and they're not the first – a few of the other homes in the group had been rendered. Several of these were, I expect, proud right-to-buy homeowners eager to exercise the privileges of their new status and differentiate their properties. Architects (and critics,

*They slapped
creamy render all
over the yellow
brick, leaving it
gleaming like a gold
tooth*

and future historians) might flinch at the slow erosion of the group's coherence, but that's urban life.

What's funny is that the group has a non-identical twin – a couple of blocks to the south, there are two more streets of post-war LCC cottages, without the Scandi influence and ensemble appeal, but solid and pleasant. These were originally rendered, and here homeowners and investors make their mark by chipping off the cement and revealing the rather undistinguished pink brick beneath.

The individual choices involved might be perfectly reasonable, but viewed collectively the fates of these two groups of homes suggest a certain indecision on the part of homeowners about the value of brick – or at least an agreement that the appearance of difference is more important than any other external treatment. Nevertheless I marvel at the mutations in the image of the workaday brick.

It was humble stuff, in the 19th century, at least compared to stone, which is why better class dwellings went in for stucco. But stucco thus had a disreputable air of artifice. 'Even when most perfect, we know [stucco] to be a deception, and intended to hide deformity and worthlessness,' wrote Robert Bakewell in 1834. That it was dressing a meaner material was no secret – the real concern was that builders might use such a duplicitous tool to get away with all kinds of tricks. Charles Eastlake, writing in 1868, calls it 'specious' and the invention of 'an evil hour': 'good and bad work was reduced, in the eyes of the general public, to one common level'. (Both these quotes are drawn from Clive Aslet's *The English House*, an amusing whistle-stop tour of 1000 years of domestic architecture published in 2008.)

Today, the streets in between the two clusters of LCC survivals are being filled in with giant blocks of apartments, one of which I inhabit. These are clad in brick slip panels, meaning that the brick's transmutation is complete: now it is the surface treatment, covering the more prosaic modern concrete frames and insulation panels. And pre-2008 blocks in the neighbourhood have what only can be described as fake stucco: a concrete finish intended to resemble render over bricks, but with no brick beneath. Two different eras, the appearance of two different materials, and a bewildering variety of meaning, concealment and revelation, all on the doorstep. ●

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

TERSE VERSE

The stucco style was initiated by John Nash. In his 1934 study of London's architecture, Steen Eiler Rasmussen repeats the following ditty:

Augustus of Rome was
for building renowned,
And of marble he left
what of brick he had found;
But is not our Nash,
too, a very great master?
He found us all brick,
but leaves us all plaster.

Teamwork triumphs

Crossrail is glorious thanks to the project team's culture of collaboration and respect



Ben Derbyshire

When the Elizabeth line opens in London in December, it will showcase the UK's best architecture, engineering, design, contracting and project management, applied to the task of threading modern infrastructure through an ancient, congested city. This challenge, of course, is one that confronts all major cities of the world as global urbanisation continues. So the achievement is one of major significance as we leave the EU, hungry for new markets for our goods and services, just three months after the line opens for passengers.

I was shown around two of the stations recently, Paddington and Farringdon, which enabled me to grasp the difficulties and appreciate the sheer quality of the project team's response. The line is no mere light railway or tube line extension. It is a full blown modern railway which will see nine-car trains travelling through the tunnels at up to 90km/h.

As a design and construction project, Crossrail, with its physical connections above, sideways and below, the sequences of trades and operations that must be accommodated and the importance of the public realm, makes any freestanding building look like a walk in the park. But the lessons we can learn from it are important and widely applicable.

First, Weston Williamson and the Crossrail team understood the value of design and the need for seamless interdisciplinary working – where information sharing and communication between professions, constructors and the supply chain is encouraged and

Crossrail makes a freestanding building look like a walk in the park, but we can learn important and widely applicable lessons from it

enabled. Second, as a consequence of this, a sense of respect and selfless collaboration has emerged between the team members. All the people I met were positive about each other and the atmosphere polite and friendly. Success in these circumstances is not just about technology, data sharing or sophisticated project management, it's more about profound knowledge and skill, mutual respect and the collaborative behaviour thus engendered.

As a result, the stations that will greet passengers in central London are stunning. They have an air of permanence and solidity, and thoroughly integrated design solutions enable large uninterrupted expanses of finish in materials that are beautifully patterned and textured in a restrained palette. The Paddington box is lined in brick and filled with light from the glazed colonnade above. The wonderful coffered tunnels of Farringdon flow with complex double curvature and house the most elegant lighting and information totems. This project is another triumph of brilliant engineering design for transportation infrastructure in a distinguished line from Isambard Kingdom Brunel through Charles Holden to Renato Benedetti in recent times. Julian Robinson, Crossrail head of architecture, should soon find himself among this pantheon.

We are seriously good at this, and we need to do more of it. Contrasting the smooth concrete and polished stone of Crossrail with the dilapidated and overcrowded trains I travelled on during a recent visit to Teesside was a jarring experience. In London and the South East we often fail to realise that the state has invested billions in our transport networks, leaving the rest of the country to make do with the tired old trains we cast aside. It's no wonder the UK remains one of the most geographically unequal countries in the world.

My biggest regret is that the Crossrail design and procurement approach is not more commonplace. Its message is evident for all to see, especially visitors who will naturally expect infrastructure of this quality. But I hope the lessons are not lost on clients, regulators or funders in other sectors. Would that such thoroughgoing design and quality management was as prevalent in the housing industry, for example. The RIBA's recent report, *Joining the Dots*, touches on many of these themes. I hope that we find a willing audience for it in Westminster and beyond. ●

@ben_derbyshire
president@riba.org

DISCIPLINARY SUSPENSION

On 12 June 2018 the RIBA Hearings Panel found that Nicholas John of London was guilty of breaching Principles 1, 2 and 3 of the RIBA Code of Professional Conduct, in that he delayed in refunding money to a client after advising her that he would repay it, made repayment of the money conditional on the removal of adverse online feedback, failed to adequately provide an effective service for the client and failed to adequately deal with a dispute and/or complaint appropriately. The Panel decided that the appropriate sanction for this was a suspension from membership for a period of 24 months, to be applied retrospectively from 19 October 2017, with the requirement that Mr John provide 10 references relating to his professional conduct during the time of his suspension.

Made for each other.

FLUSH BOLT
+ DROP SEAL



Tested for both FD30 and FD60,
has acoustic performance and
is classified to BS EN 12051: 2000.



Patent applied for No. 17188210

**True integration. No adaptor
kits or workarounds needed.
Just simple installation and
uncompromised performance.**

The new LAS9010 flush bolt integrates effortlessly with our most popular drop seal, the class-leading LAS8001 si. Its unique C-shaped bolt wraps around the end of the drop seal while the shared end plate ensures an elegant finish.

A match made in Lorient™



See more at
lorientuk.com



Hana Loftus (left) and Tom Grieve with plasterer downstairs at Trinity Works in Colchester. This is going to be the kitchen of Café Saison.



The Jerwood Gallery in Hastings put them on the map; now Hana Loftus and Tom Grieve are extending their hands-on approach

Words: Hugh Pearman Portrait: Ivan Jones

What HAT did next

If you want to know how buildings are made, visit HAT Projects in Colchester. Hana Loftus and Tom Grieve have a habit of getting into construction on their own account – both on their largely self-built extended house in the countryside and in their own new studio. This is in what had been a 1974 Christian Science church, right in the medieval centre of town. Now it is Trinity Works, set to become a creative hub along with Colchester Makerspace which runs classes and workshops, providing the equipment for designer-makers from ceramics to textiles. There'll also be an independent public café.

They saw the church lying empty and up for sale, round the corner from the office they were then renting. It was sound, well-designed by a good older-generation local architect, Bryan Thomas. Above all it was adaptable, with a variety of spaces and a secondary entrance. When a previous potential purchaser pulled out they took the plunge, bought the freehold, began the refurbishment. The day I visit, they've not long moved in. The eight-strong practice occupies the upstairs space behind the

original full-height glazing to the narrow street. Down below the light-touch building work continues. The café kitchen and servery are going in. Original 1970s chandeliers have been moved to the main stairwell at the centre of the plan. As usual for these self-generated projects, the practice-turned-developer is managing all the trades itself, keeping things lean and efficient. They have built up enduring relationships such as with metalworker David Wesbroom of Wesbroom Engineering who has worked on five of their projects including the stair handrail and screen at Trinity Works.

They have a thought-through commercial strategy. The rent from the café (on a 10-year lease) and the Makerspace will help pay for it all, while the architects get themselves a reasonably high-profile shop window. And of course they have a property investment. But the thing with HAT Projects (the HAT stands for Hana and Tom) is that they are anything but small-town architects. In fact they haven't yet had much work in Colchester ('The challenge has been winning work locally,' remarks

LAST CHANCE: ENTER NOW

RIBA J, in association with Origin, is on the hunt for architecture and construction's Rising Stars

Do you, or a colleague, think strategically, push materials to the limits and design better ways of working? If so, we want to hear from you

2018 judges

Angharad Palmer, design manager, Pocket Living, Rising Star 2017

Ros Kerslake, chief executive, Heritage Lottery Fund

Friedrich Ludewig, founder, ACME

Neil Gillespie, director, Reiach and Hall

Steve Melville, founder, Format Engineers

Eleanor Young, executive editor, RIBA J



Stand tall. Be recognised for your talents

Enter at ribaj.com/risingstars

Deadline 10 September 2018

This is the discussion about designing one-off houses. Grieve is the one for those, Loftus is not so keen.

Grieve), though East Anglia has provided commissions such as the all-new High House artists' studios in Purfleet, Essex, an exercise in bare-minimum functionalism over three levels using durable materials on an industrial estate. 'The idea was to make it cheap, robust, affordable – not remotely romanticised,' says Grieve. At first the planners didn't quite get the aesthetic and started demanding balconies, says Loftus. 'Why would you want balconies, next to the largest Carpetright in the country?' End result: no balconies, just a Cartesian exercise in space and light on a budget of £836/m².

Galleries form an important strand of their work – see also their refurbishment of the Gasworks gallery in Vauxhall (RIBA October 2015). And no one can ignore the project with which they made their name: the £4 million Jerwood Gallery on the beach in Hastings, opened in 2012. This was in the family – Jerwood's director Alan Grieve is Tom's father – but that just increased the pressure to perform. Imagine the critical response, had it fallen flat. And at first there was strong local opposition to the project. 'It was horrendous – I felt so exposed,' says Grieve. But by common consent the young practice played a blinder with its characteristically simple and unaffected solution, clad in locally made glazed black tiles with a metallic sheen (RIBA, April 2012). This was and is one of the best and most ambitiously programmed of the regional galleries.

Loftus and Grieve set up the practice in 2007 to handle this – just the two of them at first, working from the bedroom of their recently-acquired Colchester house. They did not want to be lost in the London swirl, and Loftus was from nearby Suffolk. Besides, children were on the way – this is a family unit as well as a business partnership – and both share all the duties both work-wise and



parent-wise. Colchester is a London-commuter town but is large enough, old enough (Roman) and far enough away to be itself.

They had met at Haworth Tompkins and there's something of the pared down, celebration-of-materials, salvage chic approach of that practice in their work, they are happy to admit. But there are other influences. Grieve, who later worked for Tony Fretton, had spent his year out at Paxton Locher, where the late Richard Paxton with Heidi Locher set a high-profile – if financially buccaneering – example of the architect couple acting as developer through self-generated projects, generally their own spatially luxurious houses which they would build, inhabit for a while, then sell and move on. Grieve learned something else there, he says: Paxton was fond of technological gizmos but they didn't always work too well.

When, later, I visit them in their own house out near Fordham, some six miles from Colchester, there's a notable absence of gizmos. You find two new timber-framed brick-clad pavilions linked to the stripped-back 300-year-old coach house via a roofed courtyard or atrium. The layout is reminiscent of early van Heyningen and Haward: a pavilion for the parents, another for the children, another – the original house – for guests such as grandparents. All three converge on the common table in the atrium. It is a built diagram of family relationships, allowing for future change.

The planned landscaping was put on hold when Trinity Works hove into view to claim the couple's full-time attention. Before that, Grieve in particular had been working on site at the house in the mornings, doing things such as casting his own reinforced concrete staircase – and learning fundamentals on the way, like making sure the shuttering is stout enough to contain the weight of the material, he remarks wryly, pointing out a slight bulge in the finished stair.

Loftus brings other experience, having worked also at General Public Agency and spent time at Rural Studio in Alabama in 2004-5, designing a \$20,000 house as a prototype for improving the living conditions of

This is a family unit as well
as a business partnership
and both share all duties



ALEX BLAND/JERWOOD GALLERY

Tom has the patience
for houses – I don't



Above left The Smith Centre, a 'friends' suite for the Science Museum.

Above The Jerwood Gallery in Hastings.

Left High House Studios in Purfleet, Essex.

HUGO GLENDINNING



those caught in poverty. The collaborative, community-led approach she took part in there has informed the approach of HAT Projects, which places great importance on the consultation side of things – to the extent that some of their commissions are purely consultative. She's also a member of Public Practice, an initiative set up by Pooja Agrawal and Finn Williams to bring greater design expertise to planning departments; Loftus' placement is with South Cambridgeshire District Council, working on village housing.

As a small office – Grieve reckons the ideal maximum size is 17 – they share design work though have different specialisms. Neither does practice admin – that's the preserve of their trusted colleague and musician Robin Alderton, a stickler for detail as they both attest. So the principals are both job leaders. 'Tom has the patience for houses – I don't,' says Loftus firmly, citing agonising over bathroom taps with clients in her case

against. This prompts Grieve to respond: 'I enjoy them – there's something about working directly for the end user.' So one imagines it's mostly Grieve who's building a new rural house in Shropshire for his now elderly parents – single-storey, designed for easy management, taking its form from agricultural buildings that used to stand there.

They have designed a group of four modern-vernacular houses, Hopton Yard in Suffolk, for a developer and wouldn't mind a bit more of that. Another 37-unit housing project, as yet confidential, is in hand. Slightly surprisingly, given the visual solidity of most of their work, they have a sideline in lightweight structures, such as a tetrahedral installation at Silver End, the Crittall model village, for the recent Radical Essex weekend.

Although nearly everyone in the office lives locally the capital keeps calling with commissions. Following their makeover of the V&A's Secretariat reception, they are

in the thick of a £2.8 million job making a 'friends' suite, the Smith Centre, for the Science Museum, close to the main entrance. Working within former Post Office buildings to make a series of indoor and outside spaces, it's the kind of light-touch project they are adept at – by necessity, as they reckon the budget could easily have been twice as much.

They seem unfazed by the challenge and anyway, they've never been ones to overdo the finishes. 'When you've got materials with patina, you've got richness and warmth,' says Grieve. Ask them to define what their own architecture is and it's not about style or materials. Grieve reiterates: 'We want to talk to the actual people who will be using the building – we're trusted to do that communication job.' And Loftus adds: 'You have to have respect in the work that you put in: to be clear, not condescending.' To work with, and with respect for, the user: it's no bad mantra. ●

Trusted. Global. Experts.

Fire Safety Solutions | Façade Engineering | Product Manufacture



SE Controls is a trusted leading international specialist in the design and delivery of intelligent smoke and environmental ventilation systems using façade automation as an integral part of the building envelope.

For over 35 years, SE Controls has been developing innovative control systems that harness sustainable natural elements. Our products are Made in Britain but designed and tested to international standards, ensuring our solutions are at the forefront of technology and regulation, throughout the world.



+44 (0)1543 443060
sales@secontrols.com
www.secontrols.com

find us on:   

Creating a
healthier
& safer
environment

Roll over Palladio

Come on classicists – venture outside your Palladian comfort zone and take a few more risks with materials and manners

Charles Holland

Classical revival is in the air; the Traditional Architecture Group (TAG) is an increasingly voluble presence in the RIBA and Hugh Pearman has called in these pages for the British Pavilion at the next Venice Architecture Biennale to be given over to them. Young practice Smith and Taylor teach an unashamedly classical design studio at Kingston School of Architecture and motifs such as colonnades and arches have become almost ubiquitous in current student work.

Nevertheless, old battles rage on. When I told an architect friend who lives in Cambridge that I was coming to visit The University Arms, the city's recently reopened hotel designed by John Simpson Architects, she snorted with derision. If a nuclear bomb landed on Cambridge, she said, the only thing left standing would be the porte-cochère that adorns the front of the new building.

The University Arms, dating from the early 19th century, was the first hotel in Cambridge. It faced onto Regent Street, sandwiched between Park Street and Parker's Piece, a large area of open common. It was enlarged by the architect G J Skipper, first in 1903 and again in the late 1920s. His work, distinguished by large bay windows and copper domed towers, was described, somewhat sniffily, by Pevsner as 'more like Bournemouth than Cambridge'.

The Georgian frontage was first replaced in 1965 by respected modernist practice Feilden + Mawson and John Simpson updates this in a style that mixes neoclassical monumentality with polite neo-Georgian. The differences between the two reflect changing architectural attitudes over the intervening

Today's classical revival buildings often feel weighed down by a desire for correctness and propriety above all else

50 years. If, in the early 1960s, classical architecture was a marginal activity, today it feels like the architecture of a new establishment, increasingly deployed by upmarket institutions and high-end developers.

Feilden + Mawson's soft-brutalist contribution was an expressed concrete frame in-filled with brown brick. A saw-tooth profile allowed rooms on the Regent Street elevation a side-glance towards Parker's Piece. The most obvious feature, though, was the ground level car park, separated from pedestrians by a raised podium entrance. The rest of the hotel frontage hovered over this space, with inevitable noise problems. It epitomised a mid-century modernist acceptance of the car as a generator of urban form and subordination of the pedestrian experience to it.

Simpson's replacement sets out to restore the street frontage while acknowledging that most guests still arrive by car. The monumental porte-cochère provides a theatrical point for a taxi drop-off, and the hotel brochure depicts this space occupied by a Bentley Continental with uniformed staff standing by. The intersection of classical architecture with a certain kind of luxury branding is thus made explicit.

This gesture means the hotel front proper is pulled back from the building line, creating a visual connection and pedestrian route to Parker's Piece. The slightly ambiguous result – part parking space, part colonnade – works quite well as a generous widening of the street experience though, inevitably, the hotel realm takes precedence.

Behind this triumphal entrance is a new



Above The monumental porte-cochère of The University Arms, Cambridge, designed by John Simpson Architects.



Left A classical 'rood' screen in the entrance lobby of The University Arms, Cambridge, designed by John Simpson Architects.



hotel building that sits stylistically somewhere between Skipper's 'Seaside Victorian' and the 1930s neo-Georgian of Park Street opposite. Simpson's classically proportioned facades faced in pale brick create a reasonably polite piece of urban infill, albeit an unashamedly large one. New work includes the addition of an extra storey to parts of the hotel, increasing its bulk along the narrowest section of Park Street. Simpson's architecture has undoubtedly been employed to smooth this process, creating a hotel with 192 rooms without scaring the conservationist horses.

The interior spaces are mostly the work of Swedish designer Martin Brudnizki, executed in a theatrical combination of neo-deco meets senior common room. Only the front reception space is Simpson's and this is neo-classical via Soane. The entrance volume is divided in two, with reception and restaurant lobbies separated by a big, classically detailed timber screen. Large semi-circular clerestory windows with pea-green frames light the space from above. The decision to split it is questionable but the screen works well in navigating this compromise and the space as a whole has both heft and punch.

The central question posed by Simpson's new building, though, is this: to what extent should we welcome the return of classical architecture as a mainstream style? I believe it depends on the kind of classicism on offer. Raymond Erith, one of the very few good traditional architects working in the post-war years, coined the term progressive classicism to describe the work of his hero Sir John Soane. For Erith, Soane's inventiveness pointed the way to a form of classical architecture that could evolve to answer contemporary building needs. His own designs

Simpson's architecture has been employed to create a hotel with 192 rooms without scaring the conservationist horses



Left Fragments of classical architecture as made by Timothy Smith & Jonathan Taylor's design studio at Kingston University.

combined elegant simplicity with mannerist touches. They tended to be hybrid rather than pure and had a lightness of touch that kept them clear of staidness or pomposity.

By contrast today's classical revival buildings often feel weighed down by a desire for correctness and propriety above all else. If classicism can be seen as a form of period drama or re-enactment – and let's be honest, much modern architecture is too – then why is it always the same period? A worthy 18th century English Palladianism dominates. Virtually no one mines the fruitier end of Victorian architecture, or the kind of baroque mannerism practised by Hawksmoor or Vanbrugh. Today's classicism doesn't take enough risks, with materials or manners.

Ultimately, the classicism of The University Arms is too conformist for my taste, too willing to play a game of appearing civilised while maxing out its net to gross ratio. If we are to have a classical revival, it needs to be more inventive, less respectful and more inclined to take risks. I have little time for the kind of technological determinism that would hold, say, parametricism a more appropriate style of architecture for today than classicism. Architectural development is not a straightforwardly linear process, whatever the modernists decreed, and history is as valid a source of inspiration as any other. But to move on, to generate new things rather than make replicas of old ones, classicism needs to break with its establishment values and address other programmes, other tastes and other challenges. Smith and Taylor's studio experiments, Adam Nathaniel Furman's delirious classical mash-ups or even the inventive but highly satirical work of artist Pablo Bronstein point the way. ●

Archigram lives

Bouncy castle meets giant rubber duck in this year's Antepavilion, an immensely appealing inflatable theatre

Hugh Pearman

It's part Zeppelin, part boat, part marrow, part rubber duck, part bouncy castle and all Archigram. This year's 'Antepavilion' by the Architecture Foundation is a floating, moving, inflatable bright yellow theatre that is immensely appealing, if not very easy to get into and out of.

Designed by Thomas Randall-Page and Benedetta Rogers, this is the second of the AF's Antepavilions (the name is meant to give a sense of those on the threshold of their careers). It was built in east London at the Hoxton wharf owned by sponsor Russell Gray of Shiva Ltd, a highly unusual property company concerned with traditional London fabrication and craft-based industries. The pair won this year's competition out of 132 entries, all given the same boat to work from. Last year's winner, a silver-shingled timber-framed rooftop structure by PUP Architects masquerading as H&V plant, is still there for comparison purposes.

The foundations for this one, which is called AirDraft, consist of a proper old wide-beam motorised steel lighter. Randall-Page and Rogers, with engineer AKTII, have inserted two inflatable structures into it: one for the gently raked squishy auditorium inside the lighter's hold, the other for the superstructure. The bright yellow fabric structures were made by Cameron Balloons. A flap of the same material seals the entrance aperture while a clear pvc strip at gunwhale height provides all-round vision.

The lighter's proportions are generous



enough for this to be a genuinely usable space, though the stage area – a small semi-circular area of floor at the entrance end of the boat – is never going to take a big cast of performers. Backstage is a tiny room under the bows that doubles as entrance foyer. You have to climb down through a hatch to get into and out of it.

AirDraft was shuttling to and fro along the Regent's Canal in August, hosting daily performances ranging from spoken word to comedy, theatre and music. Then it will be available for hire. Deflated, it passes easily through bridges and tunnels. Inflated, it brings bouncy pneumatic pleasure to all. ●

Above AirDraft has two inflatable structures: one for the gently raked squishy auditorium you see here, the other for the superstructure.

Below Ahoy there, amorphous object! AirDraft's foundations consist of an old wide-beam motorised steel lighter.



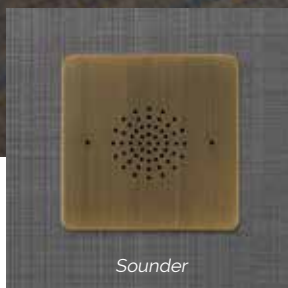
focus sb



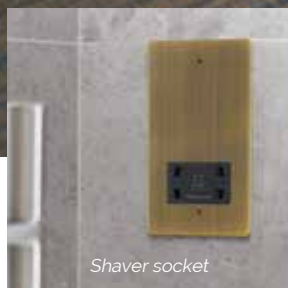
Panic button



Lighting control plate



Sounder



Shaver socket

ENSURING CONTINUITY OF DESIGN

Focus SB is a British company dedicated to manufacturing electrical wiring accessories of unparalleled quality for nearly 40 years. To ensure continuity of design and finish throughout your projects, we can manufacture matching plates for a number of popular product options. Please contact us for further details.



NATIONWIDE PRODUCT CONSULTANTS | 01424 858060
sales@focus-sb.co.uk | www.focus-sb.co.uk

SIMONSWERK

TECTUS® the completely concealed hinge system



TECTUS®

- › high load values up to 300 kg
- › maintenance-free slide bearing technology
- › three-dimensional adjustability
- › opening angle 180°
- › wide variety of finishes



t: +44 121 522 2848
e: sales@simonswerk.co.uk
www.simonswerk.co.uk



RIBA STIRLING PRIZE 2018

Which building will
be crowned the UK's
best new project?

Find out first at the
RIBA Stirling Prize event
Wednesday 10 October
The Roundhouse, London

Host a table and bring your clients, colleagues
and contacts to the RIBA Stirling Prize awards event.

RIBA Members and Chartered Practices get 20%
off and tickets start at less than £50 for students
and newly-qualified architects.

Book now
architecture.com/RIBASTirlingPrize



Bloomberg, London
by Foster + Partners



Bushey Cemetery, Hertfordshire
by Waugh Thistleton Architects



Chadwick Hall, London
by Henley Halebrown



New Tate, St Ives by Jamie Fobert Architects
with Evans & Shalev



Storey's Field Community Centre and Nursery,
Cambridge by MUMA



The Sultan Nazrin Shah Centre, Oxford
by Niall McLaughlin Architects

Sponsored by

almacantar

Furniture Supporter

arper

Champagne Supporter



Professional Media Partner



RIBA 
Architecture.com

Images: Nigel Young, Lewis Kahn, Nick Kane,
Nick Hutton, Alan Williams, Nick Kane.

Structures that sing

Composer Michael Price's latest album uses music to bring out the spirit of seven buildings

Pamela Buxton

How do you channel the spirit of a building in music? Three times Emmy Award winning composer Michael Price set himself that challenge for *Tender Symmetry*, a new album inspired by seven historic locations ranging from the atmospheric ruins of Fountains Abbey to the modernist domesticity of Erno Goldfinger's 2 Willow Road.

Price embarked on the project after working on a previous album in Berlin, where he felt influenced by the atmosphere of the city and its buildings. Keen to find suitable buildings in England that weren't of a stereotypical chocolate-box nature, he collaborated with the National Trust to identify six locations, including the Speke Hall Tudor manor house on Merseyside and the Quarry Bank industrial heritage site in Wilmslow, Cheshire. He added a seventh, non-Trust building, All Hallows church at Gospel Oak. Each became both the inspiration for his composition and the venue for the actual recording, with musicians performing in a range of testing conditions including deep in the World War II tunnels at Fan Bay in Dover, which proved a particularly hostile environment.

Price aimed to leave an imprint of each location on the record.

'I didn't want to end up with some literal, wildlife-like recording, but wanted to capture something of what, to my mind, was the spirit of each place,' he said.

As well as the site-specific nature of each composition, the album is informed by the

poetry of William Blake's *Songs of Innocence and Experience*, which provides text for the pieces that have words. The album title is a twist on the 'fearful symmetry' phrase from Blake's *The Tyger* poem. For Price, *Tender Symmetry* is an architectural reference to the sense of solace that buildings can give, and to the privilege of experiencing the atmosphere of a building, whether a cathedral or a warehouse, alone.

For each location, Price first went on a recce to explore the atmosphere of the building and identify two contrasting places within it for the recording. At Quarry Bank, for example, this took place within the Georgian mill owner's house and also in the steam house deep down in the mill itself. After completing the composition over a period of months, he returned to the location with musicians and vocalists to make the recording, working around public opening hours.

'The journey and the exploration built into each of the pieces is hopefully what gives them their character,' he said.

At 2 Willow Road, Price enjoyed the contrast between the domesticity of the house and Goldfinger's more monumental, Brutalist creations. He was also particularly taken with the extraordinary spiral staircase, and chose the top of this as the location to record soprano Grace Davidson. Listen carefully and you can hear the sound of children at a nearby playground, conveying something of what he describes as the 'domestic modernist' quality of the house. He recorded a string quartet in the wood-panelled back living room, which, he said, felt like you were enclosed in a musical instrument.

Price, who describes himself as an amateur lover of architecture, plans to compose in response to the built environment in future, as yet unformulated, projects. ●

Above Musician Peter Gregson at Fan Bay Deep Shelter under Dover.



Below *Shade of Dreams* at All Hallows.



Tender Symmetry by Michael Price is released on the Erased Tapes label on 31 August, 2018. The track *Shade of Dreams* – inspired by All Hallows church at Gospel Oak – is available to stream at soundcloud.com/erasedtapes/michael-price-shade-of-dreams

Kit Evans

1930–2018

Member of north London set (and BDP's awkward squad), who believed in the primacy of architects – and was a very good one



Christopher 'Kit' Evans always exuded an air of slight exasperation, languid melancholy or amused indifference. A good-looking, punctilious and well-read man, he was a member of a very particular set – the north London, AA-trained, dinner-party circle around Jim Stirling and James

Gowan. After qualifying in 1955 Kit had worked for Stirling and Gowan on university and housing schemes. After they split he remained loyal to Gowan, reminding everyone that he was the creative force on the celebrated Leicester Engineering building. Michael Wilford, who arrived in the Stirling office later, recalls that his name was always mentioned there with respect.

He also worked with Paul Manoussou on office designs and luxury housing, and with Chapman Taylor Partners on a plastics factory. During this period he taught architecture part time at Regent Street Polytechnic and at the Royal College of Art. He broadened his experience by spending six months teaching at the University of California, Berkeley and worked with Charles Moore.

In 1967 he was recruited by Bill Jack to join the young London office of BDP, and there he stayed until retirement. Connections mattered: Bill's wife Janet, also AA-trained, had been one of Stirling's many ex-girlfriends. Janet Jack became head of landscape at BDP but also ran an independent consultancy and nearly always got the landscape job on Stirling's buildings. The families were close, taking holidays in Normandy together. Kit would come along but, as Bill Jack remembers it, was always somewhat aloof, to be found sitting cross-legged on his own in front of his tent at the far end of the beach.

On arriving at BDP he immediately took on a complex retail-cultural project in Leicester including the

Haymarket Theatre. Later he became something of an authority on airport terminal design, both theoretically and in actuality. He designed the domestic departure lounge and shuttle terminal at Heathrow. A typical Kit Evans project at BDP would be a retail-led town centre development, housing or a computer centre – he was also responsible for the extensive retail area at Canary Wharf – but in contrast to these relatively conventional projects he took charge of Falklands Mount Pleasant Airport. Following the Falklands conflict, with an urgent need to strengthen the islands' air links to the rest of the world, this was commissioned in 1983 and completed in 1986. Evans produced the development plan, carried out the environmental impact assessment and, with the BDP multi-disciplinary team, designed the buildings.

He was an awkward-squad member of BDP, believing in the primacy of architects when all disciplines were meant to be equal. 'Judged by my peers under the heading "partnership policy and methods", I had the lowest mark of all 33 partners in the firm,' he revealed in the practice magazine in 1979. 'So that tells you all you need to know about me.' For good measure he then ran through examples of architects as hero in fiction and film and observed: 'I cannot recall a single H&V or electrical engineer figuring in the literature of the last 150 years.' On receiving a written document from one of the engineers, it was not unknown for him to correct the grammar and spelling in red ink and send it back with a score – 3/10, say.

He designed his own house in Chelsea and converted a barn in Wiltshire, in retirement living mostly in France. 'Loves pizza and string quartets, hates sociologists and smoking, things are nicer than people, Wodehouse greater than Dostoevsky' was his personal self-assessment. He was also a very good architect. He is survived by his sons Dan and Toby, his erstwhile wife, now Marsha Grimwade, and his later partner Claire Jortner. ●

Hugh Pearman

IN MEMORIAM

JOHN ANTHONY DALTON
ELECTED 1960, PLYMOUTH

IAN DOUGLAS HOWARD PRESTON
ELECTED 1962, CORWEN,
DENBIGHSHIRE

KERSASP DORAB MODDIE
ELECTED 1963, CHIGWELL, ESSEX

ALAN HUGH MURRAY
ELECTED 1979, DORRIDGE,
SOLIHULL

MICHAEL REGINALD HORN
ELECTED 1973, BISHOP'S
STORTFORD, HERTFORDSHIRE

ALFRED BALL
ELECTED 1950, TUNBRIDGE WELLS,
KENT

To inform the RIBA of the death of a member, please email membership.services@riba.org with details of next of kin

RIBA Chartered Practices **25% discount**

Online Job Board Recruitment Agency

ribaappointments.com

Tel: +44 (0) 20 7496 8370

Emails: info.appointments@riba.org

 @RIBAJobs

 RIBA Appointments



How do the actions of an
Architect influence the rate of
VAT paid on a scheme?

Berthold Bauer are leading VAT
advisors in the construction sector, and
offer CPD seminars to Design Professionals

These have 3 aims;

1. To demystify VAT on property.
2. To demonstrate how design affects VAT.
3. To discuss common reasons for conflict with HMRC, clients, and contractors.

 01732 868 266
 bbvat.co.uk/property
 info@bbvat.co.uk



SYTEX cills, heads, banding,
cornice, surrounds



A lighter way to
design with stone

FoamStone® The look and touch of stone

Architectural detail delivered in 4 weeks.

Specified by Architects, approved by Councils and chosen by House Builders for commercial projects and housing developments, SYTEX FoamStone has revolutionised the house building industry. FoamStone adds value and quality stone appeal to any project.

- **INSTALL** during or after construction
- **ROBUST** any size, any shape, delivered in 4 weeks
- **EASY** to handle, quick to install
- **QUALITY** beautifully engineered FoamStone



2400mm length of any shape profile.

Any shape, any size, any length
delivered in 4 weeks.



Call:

01483 232 227



Heads • Sills • Surrounds • Copings • Dental Sections • String • Banding

SUPPORTING YOU
IN PRACTICE
RIBA FINANCIAL SERVICES

WE'LL BEAT YOUR BUSINESS INSURANCE RENEWAL QUOTE

Buy your Public Liability, Employer's Liability and Contents and Equipment insurance with us as a package and we'll guarantee to beat your renewal quote*.

Contact us to book an appointment or to find out more – it's free and you're under no obligation.

0141 285 3300

ribafinancialservices@riba.org

www.architecture.com/RIBAFinancialServices

*If you are a new customer and haven't had a claim in the last 5 years.



RIBA 
Architecture.com

50% off

Conference, meeting and event
space at 66 Portland Place and
RIBA North for RIBA Members
for the rest of the year

Whether you're looking for somewhere in London or Liverpool to hold a business meeting, or organising a large scale dinner or reception, the award-winning venues team at RIBA can help. We have rooms available to suit two to 400 people.

Get in touch to find out more or visit us online:
venues@riba.org
architecture.com/riba-venue-hire



RIBA 
Architecture.com

RIBA J125 YEARS

It's the year of THAT speech and HRH catches out the Journal by going off-script

Hugh Pearman

'Members might have been somewhat surprised last month when the Journal discussed the Prince's views on access to buildings by the disabled,' wrote editor Peter Murray in the July 1984 issue of this magazine. 'Views which formed a major part of the speech and seemingly ignored everything else HRH had said. The reason for this is that the article in the Journal was prepared and printed before the speech was made and at the time of going to press we had no idea he was involving himself even deeper in the architectural debate.'

We know what he's referring to, don't we? THAT speech. The speech Prince Charles made on 30 May at the Hampton Court gala which was meant to be the highlight of the Institute's 150th anniversary Year of Architecture. The one in which, without warning, he launched his campaign against what he saw as the evils of modern(ist) architecture. When he dismissed ABK's winning entry to the first competition to extend the National Gallery as 'a monstrous carbuncle upon the face of a much loved friend'. When he contributed uninvited to the public inquiry debate on his polo-field friend Peter Palumbo's plans for a Mies tower in the City, Mansion House Square ('better suited to downtown Chicago than the City of London.')

As guests stared open-mouthed and RIBA President Michael Manser's face became a mask, the prince concluded: 'In this 150th anniversary year, which provides an opportunity for a fresh look at the path ahead and in which by now you are probably regretting having asked me to take part, may I express the earnest hope that the next 150 years will see a new harmony between

In those pre-Internet days Murray couldn't rush out an online newsflash or pithy tweet. His response had to wait until July



Left Perhaps not such a good target for royal ire – ABK National Gallery extension with its tower.

JOHN DONAT RIBA COLLECTIONS

imagination and taste and in the relationship between the architects and the people of this country.'

Editors hate it when this kind of thing happens, even more so then. Murray couldn't rush out an online newsflash or pithy tweet: the lengthy lead times of print meant his response had to wait until July. By then the Charles anti-modernism stance had gone several times round the world and the Institute was knocked into a policy tailspin from which it took years to recover.

Looking back, it is instructive how the respect for the monarchy then prevalent made people bite their tongues rather than snap back. The Sainsbury family stumped up for the National Gallery to run a second competition for a larger extension – the Sainsbury Wing by Venturi, Rauch and Scott Brown we see today. Palumbo's Mansion House Square was duly rejected, whereupon the prince took a swipe at its utterly different replacement by Stirling Wilford, No 1 Poultry ('rather like an old 1930s wireless set'). Finally Palumbo was piqued to respond: 'I can only say God bless the Prince of Wales, and God save us from his architectural judgement.' The old wireless set is now listed grade II*.

Back in July 1984, Murray was diplomatic. 'On two points everyone I have spoken to are agreed: firstly, it was a good thing that the heir to the throne is so passionately interested in architecture and, secondly, that the Royal Gala at Hampton Court, organised for the presentation of the Gold Medal to Charles Correa, was the wrong place for him to voice his criticisms. Correa's triumph was overshadowed by the debate surrounding the Prince.'

Both the Prince and Correa were much later to be hosted at the RIBA. Just not at the same time. ●



ARCHITECTURAL PRESS ARCHIVE / RIBA COLLECTIONS

Six Pillars Dulwich, 1934

In 1933 Valentine Harding, a member of Berthold Lubetkin's Tecton practice, was commissioned to build a house on the Dulwich Estate for the headmaster of Dulwich College Preparatory School. The estate's trustees were anxious that the house not be 'injurious to the amenities of the neighbourhood' and objected to his radically modernist design in the Georgian and Victorian setting. They eventually consented but insisted on a location at the very edge of the estate and only after London stock brick was incorporated into the facade.

Ironically, some of the historic housing stock was later

demolished by the estate to make way for its numerous 1960s housing developments. Harding used this project to experiment with Corbusian characteristics including the pilotis on the facade and the duplex entrance hall dissected by a sculptural staircase and lit by a square lattice screen. This window was a typical Tecton device and one that had also been utilised at the earlier Highpoint I. The fluctuating patterns of light and shade created by the screen are exploited here by the Architectural Review's staff photographers Dell and Wainwright. ●

Justine Sambrook

Editor
Hugh Pearman

Executive editor
Eleanor Young

Senior editor
Jan-Carlos Kucharek

Assistant editor
Isabelle Priest

Sub editing
Alysoun Coles
Gail Novelle

Design
Linda Byrne

Advertisement manager
Richard Tomlin
+44 (0) 20 7496 8329

Account manager,
Midlands and North
Ashley Powell
+44 (0) 7501 466 660

Account manager,
London and South
John Ward
+44 (0) 7741 265 696

Advertising and
digital support
Charlotte Collins
+44 (0) 20 7496 8326

Director of RIBA
Services
Helen Castle

Telephone
+44 (0) 20 7496 8300
Fax +44 (0) 207 374
8500
firstname.surname
@riba.org

Subscribe to RIBA J:
Print + Digital
UK £180.00 ex VAT
RoW £225.00 ex VAT
Digital £90.00 ex VAT
subscriptions.ribaj@
riba.org

RIBA Journal
ribajournal.com
Published by RIBA
1834 Ltd
Registered office:
66 Portland Place,
London W1B 1AD

Reprographics by
PH Media
Printed by Warners
Midlands plc



Dishoom gets the acoustic treatment

Set in Kensington's beautiful Grade II listed Barkers Building, Dishoom was designed by interior architects Macaulay Sinclair's with the aim of transporting diners back in time to Jazz Age Bombay.

This design incorporated stone floors, marble stairs & polished plaster walls; all finishes that on their own, would turn the space into a sonic battleground.

Macaulay Sinclair specified Oscar Acoustics' trowelled SonaSpray fcx finish onto plasterboard at 12mm thick for the ceilings; enough to take the edge off the noise & make speech clearer but not enough to kill the atmosphere.

Unlike the majority of acoustic finishes, it is possible to adjust the SonaSpray range's depth so as to fine tune the acoustics to suit every project & brief.



01474 854 902



www.oscar-acoustics.co.uk

OSCAR
ACOUSTICS

The slimmest frames

The fastest lead times

The clear choice



Visit Stand D410

100%design®

19-22 September 2018
OLYMPIA LONDON

020 8896 0700 | WWW.MAXLIGHT.CO.UK | SALES@MAXLIGHT.CO.UK
LONDON SHOW HOME AND MANUFACTURING CENTRE W3 6UU