

Taking Liverpool's pulse

Stonewood's lessons in timber

The no-blame building contract

Going solo after the Shard

The RIBA Journal

March 2019

£15/€30/US\$35





We've seen many firsts

The **first and only** rooflight manufacturer to hold a BSI Kitemark for safety and quality



For more information call **01284 848798** or visit www.sunsquare.co.uk

Come and see our product range at the Ideal Home Show, 22nd March - 7th April. Stand H705.

1

Buildings



JIM STEPHENSON

Comment 07

We range from one house to a complete city in this month's diverse issue

House 08

Hidden from the road, high above the sea – Guy Greenfield's Stealth House opens up like a doll's house

Photograph 11

There's a theme of defiance and discovery in Takuji Shimmura's shot of Estonia's National Museum

Housing 12

Burd Hawards's interventions at Gospel Oak are as popular with residents as critics

Café 20

Hampshire council architects have raised the Lepe café to safety from the elements

School 26

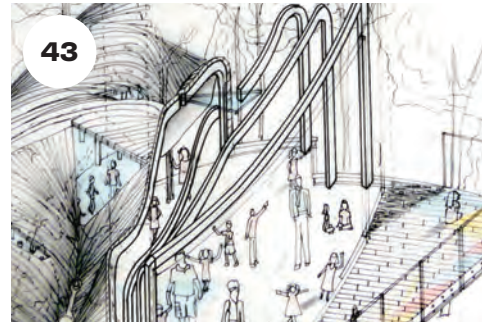
Stonewood Design's extension makes nature part of Bath's Kingswood School

Changing places 34

What's next for Liverpool, after 40 years of stop-go regeneration?

2

Intelligence



KIMBERLEY LAU

Q&A 41

Fokke van Dijke on the Dutch building that will house EU employees leaving London

In school 43

Oxford Brookes offers three alternative routes to practice – ideal for students low on funds and networks

Collaboration 49

No blames, no claims, and best-for-project outcomes. Impossible? Not with IPI

Benchmarking 53

How are productivity and payroll affecting profits?

Legal 57

Case law has set critical guidance on the thorny issue of liquidated damages

The architectural world completely ignored it although it was looking at other forms of modern architecture

Pamela Buxton finds Britain neglected the Bauhaus for a surprisingly long time:
ribaj.com/bauhaus100

3

Culture



KYUNG SUB

Leader 59

Ever lost a design child to a delivery foster parent?

Wiles & Wainwright 61

Will Wiles is looking for underused corners – no co-working for him

President 62

Highways charges can kill tree-lined projects says Ben Derbyshire

Profile 64

Piano alumnus William Matthews sets up practice in the Shard's shadow

Review 69

The Design Museum's Adjaye show is more about ideas than a simple retrospective

Obit 71

David Dunster: Simon Allford remembers a great architect and teacher

Exchange 72

Opinion and comment from readers

Parting shot 74

'A pint please and how's your mother?' Lutyens' Ferry Inn extension

On the cover

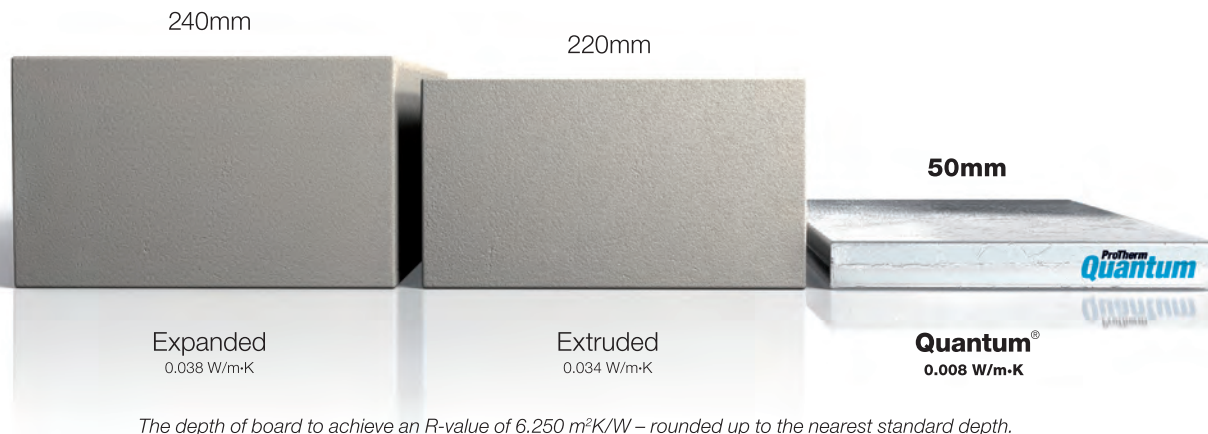
Ten Streets in Liverpool
photographed by Hugh Pearman



Something to get off your chest? Write to us: letters.ribaj@riba.org

RIBA Journal is published 12 times a year by the RIBA. The contents of this journal are copyright. Reproduction in part or in full is forbidden without permission of the editor. The opinions expressed by writers of signed articles (even with pseudonyms) and letters appearing in the magazine are those of their respective authors; the RIBA and the RIBA J are not responsible for these opinions or statements. The editor will give careful consideration to material submitted – articles, photographs, drawings and so on – but does not undertake responsibility for damage or their safe return. ISSN 1463-9505 © RIBA 2009

Quantum[®] ~~Theory.~~ Practical.



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.

**Gasholders Triplets,
Kings Cross, London N1C.**

To meet a U Value of $0.2 \text{ W/m}^2\text{K}$
Protherm Quantum is installed
above a hotmelt waterproofing layer
to achieve the thermal performance and
also maintain a 75mm exposed upstand at
the door threshold as required by the NHBC.

ProTherm
Quantum[®]

See Quantum[®] at
Futurebuild 2019
ExCel, London
Stand B10

» WICONA Bespoke Solutions

WIC_RJ0319

WICONA's façade engineers and specification consultants assist in the development of highly engineered façade designs for aspirational projects, such as Kirkstall Forge in Leeds. The requirement for an industrial steel effect facade was created using bespoke caps to conceal mullion fixings on WICTEC 50 curtain walling.

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

www.wicona.com/kirkstall

WICONA®
TECHNIK FÜR IDEEN

1: Buildings

We move from the micro to the macro this month, from public realm to private fiefdoms, and from dereliction to superluxe.

At one end of the scale, we consider how the judicious insertions of architect Burd Haward densify a famous modernist Camden housing estate while preserving and enhancing its character. At the other, we tackle the whole of the wonderful city of Liverpool over a more than 40-

year period – the latest in our occasional series that focuses on place rather than individual buildings.

In between these extremes we have for your delectation a beach café in Dorset by Hampshire County Council Architects, a sybaritic clifftop house in Devon by Guy Greenfield Architects, and an expanding prep school complex in Bath by Stonewood Design. Clients are, happily, as varied as architects. ●

ONLY ON RIBAJ.COM

His disdain of Palladio and Venetian renaissance buildings is not so surprising but why he took so stridently against cycling, iron railings and being photographed is less easy to fathom. Pamela Buxton gets familiar with John Ruskin: ribaj.com/ruskinpowerofseeing

Below

Nursery at Kingswood School, page 26



CRAIG AUCKLAND

Protected panorama

Stealth House, visible only from the Devon sea, opens up to both coast and hillside from behind a protective cliff-like wall

Words: Eleanor Young Photographs: Paul Tyagi



Might the answer to building on a cliff be to build another cliff? Along the jagged edges of north Devon, a few miles from the beaches and surf of Woolacombe and Croyde, stands a house with a vertiginous white wall. It draws on the styles of Mediterranean modernism and the case study houses of America's west coast.

Its architect, Guy Greenfield, has been building in the affluent tourist honeypots of Devon and Cornwall for several years, designing, and often developing, luxurious coastal apartments. His best known project was in quite a different environment alongside the gritty Hammersmith flyover in west London. That doctor's surgery, with its white carapace of protective shells, was Stirling shortlisted in 2001.

It is the same act of protection that drives the design on this sloping, north facing site. A 10m wall faces the sea, its render slightly roughened in acknowledgement of its marine environment and with a barely discernible touch of silver. To the south, facing into the wooded hillside, the house exposes itself;

Above Modernist clarity on the south side of the house where windows and living space open up to the swimming pool. Behind is Hangman cliff.

Opposite The drama of the entrance and main living space. A hidden door to the left means that those with dirty shoes can be diverted to a boot room.

Below A large landing at first floor provides a different living space at a more intimate scale.

Credits
Architect
Guy Greenfield Architects
Contractor
Digby And Roe
Structural engineer
Cooper Associates
M & E consultant
Kut Partnership

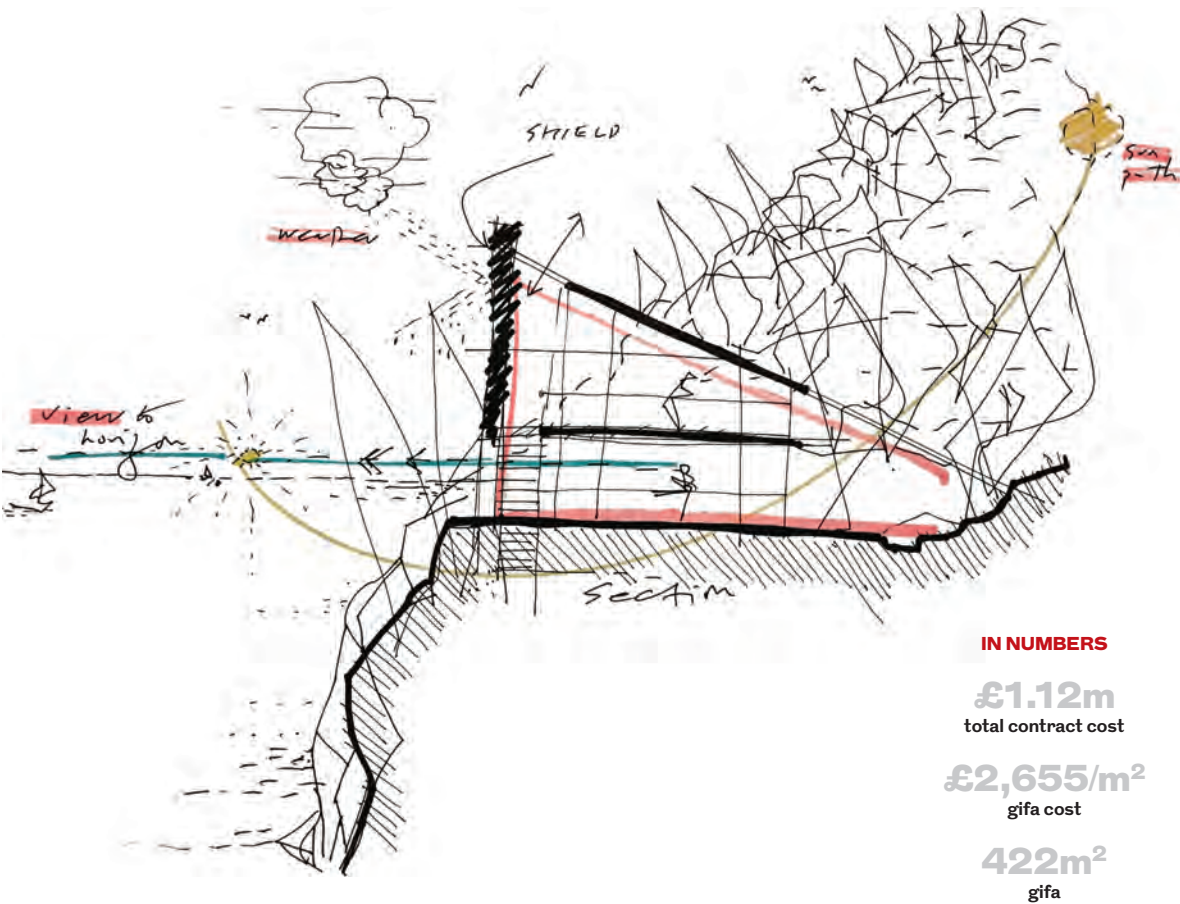


fully glazed living space and bedrooms open up the section like a dolls house onto a sheltered pool.

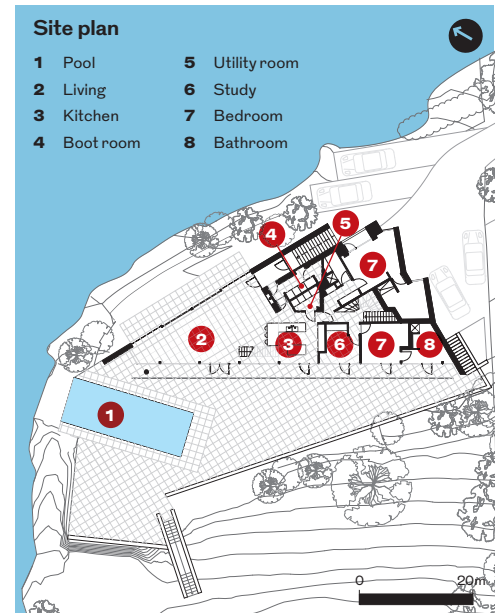
The plan puts all the smaller and service spaces at the entrance to the site, garage and extra prep kitchen dug into slope. Once they are dealt with the building extends its narrowing tip of living space towards the next bay along the coast. This living space has views out on both sides, over the pool in one direction and on the other through its protective wall onto a generous balcony from where you can see the Great Hangman cliff rising from the sea, as well as hearing the waves crashing below.

Three partners, including Greenfield, came together to buy the bungalow that previously sat on the site. Its replacement is on the market for £2.5million. It has the pool, a high spec kitchen, electric gates, garage and film room. But it lacks the warmth of inhabitation. And it is also missing the estimated £10,000 blind system and wardrobes, though all is ready for these to be installed to the new owner's taste. So the white walls can seem

Below Sectional sketch



Fully glazed living space and bedrooms open up the section like a dolls house onto a sheltered pool



rather stark and the feature stairs – one with curving glass balustrade, one an exercise in structural reductiveness with added bracing – feel uncomfortably like set pieces, extravagant furniture in an unfurnished house.

The entrance feels like the biggest compromise. On paper the steps facing you alongside the protective wall, rising into the glazed slot between it and the main volume, promise to be full of drama. And they are. But there is something about the 15 relatively steep, partially enclosed, grey steps that makes them daunting and rather dreary. From the entrance and parking space, confronted with the blank storeys of the garage end wall and above, you are offered no clues, nothing to suggest the climb will be worth it.

The house's two 'cliff' walls and its position hidden from the road have led Greenfield to call this Stealth House. Of course from the sea shore it is very visible; stealth only in the sense a Bond baddie's house is stealth. It is only when you breach the fortress walls that you see a different side to coastal living. ●



**DURAVIT
LONDON**

36-42
CLERKENWELL
ROAD, EC1M 5PS

ME by Starck. Now with the new bathroom furniture series Briosio.

The Briosio bathroom furniture range, a refreshingly contemporary approach to bathroom design, with varied and customisable design options. Briosio is available in 15 different finishes, with the characteristic handles and furniture feet of which 7 are also available in the same colours as the cabinet.

Duravit London, open now. www.duravit.co.uk and pro.duravit.co.uk

National Museum, Tartu, Estonia

Photograph Takuji Shimmura

Words Jan-Carlos Kucharek

For most, it will only be some great event that compels us to reappraise the course of our lives. For Japanese photographer Takuji Shimmura it was the death of a loved one. Originally a hairdresser with his own salon, he decided, after the event, to make a tangential change to his career, sell up and use the money to fund a university degree in Japanese literature. Not content with that, on graduation, Shimmura then took up a course in photography more than half a world away

in Paris, to pursue his new dream. Structural changes indeed.

So when asked to choose an image, his decision to go with a photograph of Estonia's new National Museum outside the second city Tartu, by Dorell Ghotmeh Tane Architects, perhaps chimed with his own story. Estonia only began to evolve a national identity in the 19th century, gaining independence from Soviet rule in the 1920s. But in WWII Estonia was annexed by the Soviet Union, then by the Third Reich, and re-occupied by the USSR in 1944. In the process, over 90,000 Estonians lost their lives. It only regained independence in 1991.

The architect had its moment too, making a fundamental and highly risky change to the competition brief, ignoring the proposed site and instead anchoring its design on the runway of the city's abandoned former Soviet air base- a proposal that obviously resonated with the jury, which declared it the winner. Next to the weeds growing through cracks in the tarmac, the roof of Estonia's cultural repository seems to echo a Tupolev bomber's low trajectory of ascent. And Shimmura's view, the new building on the horizon among ruins and encroaching nature, marks the 'V1' point at which there is no choice for the pilot but to make the commitment to fly. ●



Gospel Oak's new shoots

Burd Haward is fleshing out Camden council's reinvigorated housing scheme with newbuild infills that ingeniously extend the celebrated original aesthetic

Words: Mark Swenarton **Photographs:** H  l  ne Binet

10 Lamble Street:
View from Lismore
circus showing the new
house connection to
the Benson & Forsyth
housing beyond.

Words: Mark Swenarton Photographs: H  l  ne Binet

The RIBA Journal March 2019



IN NUMBERS

£2.3m

final contract sum
(all houses)

£2.2m

cost excl external works

184m²

new landscaping

598m²

gifa

£3,665

gifa cost per m²

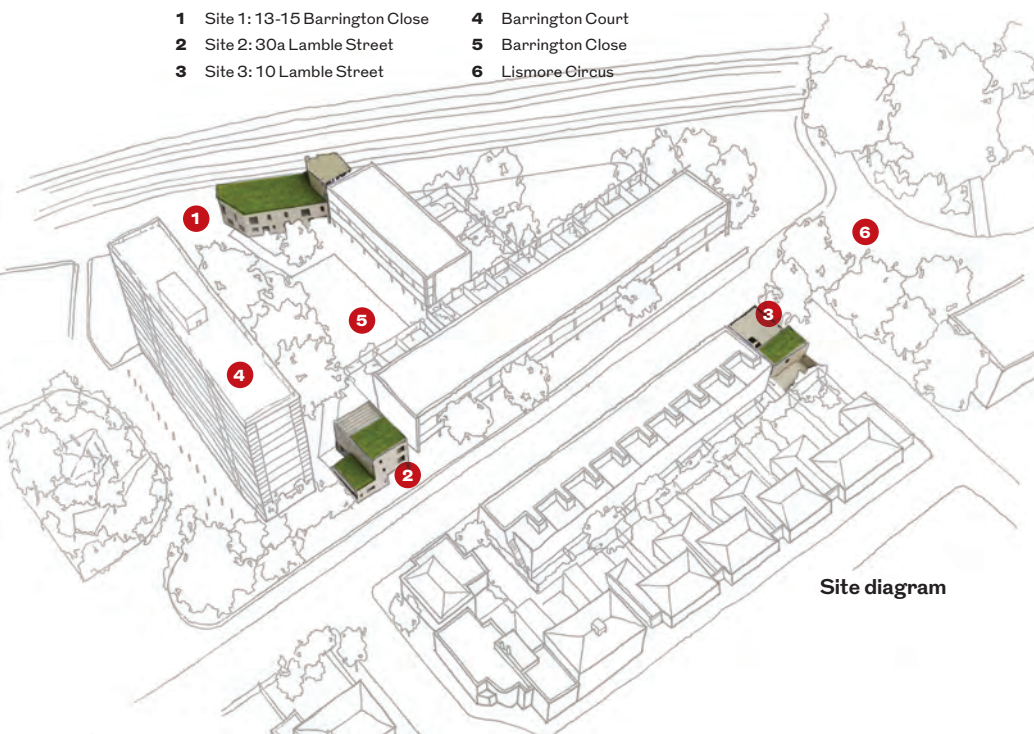


Above left Barrington Close side elevation. The stepped level with sheltered balcony generates a new relationship to the site.

Left View from Lamble St showing the new house connection to the housing beyond, the roof terrace pergola completing the cube.

Bottom right 10 Lamble Street front elevation.

- 1 Site 1: 13-15 Barrington Close
- 2 Site 2: 30a Lamble Street
- 3 Site 3: 10 Lamble Street
- 4 Barrington Court
- 5 Barrington Close
- 6 Lismore Circus



Site diagram

For most Londoners the Gospel Oak redevelopment area is an unknown land. The 22.3ha comprehensive redevelopment was started by St Pancras council in the late 1940s and completed by its successor, Camden council, in 1980. Bookending the development were Powell & Moya's 1951 ten-storey slab, Barrington Court, and Benson & Forsyth's 1970s terraces in Lamble Street and Mansfield Road. But the major part of the development in between was a series of estates by MacManus & Partners that largely turned their back on the public realm.

Fifty years later Gospel Oak figures prominently in Camden's ambitious Community Investment Programme. The plan is to take sites already owned by the council and develop them with a combination of homes to rent and homes for sale, the profits from the latter paying for the construction of both. In the spirit of Sydney Cook – Camden's inspired borough architect in the 1960s and 70s – Camden is involving some of the best London architects. But this time, in contrast, tenants and residents are fully involved in the process, both in the selection of the architect and throughout the design and construction process.

At Gospel Oak the redevelopment programme includes both the large estates and small projects, taking advantage of residual sites. The first of these small schemes to be completed is by Burd Haward. It comprises five houses (all designed tenure-blind) on three sites: one on a corner on the north side of Lamble Street, abutting the celebrated Benson & Forsyth terrace; one on the south side of Lamble Street, between Powell & Moya's 1951 slab and a MacManus block of maisonettes; and three houses at the south end of another block of maisonettes, Barrington Close, at the point where it meets a pedestrian route running next to the railway. These three were retained for council tenants while the other two were sold.



the A Proctor Group Collection 2019

the protector



design by:
Sarah McClintock

Fireshield[®]

vapour permeable walling
underlay with a fireproof surface

 **Proctor**
Group

01250 872 261

www.proctorgroup.com



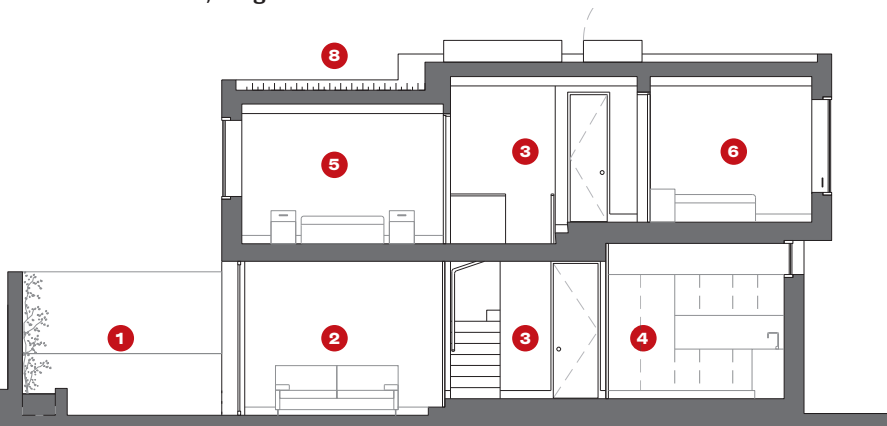
Left First floor landing with rooflight at 10 Lamble Street.

Below left Looking out to the first floor front windows of the two single bedrooms.



- 1 Rear garden
- 2 Living room
- 3 Hall
- 4 Kitchen
- 5 Master ensuite bedroom
- 6 Single bedroom
- 7 Family bathroom
- 8 Green roof
- 9 Solar PVs
- 10 Rooflight to stair below

10 Lamble Street, Long section



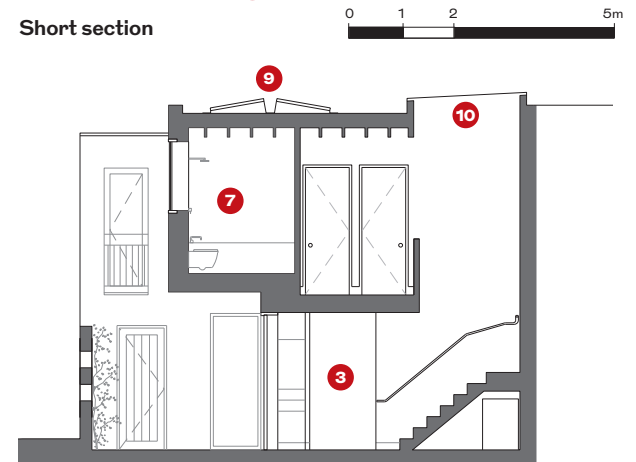
Architecturally, Burd Haward approached the project as an exercise in urban stitching. On one side the 10 Lamble Street corner site adjoins the pure white modernism of Benson & Forsyth and on the other the stock brick of the Victorian villas in Oak Village – and this provided an initial clue. Brick is used throughout but the flush-pointed raking bond emphasizes the volumetric and abstract qualities of the buildings, mediating between Victorian and modern.

Adding another house to the pure form of Benson & Forsyth's terrace was a formidable challenge. Burd Haward's answer on the street frontage was to continue the building line, high-level strip window and cantilevered first floor of the existing terrace. But once round the corner it starts to break down the forms. On the ground floor the front part of the building is pulled back from the site boundary, creating a semi-covered entrance courtyard behind a garden wall, which continues and rises to become the wall to the upper part of the house towards the rear. At pavement level the garden wall continues beyond the house to meld with the existing garden wall of the Victorian villa at the rear. Seen from this side, the building reads as something emerging from this network of garden walls.

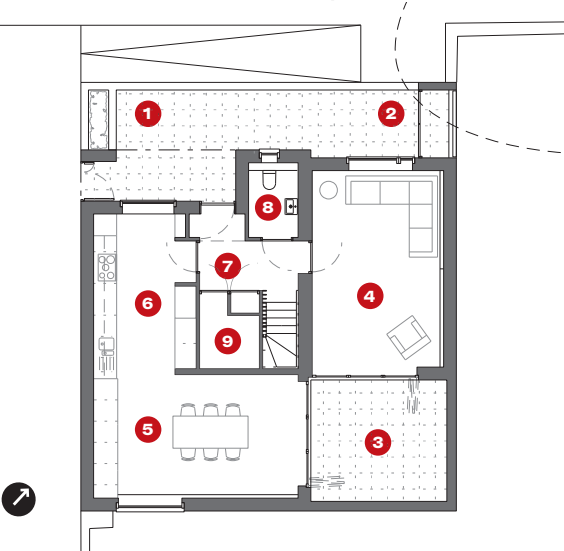
Internally the split section of the Benson & Forsyth houses is mirrored in the change of level between front and back, while the emphasis on free-flowing space (hinged doors that are higher than the usual 1981mm; full-height sliding doors between kitchen, entrance lobby and living room) also recalls the earlier period. The top lighting to the stairs might be seen likewise.

Architecturally, Burd Haward approached the project as an exercise in urban stitching

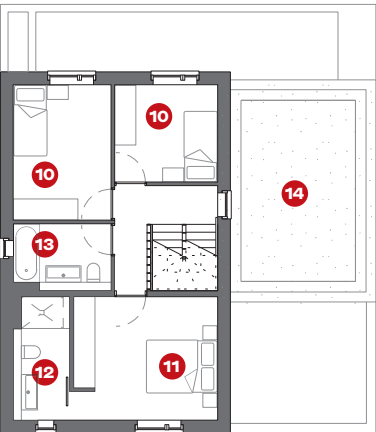
Short section



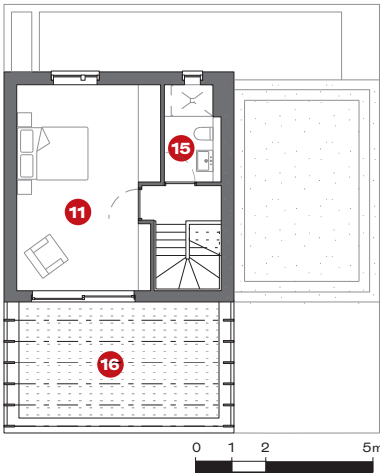
30a Lamble Street: Ground floor plan



First floor plan



Second floor plan



But in the Burd Haward houses it is used with a quite different intent, namely to make a landing that is a sociable space at the heart of the house and of everyday living, a place of easy and inevitable gathering. With the volume extending right to the roof (no plasterboard ceiling here), the reminiscence is rather of the arts and crafts houses of Philip Webb or Baillie Scott.

The site of the homes at 30a Lamble Street was formerly occupied by derelict pram sheds, separated by a pedestrian alley from a four-storey block of maisonettes. Burd Haward’s initial idea was to re-position the alley to allow the new house to abut the

- 1 Entrance courtyard
- 2 Air source heat pump
- 3 Rear courtyard
- 4 Living room
- 5 Dining room
- 6 Kitchen
- 7 Entrance hall
- 8 WC
- 9 Store and plant
- 10 Single bedroom
- 11 Master bedroom
- 12 En-suite
- 13 Family bathroom
- 14 Green roof
- 15 Shower room
- 16 Roof terrace

maisonette block. However, this was not feasible so it re-aligned the alley, eliminating a dead corner and allowing views from end to end. Although this made the house a detached unit – something of an anomaly in this area of terraces and towers – the new again takes its cue from the existing, its form respecting the orthogonal language of its neighbour and its entrance porch cut away to connect with the neighbouring colonnade.

In urban terms, the three-house block in Barrington Close is perhaps the most successful of all. The existing MacManus building was a freestanding block in empty space with just a car park in front. Between that and the



Left Front courtyard towards sitting room, at 30a Lamble St. The cantilevered first floor shelters the entrance with its glazed brick slips.

Below left 30 Lamble Street view into the rear courtyard from the kitchen/dining room, with connection to sitting room beyond.



PORCELANOSA

TILES · BATHROOMS · KITCHENS · HARDWOOD



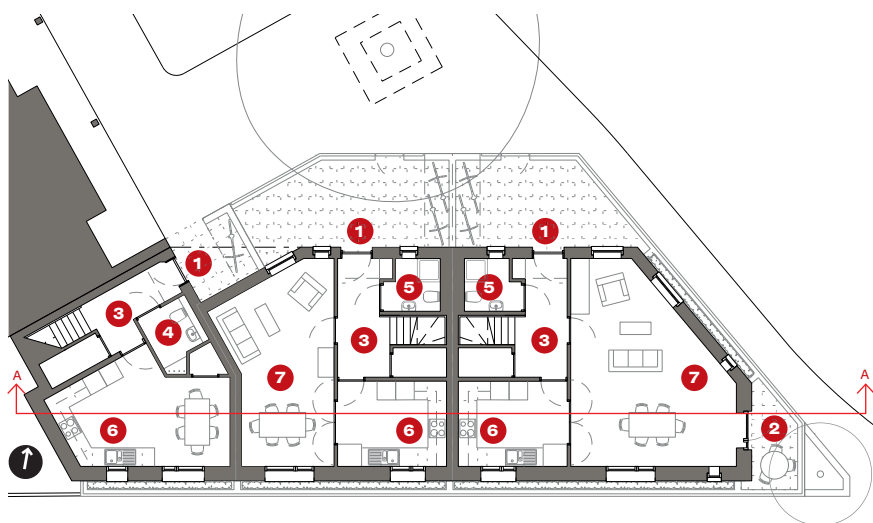
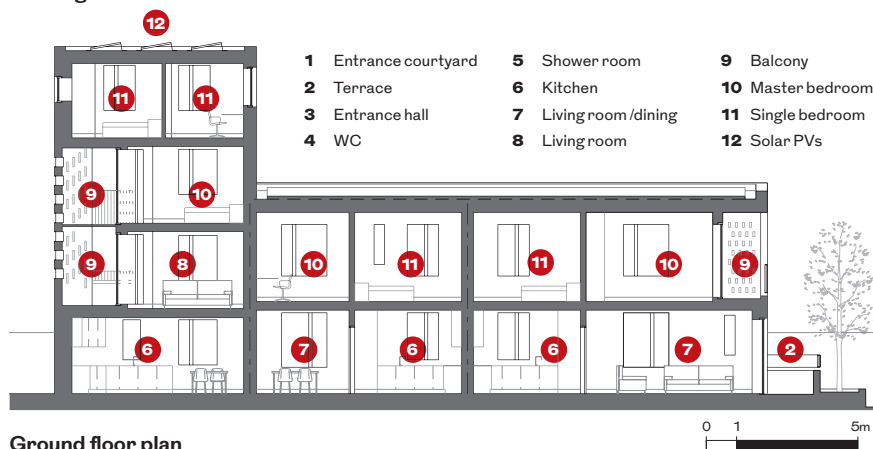
PORCELANOSA PROJECTS

WATFORD FOOTBALL CLUB STADIUM

Modular façade system with hidden stitching from Butech featuring XLIGHT Basic Black large format tiles from Urbatek. By PORCELANOSA.

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

Barrington Close: Section A-A



Left Side elevation from Barrington Close showing the terrace and sheltered balcony.

Credits
Client London Borough of Camden
Architect lead consultant, planning consultant contract administrator Burd Haward Architects
Structural engineer Ellis & Moore
Environmental engineer Ingleton Wood
Principle design advisor Team Support Ltd
Quantity surveyor Moulton Taggart
Contractor Boxmoor Construction



Above View from the second floor bedroom to the metal-floored balcony at Barrington Close.

It is the care and thought that has gone into the design that impresses – not just visiting critics but tenants and owners too

pedestrian alley to the south stood a boiler house and garages which Burd Haward has replaced with three houses: one four-storey and two two-storey. It has also transformed the car park into a civic space, a proper courtyard, with sunlight from the south assured by the shallow monopitch roof of the two-storey houses and the entrance to the courtyard enhanced by the splay to the end house, where oversized openings to the first-floor balcony create a mini-barbican at the prow. At the other end of the block, the four-storey house melds with the neighbouring building, the colonnade of the latter again extending to form the cut-away porch of the new arrival. Entry to all the houses is from the north (courtyard) side, and on the frontage to the alley (these are houses with no backs) the houses are pulled back to create a 500mm buffer zone, complete with low brick wall and beech hedge, with the windows deep-set instead of flush. Internally again there is a sociable landing, flooded with daylight from the generous top-lit stair; that is the most striking feature.

The five houses were procured by a JCT contract and the benefits in terms of constructional detail are to be seen throughout. But beyond this it is the care and thought that has gone into the design that impresses – not just visiting critics but tenants and owners too. In designing these houses Burd Haward has looked long and thought hard about this area and its needs. Its architecture, inventive yet restrained, mediates and strengthens what is there and displays, in the highest order, both sense and sensitivity. ●

urban | front®

#doorcouture

steel reinforced natural
hardwood doors
entrance doors
internal feature doors
garage doors
oversized doors
passive house
certified doors
made and designed in UK

+44 (0)1494 778787
info@urbanfront.co.uk
www.urbanfront.com

PUSH
PULL

For beautifully handcrafted
contemporary handles visit
pushpull.co.uk

Lookout café digs into the sand

When the elements battered a beach café beyond repair, Hampshire Property Services raised the stakes – literally

Words: George Grylls Photographs: Jim Stephenson



Opposite Terraces flank the café allowing unimpeded views out to sea.

Below left: You enter via staircases at the east and west ends of the building.

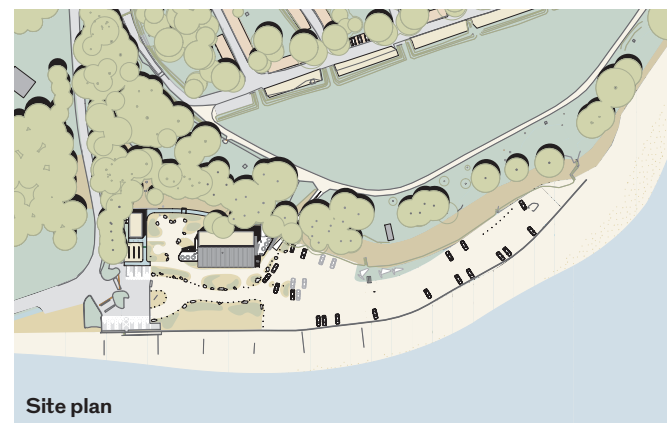
When it comes to seaside, Hampshire tends to look enviously at its south coast neighbours. Dorset has the Jurassic Coast, West Sussex has Bognor; Hampshire has very little.

What Hampshire does have is a national park. An ancient patchwork of whorled trunks and common-law heathland, the New Forest is not well known for its beaches. But beaches it does have. And it's a resource the county is keen to cash in on.

Although the slice of land was fairly matchbox, although the sandy soil was not the easiest to build on, and although the migratory birds had to be left undisturbed, Lepe Country Park was still one of those sites that every architect dreams of.

A paradise for dog-walkers, wind-surfers, pensioners and playschoolers, this one-mile stretch of coast looks out over the Solent towards the double-humped ridge of the Isle of Wight. The previous café had been swamped by storm surges in consecutive years. The need to refurbish prompted a grander gesture from a forward-thinking council that spied the potential bounty of parking charges and cappuccino tips at its new Lookout café.

To get there you drive through villages so quintessentially Norman they feel as if they had been built with an American audience in mind. Swans glide along Beaulieu river.





Seals flounder by the coast. But one animal remains the county's pride and joy.

'The New Forest Pony is one of the hardiest breeds,' says Martin Hallum as the car rounds one particularly truculent individual on the way to Lepe Country Park. You can understand the appreciation. Hallum, the project manager at Hampshire Property Services, quickly realised that hardiness would be the order of the day in rebuilding a café on the beach. The elements were not forgiving.

First assailant: the sea. The council's architects quite literally had to rise to the task, elevating the new café far above the wildest predictions of sea-level rise. Where the previous structure was unfortunately sequestered in a dip (it's rather dismissively been converted into a toilet block), the Lookout has been elevated on 2.5m concrete pilotis.



Footpaths lead off from the back.

'It gets its feet wet at high storm point,' says Hallum, proudly patting the front columns. They jut out imperiously like the prow of a ship, so it's a shame that further back the mix of rectangular and circular pilotis comes out a tad confused.

Concrete has had some stick recently but in this saline marine environment, there's no real alternative and the cast is expertly done. The space underneath is at that grotto height that encourages every passing toddler to explore. Hallum is pleased to note that the concrete has already been tagged by the scraping of some unmonitored stone, and kayakers are able to store their boats thanks to the ingenious insertion of a cage.

Second adversary: the wind. Bob Wallbridge, the council's chief architect, is almost proud to note that 150mph beachcombers



Doc M compliance is now within reach.

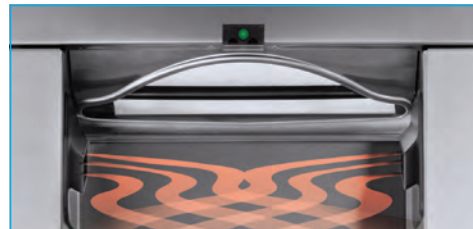


M Bobrick's integrated 3IN1 is the only model on the market that meets Doc M accessibility standards.

Until now, combination towel dispenser, hand dryer and waste bin models were noncompliant because they did not meet the 800-1000 mm reach range requirement. Now you can specify the new Doc M-compliant B-38030 TrimLine recessed, stainless steel 3IN1. It is architecturally designed for a clean, flush look and provides a complete hand dry with one towel and five seconds of warm air. For technical data and BIM objects, contact ukproducts@bobrick.com.



Exclusive TowelMate bar dispenses one towel at a time, every time.



Dual-outlet airflow for a thorough and comfortable warm air hand dry.



BUILDING VALUE SINCE 1906
BOBRICK.CO.UK

IN NUMBERS

£1.7m

total contract cost

£3,500/m²

gifa cost

2,355m²

new build area

67m²

refurbishment area

have been known to batter the building. 'The wind here is so strong it picks up pebbles from the beach and chucks them at the windows,' he says.

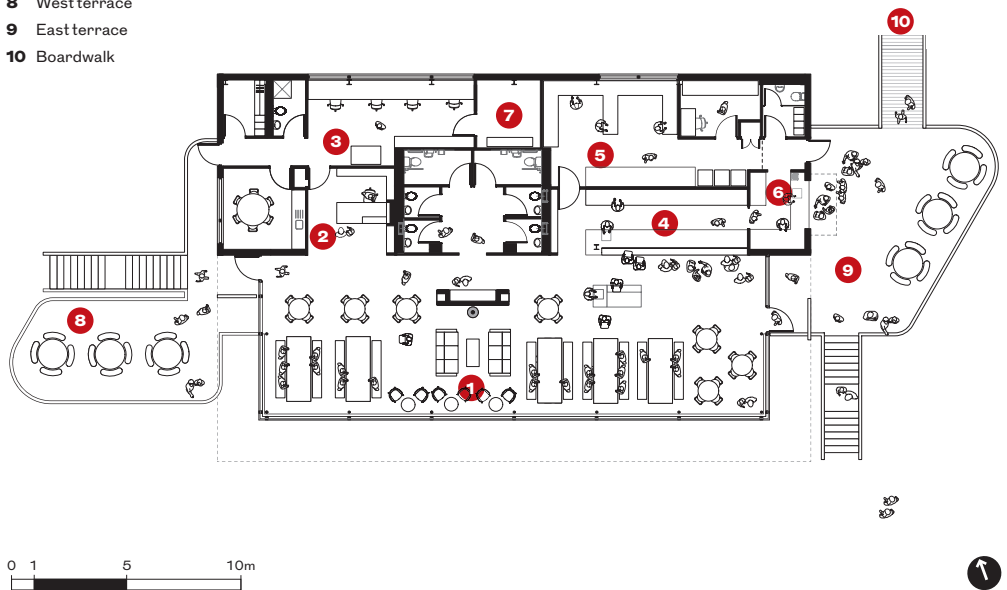
Since Hampshire Property Services couldn't exactly call for an ASBO, they have instead pitched the café's roof defiantly in the project's big dramatic gesture. Water rolls straight down onto the beach and out to sea. No need for drains. And when things get really tempestuous, the Lookout can batten down the hatches. The window-frames hide aluminium shutters that are always on hand to protect the glass.

Given that the defining constraints are wind and sea, it is no surprise that the Lookout adopts a nautical flavour. Two curving decks sandwich the orthogonal body. Such sharp delineation between hard and soft lines would normally prove a little jarring, but the Siberian larch cladding eases the transition remarkably well. 'It was originally a Trump-esque orange,' notes Hallum of the durable wood, 'but it is silvering down to match the grey of the pines.'

Inside, the pines are welcomed into the

Floor plan

- 1 Seating area
- 2 Visitor information
- 3 Rangers' accommodation
- 4 Servery
- 5 Kitchen
- 6 Kiosk
- 7 Plant room
- 8 West terrace
- 9 East terrace
- 10 Boardwalk



The Lookout is elevated on 2.5m concrete pilotis. It gets its feet wet in high storms

South elevation



The superstructure columns frame the view, offering every seat an almost private audience with the sea

space by dint of a clerestory. Junzo Yoshimura's sylvan summer house was mentioned in precedent studies, but George Nakashima's studio in Pennsylvania is also worth a mention. Certainly there is something rustically Japanese about the use of a wood.

And like a mountain refuge, the café is dominated by a black stove. It sits unused on a crisp January day, but in a way its disuse does not matter. The stove simply connotes cosiness. A better measure of its success is the way people dutifully gather round to sip coffee before the view.

Ah, the view. As the name implies, the Lookout concentrates everything on its unarguable asset. Sea and swans and ships on the Solent. Debbie, who runs the kitchen, says she started to dabble with photography in her first year 'up here'. That use of a simple preposition shows the pride the building has instilled in the community. They are 'up here' as opposed to down there. Harmonising with the stove, the slim superstructure columns are painted black. They could distract from the view but in fact they frame it, offering every seat an almost private audience with the sea.

'If you live with it, you are more invested in it,' says Wallbridge decisively of the Lookout. Hampshire Property Services is an unnecessarily bureaucratic name, but they really are more than architects. They design, manage, refurbish, care. The results are self-evident. Council architecture works. Ironically, other counties have started outsourcing some of their design to Hampshire.

It transpires that those hardy New Forest ponies, despite appearances, are not in fact wild. They roam under the supervision of verderers – a group of community volunteers who quietly oversee the management of the park. The model has worked since the Middle Ages. You get the sense that with Hampshire Property Services, it continues to do so. ●



Above Shutters are on hand to help weather the elements.

Right The Lookout is a cosy refuge for windbitten walkers.

Credits

Architect and civil, structural and M&E engineer Hampshire County Council Property Services
Interior design, landscape and cost management Hampshire County Council Property Services
Main contractor W Stirland Ltd





When the design matters

Our hot melt structural waterproofing is designed to last the lifespan of the roof and ideally suited as a waterproofing system beneath paved or ballasted surfacing, car parks, podiums, plazas and green roofs.

TRUSTED | DURABILITY | PERFORMANCE



BAUDER
FLAT ROOF SOLUTIONS

0845 271 8800 • **GET IN TOUCH** • bauder.co.uk

Aiming higher

Words: Eleanor Young

Photographs: Craig Auckland





The nursery buildings, cedar-clad against the historic line of beeches. The buildings now partially enclose a green play space, where it was once open.

Timber, light and space are the antithesis of Kingswood School's previous preparatory provision. Stonewood Design's expansion puts wood among the trees

IN NUMBERS

circa £6m
total contract cost

2150m²
area

85
nursery pupils

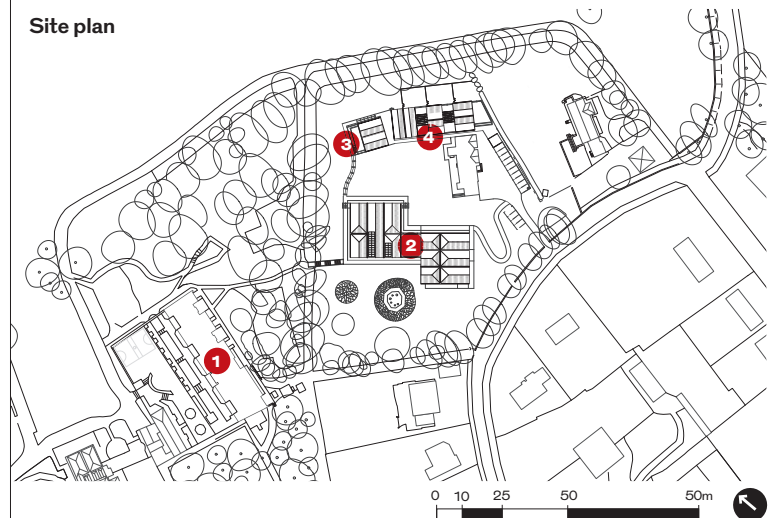
36
reception B pupils

120
prep school (years 5&6)
pupils

JCT standard building
contract with quantities
2011

- 1 Existing preparatory school
- 2 New preparatory school
- 3 Reception block
- 4 Nursery

Site plan



High on a hill above Bath perches the grand and rather gloomy gothic set piece of Kingswood School. Tall walls spell privilege, the timber panelled dining hall promises a rewarding trajectory through a series of similar halls of Oxbridge colleges and the inns of court, while the historic narrow corridors behind the facade summon echoes of strait-laced tutors and classroom banishments.

Start walking down the hill and the lower school reveals itself as a quite different animal – at least in its new incarnation. The mature beeches along the city skyline are now joined by pitched-roof volumes in cedar with an airy, woody feel and relaxed circulation you could happily skip along. The expanded preparatory school, now joined by a nursery, can take children – babies really – from nine months. The ambitious expansion of two buildings was guided by governor and architect-educator Gill Smith and its short-list included dRMM, Walters and Cohen and Feilden Clegg Bradley Studios. The job was won by small practice based just outside Bath, Stonewood Design.

At this stage Stonewood Design was working on tiny precious projects such as Myrtle Cottage Garden Studio and Pod Gallery. But its principals Matt Vaudin and Nicola

du Pisanie had a track record of running far larger projects while at Feilden Clegg Bradley. Vaudin's Woodland Trust headquarters (RIBA Nov 2010) for FCBS had – not surprisingly – used timber extensively as cladding, structural system and interior finish. This fed into Stonewood's buildings at Kingswood.

Part of the argument for investment in the new buildings was simply to build classrooms that were fit for purpose. For years half the classrooms had been cramped into the living rooms of a grand Georgian terrace with a dining hall tacked on the side. The other half were in a stepped section facing a sunny playground in an old walled garden, completed in 1995 by FCBS.

Moving into the new buildings and selling off the Georgian terrace has moved the centre of gravity further up the hill towards the gothic senior school. Stonewood saw this progression but wanted its building to be part of a growing family of accessible spaces. This starts with the nursery's low-windowed reception and baby and toddler rooms, going up to the older children's slightly more formal spaces on a gently articulated, light mortared brick plinth that echoes the brick of the senior school.

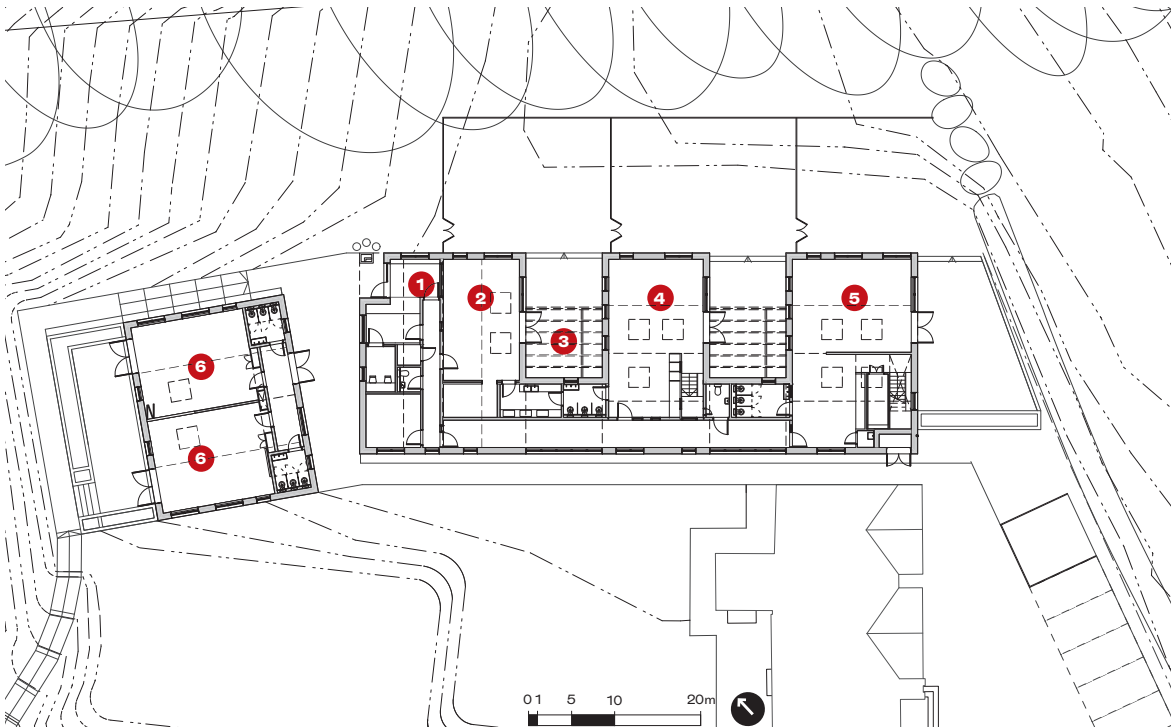
The early years buildings are split in two, slightly canted away from each other to create a protected little courtyard and ensuring a calm entrance for the youngest children. One building houses the reception classes while the other three rooms for young children are organised with a spine corridor running along their serviced edge of changing rooms and loos – which are accessed directly off the toddlers' classes. Project architect Adam Chambers imagined his own young

Right Two messy play spaces and a more typical classroom flow into each other. Above in the 'treehouse' a mezzanine offers a smaller quiet space, and a longer slide.

Below left In the baby room, a small house with a short slide mimics the pitches of the classroom volume, which has exposed CLT panels and, on the ceilings, wood fibre boards.



- 1 Entrance lobby
- 2 Baby room
- 3 Covered external play
- 4 Toddler room
- 5 Pre-school room
- 6 Reception class



Project architect Adam Chambers imagined his own young children here and has instilled a sense of play



children here and has instilled a sense of play in the rooms with slides and little houses creating structures for movement and the imagination.

There is a lot packed into the S plan of the larger prep school building. It is bookended by airy communal spaces. The first gathers classrooms around it; here you see the life of the school – children gathering around the library shelves, tripping down the steps, clustering on the first floor landing, spotting friends on the opposite stairs. Its generosity, top light and the oversized steps for impromptu perching or performing suggest an independent way of being in and moving around school – something that is not even an option for painfully lean state school budgets. The materials are generous too – the brick running into the building and parquet lending seriousness (but also dynamism) to the space.

On the lower level are the classrooms for years five and six (9 to 11 year olds); above is the STEAM Innovation Centre with classrooms kitted out for science, technology, arts and maths. In a way there is nothing special in these spaces but they do everything right and more, with plenty of natural light through simple generous windows, timber-lined volumes that extend into the pitched roofs on upper floors, good storage and internal windows opening connections



Above left Doors and full length windows set up a rhythm around the base of the hall – almost like a reverse castellation.

Above Kingswood saw the brick plinth of the prep school building as a slightly more grown up architecture, a sign of moving up the school towards the brick senior school.

Below One of the STEAM innovation hub classrooms with specially designed tables.

Credits

Client Kingswood School

Architect Stonewood Design

Structural and civil engineer + highways and acoustics BuroHappold

Services engineer

BuroHappold

Cost consultant Edmond Shipway

Contractor Midas Construction

Planning consultant GVA

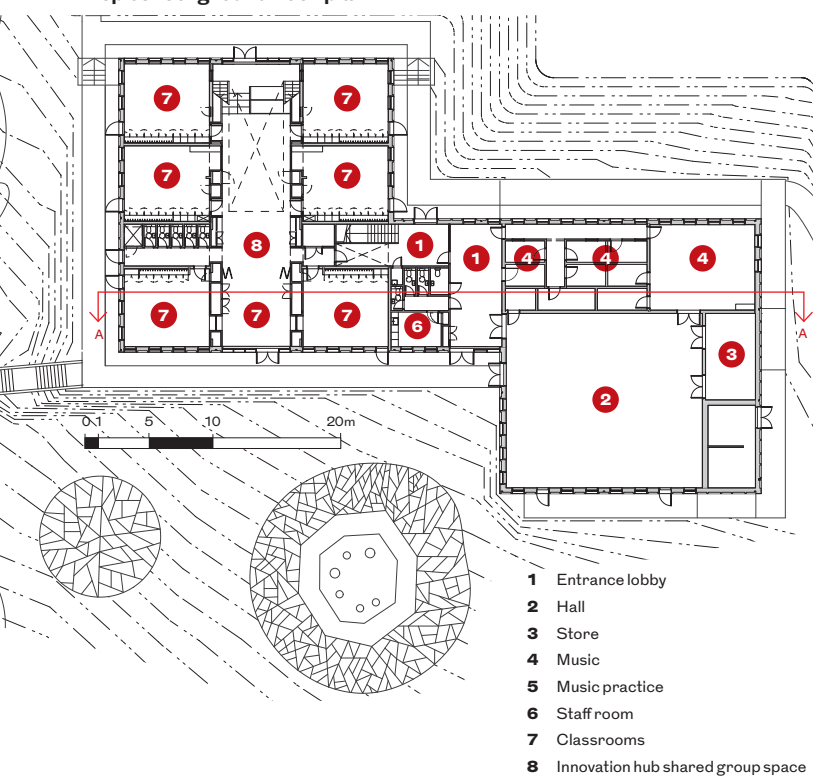


in what can be a very hermetic environment.

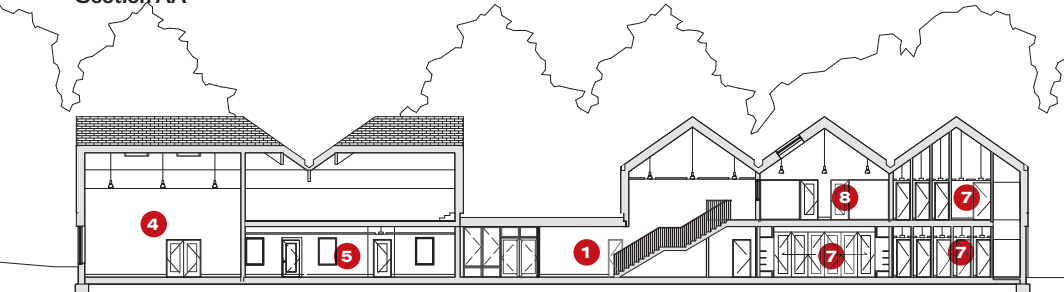
At the other end of the new prep school building, slightly dug into the top of the slope, is another communal space – the school hall, its roof criss-crossed with glulams under the hipped pitches of the roofs. On two sides this sports hall cum assembly space has a regular rhythm of generously sized punched windows and doors, with views of the trees and forest play area alongside. Here the whole prep school can comfortably come together. The music room and practice spaces behind double as a back stage area, so it also works for plays and concerts. The foyer, and loos off them, can be secured from the rest of the school so it can easily be used out of hours.

The whole atmosphere of the building is set by cross laminated timber panels that for the most part form the structure (there are just three steels) and the finishes. It is a lovely space to be inside. Where it feels just a little less convincing is in its positioning on the site. Within the prep school it has taken the privileged higher ground, which makes even the low volumes appear larger than they are. But more significantly, the way it is pushed to the edge of the contours makes it seem a little less grounded than it should. And in the green rectangle left between the three new buildings there is neither the openness of the old site nor a sense of enclosure, it feels somewhat unresolved, though this could change

Prep school ground floor plan



Section AA



Above The classrooms cluster around this generous central space that operates as relaxed library, circulation and extra work space. It opens up onto the grass on one side and, with sliding doors, a classroom on the other.

Below Four roofs break up the mass of the hall from outside. Internally the roof spaces criss-crossed by glulams give great character.



in summer and with future planting. More comfortable – and valuable to the school in all weathers – are the protected spaces between classrooms in the nursery, part screened from the elements by laser cut marine ply throwing dappled shade onto the play area.

These buildings suggest play and creativity without demanding it. In the competitive private school market in Bath they help justify the £10,000-£12,000 a year day school fee, making it more attractive for parents of younger children – who may well grow up through the school giving it a guaranteed pipeline of pupils to 18. It is impossible to compare build costs with the state sector where not just facilities but also the space per pupil would be far more pushed, but it is a reminder that in the right hands a technology such as cross laminated timber, which is increasingly common in schools, can be used well and simply to make a good space extraordinary. ●

MAKING SPACES INTO **CO₂ NEUTRAL** PLACES

www.forbo-flooring.co.uk/marmoleummarbled



forbo
FLOORING SYSTEMS

creating better environments

The future is employee owned

The Rooflight Company, which invented the original Conservation Rooflight®, was founded 25 years ago. Its founder, architect Peter King, looks at the journey since then, and at the path ahead

'In the late 1980s I was practising in London's Hampstead Garden Suburb and had many clients who wanted to extend into their attics,' says Peter King. 'I noticed a recurring problem with getting access to light and ventilation, as the local Trust's strict planning guidelines meant modern roof windows and dormers would never be approved. The only option was a cast iron single-glazed rooflight based on the Victorian design which was prone to rusting and leaking. I spotted a gap in the market and set about designing a copy of the Victorian cast iron model which would meet modern standards using steel, double-glazing and a thermal lining.'

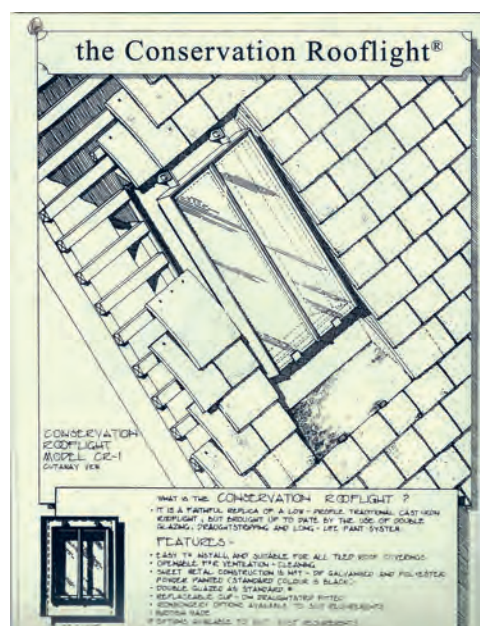
Over a quarter of a century on and the Conservation Rooflight® continues to be specified by architects and conservation officers throughout the UK. The authentic design helps preserve the heritage of period buildings (whether being renovated or developed), by faithfully replicating the original Victorian cast iron roof window while also benefiting from the latest technological advances in thermal performance.

Since bringing the Conservation Rooflight® to the market, the Rooflight Company has added the Conservation Plateau for flat roofs to its range.



Above Bespoke rooflights specified for Zaha Hadid on the Maggie Centre, Kirkcaldy, in Fife.

Below Peter King's original drawing of the Conservation Rooflight®, used in the first marketing materials.



Identifying another gap in the market, it also developed the neo™ range for pitched and flat roofs, providing a frameless, contemporary appearance. Both Conservation Rooflight® and neo™ standard ranges have evolved into bespoke solutions specified in projects ranging from Zaha Hadid's Maggie's Centre in Fife to the Natural History Museum.

What's next for the Rooflight Company?

The Rooflight Company is now the latest in the construction industry to announce that it is to become employee-owned (EO). The news comes as London-based architectural practice Assael revealed it turned down a large offer from the US before also making the decision to become an EO business.

Always looking to the future, and with its employees in mind, the Rooflight Company joins a growing family of EO businesses – such as John Lewis, Aardman Animations and an increasing number of architectural practices, of which Assael is now 18th in the AJ top 100 firms* to make the transition.

Commenting on the move, King said: 'As an architect and founder of the Rooflight Company, the transition to employee ownership is a natural, inevitable progression. We have built the



The Rooflight Company employees at the announcement of employee ownership.

Rooflight Company on a strong values base, matched with innovation and long-term sustainability; EO is virtually the only format that would allow the business to carry on with these values intact. Moreover, giving control of the company to its own employees is in my view recognition of the huge value our staff have added to the Rooflight Company, the rewards of whose future success they so richly deserve.'

The decision to become an EO business has been made to ensure that the three core principles of values-led culture, innovation and long-term sustainability are maintained. This business model also avoids the disruption and uncertainty for staff which a trade sale would cause.

Other EO businesses have benefited from:

- Higher productivity and greater levels of innovation**
- 25% increase in operating profits**
- More resilience to economic turbulence***
- More engaged, more fulfilled and less stressed workforces***

Managing director Val King, says: 'We are delighted to announce our upcoming transition to employee ownership, which means that in March employees will become co-owners of the Rooflight Company through a newly formed trust. As a company led by our strong values of integrity, care, empowerment and unity, employee ownership feels like a natural progression where we will seek to demonstrate that business really can be a force for good.'

The Rooflight Company is now in the exciting stages of moving to EO which is due to be completed in March 2019. From one architect solving a problem in the heritage market, growing to 70 co-owners over 25 years later, the Rooflight Company is proud to have secured the future for its business. It is looking even further forward to developing its products and remaining the best in its class.

Deb Oxley, chief executive of the Employee Ownership Association, said: 'We congratulate The Rooflight Company on its transition to employee ownership supported by our members Postlethwaite Solicitors and J Gadd Associates. By widening ownership of the business to its employees, The Rooflight Company is securing the future of the business, including its ethos, values and employees, while rooting itself locally for the longer term to the benefit of the community it serves.' ●

To find out more about employee ownership, please contact Val King on EO@therooflightcompany.co.uk

* architectsjournal.co.uk/news/assael-turns-down-us-cash-and-becomes-employee-owned/10039411.article?blocktitle=News-features&contentID=13634

** employeeownership.co.uk/wp-content/uploads/Employee_Ownership_Top_50_Infographic.pdf

*** employeeownership.co.uk/what-is-employee-ownership/

We are becoming an EO business to ensure that the three core principles of values-led culture, innovation and long-term sustainability are maintained



Find out more about the Rooflight Company and the range of rooflights available from conservation, to contemporary and bespoke options at www.therooflightcompany.co.uk.

Liverpool resurgent

Forty years ago this great city seemed all dereliction and decay. Its up and down revival is now gathering pace

Words and photographs: Hugh Pearman

Liverpool must be the British city I've visited most frequently over the years – apart from London, where I live. I first came here as a callow youth, in 1978. With new regeneration plans for parts of it now advanced, housing demolition in other parts averted, and one recent Stirling Prize winner and one shortlisted, I reckon it's time to take stock of the place, more than 40 years later.

Back then I was new to this game. There was an RIBA conference in the city, and my publication, *Building Design*, then edited by Peter Murray (who shortly after took on this magazine), set up an office to produce a dai-

ly news-sheet for it. We went out and about, took smudgy monochrome photos on an ancient giant bellows Polaroid camera and had it printed overnight in a shed somewhere in the central docks, which were otherwise largely abandoned. I've been out and about with a camera in the city at intervals ever since.

Dereliction was what mostly struck me about the place then. I'd known Newcastle on Tyne and while that was also a grand mercantile city suffering in patches from industrial decline, Liverpool was in a way worse state. As a precursor, the pioneering dock-skimming electric Overhead Railway of 1893 had

Sometimes down but never out, Liverpool can date its long, slow revival from the Toxteth riots of 1981



All photos on this spread The character of the close-packed Ten Streets area leading inland from the north-central docks is a mix of old and new warehouses, factories and sheds, part derelict and part active, that is now slated for creative industries and cut through with a new pedestrian spine.



been demolished the very year (1957) that a teenage Paul McCartney first met John Lennon and his Quarrymen. By '78 Merseybeat had long been and gone, punk was morphing into New Wave, the crucial venue was Eric's, across the street from the legendary Cavern, and the new mop-tops in town – not that I saw them – were Echo and the Bunnymen.

For all the RIBA's prescience in convening a conference in the city to tackle the problems of industrial decline and misconceived redevelopment, the decline had a way to run, accelerated by an increasingly polarised political climate that led to the Toxteth riots of 1981. Something had to be done, and was. Liverpool, sometimes down but never out, can date its long, slow and intermittent revival from that moment.

How quaint it is now to recall how important the first of Michael Heseltine's 'international garden festivals', based on the German/Dutch postwar regeneration model, seemed in South Liverpool in 1984. But so it was, millions visited, and for years I drank my tea from the souvenir mug. Today – ironically following a period of dereliction – the site is half a coastal public park and half suburban density

developer housing. Much more important for the long term around this time was the gradual reopening of the magnificent Albert Dock complex which had closed in 1972 and been threatened with demolition. The Tate Gallery's first regional satellite, designed by Stirling Wilford, opened there in 1988.

I give Albert Dock the cold-Monday-evening-in-January test. The various bars and restaurants are predictably not thronged at that time of day and season but they're open, and doing reasonable business. As is the Ropewalks district, one of the first areas just off the centre to revive in the 1990s, helped along by the insertion of a key development, Concert Square, in 1993/4. That was the first sizeable project and award winner for Tom Bloxham and Jonathan Falkingham as the developer/architect team of Urban Splash and ShedKM. Very different from the enormous later Liverpool One development by BDP with many other architects for Grosvenor Estates, which got shortlisted for the Stirling Prize in 2009, but in a way the commercial success of Concert Square and the Ropewalks, so close to the centre, made possible that huge later scheme, stitching itself into the surrounding streetscape.

It seems appropriate then, that one of the people I call in on is Hazel Rounding of Shed-KM in Bold Street. Some 22 of the practice's staff are there, the other 14 being in London where it successfully expanded seven years



Top Derelict houses saved from the bulldozer in the Granby Four Streets triangle, now a Community Land Trust.



Above Already saved and refurbished, several of the nearby 'Welsh Streets' previously marked for clearance show what can be done.

Below The 1840 Bonded Tea Warehouse on Dublin Street is Grade II listed. One of the jewels of the Ten Streets area in search of a new use.



ago. But the Urban Splash connection via Falkingham is as strong as ever, now that the developer has celebrated its 25th birthday with its 'It Will Never Work' exhibition (it did, though it went through five hellish years after the financial crash). Much of the Liverpool work is in the increasing range of modular housing for Urban Splash that is now being built all over, plus it is working on mill conversions for other clients. But I've mostly come to be briefed on ShedKM's masterplanning and consultative work for the city. After a laissez-faire period that saw the city peppered with ad-hoc applications, especially for central-fringe residential towers, as well as the gargantuan Liverpool Waters and Wirral Waters docklands redevelopment plans by huge landowner Peel Holdings, someone had to get a grip. This started with the area just north of the centre known as Ten Streets.

Rounding takes me through the plans. A ladder of close-packed narrow streets ('the industrial equivalent of Liverpool's old housing terraces', she says), rising up the hill from the underused inner northern docks where Liverpool Waters is planned, houses all manner of industrial and fringe-cultural uses in buildings ranging from listed stately Victorian warehouses around Stanley Dock to a variety of tin sheds. The Northern Warehouse on Stanley Dock has been a hotel for some time, the taller Tobacco Warehouse is in the throes of conversion into apartments





Left Tragically left to decay: Everton's superb 1896 public library by Thomas Shelmerdine, now seriously at risk.

Above Liverpool, celestial city – looking south from the hilltop viewpoint in Everton.

Bottom A famous 1980s preservation victory by SAVE Britain's Heritage, the 1802 Lyceum Club on Bold Street by Thomas Harrison now stands empty.

and offices, the Southern Warehouse has a hotel-restaurant use planned. A variety of judicious insertions for creative industries is suggested for Ten Streets plus a pedestrian street threading through the middle with various mini-squares and pocket parks. It's partly the Ropewalks all over again and partly the model of another largely spontaneously regenerating area, the 'Baltic Triangle' area to the south of the city centre with an old brewery at its centre. This has proved so successful with creative businesses, bars and venues that it's getting rather expensive. The idea is that Ten Streets can absorb a lot of the overspill.

That's the heart of it, with ShedKM's brief now expanded to five more strategic regeneration frameworks in other large development areas around it. Rounding points out that just one of these, containing two superstores and a huge area of parking at the southern end of the strip, is as large as the entire King's Cross regeneration district in London.

At this point Dr Barnabas Calder, historian from the University of Liverpool's architecture school, turns up in his Mini. Off we go on this cold sunny day to check out Ten Streets, followed by Everton, the Granby Four Streets area where architectural collective Assemble won the Turner Prize for its work in the community under threat from comprehensive demolition under the discredited Pathfinder programme, and – a little closer

The scale of the task is colossal but so much has been done since 1978, a lot in the last couple of years



in – the Welsh Streets area, also saved from the bulldozer.

If you stand on the hilltop viewpoint in Everton and look across the city, the colossal scale of the task becomes apparent. Such huge areas of neglect and dereliction to deal with, and fine buildings such as Everton's own empty and decaying 1896 Art Nouveau public library by Thomas Shelmerdine serve as a reproach. And yet there are encouraging signs – previously doomed terraces are now being tidily refurbished, the work at Stanley Dock is under way, there is clear demand elsewhere in the city, the RIBA North architecture centre with its galleries and events is open for business on Mann Island. The wildly overblown original Liverpool and Wirral Waters schemes – which seriously concerned UNESCO, given Liverpool's World Heritage Site status – have been scaled down and (hitting commercial reality as well as heritage watchdog displeasure) – may reduce further which in this context is a good thing.

So much to do, but then again so much has been done since 1978 and a surprising amount even in the last couple of years. Next stop Liverpool University's architecture school (more on that in the next issue), en route for which I pause for lunch at Haworth Tompkins' Stirling-winning Everyman Theatre on Hope Street. As you'd expect, it's bedded in nicely. ●

Futurebuild 2019 sets the challenge for architects

Futurebuild is the leading built-environment event for forward thinkers. It is where industry professionals meet, learn and do business. Register now for your free ticket



This year's Futurebuild runs from 5 to 7 March at ExCeL London. The event will focus on tackling the biggest challenges impacting the sector and provide architects with unrivalled insight and hands-on experience around the latest thinking, innovations and products.

Visit RIBA Marketplace

The RIBA Marketplace, sponsored by Rockwool and Rockpanel, will be a key focal point at the event, providing networking opportunities for architects and building professionals. It will incorporate the RIBA Bookshop with its wide range of architecture and design-related books available to purchase, provide information about RIBA membership, RIBA Appointments and hiring architectural staff, as well as how to access architects and specifiers through advertising in The RIBA Journal. There will also be information on

business services, including pensions and insurance. The RIBA Marketplace will be designed by Gundry + Ducker, after the firm's winning submission to an open-call competition for RIBA Chartered Members and Practices.

Time for Action: 500 hours of learning

Developed in conjunction with renowned, industry-leading partners, Futurebuild will provide an unrivalled education programme of over 500 hours of learning across an inspiring conference programme and 11 seminar streams - all completely free and CPD accredited.

The ecobuild conference, located at the centre of the event, will be a space where architects can be inspired to take action on the most pressing challenges by leading experts. With an overarching theme of 'Time For Action', the conference sessions will be collaborative forums where visitors

can develop plans for implementing change and proposing action for a more sustainable future.

A total of 13 challenges will be tackled through the conference programme, including 'The Quality Challenge - why can't we build better buildings?', addressed by a panel including Robin Nicholson of Cullinan Studio, Ben Derbyshire of RIBA and Kath Fontana of RICS. Also being discussed will be 'The Health and Well-being Challenge - putting health and well-being at the heart of building design', with speakers including Oliver Heath of Oliver Heath Design and Jim Shannon MP of the All Party Parliamentary Group for Healthy Homes and Buildings.

Discover new and exclusive features

In addition to the RIBA Marketplace, Futurebuild 2019 will present many new and exclusive features, including

With an overarching theme of 'Time For Action', conference sessions will be collaborative

ZEDfactory's LivShare project led by architect Bill Dunster, which provides students with hands-on construction experience while building affordable accommodation, and the Natural Building Area, which will provide free educational information and demonstrations.

As a UK government innovation partner, Futurebuild will be hosting the Innovation Zone with the Department for Business, Energy & Industrial Strategy (BEIS) and Innovate UK. BEIS will showcase the work of the Energy Innovation Programme and demonstrate how it is delivering the Clean Growth Strategy.

More key features at the event include Energiesprong's full-scale build demonstrating retrofit solutions, the Clean Growth UK networking café and Concrete Futures, where architects can explore the possibilities offered by innovation and new technologies.



Find product and material innovation in the Futurebuild Hubs

Helping visitors gain a truly immersive and in-depth experience across all areas of the industry, Futurebuild will feature six curated Hubs: Offsite, Buildings, Energy, Interiors, Materials and Urban Infrastructure, as well as the Waste Zone. Each Hub will have a dedicated seminar programme exploring issues for each sector, including the RIBA session 'Delivering on sustainability with a greener RIBA Plan of Work' in the Buildings Hub Theatre. The Buildings Hub will cover all aspects of building,

Images from Ecobuild 2018.

including new-build, retrofit and refurbishment.

The Materials Hub will bring together the latest advances and expertise from across the materials sector, uniting the latest innovations, research and understanding in mainstream materials, such as timber and concrete, alongside a spotlight on emerging alternatives.

New for 2019 is the Interiors Hub, in partnership with the International WELL Building Institute and sponsored by HermanMiller and Milliken. This is where the newest products, designs, emerging trends and latest guidance on health and well-being in buildings will be addressed. Discussions held as part of the Hub's seminar programme will include how buildings can advance human health, the WELL Building Standard and more.

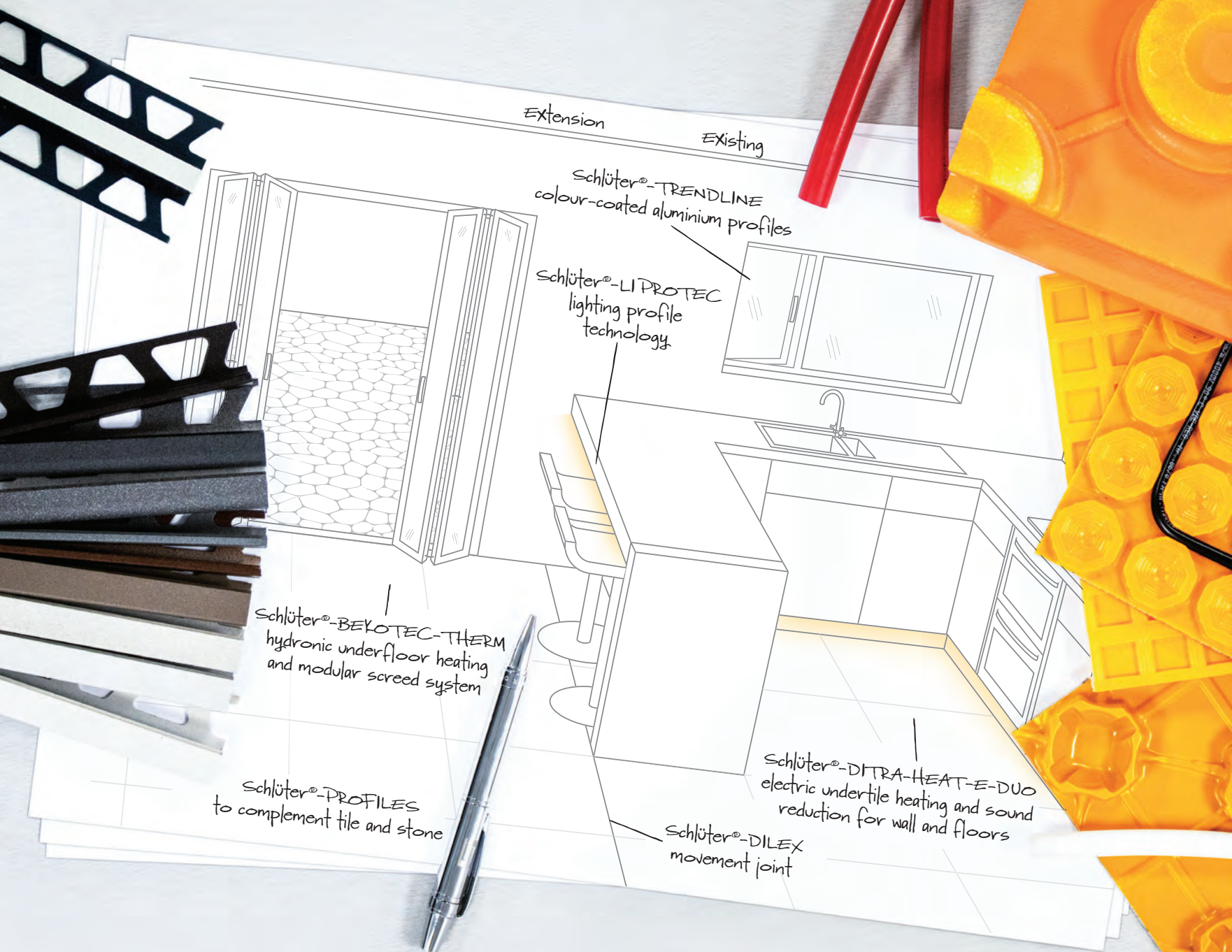
The Waste Zone, in partnership with University of Brighton Responsible Futures, returns with new and expanded features for 2019. Curated by architect, academic and author Duncan Baker-Brown, the area will showcase how waste can be a valuable resource for industry. Central to the experience will be the Circular Economy Hub, which will take a unique beach hut format and feature a collection of hand-picked brands at the forefront of making the circular economy a reality. ●



futurebuild

05-07 March 2019 / ExCeL, London

Futurebuild 2019 runs from 5 to 7 March at ExCeL London. Register for your free ticket at: futurebuild.co.uk



Extension

Existing

Schlüter®-TRENDLINE
colour-coated aluminium profiles

Schlüter®-LI PROTEC
lighting profile
technology

Schlüter®-BEKOTEC-THERM
hydronic underfloor heating
and modular screed system

Schlüter®-PROFILES
to complement tile and stone

Schlüter®-DITRA-HEAT-E-DUO
electric undertile heating and sound
reduction for wall and floors

Schlüter®-DILEX
movement joint

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



2: Intelligence



Design, construction
& technology

Fokke van Dijk



The EMA, an EU civil service that evaluates medical products for the European market, has relocated from London to Amsterdam owing to Brexit. Fokke van Dijke, lead architect from the Dutch Central Government Real Estate Agency, explains how it is producing EMA's new home so quickly

The EMA is now in a temporary office in time for Brexit day but it will receive the new building in November. How has relocation influenced the design?

Process was a major component. One reason why the government appointed the Central Government Real Estate Agency for the job was to complete the project in two and a half years – it wouldn't have to tender for the design and could propose a new 40,000m² headquarters as part of its bid. We started pre-design in April 2017. Overlap in the design process with the EU's bidding process saved more time. Meanwhile the contractor appointed another architect, landscape architect and interior architect for detail design. There were probably 100 people working on the project at the same time.

What about the structure?

Much of the exterior and interior is prefabricated. We have also kept concrete to a minimum to avoid drying time. The building is primarily a concrete core with metal frame, which is going up now, and there isn't a basement. It has a three-storey conference base with rooms for 120 people and a public gallery that can hold 280 people and 16 floors of offices above.

Where is it?

The building is in Zuid, a kind of second centre for Amsterdam, 10 minutes from Schiphol airport. Nine hundred people are moving from London. The site itself was previously a multi-level car park which was designated for development already, owned by the municipality – that too speeded up the process.

What is the aesthetic concept?

We didn't aim for an iconic building. It's for the civil service so a bit of modesty is appropriate. And as it is for a scientific authority there is a rationality to the facade. For example, the deep glazing frames also help sunshade. Passers-by can see inside; the entrance is welcoming. In terms of health, the building is draped in plants, there is a roof terrace and a 50m living green wall inside.

Did you visit the previous EMA offices in Canary Wharf?

Yes, it was a typical Canary Wharf tower, rational and anonymous. Our building has the same functions – the only aspect that was added was the public gallery. One difference, because of Dutch regulations, is that all desks will be near the windows. Canary Wharf's buildings are wider. The agency has 1,300 employees and estimates that it needs 350 hotel rooms a day to service its visitors, and a large conference area. The EMA rented the first 10 floors of its tower and had only moved in 5-6 years before, which made the process more fraught – and expensive.

ONLY ON RIBAJ.COM

There are no signs of impending doom in the market sentiment surveys. They may not be upbeat, but mostly they suggest an industry ticking along in broadly positive territory

Brian Green considers the Brexit effect on the profession: ribaj.com/brexit-effect-2019



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

Spanning Suburbia

Who doesn't love a suburban home? Our competition invites architects to rethink the typology for the 21st century

Suburbia, that early 20th century typology, still holds a fascination for the architect, despite the rise of the larger metropolis and megalopolis. Even in our modern world, the aspirational middle-class values it embodies retain their draw. History has charted suburbia as a battleground for artistic movements – from Mod to punk and now bedroom-generated electronic music; and that's tracked by competing architectural styles: arts and crafts, neo-vernacular, modernism... even post-modernism.

Now we are asking architects to rethink suburbia with a design for a one-off house which expresses the needs and aspirations of its occupants and is highly creative with a wide range of lintel features. These styles have stood the test of time. From the first inter-war estate housing to the rise of the archetypal 1950s semi-through to the toy-town developments of the 80s that characterised the free-market expansionism of Thatcher's Britain, the utilitarian nature, flexibility and potential for expansion of suburban housing endured.

With such potential for the individual to put their stamp on their home over its long life, the suburban house reflects the lives of its occupants. Mass-produced by default, over time it embodies the potential to express its owners' taste in the most curious ways – a kind of architecture without architects.

Inspired by this our competition, Spanning Suburbia, in conjunction with the UK's largest steel lintel manufacturer, IG Lintels, invites architects to offer us their own vision with a design for a 21st century suburban family villa – whatever that might constitute; perhaps non-nuclear, online, atomised! ●



Above In Chestnut Hill suburb, Philadelphia, Robert Venturi's 1964 Vanna Venturi House.

Below One of IG Lintels' Bullseye Feature on a house at Potter's Hill near Bristol, UK.



CRITERIA The main construction material should be traditional brick or block, and the main structural support for its features should be the steel lintel. Each entry must incorporate at least three of the following features in their designs (entrants will be provided with weblinks to IG Lintels technical product information and technical telephone support will be available):

- Gothic arch
- Parabolic arch
- Bullseye window
- Apex arch
- Segmental arch
- Semi-circular arch
- Sun lounge
- Corner windows
- Square bay windows
- Splayed bay windows
- Glazed apexes
- Brick feature details

Using these lintels, our challenge to you is to create a home that meets the needs of its contemporary occupants; which can be minimalist or highly decorative; restrained or exuberant. Whatever the formal language, thermal comfort and efficiency is a key consideration. Rooms may be functional but must include an abundance of natural light and decorative features.

THE SITE Entrants are at liberty to pick their suburban site – but we will want to see evidence of it – as the building will have to respond to the context you have decided on. Why did your fictional residents choose the site?

JUDGING Judges will be looking for a winning design that is highly creative in its employment of a wide range of lintel features, and which joyfully expresses the needs or aspirations of its occupants. It should be energy efficient, it may be innovative or playful. The winner will be the design that best embodies the utility, contingency, personality and joy that the best suburban homes can manifest.

SUBMISSIONS Entries must include the following and be laid out on no more than two A3 sheets, supplied electronically as pdfs:

- Site plan and critical images of the chosen site
- Plans of the villa, including north point
- Elevations and a key section
- Axonometric or 3D visualisation showing lintel construction methodology
- Optional supplementary images you consider helpful

PRIZES There will be a cash prize of £2000 for the winner and £500 for each of the three commended entries. Winning entries will be published in the September 2019 issue of the RIBA J.

ENTER HERE ribaj.com/spanningsuburbiacompetition

Deadline for entry: 14 May 2019

Entry support: info@iglintels.com

Further information: iglintels.com/special-lintels



Design, construction
& technology

Freedom to fail is route to success

Remote, independent learning and apprenticeships are a critical part of Oxford Brookes' way of making inclusion real

By Eleanor Young

'As an undergraduate I struggled with living and other costs. I wouldn't want to do that again,' says Kudzai Chirimuuta. She is one of the first cohort of apprentice-trained architects who took their places here last year. Working at Foster and Partners while studying one day a week, she will have her Part 2 and Part 3 under her belt in four years. 'I don't see university as a "negative debt" but you notice that there are students who have money to make amazing models while you have to make do with cardboard.' She continues: 'I feel apprenticeships level that out; I'm working so I can afford to pay for it. And I am working on projects at the same time and getting real life skills.'

Kudzai Chirimuuta is an alumni of the Stephen Lawrence Trust but was still having doubts about her future in architecture – whether she could study enough and work part time to support her Part 2 or if she should go in a different direction. Now she is settled into the programme at Oxford Brookes and



Above Model making alongside Design Engine's atrium at Oxford Brookes School of Architecture.

Below Oxford Brookes' apprenticeship students at the first intensive section of the course.



looking enjoying the fast paced mix of studying and working – 'you can't be precious, you have to be quick thinking and critical, as in an office' – and the interchange of ideas between projects and studying.

Inclusion as more than just policy

Many schools talk about independence, most universities will have policies on inclusion. At Oxford Brookes three course areas are really driving towards different routes to the profession, appealing very directly to students who want to be architects, rather than want to study architecture. Live projects, RIBA Studio for Part 1 and 2 and apprenticeship courses show different ways of making an architect.

Not that you would know it when you arrive at the school. On the Headington campus on the London Road west out of Oxford a plaza opens up to the civic heart of Brookes, the CorTen arcade and cheery coloured panels quickly lead to the school's Abercrombie Building, refurbished and extended by Design Engine. You are immediately confronted with a deep chasm of an atrium. Around

NICK KANE

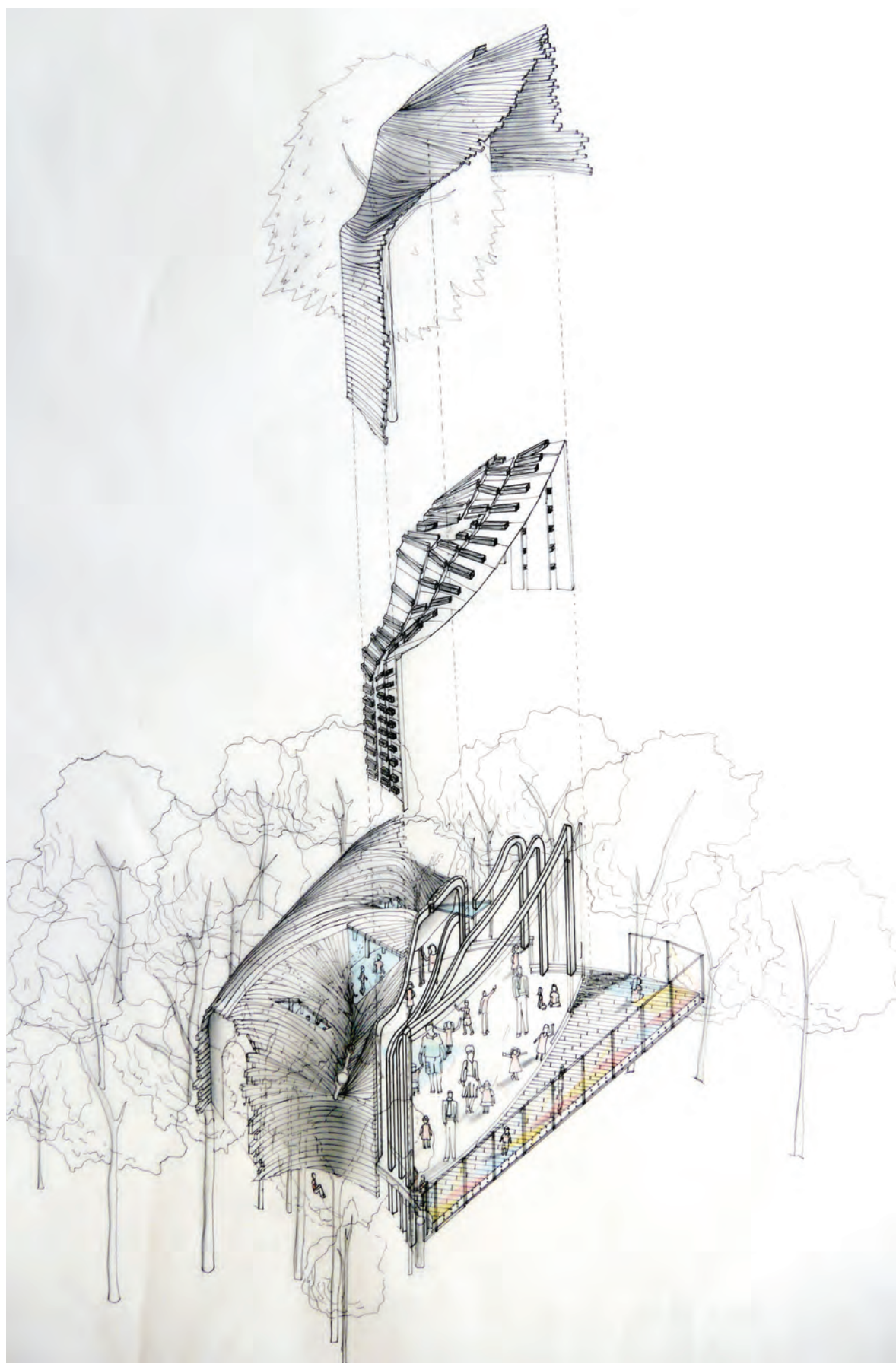
the edges of the top two floors, partitions are dragged roughly around studio spaces. But the most innovative education actually happens remotely on live projects on sites in Oxford and Lebanon, RIBA Studio in offices and at kitchen tables around the country and apprenticeships in offices of major practices around London.

There are three universities already running apprenticeship courses. It looks like a no brainer for students, particularly at Part 2 where they have already had the student experience. 'I just wanted to be focused,' says Chirimuuta. The student draws a salary and pays no tuition fees and large practices (those with salary bills of over £3 million) are already paying an apprenticeship levy and in return receive funds for training and a government top up. Smaller practices can also take advantage of apprenticeships by paying just 10% of the cost of the training – and, of course, releasing their staff for study.

Research time for practices

Brookes has set out its stall as effectively offering research time to practices in the form of student projects. It is also working on co-bidding for research grants. The driven Karl Kjelstrup-Johnson established the

Below After effectively seven days work on his apprenticeship this is the work of Billy Taylor. Pictured is a new type of distribution hub that can act as infrastructure for 'PrimAir' drone deliveries across London.



programme. 'Practices define a real world problem and they get support from academia for this low risk research,' he explains. Students intersperse regular private study with other apprentices and intensive weeks at host practices in London. This year there were 17 students, next year perhaps twice as many – but no more says Kjelstrup-Johnson.

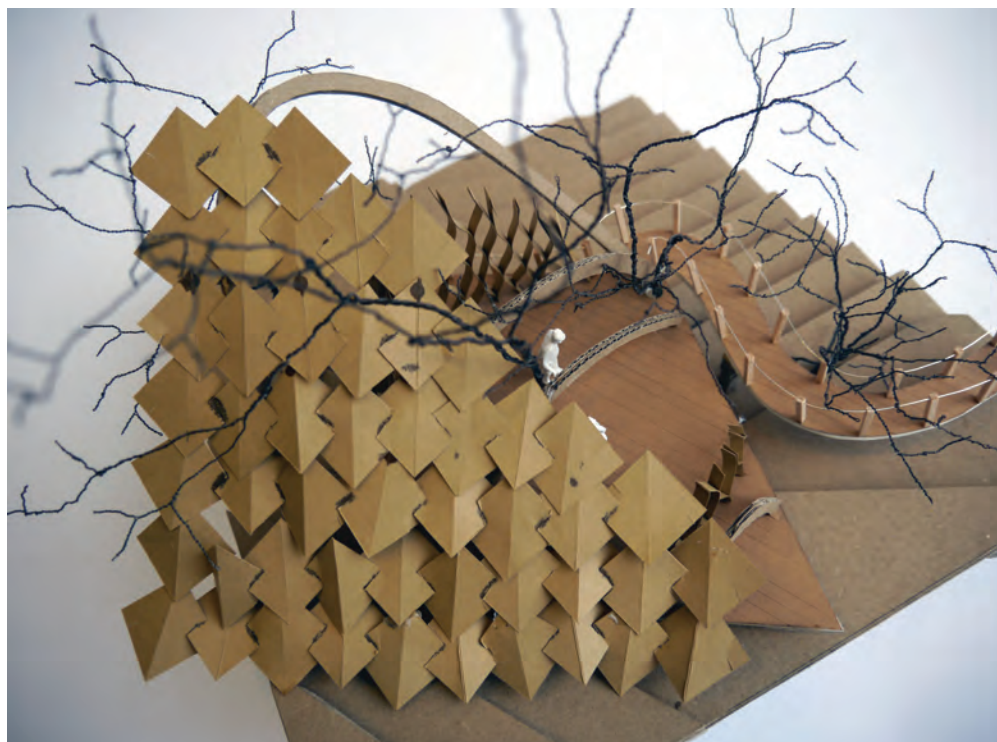
These less university-based routes into the profession are not really new. The RIBA Studio has been running for over a century. It has appeared in these pages before with students attesting to the value of being able to work in practice and direct their own study. Rising Star Anna Howell of JTP took it for Part 2 – choosing a tutor with a very different outlook to her own, Mary Duggan, an experience that both found rewarding. Brookes has run RIBA Studio for over a decade now. Tutors and mentor are both chosen by the student. Students need to be already working for a practice and so start with a certain knowledge, often from a technician, model-making or artistic background. They come out with a Part 1 or Part 2 but not the corresponding degree or diploma.

Building for real

What is new is a year long foundation course – starting this August – that builds on the elements that often exclude the less privileged, including black and ethnic minorities, from



First year live projects – a treehouse for Stansfield Park. **Left** Kimberley Lau's axonometric; **above and below** Jessica Gardner's models.



In the first four weeks they will have designed and built a project for a real client

degrees: confidence, networking and portfolios. 'Much of the first year is spent unlocking students to give them the freedom to fail, after years of working for marks and scores,' says Maria Faraone, who runs RIBA Studio.

One way Brookes is working on this is by throwing students in at the deep end with live projects. 'They begin on day one of year one,' says Jane Anderson, undergraduate programme lead and co-founder of the Live Projects Network. 'In the first four weeks they will have designed and built a project for a real client.' This year it was for local education charity, the Oxford Trust. Starting with elements of the building, a shortlist of four are now putting their ideas together. It is an ethos that goes through the school, in the form of consultation and events as well as more typical live projects which involve building – taken to Lebanon by students on the International Architectural Regeneration and Development masters degree. Another project looked at a digital wellbeing hub at the local John Radcliffe Hospital, building prototypes in the school's atrium. First year students who worked on it are consolidating the experience as they move into the second year.

These diverse studying experiences from Brookes are a reminder that architectural education is changing, perhaps for the better. ●

Find more information on apprenticeships at architecture.com/apprenticeships

METRICS

Students Part 1 360. Other – interior architecture: 65

Students Part 2 193

Students RIBA Studio Part 1 41. Part 2 121

Students apprenticeships Part 2 and 3 (Level 7) 17

Studio floor area 1,466m² (2.37m²/student)

Tutors per student:

Year 1 1: 22

Vertical Design Unit (Years 2 + 3) 3: 24

MArch: 2/3 13/14

Apprenticeships: 4:17

Help us reinvent the British town centre

With retail flagging how can we bring life back into towns? Architects, this is your chance to step up



Below Could markets do more to involve the community? Here at Newport Market.

Barely a week goes by without a major UK news outlet reporting the demise of the high street somewhere or other. Analysis by the Guardian in Sheffield in February, for example, found that 18% of the city centre's shops had closed in the past five years. The New Statesman nicknamed 2018 the 'annus horribilis' for the British high street, citing the many brands that went bust – Poundworld, Toys 'R' Us and Maplin, not to mention the shaky fortunes of Evans Cycles, House of Fraser, Carpetright, New Look, Mothercare and M&S (again). The Daily Mail published Office of National Statistics research which found 1,772 shops had disappeared from Britain's town centres in 2017. Over the past decade the British high street has become a national obsession, with the figures portraying terminal decline and crisis.

In reality, though, this is nothing new. Since Roman times, the tale of the high street/market town has been one of economic boom and bust. Evidence for the rise and fall of its prosperity can be found in the varying concentration of dates and grandeur of a town's architecture over time – as well as the ideas that were incorporated into its masterplanning and growth.

The 2000s have heralded a similarly poignant era for modern Britain. The rise of ecommerce, 2017's business rates revaluation, continuing austerity, uncertainty around Brexit and the development of major out of town shopping centres has driven a continuous rise in high street vacancy rates and a decline in investment and footfall.

'In many cases, retailers are burdened with too many stores, unsuitable space and inflexible lease structures,' says Richard Lim, chief executive of Retail Economics. He foresees retailer strategy becoming even more digital, presenting further challenges to bricks and mortar business



Left Could a new image help? It has in London's Walthamstow where a critical junction has been remodelled and Jan Kattein has worked on the signage and facades. **Below** What can be done for distressed buildings? Paisley high street.

models as the performance of physical assets become increasingly polarised. Equally, research from Centre for Cities shows that the impact of Brexit will hit our urban areas hardest.

The far-reaching economic effect of empty premises is visible throughout the country, as a stroll through a town like Grimsby shows. Listed number one in the Royal Society for Public Health's ranking of the UK's 'unhealthiest' high streets, it is one of the areas worst affected by store closures and declining footfall in the past two years according to research by PWC. Mary Portas' 2011 prediction that high streets could disappear forever might prove correct. However, she thought they could be saved if another magnet to draw people in could be found. And here it seems necessary to turn away from retail.

John Timpson of family firm Timpson's, who chairs the government's retail review panel, says that to save the high street local communities need to create 'their own unique hubs'. He believes the town centre of the future will attract people for dining, leisure, sport, culture and the arts, entertainment and medical services, while empty shops will be used to alleviate the housing crisis. Meanwhile in Scotland, the chair of the Scottish Town

Centre Review, Malcolm Fraser, thinks that planning successful revitalisation of a town must involve the community and should take into consideration parks, leisure, culture and homes as well as shops.

The government's £675 million Future High Streets Fund acknowledges that the way we are using our towns has changed. The funding is designed to assist local authorities in evolving their high streets. Similarly, Wales has set up a £7.6 million town centre revitalisation fund of its own.

Architects and landscape designers are well placed to participate in the debate and help conceive how the next iteration of the high street functions, survives and thrives. Take Birmingham, where new infrastructure, placemaking, the refurbishment of derelict old buildings, new housing and office space are transforming an enormous area that not so long ago appeared unsalvageable.

With the Commonwealth Games 2022 preparations under way and the promise of an HS2 station, planning for legacy is at the forefront of development. One reward for this activity is that the UK's largest bank, HSBC, is relocating its headquarters from London to Birmingham's mixed use Arena Central development. Up in Altrincham, ex-CABE commissioner and Yale tutor

How might you put one of these places back at the centre of the community?

Nick Johnson revived an old market that has garnered interest from as far afield as New York.

There are many other ideas to be seen across the UK and around the world – new parks above the railway lines in Barcelona, encouragement of cycling and walking in Mini Holland in Waltham Forest, plans to make Copenhagen the world's first carbon neutral capital by 2025, reorienting town centres in Belgium and burying ring roads in Amsterdam.

RIBA Journal, in collaboration with ACO Technologies, wants architects to be part of this conversation, to analyse and imagine the next step for high streets through the Future Town Centres competition. We have invited architects to redesign a market town (Tredegar), a seaside town (Dover) and an inner city (Byker), involving the local authorities.

How might you remake one of these places, putting it back at the centre of community, life and the economy? If you want to join the discussion come along on 5 March to Futurebuild 2019 where a panel of experts will grapple with a future for our town centres.

futurebuild.co.uk/urban-infrastructure-hub#/



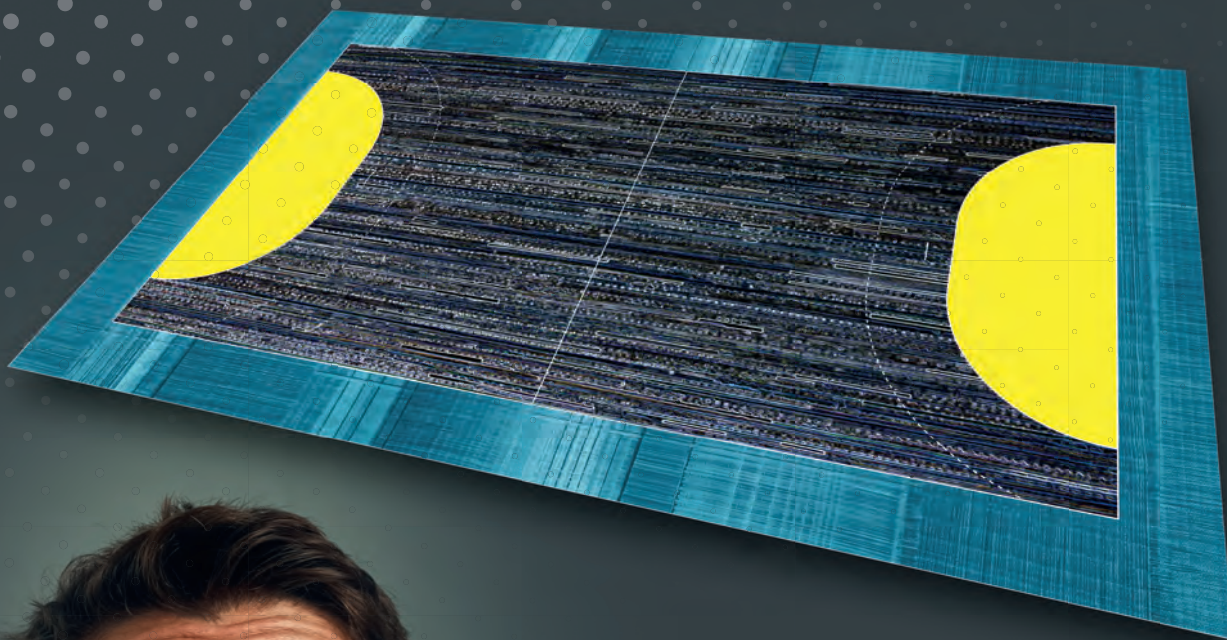
RIBA's Town Centres Competition is produced in association with ACO Technologies

aco.co.uk
technologies@aco.co.uk

THIS IS MY TARAFLEX®

NEW
INNOVATION

WHAT WILL YOURS BE?



Introducing MY TARAFLEX®

Thanks to the digital printing process, our world class sports flooring can now be customised with your world class designs, so you can now make your Sports Hall unique!

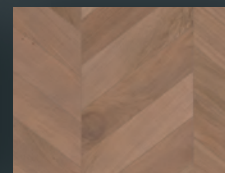
PREVIOUS DESIGNS INCLUDE



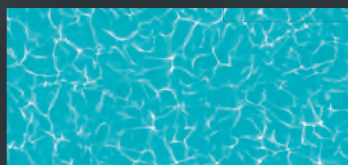
Pure concrete



Wood crosscut



Golden herringbone



Blue wave



Spring grass

For further information or to arrange a visit please contact us:

Gerflor UK Ltd

T: 01926 622 600 | E: contractuk@gerflor.com

W: www.gerflor.co.uk | [@GerflorSportsUK](https://twitter.com/GerflorSportsUK)

Gerflor
theflooringgroup



Procurement
& contracts

IPI, not PII

There's a new approach to procurement which makes genuine collaboration a realistic possibility

Matt Thompson

What annoys you most about practising as an architect? Is it that your expertise is so little valued? Is it that you are forced to design hog-tied because you can't consult the people who will eventually deliver your plans? Is it that your designs get butchered during value engineering? Or is it just the sheer volume of waste that goes with team mates intent on limiting their liability?

If the answer to any of these is yes then insurance-backed alliancing (IBA) could offer some relief. An old-ish idea enthusiastically endorsed by Constructing Excellence, IBA means bidding on the basis of how well qualified you are, not cost. Everyone is equally exposed to so-called gain and pain share, motivating them to work as a team. The whole team makes joint decisions from day one for the benefit of the project. Everyone has a voice. There is no blame or claims. You design once and only once.

This nirvana describes a model that has already been used on three live projects. What's more, it seems to be working. The client of the first project, Dudley College, liked it so much it came back for more. After

You might think the insurers have gone bonkers. They haven't



CULLINAN STUDIO

the success of its £12 million Advance II designed by Metz Architects, it's just signed up to use the model on the £26 million Institute of Transformational Technologies (IoTT), to be designed by Cullinan Studio. The other project, the £16 million Derby Museum's Silk Mill by Bauman Lyons, is now on site.

Kudos for this admittedly emergent success goes to IPIInitiatives, a consultancy whose intellectual position aligns with the 1994 Latham Report, Constructing the Team. One of their directors is Louise Lado-Byrnes, an ex-design manager with experience of working with major contractors. 'Things often go wrong on projects,' she says, 'and it's like a car crash. Your insurers instruct you not to admit liability and back off. But when things went wrong on Advance II, the whole team pitched in to resolve it together. That's what makes my spine tingle.'

The key that unlocks its model is Integrated Project Insurance (IPI), nominated as one of the preferred alternative procurement routes in the Government's Construction Strategy 2011-15. Very simply, IPI insures against cost overruns and covers a 12-year defects liability period.

This is revolutionary in several respects. It caps the parties' absolute financial liability, which is great for clients with finite budgets and for contractors more used to frightening cost uncertainty. Also, cost overrun cover negates the need for professional indemnity insurance since clients no longer have cause to claw back overspend from their team. Be-

Above

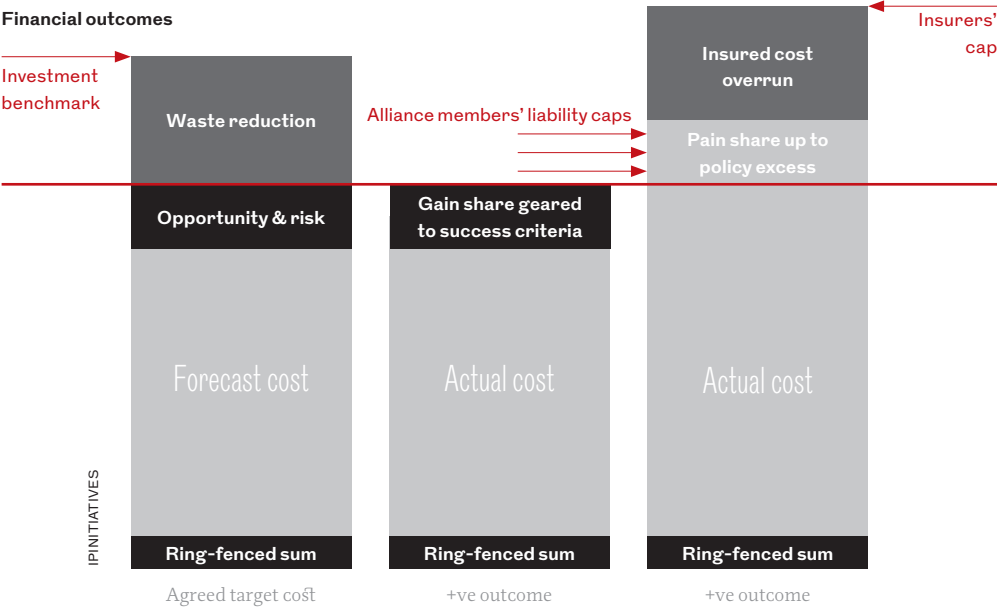
Early option study BIM model showing the teaching and social spaces in the Institute of Transformational Technologies for Dudley College of Technology.

ing unshackled from PII changes the rules of etiquette, giving rise to the alliance contract. Set in stone, targeting best-for-project outcomes, and prohibiting blame and claims, it sets up the signatories as an Alliance Board running a virtual company with its own project bank account.

Have insurers gone mad?

You might think the insurers have gone bonkers. They haven't. There are checks and balances in the form of three new roles: the financial independent risk assurer (FIRA), the technical independent risk assurer (TIRA), and an independent facilitator (IF). The FIRA double-checks the cost plan over the course of the project. The TIRA assesses the technical risks and feasibility. The IF stops the team reverting to type with adversarial or defensive behaviours.

Furthermore, board members have skin in the game, motivating them to keep costs in check. The insured sum is more than the target cost; the difference effectively an excess that constitutes the 'pain-share' part of the model. Thus, if the team spends more than the target cost, members must make up the



difference to the insured sum from their own pockets. If they spend less than the target cost, they split the difference between them.

The number of signatories to the contract is unlimited. Anyone prepared to accept the incentive of the gain-pain share can join, and they are encouraged to do so because it improves outcomes. On the IoTT project, for example, the acoustic engineers, there from the start, radically influenced the orientation of the proposed building to screen out noise pollution from a nearby road, which allows natural ventilation, which, in turn, is a major value-add for the client.

Goodbye alpha males

Parties are selected on the basis of professional capacity, ability to add value and team behaviours – not cost – a process that is verified through away-days where competitors work alongside each other. Peter Inglis of Cullinan Studio, working on the IoTT, recalls his experience.



‘It was a bit like psychometric testing, with lots of people armed with clipboards noting how we’d react under pressure situations. They definitely weren’t looking for alpha males or table-banging.’

An unpaid period of commercial alignment follows, where board members open their books for inspection and agree fair rates of remuneration. Next, the team agrees what good value means for the client. From then on it collaborates, responding to formal opportunities and risks as measured against client need. Overheads and profit are ring-fenced, and payment is regular, predictable on forecast, and, with board agreement, flexible.

Just half a year into the IPI process, Peter Inglis is still getting to grips with the culture of not writing minutes but recording actions and drawing only what you need, but is hopeful. ‘Architects complain a lot about our skills being marginalized. With IPI you’re an integral part of the team, much more able to be

Left South elevation and new extension for the Derby Silk Mill, the second project to use IPI and the first that is a renovation. It is on site.

Right The Advance 2 project for Dudley College of Technology was the first in the world to use the innovative IPI model of procurement.

Left Carrot and stick: on IPI projects, the Alliance Board agrees a target cost (left-hand column), which is below the insurer’s cap. If the actual cost comes in under the target cost, Alliance members get paid the difference (middle column). If the actual cost is more than target, Alliance members shell out for the difference up to a cap (right-hand column).

heard. We’re not siloed off and the contractor has no vested interest in down-specing, which should lead to better quality buildings.’

Bigger is better

IPI does not automatically drive faster construction, nor will it suit all types of client. The need for an IF, FIRA and TIRA can make it top-heavy on smaller projects: its current viability to contract values is around at least £10 million. Even so, it is perfect for clients with finite budgets and long-term investment goals. Freeing the project team from the tyranny of PII and two-stage design and build improves efficiency and reduces waste. More importantly, it allows teams to embrace the kind of true collaboration that will fulfil BIM’s 5D promise and the wider adoption of offsite manufacture and construction.

A commendably transparent post-mortem on Advance II, the first IPI project, revealed inevitable teething trouble. Nonetheless, the client was delighted and, in coming back for seconds with the IoTT, shows it is confident lessons will have been learnt.

Ultimately, success will depend on insurers’ willingness to underwrite it. Lado-Byrnes argues that the risks are lower than under conventional projects, since the insurers know exactly who they are dealing with and actively monitor them. With the construction industry’s productivity in dire need of a fillip, let’s hope she’s right. ●

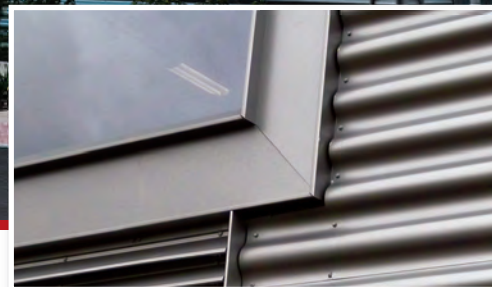
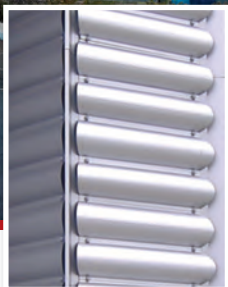


DETAILS

are what make a building project

special

Architects: Bond Bryan



APL specialise in those bespoke details

- ✓ Comprehensive portfolio of non-combustible profiles and flat panel systems, including rainscreen, available in special colours, materials and finishes
- ✓ Truly bespoke profile designs for your original ideas and signature cladding areas
- ✓ Exclusive cladding systems
 - Cladsafe™** fully non-combustible products and systems
 - Tritherm™** rugged high-performance steel non-combustible support systems
 - Cladshield™** 25 year fully installed labour and materials system guarantee available
- ✓ For 35 years, taking your concept and making it happen... to budget... and always to meet or exceed performance criteria
- ✓ Made in Britain - manufactured by us in the UK – and proud of it



Architectural Profiles Ltd

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

www.archprof.co.uk



futurebuild

05-07 March 2019 / ExCeL, London

The future of the built environment



The leading event for architects to meet, learn and be inspired

At Futurebuild 2019, the focus will be on exploring and tackling the biggest challenges impacting the built environment, and beyond. A unique destination for architects to gain unrivalled insights and hands-on experience around the latest innovations, products and materials to enable them to tackle these challenges head on.

Working closely with renowned partners from across industry, Futurebuild will showcase and champion all elements of the built environment in one place, ensuring a truly beneficial experience for you – whatever your objective. All content is CPD accredited making your time out of the office well-spent.

Register for free today

www.futurebuild.co.uk/register



@FuturebuildNow



/FuturebuildNow



/FuturebuildNow

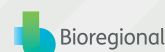


/FuturebuildNow



FuturebuildNow

Strategic Partners





Procurement
& contracts



Business, clients
& services

Higher fees reward rising productivity

Impressive productivity gains are offset by rising payroll costs in the RIBA Business Benchmarking Survey this year

Aziz Mirza

The business of architecture is growing. Year on year, the profession's financial performance improves. Collectively, turnover from RIBA chartered practices was £3.2 billion in 2018. That is 21% higher since 2015 and 6% higher than in the previous year. Staff numbers are growing, too – practices continue to actively recruit every year. It is a positive picture, and when looking right into the detail, the figures show that there is growth in all parts of this diverse profession.

The distribution of the share of the work by sector is unchanged since last year, but some of this year's growth has come from

more international work. Ironically, practices earned more from working in the EU in 2018 than they did in any of the previous years since this survey began.

Because it's a diverse profession, and benchmarks vary hugely between practices of different sizes, the data is split into eight size groups. These figures come from the latest RIBA Chartered Practices Benchmarking Survey – the biggest survey of its kind, attracting thousands of practices to participate each year. Significantly this year, the average revenue per practice in every one of those eight practice size groups is higher than last year's average.

Rising productivity

But here's the thing – practice revenues overall are rising at twice the rate of the rise in staff numbers. Contrast the 21% increase in practice revenues since 2015 with the 9% growth in the total number of staff employed in chartered practices over the same period.

This year's figures suggest that staff are working harder, or more efficiently – or both.

Comparing the large rise in revenue with a smaller rise in staff implies significant productivity gains – as revenue per head has increased. Not only is total revenue higher in each practice size group, so too is average practice revenue per head for all but one of the eight size groups. Significantly, it is the small and medium practices which are seeing the highest growth rates; practices with 100+ staff have not, on average, increased their revenue per head figures at all.

Looking at productivity as a whole, the apparent rise in the profession's productiv-

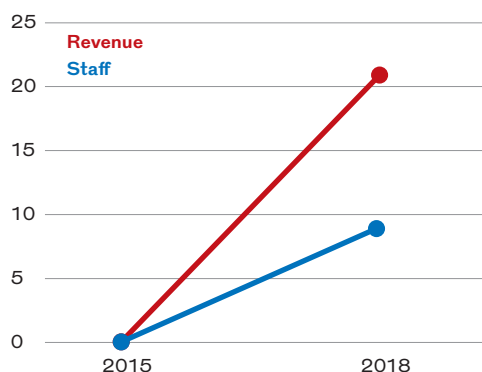
Ironically, practices earned more from working in the EU in 2018 than they did in any of the previous years since this survey began

ity is particularly significant when compared with what is happening in the wider economy. The UK overall is experiencing near zero productivity growth. The country has an historically low unemployment rate, there is a potential revolution from artificial intelligence, yet productivity growth is virtually zero. Before the financial crisis in 2008 UK productivity had been growing at around 2.3% per year. Since 2008, it has been running at 0.4% per year. The benchmarking figures suggest productivity gains in the architectural profession are around 3% per year; a far higher rate than the economy overall.

Fee levels factor

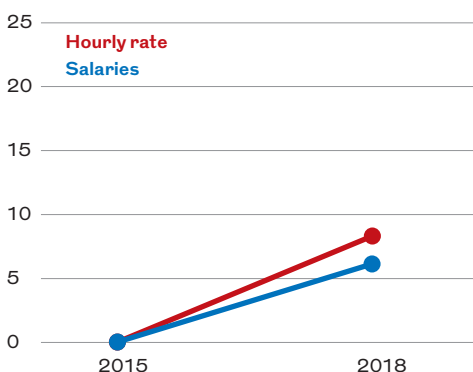
There's another strand to rising revenue per person, and that could be from rising fee levels. To test this idea, we looked at average hourly rates over the last four years. Since 2015, these rates for partners and directors are 8% higher, for architects with 5+ years'

Percentage change in revenue and staff



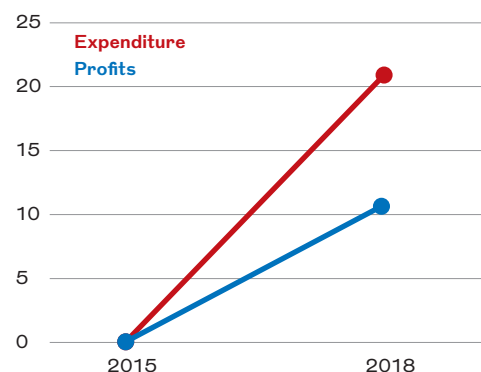
Revenue has increased by more than staff – implying productivity or efficiency increases

Percentage change in hourly rates and salaries



Hourly rates charged have increased by more than salaries, implying rising profits

Percentage change in expenditure and profits



Expenditure has increased faster than revenues. As a result, profits have increased only half as fast as revenue

RIBA business benchmarks 2018

| Practice size (number of staff) | Average* £ per practice | | | Average £ personal salary | |
|------------------------------------|-------------------------|-------------|---------|--|-----------------------------------|
| | Revenue | Expenditure | Profit | Partner/director (incl. share of dividends/profits) | Architect 5+ years' experience |
| 1 | 51,000 | 24,000 | 27,000 | 27,000 | n/a |
| 2 | 80,000 | 43,000 | 34,000 | 28,000 | n/a |
| 3 to 5 | 158,000 | 106,000 | 54,000 | 36,000 | 35,700 |
| 5 to 10 | 355,000 | 254,000 | 99,000 | 46,000 | 36,000 |
| 10 to 20 | 862,000 | 635,000 | 213,000 | 62,000 | 39,000 |
| 20 to 50 | 2.4m | 2.5m** | 0.4m | 80,000 | 41,000 |
| 50 to 100 | 5.6m | 4.9m | 0.7m | 116,000 | 43,000 |
| 100+ | 28m | 25m | 3m | 175,000 | 43,000 |

*Average per practice figures for revenue, expenditure, profit are calculated independently and therefore expenditure plus profit will not necessarily equal revenue
**Expenditure based on incomplete sample

experience they are 7% higher, and for Part 2 assistants they are 9% higher. Over the same period inflation has notched up 6% – so there has been some, limited, real growth in the average hourly rates that practices charge.

Average hourly rates increased by more than salaries overall since 2015, although the opposite was true in the most recent survey year. Average earnings paid to partners and directors – which includes their dividends or partnership profits – rose by 6% in 2018. Salaries paid to associates and architects have increased by 3 per cent, for technologists the rise is 6%. The granular detail by practice size varies from this overall picture; average salaries for staff in smaller practices have increased, but in the larger practices salaries for associates, architects, Part 2 and Part 1 assistants are very similar to earnings recorded in 2017. Average earnings for partners and directors are higher in 2018 in nearly all practice size groups.

Practice revenues overall are rising at twice the rate of the rise in staff numbers

Costs are growing too

While the profession’s total revenue is higher, so too is expenditure. It’s quite a surprise to see that total expenditure has increased by 23% since 2015 – an amount greater than the rise in total revenue. The rise in 2018 was higher than previously, at 7%. Some of this is due to higher wage bills as more staff have been recruited. But rise in staff numbers, and average salaries is less than the rise in the total payroll. This suggests that practices may have recruited more staff on higher grades than lower ones, or retained staff by moving them up a grade. Perhaps the most likely reason of all is the introduction of auto enrolment to pension schemes. Staff expenditure accounts for precisely 50% of practice revenue; substantially higher than the consistent 45% in each of the previous three years.

Expenditure seems to have increased across the board – premises, telecoms, travel, business running, investment in new technology systems. As expenditure has increased by more than revenue, profit has fallen. Average profit as a percentage of revenue has dipped this year in all but one practice size group (that exception is practices with between 10 and 20 staff).

Recent impressive productivity gains and increases in revenue are being offset by

rising costs. And it looks like pressure on remuneration could well be growing. As the profession nears full employment, and Brexit is set to make recruiting architects from Europe substantially more difficult, short-term wage growth is a strong possibility. ●

Aziz Mirza is director of The Fees Bureau, which analyses and reports on the annual Benchmarking Survey for the RIBA

Find out more

RIBA chartered practices can access the full report and the online Benchmarker by logging on to the RIBA Business Benchmarking website: ribabenchmark.com

The RIBA Benchmarker is designed to show how changes to work, client or service types might affect a practice's revenue, profits and other business indicators, making a useful tool for helping with business planning. It always shows your own practice's figures alongside the average for the chosen selection.



More for less

Janisol Arte 2.0, the new version of Schueco Jansen's steel renovation window, delivers in three key areas: appearance, performance and affordability.

Still retaining elegantly retro looks, the window is now available in both high-grade austenitic 1.4401 stainless steel and Corten steel, with laser-welded profiles for wider mullion spans. Add in more profiles, improved insulation, increased corrosion resistance and a new lower cost and Janisol 2.0 is an unbeatable proposition.

www.schueco.co.uk

SCHÜCO
steel systems
JANSEN

Win-win for rooftop sustainability

How to combine a green roof, blue roof and PV array
... without compromise



With modern planning conditions, most local authorities require new buildings to include both a green roof and a significant percentage of site sourced renewables; and if the construction is in a flood hazard area it must also incorporate a viable sustainable drainage scheme (SuDS) with defined allowable discharge rates. Architects are compelled to produce a design where the technologies are each given the full useable roof area. So is this too difficult to achieve, or is it entirely possible?

Tom Raftery, solar PV (photovoltaic) product manager at Bauder, discusses how the company is embracing a cohesive stance to offer the ideal scenario.

Tell us about Bauder's triple solution that unifies a green roof, blue roof and PV array

Bauder has a unique solar PV mounting system, BioSOLAR, that is specifically designed to allow the combination of biodiverse green roofs and solar PV while having the ability to be installed on top of our SuDS blue roof void construction.

The PV system uses the green roof substrate as ballast, removing the need to penetrate the waterproofing while

Well vegetated ground cover ensures the roof provides the habitat and nectar source it has been designed for

securing the mounting units to the roof, and ensuring that the entire area can be considered a biodiverse green roof. The void structure beneath allows free-flowing water movement to specifically engineered outlets that restrict the water discharge to meet planning requirements.

What are the significant design considerations?

The initial step is to understand the weight loading of the attenuated rainwater to meet the project-specific discharge rates of the SuDS report and include the BioSOLAR green roof loading. From there, more than for any other type of flat roof, it is important to avoid, and wherever possible eliminate, penetrations through a blue roof.

Does the vegetation provide any additional benefits to the PV and the blue roof systems?

The vegetation we recommend is our BauderFlora 3 seed mix which is a broad mix of low growing, biodiverse, shade and drought tolerant species. A well vegetated ground cover is important to ensure that the green roof provides the habitat and nectar source it has been designed for, and also prevents erosion of the substrate which would have implications on the solar design and stability.

What about environmental credentials?

Using a Bauder BioSOLAR blue roof is best practice from all environmental perspectives as it provides habitat creation, reduces the buildings' impact on local drainage systems (helping to meet SuDS requirements) and maximises site sourced renewables.

What maintenance does the triple solution require?

The unique V angle shape of the PV mounts ensures that a trimmer can be run beneath the edge of the panels, quickly cutting back vegetation with no risk to the operatives.

Regular checks of the outlets should be carried out following any significant storm event, notable traffic or remedial works as well as following leaf fall during the autumn months, to verify that the drainage holes are free of debris or blockages.

There you have it, green roof, blue roof and solar PV array, constructed together in harmony for mutual benefit. ●

For further information, please contact info@bauder.co.uk or visit www.bauder.co.uk.





Procurement
& contracts

When to call on liquidated damages

Case law is a useful source of guidance on the complexities of when and how liquidated damages can be enforced

Douglas Wass

Building contracts generally specify a fixed weekly or daily sum of money (known as liquidated damages) to be used to compensate the employer if a project is handed over late as a result of contractor delay. In the event of such delay, as long as the relevant notices have been given to the contractor, the employer can either deduct the agreed sums from amounts otherwise payable to the contractor, or ask the contractor to reimburse the employer direct. Over the years, cases have provided guidance various issues.

One of these is how to determine the appropriate level of liquidated damages, to avoid them being construed as a penalty. Penalties are unenforceable, so the contractor would not have to pay. Instead, the employer would have to prove its actual losses to obtain compensation for delay (which can be costly and time consuming). Liquidated damages would be a penalty if they were out of all proportion to any loss the employer may actually suffer as a result of delay.

In another case it was decided an employer cannot recover more than the agreed sum, even if its loss is more than the agreed sum.

A third concluded that the notices which must sent to the contractor before liquidated damages can be deducted under JCT contracts have to be sent in a particular order. It also decided that a particular period of time is required between each notice.

However, one issue that case law has still

not resolved is whether liquidated damages can be levied after a contractor's employment under a contract has been terminated.

The traditional view, most recently supported in the 2010 case of *Shaw v MFP Foundations and Pilings Ltd*, is that liquidated damages will run until termination of the contract, but not beyond unless there is explicit provision to the contrary in the contract (which, for example, JCT contracts do not include). Why? After termination, neither party has to perform its primary obligations. From a contractor's perspective, this means the obligation to complete by the completion date ceases to apply. If liquidated damages continued to apply, a contractor could potentially have to pay them even if an employer had been slow in finding a replacement contractor, and for any culpable delay by such a replacement. Not being able to claim liquidated damages will not leave an employer without rights – the option of proving and recovering its losses is still open to it.

However, another case from 2010 (*Hall & Shivers v Van Der Heiden*) challenged this view, as the judge decided that liquidated damages should continue to apply after termination of the contractor's employment. To find otherwise would, in the judge's opinion, have allowed the contractor to benefit from its own breach of contract.

Further support for this view came last November, as part of a dispute about solar power generation plants. In *GPP Big Field LLP v Solar EPC Solutions SL*; when the contractor became insolvent the employer sued its parent for damages for late or non-completion of the works (under guarantees given by the parent company). The judge, relying on *Hall & Shivers*, decided the liquidated damages provisions in the relevant EPC contracts continued to apply after the employer had terminated the contractor's employment.

The fact that there are conflicting court decisions on whether liquidated damages apply after termination is obviously not helpful to employers or contract administrators – particularly when they are seeking to resolve final accounts and make decisions about what, if any, sums can be claimed from contractors post termination. Until guidance on this is provided by the Court of Appeal, the safest course is to assume that liquidated damages do apply after termination unless the contract expressly states that they do not. ●

Doug Wass is a partner at Macfarlanes LLP

Case law has not resolved whether liquidated damages can be levied after a contractor's employment has been terminated

IN PLAIN ENGLISH: PRACTICAL COMPLETION

Unless the parties define practical completion in their contract, three following general principles apply. First, it occurs when all the construction work that needs to be done has been finished; and secondly, works can be certified as being practically complete even though there are latent defects (that is, defects which are not immediately apparent on inspection) but not if there are patent defects. Thirdly, contract administrators have an element of discretion and can certify practical completion if there are very minor (or 'de minimis') works which are defective or incomplete. The key question is whether to all intents and purposes the building in question is complete.

SUPPORTING YOU
IN PRACTICE
RIBA BUSINESS

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

ribabusiness@riba.org

www.architecture.com/RIBABusiness



RIBA 
Architecture.com

BRITISH. BESPOKE. SUSTAINABLE.

Our sustainable range of BowlPhish Glass Wipe Boards are a superior British alternative to the traditional whiteboard. Beautifully created to be sleek, stylish and versatile, that's what makes us the UK's leading glass wipe board manufacturer.

You specify, we manufacture.

For our product specification sheet visit:

theglasswipeboardcompany.com/downloadspec

the Glass[®]
wipeboard
COMPANY

Contact us for more information on:
01303 764351 – riba@bowlphish.com



3: Culture

Special delivery

Without the sense of ownership of the designer, buildings end up humdrum



Hugh Pearman Editor

There are, it has long been held, two main types of architect, both originally identified by poet and architecture historian and critic John Betjeman in the 1930s. These are the formally dressed architects and the casually dressed ones, representing respectively the business minded and the artistically minded. Hipsters versus corporate types.

Well OK: but in our hearts we know that this is nonsense, don't we, even while admitting that we all like to project (or can't help projecting) a particular image of ourselves? Beneath this veneer all architects have to do pretty much the same things. It's a design business, it involves working with lots of different people, it's complex, highly regulated work where it is increasingly difficult to retain control of your aesthetic, technical and social intent AND turn a profit.

For years now we've had a much more damaging professional division than the one of personal style. This is the one where

What to do when
someone else
decides to take
your design child
to foster parents?
Can an architect do
anything?

architect A conceives and designs the building or place to the point where it wins planning permission, whereupon he or she is promptly dispensed with. The project is then 'delivered' by architect B, if an architect is involved at all. Whether or not this is part of a design-build process (it usually is) it has always seemed to me unfortunate. There's nothing wrong with an architect taking on this delivery role – plenty of firms do it and are good at it, and work is work, after all. But there'll always be changes, and these usually won't be referred to the original architect for comment. Although some architects actively dislike the delivery role and prefer to bow out at an earlier stage and design accordingly, this preference is surely rare.

Recently I strolled round a successful, long-term council estate regeneration project. It has won awards. The place is transformed and best of all, the tenants are closely involved and are all still there. Three large developments were designed by the same architects for the same client. The first two were delivered to completion by the original architects. The third is now approaching completion, delivered by others. The difference is tangible. The design is overall the same but details are cruder. One set-piece central element which could have been very special is now humdrum. It's by no means bad: it's just not as good as it could have been.

Doubtless the same numbers will be housed, and the original architects would also have struggled with the cost-cutters. Doubtless the delivery architects acted professionally. But they would not have had the same sense of ownership of the design. I feel the original architects would have tried harder to find alternatives, would have cared more about the final feel of the place.

What to do in these circumstances? CAN an architect do anything when someone else decides to take your design child to foster parents, so to speak? I'd like to hear your views on this. Write to us: letters.ribaj@riba.org. ●

ONLY ON RIBAJ.COM

It's easy to see the influence of fashion designer Emilie Flöge on Gustav Klimt's work

Pamela Buxton at the Barbican's Modern Couples exhibition
ribaj.com/moderncouples




lazenby

iconic polished concrete flooring and surfaces



www.lazenby.co.uk

Flooring | In-situ | Pre-cast | Internal | External

info@lazenby.co.uk | 01935 700 306 |    

Photography Martin Gardner

RIBA MEMBERS GET A 50% DISCOUNT ON ALL CPD SEMINARS



Advance your knowledge and understanding of the new RIBA Professional Services Contracts and RIBA Building Contracts with the RIBA Contracts Day.

Secure your place and get £150 worth of RIBA Contracts for free.

www.architecture.com/ContractsDay

RIBA 
Architecture.com

Home office

Forget worthy co-working spaces, Soane's little box is the place to get things done



Will Wiles

It is distinctly unnerving to be presented with a place that has been designed with your specific needs in mind, only to find it completely, specifically, perfectly wrong. Is it the place that's wrong, or is it me? Am I defective on some level? Why do I hate this so much?

That's the way I feel around co-working spaces. They are, in theory, ideal for a self-employed writer like me: a conveniently situated, warm and comfortable place full of creative (but quiet!) young people where I can turn up, plug in, and get cracking. They have reliable wifi and pleasant cafés. They are, objectively, very nice, and theoretically the answer to all my problems now that our second child is old enough to need a room of her own.

Subjectively, no way, José. And while I might be defective, I don't think I'm alone. Whenever I go to a co-working hub – which is surprisingly often, as they are increasingly popular as event and meeting locations – I'm routinely told that it's like something out of *The Way Inn*, my second novel, a horror story set in the sterile utopia of out-of-town conference centres and chain hotels.

Maybe it would make a good setting for another novel, but where would I write it? As I say, the room I use as a home office is needed for other things. In fact it is already used for other things. It has become something of a dumping ground for surplus furniture, broken laundry driers, large toys and assorted household detritus. This is only natural where

I've started looking out for under-used spaces between rooms, or corners of irregular layouts

space is limited, and I don't resent it – indeed, it has led to something of an epiphany.

This breakthrough came in the congenial surroundings of the Sir John Soane Museum in Lincoln's Inn Fields. Though Soane's work touched every corner of that remarkable house, the room where the architect actually sat down and put pen to paper is strikingly small – hardly 2m by 2m. Standing arms outstretch, one can almost touch both walls at once. And that's in a kind of corridor or connecting space between larger rooms. But it's enough – indeed, it's rather desirable.

Making space for work at home needn't mean an expensive third or fourth bedroom. In house hunting, I've started looking out for under-used spaces between rooms, or corners of irregular layouts. The only real requirement is a closing door or other partition. But why not just a corner of the living room? Isn't that separation an expensive luxury? Not really. The issue isn't just privacy, although of course that matters. It's also important for the self-employed to maintain some psychological boundaries between work and living. Screening off the desk isn't just about creating a little citadel, it's also about protecting the living space from the creeping, conscience-pricking presence of the Toad, Work, as Larkin put it.

The RIBA Journal's recent 'Room Within a Room' competition provided some thought-provoking examples of the ways that architects might subdivide space to carve out congenial corners for work. It took as its guiding spirit Antonella da Messina's Renaissance painting *St Jerome in his Study*, in which Jerome is depicted working in a raised wooden structure placed within the vaults and tiles of a much larger space. This study 'is not a public space, but a resolutely private one,' Edwin Heathcote writes about this painting in *The Meaning of Home* (2012). 'The saint has constructed his own world within the bigger building, and is surrounded by the objects that define his existence.'

You can't do that among the glaring composite surfaces of the co-working centre. For the time being, however, our house-hunting is on pause while the country wavers between Norway Plus and Mad Max exits from the European Union. And where is the mastermind of that whole disaster? In his writing shed, of course. ●

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

OUT OF THE BOX

Estate agents have picked up on the work-from-home market. Upstairs or basement rooms that are too small to conscientiously be called a bedroom used to be labelled 'box room' on agents' floor plans – now they are labelled 'study'.

Streets need trees

Cash demands by highways authorities are frustrating the drive for better designed homes and neighbourhoods



Ben Derbyshire

Abundant street trees are vital for the quality of life in urban neighbourhoods – cleaning pollutants, supporting biodiversity and, as objects of beauty, immeasurably enhancing places and lives. Hence the battle to save Sheffield's urban forest, which I have supported.

Beauty in the built environment is a pre-occupation of the government, which thinks that if new developments could be just that bit more attractive, objectors may be less vociferous – Nimbys would convert to Yimbys. While we have argued elsewhere (Ten Characteristics of Places Where People Want to Live) that it is overly simplistic to imagine objections would evaporate if only new homes were in a given style, one aspect of successful placemaking is undoubtedly the importance of creating a verdant setting.

So, I was disappointed to hear that trees have become the latest battleground in the debate around the viability of new developments. I recently met David Birkbeck of Design for Homes who was exasperated by the technical wrinkles in the planning system that make it harder to create green neighbourhoods with tree-lined streets. Heaven knows, a lifetime designing housing has taught me that this is difficult enough, but recent events have conspired to significantly increase the scale of the challenge.

If homebuilders have the excuse to dump the cost of detailing the public realm as expected by the LPA, there is little incentive to employ good designers

A court case in late 2014 (Redrow v Bolton council) ruled that a local authority can ask for cash upfront, known as commuted sums, for the maintenance of landscaping obligations. These are section 38 and section 278 agreements where highways authorities have to adopt what may have already achieved full planning approval at local level. Planning authorities are often not the highways authority, allowing county councils to fill holes in their highways budgets by taxing district councils' planning permissions on the grounds they, as the adopting highway authority, had never signed up to the designs.

Some refuse to accept any variation from utilitarian 6m wide roads with 150mm concrete kerbs. This obviates any of the design refinements that were gaining ground as a result of the excellent Manual for Streets government guidance of 2007, which aimed to increase quality of life through well designed, people-oriented thoroughfares.

Depressingly, the combination of financial shortages at a local authority level and a degree of (not wholly unearned) suspicion between councils and developers has led to a situation where planting a tree comes with a sizeable cost – up to £3,000 each as a commuted payment. In one case, a scheme approved by a local planning authority (LPA) on the basis of its tree-lined streets was almost killed off by a £500,000 commuted payment demanded by the highways authority.

It is really encouraging that the government wants better designed homes and neighbourhoods, but we need to help it take aim at the right target. It's all very well talking about the importance of beauty and for the minister to say he wants architects more involved. But if homebuilders have the excuse to dump the cost of detailing the public realm expected by the LPA, there is little incentive to employ good designers to create quality public realm. For both sides, short-term considerations risk causing long-term harm to the perception and experience of new homes.

The government recently took the overdue step of requiring much greater transparency from developers about the viability of a development and their expected returns. I hope that this can begin to rebuild the trust between both sides and create the basis for a way forward that avoids what Birkbeck memorably described as the trend towards 'the landscape equivalent of a plucked chicken'. ●

@ben_derbyshire president@riba.org

WHAT BREXIT MEANS TO YOU

The RIBA is in constant contact with ministers and officials, representing the views of members to government as uncertainty continues on the nature and impact of Brexit. For the latest updates, information and advice visit architecture.com/brexit



Slim solution

The enhanced FWS 35 PD façade from Schueco UK gives architects new design solutions. An ultra-slim 35 mm face-width providing narrow sightlines, a stunning all-glass corner option and the ability to accommodate Schueco AWS 114 opening window units, make this system the complete slimline solution for both commercial and residential projects. Available in two versions: .HI (highly insulated) or .SI (super-insulated, delivering Passive House values). For German engineering made in Britain, there's only one name.

www.schueco.co.uk

SCHÜCO



After 19 years in Paris with RPBW, William Matthews has set up his own practice in the shadow of the Shard

Words: Hugh Pearman Portrait: Ivan Jones

Piano forte

'I come here,' says William Matthews, 'because I can pretend I'm in Paris.' 'Here' is a French brasserie named Pique-Nique improbably sited in a large half-timbered former public lavatory block in the corner of a local park in Bermondsey. He's right: it's the kind of seemingly effortless place where you hardly need to consult the menu, just ask for whatever the plat du jour is, and you'll be fine. And so we were, with a fuss-free magret de canard.

As for Paris, that's where Matthews went to work for Renzo Piano not long after Sheffield School of Architecture, and ended up spending 19 years there, a dozen of them delivering the Shard at London Bridge, completed in 2012. That's a building that literally looms over us in Bermondsey, where Matthews' eight-strong office is also based. 'You never quite leave the Renzo Piano Building Workshop,' he muses, revealing that – five years after signing off the Shard and setting up his own practice in London – he still freelances for his old boss as and when. There's a mini-masterplan on the wall of his office, for instance, for St Thomas Street near London Bridge. Client and designers for his part of this are the same as for the Shard – Sellar Group and RPBW, helped out in London by William Matthews.

Such referrals have helped steady the volatile early years of a young practice. Matthews is totally open about the challenges of starting up on your own after such a background with a large world-famous firm.

Like many others in a similar position, he says that with hindsight he'd have left sooner, but the Shard turned out to be a long-term project. Then again, in such a firm you are spared the worries that afflict small practice. 'We never had to go looking for work – in fact we turned down around nine projects out of 10,' he says. 'And I used to like the salary arriving at the end of the month.' Now of course he very much has to go out looking for work, and the end of the month is more about paying his own staff. But 'I like doing new things, having a bit of a challenge'.

He had to be realistic, at first taking a desk space with his friends from Sheffield days, Mikhail Riches. 'After the Shard I was the best-qualified person on the planet to design a mixed-use 300m skyscraper,' he says, 'So of course I did a private house. How can a two-bed house be harder than a skyscraper? But that's the way it was. I thought small projects would be quicker but they're not.' The house in question, for a private client on a plot of land on the White Cliffs of Dover, has yet to be built for various reasons but he's confident it will. To date the only completed built work by the practice is a café pavilion on Canada Square in Canary Wharf, a commission that arrived in 2014. In its utterly different form it performs much the same task as Pique-Nique, acting as an extension to this park among the financial towers. Only done in modules of 3.4m by 3.4m, entirely in cross-laminated timber or CLT.

Matthews' profile is about to rise consid-

erably with the opening soon of his Tintagel Castle footbridge in Cornwall for English Heritage. We'll have to wait a little longer than planned for this – the sections are all made and ready, he explains, but there's been a change of contractor for machining some of the duplex stainless steel connectors. This was an important competition win for Matthews because he was a newcomer in a world dominated by bridge specialists, always paired with engineering colleagues. To break through, he teamed up not with the usual UK engineers – they were all working for several rival architects anyway – but with the Belgian civil engineering firm Ney & Partners which also fancied a foothold in the UK market.

He and Laurent Ney won out of 135 international entries with their delicate twin-cantilever design, each half nearly – but not quite – touching. In fact they are connected by two relatively unobtrusive pins. You can just imagine the health and safety conversations. Obviously the gap couldn't be too wide, plus without a connection you'd have a differential loading headache – if there's a crowd of people on one side and few on the other then the slight sag on the loaded cantilever would turn the gap into a step,



Above Soon to be complete, Tintagel Castle Bridge for English Heritage is an international competition win.

which would be counter-productive. But he reckons he's kept the visual intent: there will be a slight gap to walk or roll across, a touch wider than at Tower Bridge.

That win was key for the practice but nonetheless 'If I've got a hobby horse, it's UK competitions,' he says, pointing out that the real cost of entering even relatively basic competitions requiring, say six A1 boards, is far higher than the honoraria offered, if there are any. And don't get him started on framework agreements. 'I see no advantage to them except to the purchaser.' Understandably, he favours a freer system, and one where previous experience in a given typology is not necessary. After all, he points out, when Renzo did his famous scribble of the Shard and won over his client the late Irvine Sellar, RPBW had never previously done anything so tall.

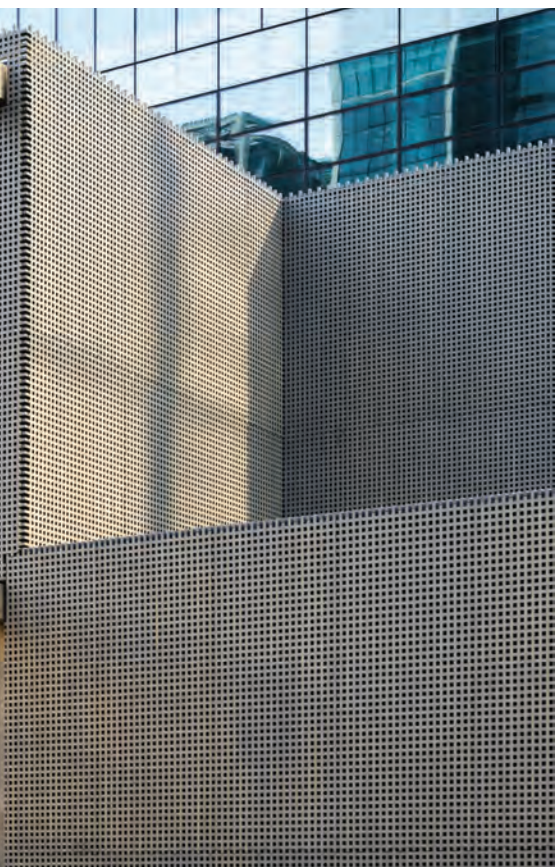
Nor, he says drily, was there a single officially UK-registered architect on the Shard design team, Piano included. Matthews himself has yet to do his part 3 so despite his obvious top-drawer experience cannot call himself 'architect' in the UK ('It's on my to-do list') though he could in France. Since there are other registered architects in his practice, this is not a problem.

He's going to continue his unconventional course, often hooking up with others: he got to do a feasibility study for Victoria Station having met a Network Rail contact for

a tiny site in New Cross, south east London; he's designing a four-storey perforated cream ceramic vent shaft/substation at Euston for HS2 having forged a bond with Chris Williamson of Weston Williamson, one of the main architects there; he's hit a streak of competition wins in Bulgaria; and he's teamed up with an old Sheffield mate and teacher, Satwinder Samra, to do a 21-bedroom hotel in Bedfordshire.

But, he's planning more strategically too and this involves Africa. His wife is from Togo, his brother a long-term resident of Zambia. 'There's a huge opportunity for architects throughout Africa. The rate of urban expansion is extraordinary, and they cannot train enough people. At the moment it's being dictated by Chinese and Indian contractors.' He's interested not in the corporate end of things but the middle ground, he says: developing identities, improving quality by a vital few percentage points.

'In architecture you want to have some influence. What's the appropriate urban form in a given place? I think that's the future.' ●



Left Canada Square café pavilion at Canary Wharf is an exercise in CLT and cubic modules.



Right Matthews at work in the studio, with a bit of a masterplan.

RIBA Learning

Earn double CPD points with RIBA CPD Videos

NEW TOPIC AVAILABLE

MSA Latchways Systems

Working at height and the latest legislation.

Topics covered include:

- Legislation — what and why
- System choice and design
- Test standards and new EN 795 2012 changes
- Product differentiation
- Other work at height considerations



RIBA
J

MSA
The Safety Company



ribaj.com/learning

- 1 Watch a CPD Video and you'll be re-directed to the quiz
- 2 Complete the quiz
- 3 Receive your certificate

RIBA FUTURE LEADERS 2019

Tickets now on sale

Are you ready to take a step up in leading your team, helping your practice succeed from any position, and driving the future of the profession? Then you should book your place on the RIBA's flagship leadership training programme for up-and-coming talent.

| | |
|---------------------------------|---------------|
| Developing a Leadership Mindset | 28 March 2019 |
| Leading Teams | 16 May 2019 |
| Leading Change | 18 July 2019 |

Check www.architecture.com/whats-on for more information and to book tickets. Contact practice@riba.org for any enquiries.



method

Visible, flexible, beautiful

Effectively change recycling behaviours with Method



methodrecycling.com

50% RIBA
Member Discount*

RIBA CONTRACTS

RIBA Professional Services Contracts 2018

A complete suite of professional services contracts that can be used for the provision of built environment consultancy services across projects of every scale and complexity.



RIBA Building Contracts 2018

Clear, concise and easy to understand and use contracts between a client and a contractor.



RIBA Contracts Digital

Generating your contract online allows you to create, alter, manage and view all of your contracts in one secure location before issuing the final contract.



Visit ribacontracts.com

*RIBA Chartered Members and RIBA Chartered Practices receive a 50% discount on RIBA Contracts Digital

RIBA 
Architecture.com

Reflecting on memories

An exhibition of David Adjaye's work explores the democratisation of the memorial to prompt personal responses

Pamela Buxton

David Adjaye: Making Memory, is the Design Museum's first major architecture exhibition at its Kensington home. At the launch, co-director Deyan Sudjic remarked that while it was originally intended to be a retrospective, he was pleased that it had turned into an exhibition about an idea – the contemporary expression of monuments and memorials seen through the work of Adjaye Associates.

I'm pleased too. With its focus on experiential space and narrative, it's a rewarding lens through which to view the work of a practice riding high after the triumph of the Smithsonian National Museum of African American History and Culture in Washington, one of seven projects in the exhibition. It's also excellent timing, with the Holocaust Memorial for central London, for which Adjaye is lead architect, in for planning permission.

At the start of the exhibition, visitors are encouraged to reflect on historical forms of

commemoration, and to consider how contemporary examples might be changing.

The chosen Adjaye projects range from monuments dedicated to particular events or people such as the Holocaust memorial to a looser interpretation of the typology. This allows the inclusion of the National Cathedral of Ghana and the Smithsonian museum as nationally significant buildings, the former as an emblem of unity and identity, the latter as a monument to the stories told within it. Not all seem a natural fit – the Sclera Pavilion from the 2008 London Festival of Architecture, however interesting its eye-inspired narrative, lacked the gravitas of the others' subject matter.

Making Memory talks about exploring a 'democratisation' of the monument to reflect 'a broader experience of time and place'

Below Sclera pavilion, designed by Adjaye Associates for the 2008 London Festival of Architecture.



Left Smithsonian National Museum of African American History and Culture, Washington DC. The filigree cladding was inspired by the history of African American craftsmanship.

rather than a prescriptive reading. Instead, we are provided with a setting for reflection to make our own response.

This seems particularly true with the Holocaust memorial, where the route down into its learning centre is formed by bronze fins creating 22 spaces – the number of countries directly involved in the Second World War. The hope is that it will be a place where people from all backgrounds can learn from the past and apply those lessons to the future.

The engaging exhibition intersperses architectural models, drawings and prototypes with visuals, interviews and sources of design inspiration. Five giant colourful umbrellas loom over the Cathedral room, a reference to the ceremonial umbrellas and traditional canopies that inspired the roof, while in the Smithsonian room, a wonderful Yoruban sculpture by Olowe of Ise steals the show, depicting a man wearing the traditional tiered hat that influenced the form of the building.

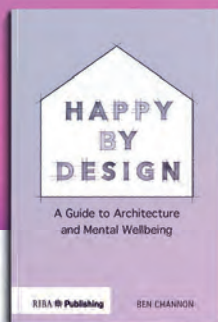
For all the impressiveness of the Smithsonian and cathedral designs, more striking were the projects with a sense of the everyday. The Gwangju River Reading Room in South Korea, a walk-through memorial to 200 students killed in a pro-democracy uprising, incorporates open access book niches. The idea is for people to pause and read about democracy, or sit in contemplation before continuing. I particularly like the unassuming, forthcoming Coretta Scott King and Martin Luther King Jr Memorial. Proposed for Boston Common, this is built into the landscape with a pathway running over the top. Its walls will be inscribed with text from the Kings' speeches, the typographical style reflecting the cadence and weight of delivery. It looks like it will be a place where people can spend time – walking through or sitting eating lunch or meeting up. Rather than a one-visit place, this is a monument that will be embedded into the everyday, fulfilling eloquently the exhibition's idea that 'both psychologically and physically, a monument should always be a place of return.' ●

David Adjaye: Making Memory, until 5 May 2019, Design Museum, 224-238 Kensington High Street, London W8 6AG
designmuseum.org



RIBA BOOK CLUB

Hear from the authors of best-selling books at the new RIBA Bar. Our Book Club features award winning architects and authors in an intimate setting, discussing their work.



RIBA BOOK CLUB: UPCOMING DATES

FRIDAY 29 MARCH MARK SWENARTON : COOK'S CAMDEN

FRIDAY 26 APRIL BEN CHANNON : HAPPY BY DESIGN

Get **£10 off** Cook's Camden and **£5 off** Happy by Design when you buy a ticket.
Find out more : architecture.com/bookclub

RIBA Bar 66 Portland Place,
London. W1B 1AD. 1pm – 2pm
£5 Members, Students & Friends
of RIBA. **£10** Non-members.

RIBA 
Architecture.com

David Dunster 1945 – 2019

Iconoclastic teacher, critic and writer who sent a conveyor belt of talent to many top practices and helped forge the success of AHMM



David Dunster was an influential teacher, inspiring critic and an important voice in architecture. His sharp intellect, wit and challenging style influenced the thinking of a generation of students, many of whom are now leading teachers and architects.

David moved from Kent to London to study architecture at the Bartlett, UCL. Despite a fascination with Chicago, where he lived as a young architect, and Liverpool, where he was professor of architecture from 1995 until retiring in 2010, London remained his spiritual home.

Acutely aware of the zeitgeist, he had the confidence to teach whole years together when the fashion, then as now, was for the studio system. My partners and I first met him at The Bartlett in the early 1980s where he ran the diploma. He had already established his reputation at Kingston Polytechnic, supplying talent to many offices including that of Jim Stirling, to where he sent the future founders of Birds Portchmouth Russum.

David was supremely well read, personally connected to the likes of Rossi, Venturi, Stern, Tafuri and a host of French intellectuals. An iconoclast, he corrected the architectural discussion in London which was at a low in the 1980s, by introducing different thoughts from around the world. Importantly, he also did this at the RIBA where the lecture series he invented filled the Florence Hall.

Robust, argumentative, yet with a supremely generous mind, he was interested in people (and Freud) – those who made architecture and also those who sometimes suffered at the receiving end of it. A committed socialist, he was deeply suspicious of elites who knew better.

As a historian he drafted his book on Chicago, at least in conversation, many times, but never published it. I used to think that was because it meant too much to him, but have concluded it was because his entire teaching career was a study and critique of the same interplay between urban planning, infrastructure and architecture.

AHMM was forged under David's eye. He was pleased

with the idea (if not the architecture) of our Fifth Man Diploma. He most enjoyed that the Bartlett's marking system could not cope with collaboration. This bureaucratic absurdity inspired him the following year to run the entire diploma as a collaborative urban project at King's Cross and at scale, with all 30 students assembling and critiquing the new city they were making with their own work.

His two Key Buildings of the 20th Century volumes were very David: the erudition was in the selection, the critique was concision itself and the focus was on the drawings in plans, elevation and sections only; and all to the same scale. David had made up his mind but left it to those on the receiving end to make up theirs.

David was a great tutor of architects because he was a brilliant formal critic of architecture as form and as idea. He saw what could be, as well as what was. He saw a better potential. He saw beyond the horizon.

He also knew how to provoke students to think critically about their own work. I remember presenting my own Armée du Salut, but on Clerkenwell Road. I showed only plan and section as I had destroyed my perspective, which revealed that I had put the slab in the 'obviously correct' place in the street's missing tooth. Which of course was the wrong place.

'The trouble with this scheme', he began, 'is that it's boring'. He paused to drink some more red wine, puff on his Rio 6 cigar and smile kindly at my dismay.

'But, in my view', he went on, 'boring is good! The best architecture is terribly boring'. There was a pause as my spirits rose. Then: 'The trouble is, it is not boring enough!'

David was memorable and special. Over the following four decades, by accident and design, all those who passed through his school of life and architecture continued to choose to cross paths with him, his family and each other.

I last saw him a few months ago at WAF Amsterdam. I was presenting a scheme that has won many awards but, more importantly, plaudits from the three people whose opinions I really value. As jury chair he smiled, left his fellow jurors to probe in the dark and made an incisive yet ambiguous remark. As I expected, the scheme was unplaced.

He is survived by his wife Charlotte Myhrum and their son Arthur Dunster. ●

Simon Allford

IN MEMORIAM

James Huntington Ashcroft
ELECTED 1953, LEEDS

Alfred James Bates
ELECTED 1953, AYLESBURY

Alan Meikle
ELECTED 1953, LEDBURY

Henry Philip Chetwynd-Stapylton
ELECTED 1954, CHICHESTER

John Scaife
ELECTED 1955, SOUTHAMPTON

Michael William Charles Collins
ELECTED 1956, ROYSTON

Bryan Horace Soanes
ELECTED 1957, OXFORD

Ian Robert Ferguson
ELECTED 1958, NEW YORK

Eugene Roy Bryan
ELECTED 1959, CHELMSFORD

Douglas George Marshall
ELECTED 1962, LONDON

Keith George Miller
ELECTED 1965, DUNSTABLE

Rohan Michael Howard
ELECTED 1983, TEDDINGTON

Desmond Kenneth Waite
ELECTED 1956, KING'S LYNN

Michael John Marsh
ELECTED 1961,

Martin Bailey
ELECTED 1959, MARLBOROUGH

David George Dickens
ELECTED 1953, LEICESTER

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

Exchange

Brexit brings opportunity

I voted remain in the 2016 referendum but now realise that the objective of Brexit is to renew democratic trust between citizens and state, which has frayed to breaking point in many parts of the UK.

It is from political junctures like Brexit that architecture has historically generated shockwaves of progress and innovation. The prime example is the post-war ascent of democracy. For architects this opened up much more than just a new language of modernist form. It gave rise to new programmes for architects to accelerate – housing, schools, hospitals, playgrounds, lidos – in a nationwide spirit of democracy.

To address the division between leavers and remainers, and bring the government closer to the people it serves, political power post-Brexit must be decentralised through a poly-centric network of national, regional and local government institutions. These must be distributed evenly throughout the UK to make our representative system of parliament more representative of the whole country. Building this network will give architects substantial work prospects.

It's time for the British architectural community to think beyond the short-term technical question of how the UK will actually leave the EU – to stop wishing that Brexit will go away and commit to the heroic collective task of renewing democratic trust by producing progressive architecture to meet this challenge.

Tom Brooksbank, Singapore

Homeless in the House

Having written to my MP and received only repeated Conservative party media statements in reply, if any, I wonder how to



We welcome letters but retain the right to edit them:
letters.ribaj@riba.org
RIBA, RIBA Enterprises,
66 Portland Place,
London W1B 1AD

make more impact on government strategy.

The news that a homeless person died on the steps outside the Houses of Parliament in December prompted me to apply for planning and listed buildings consent for 'Change of use of existing buildings (Houses of Parliament) to create accommodation for those in need (homeless) pending restoration of historic function'.

This has been received by Westminster City Council (ref 19/00052/FULL and 19/00053/LBC). It has been validated but awaits payment of application fee, and therefore may go no further, but as the process involves issue of official notice of preparation of applications for these approvals to both Crown Estate (owner) and The Speaker of the House (tenant) there may be some interesting dialogue.

I am considering how to raise funds for the fee. If there is no media interest I will withdraw the application but would like to know if it is of any interest to readers.

F G Holmes, Hexham

Young guardians

Thanks for the nice piece on Camilla Finlay in the RIBAJ Dec 2018 (pp 62-64). At 42, she is undoubtedly young and is, unusually, a female cathedral architect. Her heroine Jane Kennedy was 41 when she inherited Ely cathedral in 1994 and both follow in the deep footsteps of my former boss, Corinne Bennett (1935-2010) who was only 39 when appointed to Winchester Cathedral in 1974.

For those who want gender balance I calculate young Ptolemy Dean was an ancient 44 when he became the 19th Surveyor of Westminster Abbey.

Trailblazers all!

John A Fidler, California

Spud you like

With the growing backlash to the use of single-use and unnecessary plastics, could you consider a more sustainable option for the plastic packaging on the RIBA magazine? More and more magazines that come through the door use a potato starch based, compostable plastic and I feel this would be a far more appropriate packaging.

Bianca Morgan

The editor writes: This has a cost implication but is something we shall investigate

I have applied for planning and listed buildings consent for 'Change of use of existing buildings (Houses of Parliament) to create accommodation for those in need (homeless) pending restoration of historic function'

F G Holmes

Something to get off your chest? Write to us:
letters.ribaj@riba.org



Follow us on Twitter @RIBAJ
Find us on Facebook & Instagram

Search Find Apply

Job Board

Search and apply to practices directly. Our job board has one of the largest selection of vacancies from the UK and overseas.

ribaappointments.com
+44 (0) 20 7496 8324

RIBA  **Appointments**

Job Board of the Royal
Institute of British Architects



MARTIN CHARLES / RIBA COLLECTIONS / RIBA81790

Ferry Inn new wing Gare Loch, Rosneath, 1896

Edwin Lutyens designed only two buildings in Scotland; one was the country house Greywalls in East Lothian completed in 1901; the other was this addition to a modest inn on the banks of Gare Loch in Rosneath.

The Ferry Inn was part of the estate of the 9th Duke of Argyll who had married Queen Victoria's daughter, Princess Louise, in 1871. Louise was introduced to Lutyens by his friend Gertrude Jekyll and in 1896 she commissioned the architect to add a new wing to the existing building, transforming it into fine example of arts and crafts architecture.

Louise's association with a public house raised eyebrows in the press. Punch published a cartoon depicting Louise drawing a pint behind an inn bar, her customer commenting: 'A pint please and how's your mother?'. Queen Victoria was not amused.

The princess never used the house and from 1902 it became a home for wounded Boer War soldiers. Later it was part of the American naval base at Rosneath during World War II. Sadly the original inn was demolished in 1960 and the Lutyens wing is all that now remains. ●

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

Production
Richard Blackburn
Jane Rogers

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

Publishing director
Helen Castle

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

Subscribe to RIBAJ:
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



Architectural Acoustic Finishes

Project:
Contractor:
Project Architect:

Arlington Business Park, Theale
Bulb Interiors Ltd
TP Bennett LLP

SonaSpray K-13 black applied directly to concrete soffit with slatted timber installed below. Due to its through colour & speed of installation, the SonaSpray range is the perfect way to acoustically treat & renovate any space, whether as a finish coat or above a feature ceiling.

OSCAR
acoustics





PHOTOGRAPHY DOMUS NOVA | ARCHITECTURE AND DESIGN BY VADA COLLECTIVE

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