

PIP

Products in Practice May/June 2020



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Long, lockdown evenings...



...have seen me acquainting myself with classic post-war Italian movies. Perhaps there's something cinematic in being two weeks behind Italy in the coronavirus outbreak and if the UK's story plays out the same way their present will be our future. It's as if we're all in an unpleasant sequel to a gruesome original, where everyone knows the plot twist. But it could just as easily be for the new realities those films confront, the existential dilemmas they raise and the resonances these have with our Covid-19 situation.

Roberto Rossellini's 1945 'Rome: Open City'

was a raw, contemporary portrayal of the Nazi-occupied city, its curfew-imposed streets deserted apart from the rumbling of vehicles seeking out the Resistance. Federico Fellini's 1957 'Nights of Cabiria', also set in Rome, focuses on the internal emotional resilience of its central character, a poor but feisty prostitute whose lust for life shines brightly through adversity. Most affecting perhaps is Michelangelo Antonioni's 1962 'The Eclipse', a meditation on the shallow materialism of post-war society and the existential loneliness that sits at the core of modern

love – mostly shot in an empty EUR.

The final seven minutes of this film are a real-time build up to the eclipse itself, where the viewer sees the atmosphere of the city palpably change and darken; where streetlamps trigger on in the half-light and a creeping sense of the uncanny unfolds in anticipation of the film's strange emotional denouement. It's a similar unease that plays out every evening in our living rooms as the daily death toll is announced; as we wait, suspended, for normality to return. ●

Jan-Carlos Kucharek, editor

06



More online...

If you open a window then close it a room will regain its target temperature within minutes because the walls act like a big storage heater

Infrared domestic heating would slash carbon, reports Stephen Cousins: ribaj.com/infrared

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DENNIS GILBERT/VIEW

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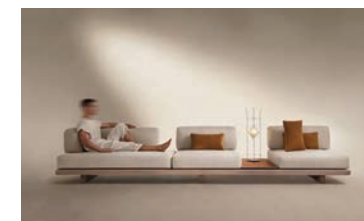
JAN VRANOVSKY

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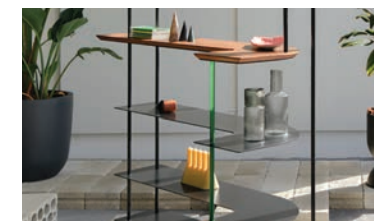
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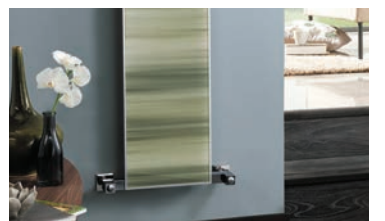
Patricia Anastassiadis' Geta sofa for Artefacto



Gabriel Scott's custom LUNA series chandelier



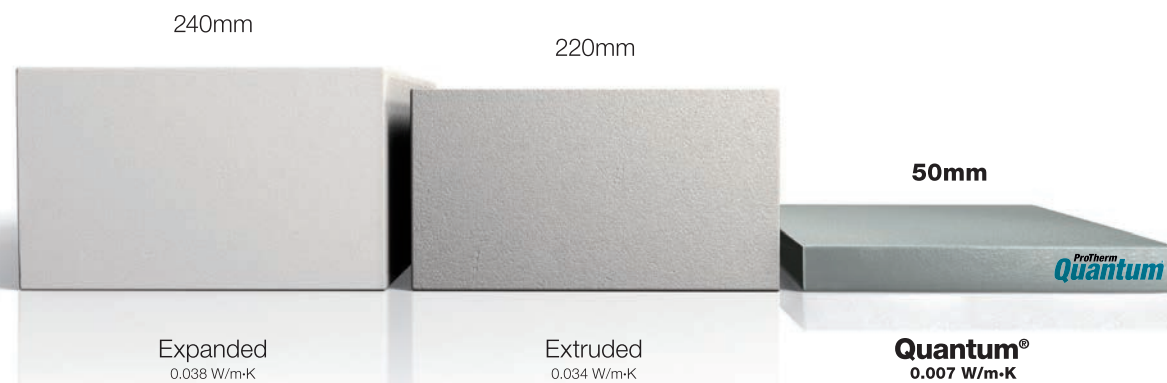
Designer Borgi Bastormagi's 'Shaping 90°' shelving



Aestus' steel and glass Copy-Kinetic flat panel radiator

Cover image: Tainan Spring urban park in Taiwan by MVRDV, photographed by Daria Scagliola

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Compendium

Recline gentlemen, please

At its recent RIBA/ Vitra talk, PiP was charmed to discover that Swedish firm Snøhetta was so named not because of a wish to associate itself with the country's highest peak but because when the practice started, it worked out of an office atop a local bar called Snøhetta. And it's the simple nature of its collaboration with furniture maker Erik Jørgensen that appeals. 'Casework' is sustainably made on an island off Denmark from white oak, upholstered in wool or tan leather. All at a humbling price no doubt, but we still say 'Skol!' to that.



Top of the shop

Ryder Architecture has built onto a former bonded warehouse from the 1700s to create the new HQ of online Bingo firm Tombola on the bank of Sunderland's River Wear. Located on Wylam Wharf, the £7million conversion created an additional 2500m² of office space sitting around a triple-height atrium behind a new, fully-glazed frontage. As part of the dramatic interior fit-out, Hunter Douglas was taken on to supply an 850m², solid white American oak timber ceiling that follows the exterior pitched roof form, which not only looks good but achieves a 'Class O' fire rating, helping keep the odds of safe egress in an emergency reassuringly low.



Putting the mesh in Mersey

Part of the Mersey Waters Enterprise Zone, Tower Wharf at Wirral Waters in Birkenhead is 48,000ft² of Grade A office building designed by Falconer Chester Hall Architects. Its reception and main feature staircase called for metal mesh wall and ceiling panels, supplied by Armstrong. Armstrong's metal mesh ceiling, canopies and baffle business has been taken over by Knauf AMF to complement the firm's own product range, including its Heradesign mineral tiles. The expansion complements the whole £4.5 billion Birkenhead Dockland development.



50-gun salute

At the 50th birthday celebrations of SAS International, chair Siobhan McElhinney might forgive herself for revealing possible non-adherence to safety regulations – and her age. Speaking at the SASFest, she recalled playing among the boxes and metal sheets of the fledgling company as a child. She also announced that the family firm will be the first UK support partner for the Blue Building Institute, aiming to spread adoption of the US' WELL Building Standard. The first British building to go for Gold validation is Fidelity International's at 4 Cannon St, London, above.

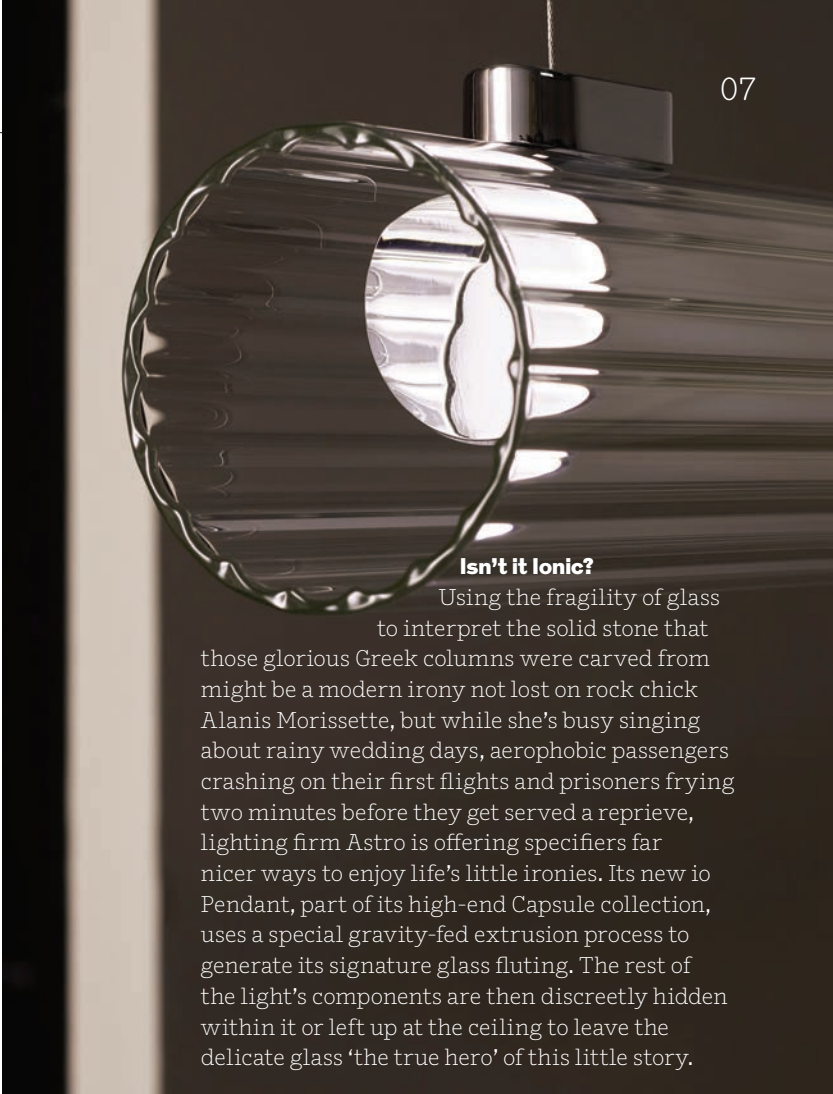


Another brick – less – in the wall

An engineering brick façade and the small windows made York House on London's Pentonville Road a fairly unforgiving-looking building, until The Office Group bought it and asked architect dMFK to revamp it. A £13million transformation has given it a new perforated, self-supporting lattice-form brick facade, behind which sits a cross-laminated timber structure extension. Continuing the theme at upper levels, the firm chose Proteus' SC gold, zig-zag perforated aluminium screen cladding, which blends softly with the sky.

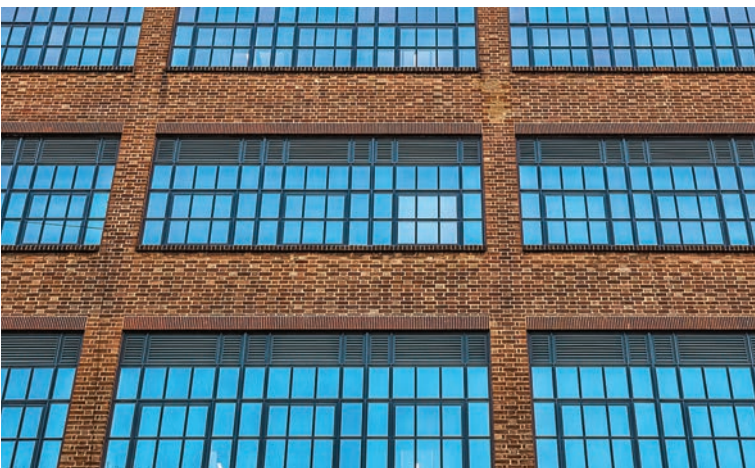
The Roaring 20s to 2000s

Everyday life might look like something out of a science fiction movie during the lockdown, but that needn't be a bad thing. Stanley Kubrick's 2001: A Space Odyssey and Art Deco both came to mind when PiP laid eyes on Aestus' S70 vertical polished stainless-steel towel radiator, with its glitzy minimalism. But while that may be par for the course in contemporary towel rad design, what we like too is its 'Great Gatsby'-like loucheness. You can just chuck your towel on it on your way out the bathroom, don't-you-know?



Isn't it Ionic?

Using the fragility of glass to interpret the solid stone that those glorious Greek columns were carved from might be a modern irony not lost on rock chick Alanis Morissette, but while she's busy singing about rainy wedding days, aerophobic passengers crashing on their first flights and prisoners frying two minutes before they get served a reprieve, lighting firm Astro is offering specifiers far nicer ways to enjoy life's little ironies. Its new io Pendant, part of its high-end Capsule collection, uses a special gravity-fed extrusion process to generate its signature glass fluting. The rest of the light's components are then discreetly hidden within it or left up at the ceiling to leave the delicate glass 'the true hero' of this little story.



Rear (and front) window

You can't beat a good classic and the 1930s Ladbroke House in London's Highbury Grove is a case in point. It's the former HQ of AC Cosser – one of the first companies to make and sell TVs to the general public. By 1937, the firm claimed it was 'the largest self-contained radio factory in the British Empire'. The world has changed a lot since then and Cosser is long gone, but the building has been through an 'inspirational' multi-million pound reinvention as the London Screen Academy, teaching film skills to 16-19 year-olds. Wanting to recreate the look of Crittall windows, conversion architect Architecture Initiative looked to Kawneer GT70S slimline renovation aluminium windows to renew the building while respecting its position in the local conservation area.

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Remote working has plenty of advantages



We are all adjusting to the changes in our lifestyles to stem the advance of the Covid-19 pandemic. For many it's likely to mean working remotely for the first time. I worked in a traditional office for 10 years and it was with some trepidation that I joined a company whose team is remote, based around the UK and Europe.

I thought it useful to share my experience of what works. Digital technology is central but it's the way in which we embrace and use it that allows such working to be successful. Our core business tools are based on the Google G-Suite which includes Meet, a virtual meeting room which can be added to any new meeting invite.

Our day starts with a company-wide virtual meeting, similar to the daily stand-up meeting advocated by the Scrum method of agile working. In it, each of the 20 team members reports on progress from yesterday and their planned activities for the day ahead. It's rare for this meeting to last longer than 20 minutes.

This meeting is invaluable for picking up where one team member's activity may start to affect another's, and for ensuring a route forward that doesn't result in abortive work. It's

also vital to the company's social fabric and is an opportunity to hear what everyone's doing. Most of us will generally sign into the morning Meet a few minutes early in order to catch up more socially before the working day starts.

Working via video link is surprisingly productive. Meetings tend to be more focused toward the task in hand whereas face to face meetings often have more scope to drift. Collaborating on a cloud-based file such as a spreadsheet or document allows many contributors freedom to input thoughts simultaneously. This can dramatically reduce the time needed to produce outputs such as bids and proposals which can require a fast turnaround.

Many will understand the benefit of cloud-based working with BIM, where information flows around teams much more effectively. Using it with other forms of information has similar advantages. Google's cloud stores all previous versions of a document, spreadsheet or presentation. This means locating an earlier version is easy and there is no longer the need for protracted file names like 'rev03_final_absoloute final_for issue', as is so often the

case with traditional digital filing systems.

A software company I work for, Atamate, has identified diversity benefits that remote working can bring. Home working improves the ability to balance childcare and other caring responsibilities. Statistics show these roles have often fallen to women so flexible working plays a part in addressing gender balance, improving equity and inclusivity. We've found too it brings opportunities for those with spectrum disorders such as autism, who can find social interactions in conventional office environments challenging.

The social interaction our working environment provides is clearly an important part of our wellbeing. A study by researchers at Oxford University has noted negligible difference between physical face to face contact and a video call in terms of the effect on subjects' mood, suggesting that technology can go a long way toward supporting health as we isolate ourselves during this pandemic. ●

Dan Cash is a building services engineer involved in design, teaching and research. He is director of consulting at Atamate Ltd

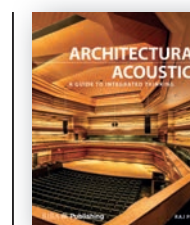
Books

Buy at ribabookshops.com



100 20th Century Gardens & Landscapes
Susannah Charlton & Elaine Harwood eds. Batsford.
256p HB £25

Running to nearly 260 pages, it sounds strange to be saying that the book could do with being longer, but you genuinely feel that with this latest offering from the 20th Century Society. Though with an average two pages per project, it soon becomes clear that running through a potted history of the last 100 years of British landscaping was always going to be a pretty tall order. But it is still done with authority and aplomb. The book is a pleasure to pore over, covering Gertrude Jekyll's gorgeous private gardens, through Geoffrey Jellicoe's sublime landscapes of industry to Piet Oudolf's contemporary perennial borders. Restores your faith in the domestic landscape!



Architectural acoustics: A guide to integrated thinking
Raj Patel. RIBA Publishing. 296p HB £45

Often, when immersing yourself the performance aspects of architectural specification, you're likely to lose touch with the experiential nature of the discipline. Raj Patel's book on acoustics puts us firmly back in this realm with the gentlest of touches; not least his introduction in which he recounts his own first childhood experiences of environmental acoustics. After an initial brief history and useful diagrammatic explanation of acoustic nomenclature and terms, the book moves into numerous examples of, among others, concert and opera halls, theatres, arts centres, libraries, cinemas and museums. Cramped with all these illustrated examples, it's a tech-light whistle stop tour, but no less engaging for that.



Designing Disorder: Experiments and Disruptions in the City
Pablo Sendra & Richard Sennett. Verso 160p HB £14.99

Given the chaos that has arisen from the rise of the coronavirus, the themes of this book seem particularly prescient. The argument then becomes one not merely about the privatisation and increased surveillance of physical public space, but of how the internal landscape of the body affects how we interact with others within that ostensible realm. In this very readable essay, Sennett pushes on the ideas he developed in his 'Uses of Disorder'. The upshot seems to be the 'open city'; the antithesis of places like New York's Hudson Yards; a pre-determined, real-estate driven 'community' that can only degrade over time. Given contingent times, a necessary critical view of the modern urban realm.



Left The standalone walnut box bed, here partially closed, shares the space with a walnut dresser.

Top right The bed also has closets for clothes and a tiny stair up to the relaxation space.

Right In section the scale of the piece can be appreciated. **Below:** On-site sketch of initial ideas.



Box bed for three people

What: Tri-Pod, walnut box bed for three
Where: London

Take one two up and two down house and add a throuple. With three in a relationship instead of two, suddenly the double bed isn't big enough – and nor is the bedroom. And where do you get away from each other for a quiet dram or yoga stretch?

Perhaps in – or on top of – a box bed. Architect Alex Scott-Whitby of ScottWhitby Studio, who had already worked on seven micro-projects for the clients, saw that the crawl space of the loft wasn't enough for an extension but the roof ties meant it could be opened up to the underside of the roof. And dispensing with the corridor and walls upstairs made an airy space lit from windows on both sides, and from above from an existing rooflight.

Could the bed be a four poster? Scott-Whitby sketched it out after his investigation of the loft and proposed that the space on top

could be a little retreat under the existing skylight. And instead of an expensive upgrade to windows – to give quiet from traffic and the Heathrow flight path for one of the clients for his sleeping disorder – the four poster became a box bed. This walnut box closes right up or can be opened to reveal bed, wardrobes and tiny staircase – it packs a lot into its 7.5m². Push and release ironmongery ensures everything is hidden until the doors open.

Scott-Whitby worked with a relative of one of the clients, a Part I member of the practice who was starting out as a builder and had originally worked as a carpenter. He created a series of simple IKEA-style construction drawings drawn from the 3D model, which showed how to put together the softwood carcass and add plenty of insulation before it was clad in walnut-faced ply. It was half built before moving on site then completed over a month of the client's summer holidays. The 1mm walnut veneer was matched and glued on site.

The first discussions were in May, with the throuple able to take possession in August. And the budget? £100,000 was originally set aside, but the actual cost was £25,000, including taking out the walls. 'One guy, three months and some material,' says Scott-Whitby.

The space up above the bed has become a true retreat, not just for the rare glass of whisky but as an extra, sunny relaxing space during the enforced isolation of the coronavirus. ●

Timber finish
1mm walnut veneer
Bed, internal
2.3m x 2.2m
Bed, external
2.37 x 2.8m
Lights 8
Opening panels
4 at 600mm width,
sliding or folding
180°
Air flow Doors left
unsealed



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Tainan Spring urban park, Taiwan

By replacing a shopping mall with an undulating lagoon in the heart of a congested city, MVRDV has introduced leisure space, fresh air and architectural sculpture

Words: Jan-Carlos Kucharek Photographs: Daria Scagliola



In an act of imaginative re-purposing that takes account of the changing nature of how we shop, the city of Tainan in south west Taiwan has curiously chosen to reduce rather than add to its retail offering. Architect MVRDV has made a significant new public space in the centre of this highly congested city, known as Fort Zeelandia when the Dutch East India Company controlled it in the 17th century. A Dutchman himself, MVRDV partner Winy Maas says he was humbled to be declared winner of a city government competition – set by the former mayor, now Taiwan's vice president – to rejuvenate the urban area east of the old canal harbour.

Named Tainan Spring, the €4.7 million built

This greening is read against the background of the remains of the mall, whose concrete structure looms like a modern ruin over the plaza

proposal has created a 1.5ha public water park in the centre of the city, an 'urban lagoon' which replaces a defunct shopping mall that previously stepped from 4-12 storeys along its 180m length and 45m width. Maas explains that the city wanted to deal with an urban block that had suffered due to the consumer move to on-line retailing, and was looking to architects to reinvent the space. MVRDV responded to the modern history of the site as well as its past not only by celebrating the water aspect of the former harbourside but by also acknowledging the 'removal' of the retail mall itself.

The park is one of three interventions being conducted by MVRDV in the city. To its east the project has just completed a landscaping proposition along the main Haian Rd, which replaces a lane each side of the contraflow with urban 'wilding'. Under this, lush greenery from the surrounding jungle was planted along a 1km length to mask ventilation shafts from a massive car park below. And in another act of radical greening it will soon complete a market hall whose roof surface will be a commercial garden.

But here it's all about the water. In an almost post-apocalyptic envisioning, the practice has



Left The deconstructed concrete of the old China Mall forms the centrepiece of MVRDV's new urban intervention.

Top Looking from a former mall 'pavilion' back towards the city, the new park seems melded into the grain of the existing city

Above Tainan's former port canal, left, abuts directly onto one edge of the new park area.



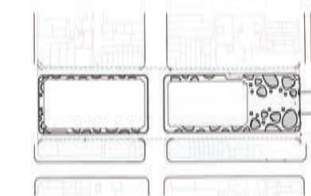
deconstructed the mall down to its basement level car park and installed inside it an undulating lagoon landscape, which can be gradually 'flooded' according to the season. Forming the islets are hillocks where local trees transplanted from the jungle grow and flourish in the new pool area. Yet this greening is read against the background of the remains of the mall, whose concrete structure looms like a modern ruin over the plaza.

But, as Maas explains, that act of removal is something of a sleight of hand, as the design of the new plaza had to be modified by the proximity of the saline canal that leads out to the city's new port area. 'The west end of the plaza actually forms part of the retaining wall of the canal, so there were knock-on effects,' he explains. 'In Holland we are used to the fact that sea water runs beneath the foundations of our buildings and the same was true here; so in deconstructing the building, we had to deal with resultant hydrostatic pressures.' So while the mall's two basement parking levels were retained, with B1 now forming the new lagoon level, the removal of 80% of the building's original mass necessitated weight compensation in what remained to ensure groundwater didn't cause upthrust in the retained slabs. It meant a strategy of demolishing the building piecemeal. Maas adds that this involved removing the steel for recycling after the concrete around it had been scabbled away. 'It was a beautiful act



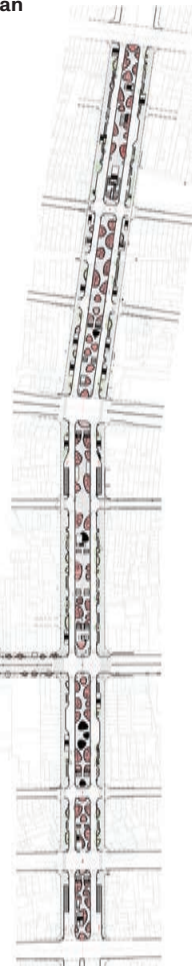
Top The western half of the park looking west past the canal.

Above The new ground level has become a landscaped promenade overlooking the lagoon.



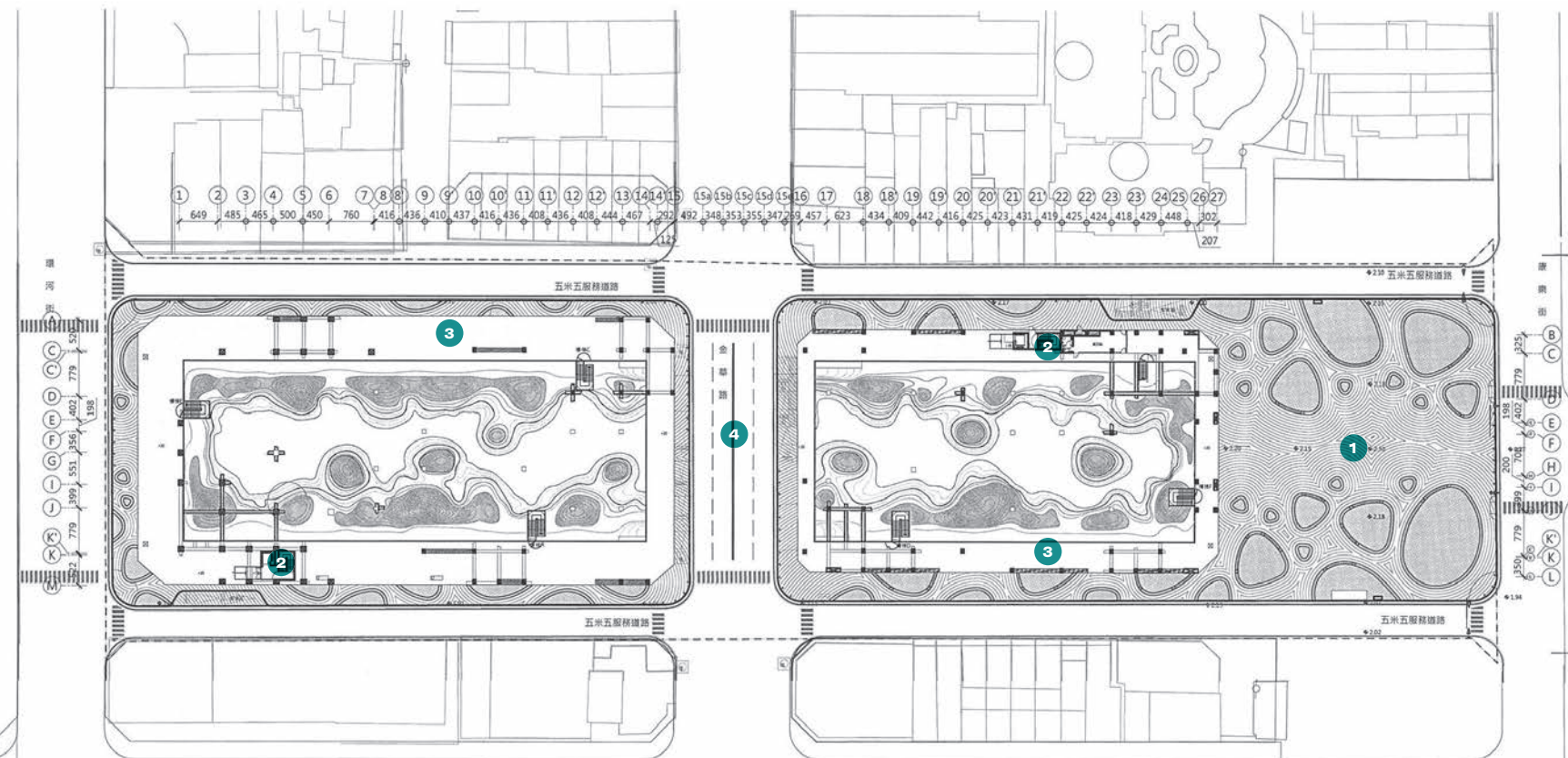
Left MVRDV visualisation showing the relationship of its intervention on the Haian Rd, right, with the new park area, top left.

Site plan

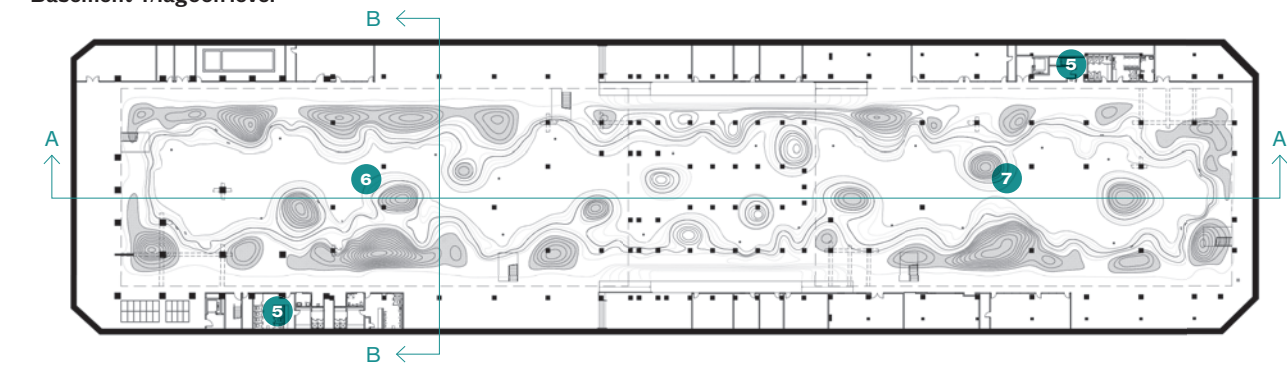


Landscape & drainage

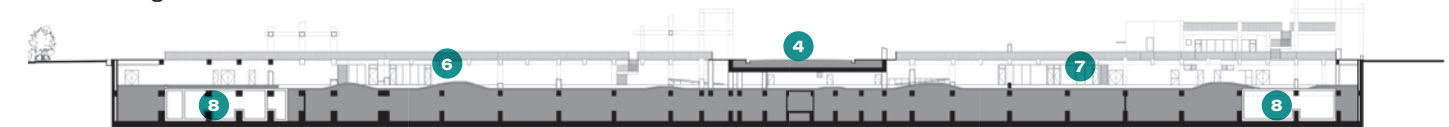
Ground floor/plaza promenade level



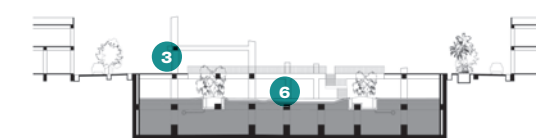
Basement 1/lagoon level



Longitudinal section AA



Cross section BB



- 1 Ground level parking area
- 2 Access down to lower level
- 3 Promenade area
- 4 Bisecting road
- 5 Changing areas and WCs
- 6 Lagoon plaza west side
- 7 Lagoon plaza east side
- 8 Level B2 plant area





of removal and relocation, one done by hand to balance the load on the site by gradually moving the rubble down into the lower basement at level B2.' As if to mark the process, the firm even installed a glass floor at B1 level so users can see its final resting place.

Visible on the same level on north and south sides are the requisite water storage tanks and ozone filtration plant. Two sets of these were specified to ensure that if return water contaminates any one of the 180m³ tanks, another can be brought into service. Water enters the lagoon via two floor-set inlets, with return water outlets on the perimeter of the B1 plaza floor. As part of the maintenance regime, the lagoon is completely emptied every Tuesday to allow for a 'deep clean' of the water and the plaza floor.

Numerous factors governed the fluid dynamics of the plaza, says Maas. First was the need always to keep water flowing. Mosquitoes abound in Taiwan and dengue fever is a real concern, so there could be no areas where water could pool and allow the insects to lay eggs. Second was the ability to take account of

The sunken pool is cleaner than the grass park area we've installed at ground level – though we are hoping in the long run that electric cars will deal with the issue altogether

seasonal changes in the rainfall. Water levels are adjusted according to demand with mains water when necessary but generally during the monsoon season they will be higher, at 70cm, and in the dry summer months will be lower, at 30cm.

Water misters set into concrete hillocks in the lagoon help to generate a localised climate. In a city where summer temperatures regularly hit mid-30°C, they can lower the ambient temperature at lagoon level by 5-8° when activated. The mist performs a secondary function too, contributing to net evaporation levels. The upward movement of air and moisture helps prevent exhaust fumes and detritus from the roads above and around from sumping at lagoon level; the effect, claims Maas, is palpable: 'The sunken pool is cleaner than the grass park area we've installed at ground level – though we are hoping that in the long run electric cars will deal with the issue altogether.'

Surface evaporation from the pool is mitigated by many indigenous trees – *Palaquium formosanum*, *Terminalia catapa* and *Plumeria*.



Planted in tree pits set into the hillocks, they are accessed for tending by one of the four full-time gardeners during the weekly maintenance. The floor of the lagoon is formed of resin-bound fine pebbles, which offers a good non-slip surface for feet as well as an easy cleaning regime. Being open to the public 24 hours day – 'it's even busy past midnight' – meant MVRDV also had to consider the lighting of the scheme. It adopted a delicate approach – lighting, not directly but discreetly, the remaining concrete structure or the individual planting growing out of the lagoon floor, as well as the floor itself. The section of lagoon beneath the road is a sublime space when lit by night, believes Maas, even though the city's sewers run above your head there, set in concrete trenches accessed from road level.

How to deal with the perimeter areas that bound the lagoon remains a work in progress, but Maas thinks the idea is certainly not to run it through with retail units, as 'Asian cities have [far more] shopping areas than European cities and generally it's hard to find somewhere where you can't shop'. Instead the aim is to allow the

ruined structure to be 'occupied' with new uses over time; to give these, like the plaza itself, a public purpose. A tea house has already been established there and there are plans for a small library, while both organised and impromptu concerts have taken advantage of the good natural acoustics. The architects see this is very much a programme in development.

It might be an unsettling thought to reference Tarkovsky's bleak post-apocalyptic 1979 thriller 'Stalker' as an influence on your design, but Maas says the half-flooded, abandoned chemical factories that served as the set for some of his scenes, have in a sense, been re-envisioned in a sunnier and certainly less toxic environment. Yet seen in the light of the recent economic chaos brought on by the coronavirus global pandemic, perhaps it is a portent of a dystopian future. Or, in its sublimity, perhaps Tainan Spring can merely be read as a 'modern ruin' that picks up where critical US art/architecture practice SITE left off; which if so, suggests a happier ending for the death of the high street. You decide. ●

Left Water levels can be adjusted according to season and need. Misters positioned all around the lagoon provide localised cooling.

Above Publicly accessible both day and night, both lagoon and the 'ruined' structure have been sensitively illuminated.

Client Tainan City Government, Taiwan
Architect MVRDV
Executive architect LLJ Architects
Landscape/ Sustainability consultant The Urbanists Collaborative
Structural engineer Evergreat Associates
Transport planning THI Consultants Inc.
Lighting designer LHL Design
MEP engineer Frontier Tech Institute
Contractor Yong-ji Construction Co. Ltd.

Specified

PiP specifieds are compiled from supplied company press releases



1



2



3



4

1
Brickslot discreet drainage
ACO

One morning, when Gregor Samsa awoke from troubled dreams, he found himself transformed into a beetle. He lay on his armour-like back, and thought of his life’s ambition: to establish an insect water park in the vast, hidden drains that ran through his university campus. He headed out to the longest, straightest, SuDS slot channel, sat astride a fragment of twig, and threw himself in. The efficient flow carried him swiftly to a delightful swale beset by trees and wildflowers. And all around him were a thousand feeding birds...
aco.co.uk

2
Blanc de Bierges paving stones
Haddonstone Group

Inspired by locations where nature is venturing back into territory long ago claimed by man, the MoD at Andover has embarked on an audacious rewilding experiment of its own. Coyotes in San Fransisco, boar in Barcelona, and a puma on the streets of Santiago are quite something to live up to – so the MoD has landscaped to attract the most elusive creature of them all. The Andover Sasquatch is known to adore a custard cream; but this cunning trail of biscuits is by Haddonstone – appetising, yet tough enough to survive those mighty jaws.
blancdebierges.com

3
Extensive sedum green roof system
Blackdown Green Roofs

Translated from the original goat: ‘Monkeys of Wales: We, the Kashmiri Markhor of Great Orme, being established in the outcrop “Llandudno”, issue orders for your so-called civilisation. No new building within the Goatdom shall be constructed without multi-level Blackdown Green roofs planted with sedum, rockery and alpine plants, supplying sustainable, comfortable interiors for Monkeys and platforms above where your Goatish overlords may gambol and nibble in kingly splendour while monitoring and directing your degenerate carryings-on.’
blackdown.co.uk/

4
Jakoustic reflective fencing
Jacksons Fencing

Such a relief! I thought something terrible had happened. Couldn’t hear the children playing in the playground over the back – and no traffic noise even! It’s though every living human has been snatched off the streets of Southwark and banged up! Turns out that Jacksons Fencing really means it when it says the solid 1.8m panels of its Jakoustic Reflective acoustic fencing reduce noise by up to 28dB, aiding cognitive performance, well-being, motivation – and blood pressure. I am so calm! Really looking forward to our theatre trip tomorrow.
jacksons-security.co.uk/

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SODA Architects and Photography Jack Hobhouse

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Flexible flooring

Spanish floor tiles are a safe and aesthetically pleasing choice for high-traffic areas, offering a sleek and contemporary look that suits expansive spaces. High performance products are available for the most challenging projects and reassuringly meet tough criteria for slip-resistance, sustainability and other specifications.

NATURAL APPEAL

Advances in digital technology mean that the Spanish tile industry has been able to push the boundaries and create ever more realistic replicas of raw materials whether from the mine, quarry or forest. Production processes are so innovative that tiles can faithfully reproduce the warmth of wood or the rustiness of weathered steel, yet win every time on practicality as ceramic surfaces offer so many benefits and are ideal for a broad spectrum of projects. New inks for porcelain that don't lose their vibrancy when heated are allowing manufacturers to experiment with colour and design while the use of digital printing has transformed traditional production techniques beyond recognition.



Above Kromatika by Equipe Ceramics has a matt finish that gives a contemporary look to a porcelain tile.
www.equipeceramicas.com

Left Solid by Casainfinita is a cement-effect floor tile in four formats.
www.casainfinita.com



Above Elburg by Arcana is a macro terrazzo-effect porcelain tile in neutral hues.
www.arcanatiles.com

Above right Iron Oxide by Museum is a porcelain floor tile inspired by weathering steel.
www.museumsurfaces.com



SUSTAINABLE SOLUTION

Ceramics are a safe choice for the environment. Made by combining fire, clay and water, tiles are a natural material and do not give off harmful emissions. They are durable and resistant to sudden temperature changes, damp and chemical and biological agents, offering a highly sustainable and lengthy life cycle. And with their hardness and scratch resistance, porcelain tiles are an ideal choice for public spaces with high-traffic areas, looking pristine for many years to come. All these positive attributes are well known by industry professionals, but what is not always realised is that tiles can contain significant recycled content. As environmental concerns move up the agenda, Spanish manufacturers continue to look closely at their production processes and many are working towards a circular economy.



CREATIVE FORCE

Manufacturers will often work with architects and designers to create special pieces and as the cost of small production runs has come down it's much more feasible to offer this flexibility. With formats ranging from large slabs and 3D pieces to subway-style bricks or mosaics in a variety of shapes, sizes, finishes, colours and textures, there are distinctive looks available for each and every project. The Spanish tile sector is particularly adept at interpreting the latest trends and some brands employ teams of designers to create intriguing concepts. Oxidised metal slabs and terrazzo-effect tiles with giant flecks are recent creative ideas that work particularly well in porcelain.



Above Hex Pattern II by Onix features hexagonal tessera in a mosaic format.
www.onixmosaico.com

Left City Folk by Saloni is a porcelain floor tile with significant recycled content.
www.saloni.com



About Tile of Spain

Tile of Spain is the voice of the Spanish tile industry, encompassing more than 125 tile manufacturers. Renowned worldwide for an inspiring blend of aesthetic and technical innovation, Spanish tiles draw on a rich heritage of skill and creativity, while remaining at the cutting edge of design. Manufactured in Spain and widely available in the UK, these products embody the spirit of an industry that prides itself on proposing beautiful, meaningful and high-performance solutions to flooring, wall coverings, furnishing and external paving and cladding.

For further information on Tile of Spain go to : www.tileofspain.com

Will Covid-19 speed a move to intergenerational living?

The social benefits of intergenerational projects are known, and the few live schemes point a clear way for the future. They fit the current mood

Words: Josephine Smit



There are times when the conventional publishing process struggles to keep pace with real life events. This is one such time. When I began researching this article at the beginning of March there had been no coronavirus deaths and the question of providing housing for the elderly that was designed to enable people to lead less isolated and better supported lives was, it seemed, being answered with little urgency.

In the light of social distancing, self-isolation and loss, and our experiences of fragile food supplies, support and health systems since then, the words of Chris Dobson, director of 3DReid, resonate. 'It might be that we are looking at a future where we have to be more supportive,' he said in March. 'It's what we should be doing as a society.'

For today, our priorities are to safeguard people and livelihoods. But when we emerge from this crisis, there will be a need for serious

debate about ways of living. Intergenerational living, whereby older people can live independently but within a balanced and supportive community, might be one of the building blocks for a better future, not only for the 1.5 million high-risk people in England who were the first to be advised to self-isolate or even the 3.8 million people over the age of 65 who generally live alone in the UK, but for us all.

Back in town

Retirement housing traditionally set residents apart from their broader communities on edge of town or suburban sites, but now they are being brought back into the urban mix. 'These schemes should be specific to their communities,' says Dobson. That's true of a project the practice is working on with developer Keyworkers Living for a site in Craigmillar, Edinburgh.

Dobson explains how: 'The area has been

Left Dementia centre courtyard view of 3DReid's Craigmillar care and residential development. **Opposite** Pozzoni's concept design exploring different housing uses and potential for a notional site – including aspects of intergenerational living. **Below** Pozzoni's £15.7million canalside living proposal for older people in Chester, under construction for assisted living operator Belong.

subject to quite a lot of redevelopment over the past five years. As a consequence, while there has been a huge amount of new housing, there has not been a student presence and later living has not really been addressed.' The site's suitability for its mix of student accommodation, assisted living and dementia care was sealed by the fact it has several higher education facilities training health professionals located or on the way nearby.

This is the practice's first intergenerational project and it has drawn on research from numerous sources in developing its design, including the Dementia Services Development Centre's work at the University of Stirling and Architecture & Design Scotland's A Caring Place initiative, which is looking specifically at aging and town centres. It also engaged with Heriot-Watt University, whose Place-Age study on developing age-friendly urban environments engaged with the Craigmillar community.

The proposed design has two connected blocks fronting the high street, one containing 164 student bedrooms and the other 64 assisted living rooms. 'The blocks have a front door onto the street, acknowledging that older residents lead their own lives, although they may need a bit of help,' says Dobson. The assisted living block links to the dementia care facility to

It might be that we are looking at a future where we have to be more supportive

3DREID

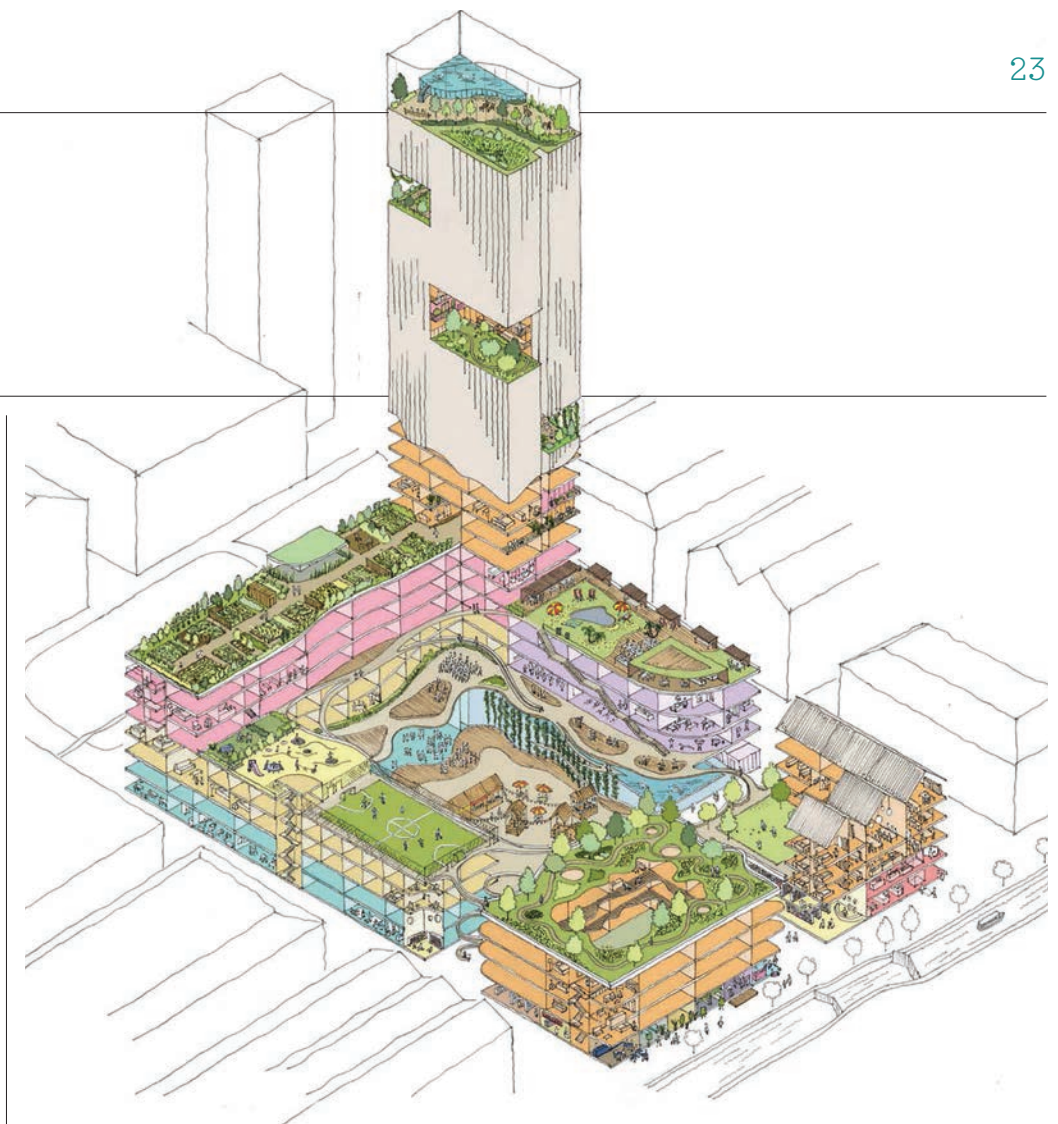
the rear via a central activity space, which both resident groups can use. There are 88 dementia care rooms, a third being specifically for end-of-life palliative care. Many of the latter will overlook Arthur's Seat. 'We thought that could be something quite powerful,' says Dobson. 'The view gives them a point of reference, a symbol of home.'

Internally, the dementia care facility has a mix of types of spaces, so that residents can sit where they feel most comfortable. Institutional nurses' stations are ruled out; instead there will be more homely-looking bases in the lounge. 'We tried to make sure it is a reflection of home, especially for the dementia side, so there are points of reference that should be familiar to people,' says Dobson. The architecture references the predominant housing typologies of Edinburgh, primarily through a contemporary take on the bay-windowed tenement block, with the lower scale elements of the scheme echoing the 1930s semi-detached houses found in the area and local art deco era buildings. 'We're picking up on motifs, so it feels of its place and is as contextual as we can make it,' he adds.

Fostering community

The shift to urban centres is overdue, says Nigel Saunders, director of Pozzoni Architecture, a practice well versed in design for later living. 'Cities have become quite demographically imbalanced, and there is a need to rebalance and provide more solutions for older people,' he says. That is generating a different type of architectural response and product, like the practice's design for a site between a canal and a busy street in central Chester. The six-storey scheme, which is under construction for operator Belong, has a 72 bed care home at

POZZONI ARCHITECTURE LTD (2)



We tried to make sure it is a reflection of home, especially for the dementia side

lower levels with 23 apartments for the over 55s above. At ground level, a community hub with a bistro, gym, hair salon and therapy room will offer services to residents and the broader community.

Such community hubs are increasingly popular, a factor that prompted Pozzoni to take the idea further. It established a working group 18 months ago with CEOs from client groups spanning education, health, social care and property consultancy to explore urban mixed use with a later living focus. They are working through the diverse practicalities of different uses, from safety and safeguarding priorities through to ensuring each use has its own identity.

The architect is now developing a brief and concept design based on a notional site to illustrate how ideas might work in practice

for a building or series of blocks. The notional site faces four different environments: public space, retail street, residential and canalside areas. 'We've given ourselves these four different conditions so that we can explore how the different uses might respond and get the right uses for the right location,' explains Saunders.

This exercise is firmly rooted in reality, with the concept expected to illustrate both commercial and social benefits. 'The anchor to this is how the hub offers opportunities for interaction,' says Saunders. 'We see the concept as a catalyst for changing the way cities provide for the aging population.' A care home in an urban setting can serve both its own building and provide a base for domiciliary care for the wider community, he points out. And a school provides for interaction of young and old, and encourages families to remain in cities. As Saunders says, 'In this way, the scheme becomes an asset for the wider location of the city'.

Ideas like these are already capturing the interest of clients. 'It is enabling us to take ourselves out of the conventional project brief. Clients are asking: how much of this could we do here?' says Saunders. 'Our next step is to

find a real site to work on.' The work's influence is extending beyond a single site. Pozzoni is a member of the housing and planning working group for the Greater Manchester Combined Authority's Ageing Hub, Greater Manchester being the UK's first age-friendly city region, according to the World Health Organization. The hub is looking at strategic responses and, Saunders hints, 'The city region could lead the way in doing something highly ambitious.'

Scaling up

Ideas for intergenerational living are already being taken to a larger scale in Truro, Cornwall, where a site on the city centre's fringe is set to be developed with up to 500 homes and other uses. For Manisha Patel, senior partner at PRP, the masterplan for the new Pydar district is all about people: 'Our view is that intergenerational living is about going back to the village model in how communities interacted, with support mechanisms in place, physically, socially and across generations. It looks back to medieval communities and has to be people focused first of all.' The scheme is being brought forward by Cornwall Council, and will be delivered by its own Treveth development arm.

Truro's historic city has obvious attractions for retirees, and the new district will provide them with mixed tenure and extra care housing options. But at the same time it challenges some of the conventions around later living in Cornwall, where urban apartments and going out in the evenings to town centres are less common. This scheme encourages both older and younger people to enjoy both, bringing not only business benefits for the city but helping to address the social isolation that is so prevalent in rural communities.

Alongside later living, the project will have an innovation hub for Falmouth University's gaming and animation students, with its café and other facilities put to shared use. The masterplan also includes a hotel, offices and workshops, these uses bringing visitors and workers to the neighbourhood, and providing workspaces and jobs for university students who now have to leave the area after graduation.

The masterplan's design code demands that facilities are street facing and interact with the public realm. 'The public realm becomes a very important space for interaction,' explains Patel.



PRP

'We're opening up the River Allen for outdoor use so different age groups can meet.' There are plans for activity and nature trails, an outdoor leisure street and an external escalator alongside the innovation hub. The slope from Truro's high street to the river, which drops by around three storeys, is an accessibility challenge that has been addressed. Some routes through the site will have steps, reflecting Truro's character, but alternative routes are being provided on this wheelchair accessible scheme.

The masterplan is taking on board research into Truro's facilities, needs and community views. 'The outline masterplan code will be able to flex to the changing nature of shopping, and other aspects of life. We are designing for adaptable buildings,' says Patel. 'This is Treveth's first development and it is ambitious to set high targets in the quality of the buildings and the public realm, so the development

The new district will provide people with mixed tenure and extra care housing options

PRP's Pydar St intergenerational living proposal in Truro, Cornwall, for the city council's development arm Treveth.

will integrate and stand the test of time.' As well as masterplanning, PRP will design the scheme's first phase and integrate other smaller, local practices into the process in the future.

For PRP, Pydar scales up thinking on typologies delivered on previous masterplans, including the multi-generational house for Chobham Manor, at Queen Elizabeth Olympic Park in Stratford, east London. That design, for a family house alongside a smaller home, gives the potential for families to swap homes as parents or children age. It was sold by mass house-builder Taylor Wimpey and, according to Patel, 'went like hot cakes'.

But such innovations have remained far from the norm. 'On large scale masterplanning, this is being left to the market,' says Patel. 'We assume that typologies are taken up by families, but that's not true, as people are living in different ways. Our policy is not falling into line with societal change. Larger developments could have intergenerational masterplanning.' Current events could – and ultimately should – change that. ●

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How Velfac windows and casement doors stay sound and safe in style

Glazed curtain walling is increasingly popular for all types of building. Velfac’s CWCT-compliant products are built to withstand extreme conditions without compromising style or performance

Extensive curtain walls and large window screens are no longer reserved only for landmark buildings but have become a feature in projects of every shape and size, from major commercial buildings to residential projects. Specifying window walling is complex however, especially in the context of regulatory compliance, and expertise is required to minimise the real – and expensive – risk of non-compliance.

When it comes to window walls there are good reasons to specify a system that has been independently tested and accredited to the specific requirements of the Centre for Window and Cladding Technology. CWCT figures show that the facade is the most common cause of failure on a newbuild so CWCT testing, combined with good design and installation, will give reassurance that a product will deliver the performance levels expected. CWCT uses various testing methods to determine the level of serviceability of a window, facade or cladding system when subjected to different levels of water and air pressure and solid object impact.

CWCT compliant glazing is essential for many building types, especially residential projects which have to meet the demands of third-party building insurers such as LABC or Premier. CWCT compliance is also relevant to projects featuring window screens of any size, especially those built in exposed locations.

In the UK, Velfac recently launched the Velfac Window Walling system, a new and simple system of parts and profiles that ensures a scalable, repeatable, and predictable installation to the correct quality in combination with the standard Velfac 200 triple glazing system.

Using the Velfac Window Walling system



Above Harlow College in Essex.

CRAIG NUCKLAND, FOTOHAUS (2)



Left Pimlico Academy in Westminster, London.

ensures CWCT compliant performance of a screen, as well as conforming to third party insurance company requirements such as those of the NHBC (chapter 6.9). The new Window Walling system has been recently installed at Poolhead Lane, a development of three luxury houses in Tamworth in Arden by developer Vivo Living. Each house features a triple glazed window walling screen installed around an internal courtyard and rising the full height of the building.

Why specify the Velfac CWCT-compliant Window Walling system?

- No need compromise on facade design or function: Thanks to its innovative frame and seal design, the Velfac system achieves CWCT compliance without requiring any modification to its frame. Fixed and opening units can be combined.
- Versatility: Windows and casement doors used in Window Walling aesthetically match standard windows, so that punched openings and screens maintain the same sightlines. Window screens formed of coupled Velfac units are also CWCT compliant.
- De-risk your project: Meet the demands of leading third party insurers right from the start of your project, with no need for expensive remedial work post-installation in order to achieve CWCT compliance, which is required for final sign off.
- Expert support and guidance: The Velfac system is backed by an expert in-house

consultancy team, which can help you successfully navigate building standards and compliance issues, saving time and budget across the build.

‘A rare achievement for a window manufacturer’

‘The Velfac system combines performance, style, and competitive pricing, and is also one of the very few systems available with full CWCT test results that can satisfy Chapter 6.9 of the NHBC Standards,’ says Andy Cook, commercial director at Velfac.

‘This is particularly relevant to any area of glazing which passes over floor slabs and which has to demonstrate CWCT-specific levels of weatherability performance,’ he comments, adding: ‘Velfac and CWCT have worked closely together over many years to develop testing rigs and testing sequences designed to push the Velfac product range to its limits, thereby generating impressive performance data which meets NHBC Chapter 6.9 Standards, a rare achievement for a window manufacturer. This means that the Velfac system can withstand even those climatic conditions defined by NHBC as ‘very severe’ in terms of air, wind and water resistance.’

Velfac is also the only composite wood / aluminium window manufacturer able to provide a CE-mark for glazed window walling which incorporates its purpose design and engineering, and features a wide range of opening functions. CE marking for curtain walling (called window walling when produced through an assembly of windows) is a legal requirement under BS EN 13830:2003. ●



TIM CROKER

Above Residential project in Melody Lane, London.



WINDOWS FOR LIFE

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King’s International College, Canterbury

Choosing the right materials was critical to Walters & Cohen at King’s School. Oak flooring holds the interiors together with a warmth that’s cool

Words: Pamela Buxton Photographs: Dennis Gilbert/VIEW

‘We really, really, didn’t want carpet,’ says Walters & Cohen’s Cindy Walters of the practice’s King’s School Canterbury International College.

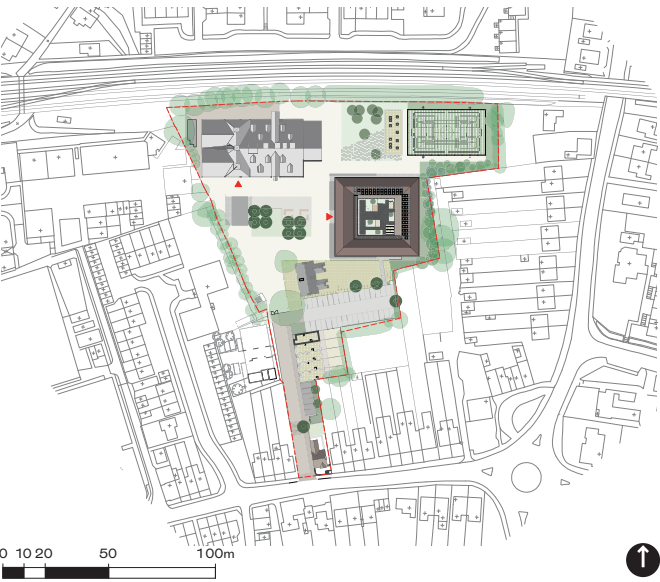
With feelings running high on the subject, the architect had to work hard to persuade the client to go for a hard flooring solution. They can quite rightly feel vindicated. The result, 3000m² of oak flowing extensively throughout the boarding school, turns out to be one of the most popular elements of the interior. ‘Now they love it. It’s what makes the school feel special,’ she says.

And this is quite a special place. It is both home and school to 80 international students, and as such helps students aged 11-16 years adapt to boarding school life as well as to the English education system.

The International College is an extension to the long-established independent King’s School, which is based within and around Canterbury’s

historic cathedral precinct. Five years ago Walters & Cohen was commissioned to carry out a masterplan for the whole school estate at a time when the school was keen to add an international college. This was earmarked for a former industrial site, wedged between the school’s sports centre and its sports field slightly further away from the precinct.

The 1.25ha space had lately been used for car repairs but had, says Walters, ‘amazing potential’ with ample scope for new development. Its key building was an impressive 19th century former Malthouse and the site also included a row of small cottages. Walters & Cohen’s feasibility study resulted in plans to renovate and convert the Malthouse into a drama centre and theatre, retain the cottages for staff housing, and add a new build 3,000m² international school. A new civic square connects the school to The Malthouse, which was converted by Tim



Right Beyond the 19th Malthouse, Walters & Cohen’s new International College helps frame a new courtyard space.





Ronalds Architects. A sports court was added to the north and the whole site is unified by a landscape created by Bradley-Hole Schoenaich. An existing garage was retained and converted by Walters & Cohen into a fencing centre.

The new school building is a strong presence that works well with the red brick of the nearby Malthouse. The practice chose a compact courtyard typology, with the building rising three storeys around an inner garden. Teaching facilities are on the ground floor with two upper levels for boys' and girls' bedrooms respectively.

'The courtyard typology is quite protective and is an efficient way of getting the right accommodation on the site,' says Walters, adding that the practice had to demonstrate to the client that the building could be repurposed for hotel/conference use if necessary in the future.

On the ground floor, the building has a concrete structure with CLT for the two upper floors. This gives the benefit of thermal mass and the large spans necessary for the teaching spaces. Offsite manufacture was used where possible. The materiality responds to

the industrial nature of the site. Ground floor cladding of robust precast concrete panels from Cornish Concrete Products give the appearance of in-situ, board-marked concrete. But the most striking element is the cladding on the upper two levels. Here, the architect chose Benchmark Cor-Ten A weathered steel hook-on cassette panels from Kingspan, which have folded edges and are patinated to a pleasing ruddy appearance that sits comfortably alongside the Malthouse. These 450mm deep box cassettes conceal the downpipes, with rainwater channelled into a horizontal gutter above the precast concrete. Unlike the school's other properties in the heart of medieval Canterbury, this project was, says the architect, the ideal place to use some sort of industrial material. And just as the oak flooring is the key material of the interior, externally, the building is most notable for this distinctive cladding. Combined with the concrete, and glass, these strong materials define the exterior.

'Tonality was important. The Malthouse is a very big red building and we wanted something that would work well with the colour, and was

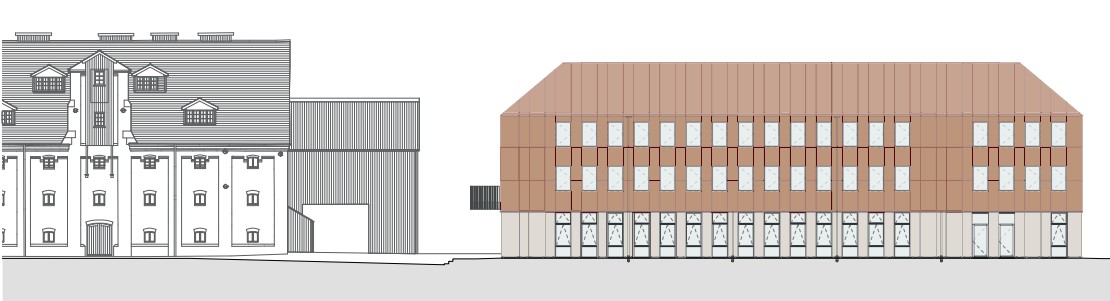


Top The 'inner garden' of the new building, which is overlooked by ground floor teaching facilities. Above these are student bedrooms. Above the ground 'teaching' floor is run through with engineered oak flooring, pairing domesticity with robustness.

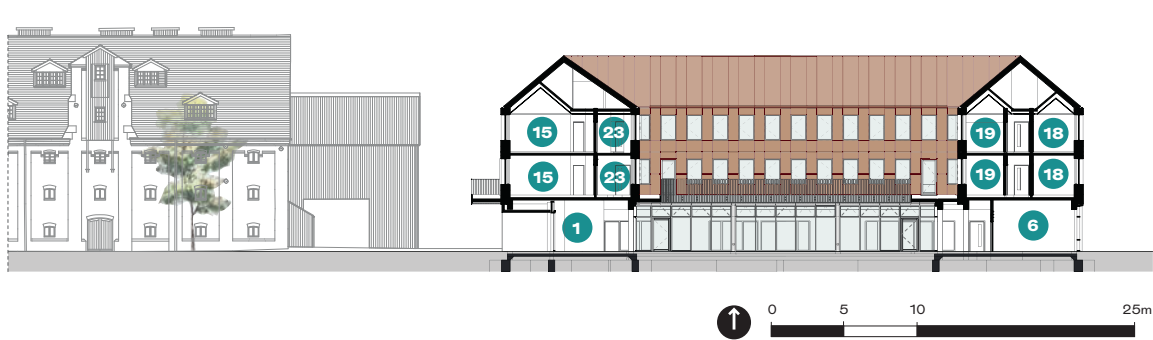
South-west elevation AA



South-east elevation BB

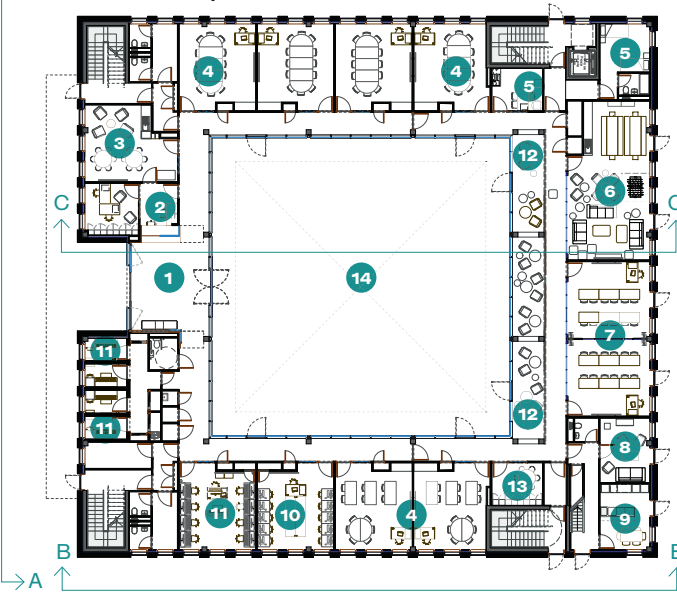


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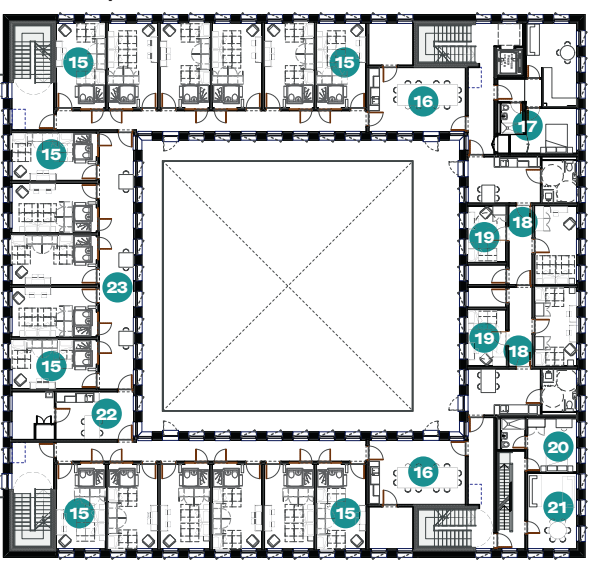


- Key**
- 1 Main entrance
 - 2 Office reception
 - 3 Staff common room
 - 4 General teaching
 - 5 Medical room
 - 6 Student common room
 - 7 General teaching (with partition)
 - 8 Master's living room
 - 9 Master's kitchen/dining
 - 10 Technology
 - 11 Music and music practice rooms
 - 12 Resources
 - 13 Head's office
 - 14 Courtyard
 - 15 Typical student twin bedroom
 - 16 Shared study, large
 - 17 Tutor's flat
 - 18 Super flat, study/kitchen/living
 - 19 Accessible student bedroom
 - 20 Master's bedroom
 - 21 Master's family room
 - 22 Small shared study
 - 23 Shared study – corridor

Ground floor plan



First floor plan





Top Twin bedrooms are of generous proportions, each with a shared ensuite bathroom. The timber floor theme runs throughout. **Right** In classrooms where acoustics are more important, timber flooring makes way for more acoustically absorbent carpet.



Credits

Client The King’s School, Canterbury

Architect Walters & Cohen

Structural engineer Price & Myers

Building services engineer Skelly & Couch

Landscape Bradley-Hole Schoenaich

QS Fanshawe

Planning consultant Hobbs Parker

Project manager Fanshawe

Contractor R Durnnell & Sons

Selected suppliers

Precast concrete panels Cornish Concrete Products

Oak flooring Havwoods

Classroom carpet Tretford

Barrier matting Heckmondwike

Weathered steel panels Kingspan

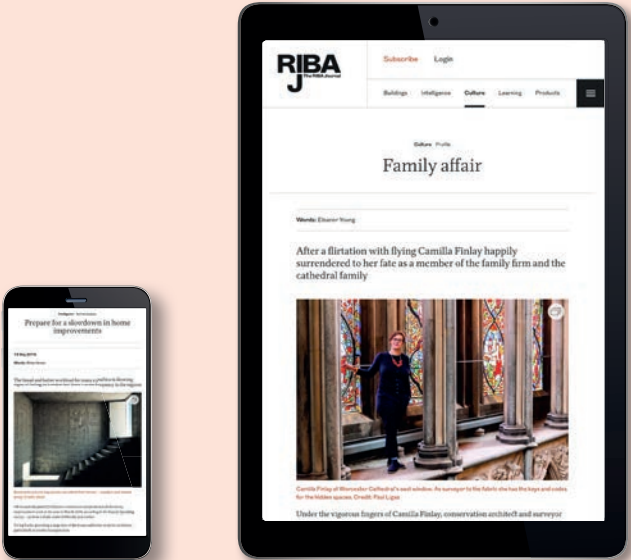
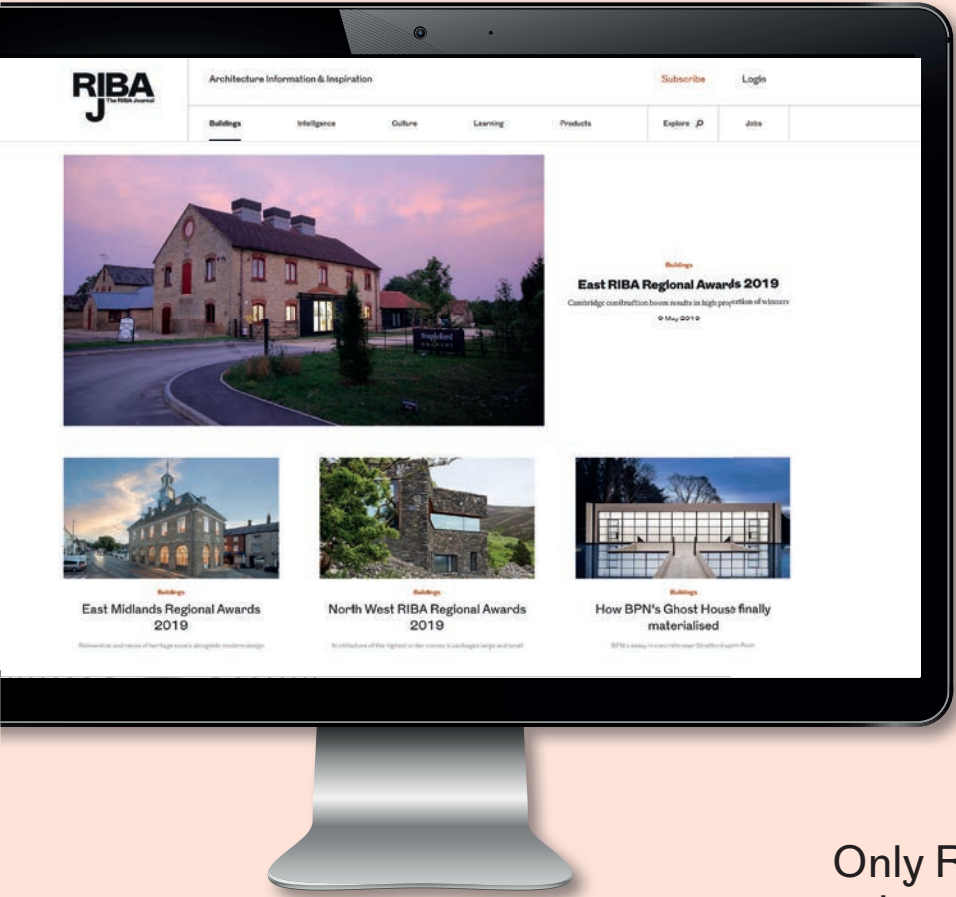
CLT floor, walls and roof structure KLH

Safety floor Polyflor

a contemporary interpretation,’ says Walters. Inside, the key was to ensure that it felt like a home-from-home, rather than an institution. The aforementioned oak is a big part of this. The architect specified the Havwoods’ HW European Oak engineered flooring throughout most of the building. ‘We wanted a natural material that we could use everywhere that would work with the concrete and steel and be easy to maintain,’ says associate director Rob Hill. The hope is that this will look better and better as it wears with use. This warm-looking flooring is combined with an emphasis on transparency on the ground floor, with the courtyard elevation fully glazed onto the garden. Around the edges are student break-out areas with armchairs, oak room dividers, and other elements such as a piano and a fish-tank to further reinforce the domestic theme. These areas can be screened off from the main internal circulation corridor by sliding partitions, which have write-on, wipe-off surfaces. ‘When you are inside, you feel as if you’ll always know where you are. It’s like you’re in a big, big house,’ says Walters & Cohen director Giovanni Bonfanti, adding that this means it’s easy for students to orientate themselves within the building. The only exception to the use of oak is in some of the specialist teaching areas, where Tretford’s Charcoal 620 carpet was used for acoustic reasons. The ribbed carpet is made in Ireland using 80% goat hair. In the upstairs residential accommodation, the oak flows through the twin bedrooms and study and social areas – again the architect was keen to avoid carpet, which although popular for bedrooms in the UK, is considered much less desirable in many countries. Fortunately, she says, the school is now ‘over the moon’ with the oak solution, which ‘is what links it all together.’ Certainly the student bedrooms look extremely pleasant with their views over the courtyard. This is just one of several projects undertaken by Walters & Cohen for the King’s School. The practice recently completed the King’s School Shenzhen International for the same client in China, and is now on site with a new science building for the college at the Cathedral precinct in Canterbury. ●

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Top performance at The Pool House

Kerakoll products played a key role in the all-important flooring at a large modern house in Warwickshire

This modern house on a beautiful site overlooked by Oversley Castle was purchased as a shell and then completed by Sam Taylor, the owner of Valla Homes. He chose Tile & Flooring in Bath for the installation of the tiles, flooring and bathrooms. Kerakoll products were used throughout with Barry Montacute, the contracts manager at Tile & Flooring, commenting, 'At Tile & Flooring, Bath, we now specify Kerakoll products for all our projects. We are very impressed with the performance and the green credentials of the product range. Mark Jory and Chris Lewis from Kerakoll are always available for advice with all of our projects and I personally value this service.'

One of the major headaches on the site was the bad weather which hampered progress

externally where 161m² of 20mm thick porcelain tiles were fixed with Biogel adhesives and grouted using Fugalite Bio – a water-based resin grout that is resistant to UV rays and is waterproof, allowing it to withstand the elements on the hilltop site.

Internally there was an in-screed wet system running throughout the building. The existing screeds were levelled using Kerakoll Eco R10 and R30 self-levelling compounds and Keralevel Eco LR which is a levelling compound with extra-rapid setting and drying. Where necessary Primer A and Keragrip Eco were used to promote adhesion. Both tiles and wood flooring were specified with 140m² of porcelain and 210m² of marble and limestone as well as 98m² engineered oak flooring in the living area.

All wet areas were waterproofed using the Laminate No Crack Waterproofing system for the floors. This employs Biogel adhesives to form one laminated bond between the substrate and the Aquastop Green membrane and another between the membrane and the tile covering. Nanodefense Eco was used to waterproof the shower walls before tiling. The choice of adhesive and grout depended on the location and need for speed dictated by access for other trades: Biogel No Limits and Revolution were both used alongside Fugalite Bio and Fugabella Color.

The oak flooring was fixed using Idrobuilt Tex reinforced anti-cracking sheet and Slc Eco L34 adhesive, a tried and tested product from the Kerakoll wood flooring range. 'The overall result is extremely impressive and definitely worth the hard work,' commented Montacute. ●

Client/main contractor Valla Homes
Tiling and bathroom contractor Tile & Flooring
 Bath, www.tileandflooring.co.uk
Tiling adhesives supplier Kerakoll UK Ltd.,
www.kerakoll.co.uk, info@kerakoll.co.uk,
 01527 578000



Above Oak flooring creates a contrast with the porcelain floor tiles that run throughout the open plan living area.

Opposite Fugalite Bio was used to grout the external areas.

Below Applying the Laminate No Crack system to waterproof the floor.

KERAKOLL
 The GreenBuilding Company

Kerakoll UK Ltd
 01527 578000
info@kerakoll.co.uk
www.kerakoll.com

Costed

AECOM associate David Holmes provides an overview of floor finishes, for both capital and whole-life costs

Flooring finishes can equal 2% to 5% of the total construction cost and represent a significant investment in the overall project; they are also one of the most heavily used parts of a building, so whole-life costs are as important to consider as capital costs. A holistic approach should be adopted to deliver maximum benefits rather than focus on capital costs alone.

The following guide rates are for the supply and installation of a range of floor types. The rates should not be viewed as minimum or maximum values, rather they reflect rates typically seen in tenders received. Floor finishes offer perhaps the widest range of products and price levels.

The choice of floor types, quality and colour is truly enormous and great care needs to be given to the decisions made. Costs of the actual floor itself and any substrate requirement vary greatly. It is important to consider product properties and performance requirements relative to the intended use.

Each choice will have some effect on the price, as will the area and shape of the floor which is to be covered.

Installation

The appearance and performance of floor coverings are determined to a large extent by the quality of the prepared base or screed on which they are laid. The design and construction of the subfloor must meet the requirements for hardness, soundness, levels and surface regularities, dryness and other design parameters before whatever floor covering is chosen.

Any incompatibility with other trades or unsuitable conditions of work can restrict the ability of the floor layer to provide a neat, well adhered and satisfactory, lasting, floor finish. While the need to provide the correct material through the specification is obviously important, careful consideration must be given to on-site quality control to achieve the desired quality finish.

No allowance has been made for any attendances which may be required eg power, protection, room heating and suitable storage – which needs to be dry, clean, ventilated, waterproof, warm and secure. ●

Rates are a guide only and are Q1 2020 excluding VAT. They do not include any contractor prelims. Source Spons Architects' and Builders' Price Book.		
FLOOR TYPE	£/m²	£/m²
In situ screed and floor finishes; laid level		
Self levelling latex screed; 3mm thick on existing sub-base prior-receiving floor finishes	10.80-14.40	
Cement and sand (1:3) screeds; steel trowelled; 100mm thick	25.50-31.00	
Granolithic; laid on green concrete; 38 mm thick	27.50-35.00	
Resin; 2-coat application nominally 350-500 micron thick	16.70-20.00	
Resin; 3-part solvent-system; up-3mm thick	52.00-63.00	
Sheet/board flooring		
Chipboard; 18mm-22mm thick chipboard flooring; t&g joints	17.70-21.00	
Wrought softwood t&g strip flooring; polished; including fillets	30.00-36.00	
Sprung composition block flooring (sports), court markings, sanding and sealing	170.00-210.00	
Rigid Tile/Slab finishes		
Quarry tile flooring	73.00-88.00	
Glazed ceramic tiled flooring; anti slip standard plain tiles	47.50-58.00	
Glazed ceramic tiled flooring; anti slip tiles	52.00-63.00	
Glazed ceramic tiled flooring; designer tiles	110.00-130.00	
Terrazzo tile flooring 28mm thick white Sicilian marble aggregate tiling	52.00-65.00	
York stone 50mm thick paving	170.00-210.00	
Slate tiles, smooth; straight cut	78.00-95.00	
Portland stone paving	280.00-340.00	
Roman Travertine marble paving; polished	275.00 330.00	
Granite paving 20mm thick	420.00-510.00	
Parquet/wood block finishes; wrought hardwood block floorings; 25 mm thick; polished; t&g joints	150.00-180.00	
Flexible tiling; welded sheet or butt joint tiles; adhesive fixing		
Vinyl floor tiling; 330mm x 333mm x 2.00mm thick	15.50-18.80	
Vinyl safety flooring; 2.00-2.50mm thick	48.00-59.00	
Vinyl safety flooring; 3.5mm thick heavy duty	56.00-68.00	
Linoleum tile flooring; 333mm x 333mm x 3.20mm thick	41.00-50.00	
Linoleum sheet flooring; 2.00mm thick	32.00-39.00	
Rubber studded tile flooring; 500mm x 500mm x 2.50mm thick	44.00-53.00	
Carpet; including underlay, edge grippers		
Heavy domestic duty	62.00-75.00	
Heavy domestic duty;-treads and risers	49.00-60.00	
Heavy contract duty	48.50-59.00	
Entrance Matting		
Barrier matting with polished brass / stainless steel frame	320.00-540.00	
Access Floors		
Raised access floors: including 600mm x 600mm steel encased particle boards on height adjustable pedestals 300mm; light/medium grade duty	50.00-60.00	
Raised access floors: including 600mm x 600mm steel encased particle boards on height adjustable pedestals 300mm; heavy grade duty	67.00-81.00	
Common floor coverings bonded-access floor panels		
Heavy duty fully flexible vinyl	25.00-30.00	
Anti static vinyl	31.00-38.00	
Needle punch carpet	19.00-23.00	

PiP specifieds are compiled from supplied company press releases

Specified



1
Herringbone parquet blocks
Design by Havwoods

While making researches in the Royal Library for my History of Louis XIV, I stumbled upon the Memoirs of M d'Artagnan, where he relates that on his first visit to Versailles, he met in the antechamber four young men, serving in the Musketeer corps into which he was soliciting the honour of being received, bearing the names of Elst, Bergen, Vuren and Mierlo.

We must confess these strange names struck us; and it occurred to us that they were but pseudonyms, taken from the brochure of the palace's oaken parquet floors...

[havwoods.com](#)

2
Purestone ceramic tiles
Ceramiche Piemme

‘Curating such a display is a challenge, with 291 guest bathroom roomsets to equip at the Minneapolis-St Paul Inter Continental, so we wanted guests to feel a rush of “Oh wow, I've arrived, something's about to happen”. Creating a setting to match the individual beauty of each object was a priority, and we were thrilled to have access to the Purestone tile range from Italian specialist Ceramiche Piemme. The hotel's display of the world's largest collection of “Branded Tissue Rolls” deserved no less.’

–Victoria Relik, Rare Papers Curator, Museum of Humanity

[ceramiche-piemme.com/](#)

3
Tessera Earthscape carpet tiles
Forbo

So it's been like six weeks now, but we've really not been bored. There are just sooo many lovely things we've found to pass the time! So, today, we've been FaceTiming all our friends to get some advice on our gorgeous Forbo ‘Tessera Earthscape’ carpet tiles. We picked a mixture of 3259 ‘Fjord’, 3261 ‘Oasis’, and 3260 ‘Savanna’ to give the impression of a sunlit summer meadow, all green and textured, you know? But after three weeks of lockdown, it's gone all kind of 3258 ‘Terrain’.

India and Petrarch think we haven't watered it enough.

[forbo.com/flooring/en-gl/](#)

4
Taraflex Performance vinyl flooring
Gerflor

‘Running around in circles’ is the new ‘going forward’, and so legendary design duo L Frank Baum and Glinda South have combined with Gerflor to bring us their Taraflex version of the new ‘Yellow Brick Basketball Court’. This innovative interactive facility reproduces the sensation of using the two folding extension parts (‘legs’) hinged from the torso's lower edge as means of forward propulsion over outdoor surfaces. ‘Outdoor’, for those too young to remember, is the unboundaried, roofless space (often featuring ‘weather’) that your grandparents may have told you of.

[gerflor.co.uk/](#)

Nagatacho apartment, Tokyo

Adam Nathaniel Furman got a dream commission from Tokyo, but even he wasn't quite wacky enough for the client

Words: Michèle Woodger Photographs: Jan Vranovský



When Tokyo-based clients approached designer Adam Nathaniel Furman requesting a fun, 'bubblegum' interior for their flat, naturally, he was delighted. Handed an almost open brief (a light, airy, open layout with certain private areas), and no time constraints (it was not a primary residence and the project took two years), Furman effectively had carte blanche to deliver his trademark vivid styling. But he was in for a surprise: the clients had even more eccentric tastes than he did, and told him to be less conservative. 'I started off rather tentatively' he says, baffled, 'but they told me to really go for it.'

The result of this fearless step into uncharted pastel territory is a 'fruit cocktail' interior (monochrome-lovers shield your eyes now) where orange and baby blue mosaic tiles jostle

Left The Japanese 'Hinomaru' flag inspired the brightly coloured sliding screens between rooms. **Above** The client's radical tastes meant it was very happy with clashing pastels and patterns.



for bathroom space with a peach-coloured Lixil toilet and yellow Vola taps (Arne Jacobsen, 1960s), and the kitchen is a medley of pink cupboards, a green sink and a green and yellow striped floor. The owners refer to this as their 'watermelon room'. A lilac carpet, which looks like icing and feels like sponge, competes for attention with orange, green and blue walls. Textures are equally sumptuous, from the laser-cut melamine doors, fine-textured wallpaper and a wooden sculptural screen. A semi-translucent Hi-Macs surface in the kitchen glows in the sunlight. The decor certainly isn't for the faint-hearted, but it is lush.

Furman's inspiration is partly derived from memories of visiting Japan as a child in the 1980s. At the time, 'kawaii' (cute) culture was emerging, with its pop aesthetic and 'gender-bending colour schemes'. Another memory was the palette of public bathhouses, which he has recreated thanks to the ready availability of inexpensive mosaic tiles. The circles on

Top left Flooring materials shift constantly in nature and texture, from stick-of-rock vinyl through regal and sumptuous lilac carpet to ceramic mosaic in wet areas.

Top right Baby pink pastel seems almost sedate juxtaposed against other colours in the space. **Left** Arch motifs become a recurring theme both in colour and physical form.

Above right The white upper walls and ceiling divert attention from the necessary high level service runs.

cupboard doors reference the Japanese flag.

The flat itself dates from the 1980s and was dark and dingy with rooms off a narrow corridor and claustrophobically low ceilings, 'like living in a nightmare' Furman concludes. One of his first actions was to remove the suspended ceiling, creating a more comfortable height but an uneven surface with a mere 3cm cavity for services. To distract from this, walls are papered white at the top, and in bold colours up to a four-foot 'datum line' to divert attention away.

While budget was not an overriding concern, Furman balanced certain expensive purchases (imported Danish taps and a Jasper Morrison table) with off-the-shelf products, such as a Japanese 'unit bath' – an

all-in-one prefabricated bathroom with a 50-year warranty.

Working with Japanese suppliers was challenging yet rewarding, even beyond the language barrier. Construction labour here is highly skilled, completed to exacting standards – and costly. So it is unusual to commission bespoke items, if ready-made alternatives, already very high standard, are cheaper. This is especially true when working with the large construction companies that many well-off clients prefer. Such a set-up proved restrictive for Furman ('a crazy English guy asking for complicated weird things') but once a smaller contractor was engaged, commissioning one-of-a-kind items became easier. His two trips to Japan involved day-long meetings, where details were discussed repeatedly and thoroughly – lengthy perhaps, but productive and highly reassuring when managing a project from abroad.

Would he work in Japan again? 'Hell yes! Japanese workmanship is of exceptional quality, and it's been great to work with such eager colour enthusiasts'. Finding such collaborative and encouraging clients was the icing on the cake. As Furman admits: 'Most people take one look at my website and run away screaming!' ●



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Specified



1
Column wine cabinet
Fisher and Paykel

‘Darling! It’s me! I am loving quarantine, aren’t you? Roger thought he was being sooo clever by picking the indoor pool and leaving me with the boot room but HA! THE SILLY GIT FORGOT I GET THE WINE FRIDGE!’

‘Look! Two compartments, 91 bottles, four temperatures: sparkling, white, red and “cellar”. So everything is perfect!’

‘“Wine inherently does not want to survive.” That’s an actual quote from Alex Van Vliet at Fisher & Paykel – and you know what? Thanks to Alex’s lovely fridge, it won’t – and I might! Chin chin!’

fisherpaykel.com/uk

2
Dorma Hüppe Variflex
Style

Boring fixed walls are so Twentieth Century. Installing movable walls is the new going out, and these Variflex panels from Dorma Hüppe have given us hours of fun. Not only can we, with a quick shuffle of the panels, kid ourselves that we’re wandering through Ikea, play a game of ‘find the lady’, or muffle yells thanks to their 59dB acoustic reduction, we can also throw things at one another with no consequences other than possibly the need to change scuffed panels when the objects thrown are for – for instance, bricks or knives.

style-partitions.co.uk

3
Voyage Collection
VitrA

‘Life is a system of signs and symbols,’ says Arik Levy, ‘where nothing is quite as it seems...’ so while city rents continue to draw tears, the space available to us now inexorably contracts – and we must be inventive in our fitting out of tiny rooms.

‘I hope’, says the artist-designer, ‘that the VitrA Voyage collection will help us to indulge ourselves and make time to enjoy our daily rituals’. I hope so too. So how do you like my new hand hygiene-themed home office?

vitra.co.uk

4
Zerox kitchen extreme matt laminate
Rotpunkt

Oh, the dystopian zeitgeist is getting to me. When my dear friend, celebrity chef Anatole Fromage-Fumant, emailed to say he’d just filled his kitchen with shade and lava, my first thought was that he was going into the insect protein business.

Pressed further, Ani clarified that he had in fact installed a new Rotpunkt Zerox kitchen in its ‘extreme matt’ laminates. The island’s in ‘Umbra’, and the tall cupboards are in new ‘Lava’. Oh, how we laughed! Though we have also now ordered a one hundredweight of mealworms.

rotpunktuk.com

Sign Up

Tristan Wigfall, director at London practice alma-nac, chooses three of his specification favourites



KERTO LVL
Kerto LVL is a laminated veneer lumber made of 3mm layers of softwood that are bonded together and produced by Metsä Wood. We recently used Kerto timbers on a residential project where we wanted to expose the roof rafters. The spans were too large to use standard softwood rafters without inserting regular noggins. Kerto beams offer increased strength and are dimensionally stable. The material is relatively raw in appearance but the overall appearance was unified by applying a stained oil finish. We are interested in further exploring how the structural properties of timber can be expanded through such engineering.



CORK ROLL
Cork is becoming increasingly popular with architects for offering something that is a highly sustainable and thermally efficient natural material. Our first exploration with the material was perhaps in one of the most obvious of applications – as a pin board for an exhibition. The 7mm thick rolls of cork were easily applied to a sweeping curved substructure and offered a great warmth and texture as a material. More recently we are looking at utilising cork for a community café where it will be inserted within a timber frame to provide both insulation and a backdrop for art displays.



VALCHROMAT
Our competition winning ‘Upside-down House’ design for a playhouse stemmed from a keen interest in exploring the use of colour within our projects. As we develop the detailed designs we are interested in using a material such as Valchromat which is a through-coloured wood fibre panel board. It comes in a broad range of colours and is naturally moisture resistant, suitable for external use when correctly finished. We are excited by the potential of machining the product to form a colourful shingled cladding with additional texture layered into the material that may imbue further details of the narrative of the project.

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RIBA Journal
riba.org
Published by RIBA 1834. Registered office:
66 Portland Place, London W1B 1AD.
Registered charity no. 210566

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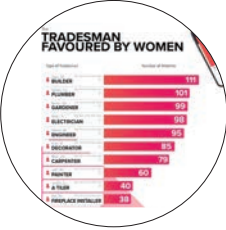
Jan-Carlos Kucharek enjoys three stand-outs from the inbox



PURPLE HAZE
For those thinking the most infamous unauthorised paint job in history was Le Corbusier daubing murals all over Eileen Gray’s E-1027 house at Roquebrune Cap Martin in France, think again. US website TopTenRealEstateDeals.com highlights the \$30m price tag on the Beverly Hills home of NBA star Carlos Boozer by referencing infamous former tenant Prince. The pint-sized popster rented the place for a year, and within two months painted the whole gaff, including ballroom, purple, while turning the gym into a disco with DJ booth and two of 10 bedrooms into a hair salon and massage parlour. A text-book example of how to ‘work from home’.



NOIZY NEIGHBOURS
Elsewhere in Beverly Hills, rapper songwriter Pharrell Williams has set Twitter alight recently – and not for his follow-up to ‘Happy’. Williams’ vast, \$17m home has exacted the ire of the architectural crit-terati – the whole internet, in fact – who think its glassy mash-up of platonic solids makes it look like a ‘community college’. So despite being worth over \$150m, Williams is still not successful enough to be a member of his own ‘Billionaire’s Boys Club’, the streetwear brand he founded with NIGO. USM Haller shelves were installed in its outlet in Paris’ new Galeries Lafayette by Bjarke Ingels, another guy well known for ‘throwing shapes’ of his own.



FANTASY FOOTFALL
For those who are neither Prince, Pharrell, or indeed a starchitect, finding your perfect partner is harder than usual under Lockdown. But PiP hears online dating is spiking during self-isolation. Empirical research by website showerstoyou.co.uk, into which tradesmen Tinder users would want to come and fix their whatever, reveals builders are far more likely to get a ‘swipe right’. It’s 10% less likely for a plumber and 50% less for a painter. Alas, the fireplace installer is nearly 70% less likely to get a swipe; but I’m reminded of an old Yorkshire colleague once saying that he ‘don’t care what’s on’t mantelpiece as long as I can have a poke in’t fire...’

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