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PIP

Products in Practice Jul/Aug 2020



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As we begin to peep...



... out of the front door and start inhabiting our public realm on the journey from home to office, school, shops or park, you might think something of a quantum shift has occurred in the interim period since lockdown started. Seeing the unfolding events of the Black Lives Matter campaign precipitate the toppling and rolling of Bristol's statue of Edward Colston to the waterside into the dock has forced us, as a society, to question the people and politics represented in our architecture and public space.

Now I would never claim to know categorically if Churchill was a racist or if Rhodes Must Fall - but the former was famously cognisant of the ability of architecture to modify the human will and the latter aware that with the active acquisition of territory comes financial and political power. So it seems fitting, in the re-evaluation of the public realm we move through, its buildings and monuments, that both men be seen in the light of the principles they espoused.

I don't advocate the tearing down of statues but the exercising of our democratic right to peaceful protest in public was inspiring to see, and should not be taken for granted – a point eruditely made in Anna Minton's 2012 book 'Ground Control'. She also shone a light on the acquisition of public land by powerful private interests and our public realm's stealth privatisation – forces that remain at play. As we emerge from lockdown and social unrest into a post Covid-19 world, you'd be forgiven for thinking how quickly things have changed. But look past the empty plinths to the hoardings and many cranes beyond; they may not have changed that much. ●

Jan-Carlos Kucharek, editor

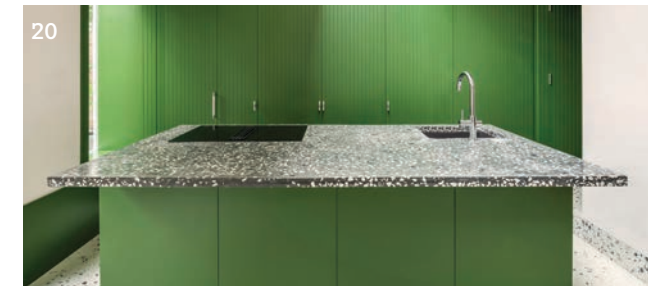


ZOEY BRAUN / SOMAA

More online...

You get back that real-world experience – real time feedback and collaboration, and the ability to draw, build, and tweak docs, images and models in 3D space

Stephen Cousins discovers a better virtual working world: ribaj.com/spatial



ANDREW MEREDITH



SHOVAN GANDHI



A SMALL STUDIO

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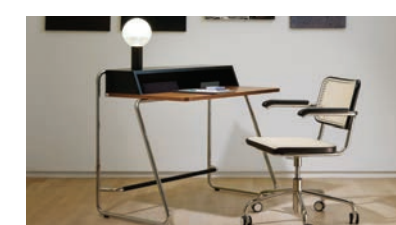
PiP's on Pinterest! See the latest products on our Pinterest feed: pinterest.co.uk/productsinpractice



Arne Vodder AV72 chaise longue by Erik Jørgensen



Glasswork by Dima Srouji for Palestinian firm Hollow Forms



Marcel Breuer's S64 VDR atelier workdesk by Thonet



w201 pendants by Westberg

Cover image: Audemars Piguet Museum, Switzerland by BIG. Photograph: Iwan Baan



Limestone flags make a seamless transition



An uninterrupted flow of warm, light tiles inside and outside this Cotswolds home continues domesticity and nature either side of a sliding glass wall

Above The limestone tiles have been laid over the Green-Pro membrane to ensure a trouble free installation.
Left Biogel No Limits and Fugabella Color were used to fix the tiles over the underfloor heating in the kitchen.

This owner of this Cotswolds house specified large limestone flags for both the kitchen and the external patio area leading off it, with the tiling scheme running through the glass patio doors that separate the two areas.

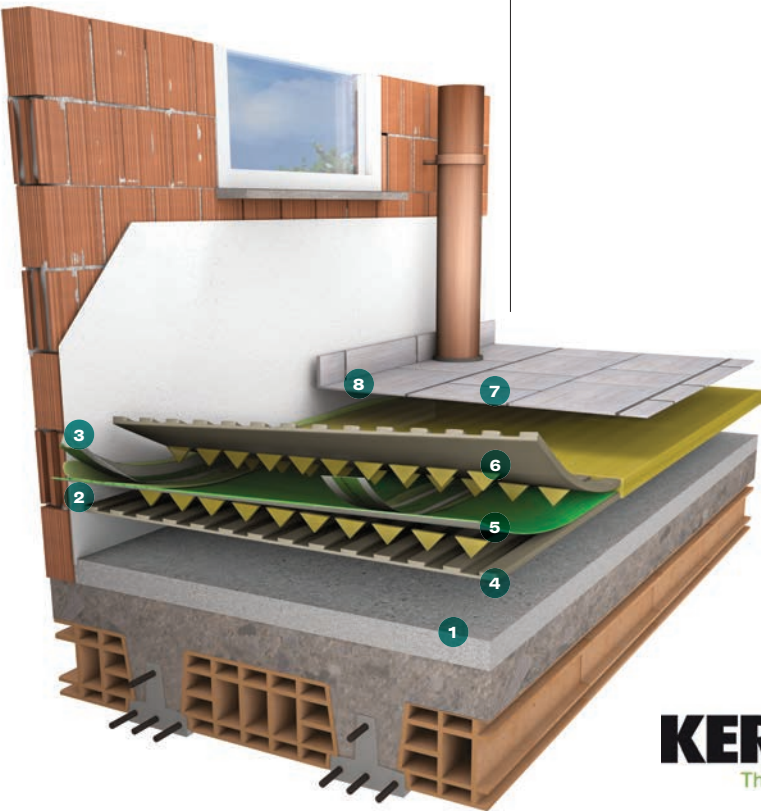
Award-winning Biogel No Limits White was used to fix the tiles both internally, where they were laid directly over an in-screed underfloor heating system, and externally, where the adhesive was used as part of the Laminate No Crack Waterproof system. In this system, the Biogel adhesive is used both above and below the patented Green-Pro Membrane to form a double laminated layer that combines anti-cracking, uncoupling and waterproofing functions.

The Biogel range consists of two formulations (standard setting Biogel No Limits and rapid setting Biogel Revolution) that can be used on any substrate due to the inclusion of new polymers to give them a high shear strength. The consistency means that the adhesives wet the entire tile as well as the substrate, giving an excellent bond and superior performance. They are suitable for use with almost all tiling materials, including ceramic, porcelain, natural stone and glass.

The adhesives also have strong environmental credentials that have been assessed using the GreenBuilding Rating; an

evaluation method for measuring and improving the environmental performance of building materials. Biogel No Limits is formulated using locally-sourced minerals meaning lower greenhouse gas emissions during transportation. It also contains recycled minerals, thus reducing the damage to the environment caused by extracting pure raw materials. It has a CFP of 1.55 kg CO₂ eq/m² for the Grey version and 2.20 kg CO₂ eq/m² for the White, with very low VOC emissions, rated GEV-Ecode EC1 Plus. Biogel Revolution has a CFP of 0.96 kg CO₂ eq/m² and equally low VOC emissions.

The tiles were then grouted with Fugabella Color. Safe and easy to work with, this is a new generation Resina-cemento hybrid grout which has been shortlisted for the category of Best Innovation in the 2020 Tile Association Awards. It does not contain Portland cement, so it does not develop efflorescence. The colour palette of 50 different colours has been specially selected by Piero Lissoni to fit with modern colours schemes, making it easy to specify one to complement or contrast with the tiles, depending on the desired finish. ●



- 1 Karacem® Eco
- 2 Aquastop Fix
- 3 Aquastop 120
- 4 Biogel® No Limits
- 5 Green-Pro
- 6 Biogel® No Limits
- 7 Fugabella Color
- 8 Silicone Color

KERAKOLL
The GreenBuilding Company

Kerakoll UK:
Email: info@kerakoll.co.uk
Tel: 01527 578000
www.kerakoll.co.uk

Compendium



Sett in stone
Painted in bold red, the 19th century neoclassicism of Copenhagen’s former Russian Trading Company actually masked a proto-industrial concrete structure – something that must have come in handy when it recently suffered extensive fire damage. Danish brand design agency MENU teamed up with NORM Architects to create The Audo- a novel blend of company HQ and showroom for its product design, restaurant- and a 10-suite hotel in the roof. Keen on minimalism, the architect chose Unidrain slot drains for the bathrooms, to allow eyes to concentrate on the industrial tiles.

The moody blues
Young Stuttgart-based practice SOMAA has just completed a dark, colour-drenched restaurant and bar in Munich named, not surprisingly, Blau. The look is distinctly post-modern but the architect says it was influenced as much by the sublime, brooding 19th century landscapes of Caspar David Friedrich ‘that speak of the existent yet intangible’ as by any architectural style. Here, natural materials of rich brass, black-green marble, tan leather seating and deep green velvet curtains work to help with the ultra-violet backdrop help create a compellingly moody interior, alleviated only by the mirrored and gold surfaces around the bar and many candles that lick away at the dark. An almost Wagnerian stage-set- with a jazz influence.

ZOEY BRAUN PHOTOGRAPHY/SOMAA



Bowled over
The name ‘Ceramique Internationale’ might conjure up Continental associations – certainly not Leeds’ Lower Wortley Ring Road – but that’s where the Yorkshire-based tile company has been trading from since 1974. But that may have put it in good stead for the recent £45m Emerald Headingley stadium redevelopment. Interior designers Nanu Soda and Space Invader Design worked on the project and had the firm supply nearly 800m² of tiling, including the Technicolour Tile range for use in the Taverners Bar and directors suite – all laid in a striking beige and blue herringbone pattern.

PHOTOGRAPHY.UK



Gold plated
There’s something slightly Ken Adam-like about the stark, golden, geometric balconies of GRID Architects’ and Maccleanor Lavington’s The Residence in London’s Nine Elms, a development of 325 private apartments, a handy stone’s throw from the American Embassy. Origami seems the inspiration for the balconies’ anodised gold fascia panels and aluminium soffits, which give it its striking 3D quality. Architectural fabricator Metalline was taken on by facade engineer Wintech and used routered and pressed folding techniques to produce over 160 unique forms for the facade to bring an additional bling factor to Allies and Morrison’s masterplan for the area.

March chair
Sir Kenneth Grange; he of the Intercity 125, the black cab and Anglepoise lamp, remains active, even at the age of 90. While teaching at the RCA he met young designer Jack Smith, now one half of Smith Matthias. When asked by Modus to reappraise his 2015 March chair, Grange looked to inject his design with more youth – hence the new March Lite chair. Smith simplified the proposition so it’s now a 2D rather than 3D ply backrest, obviating the need for a bending process that brings the solid ash chair into a lower price bracket- and makes it stackable. The lacquer finish is also water based, fitting in with Smith Matthias’ sustainability ethos as a designer and ensuring it can naturally return to the earth from which it grew.



Black is the new black
Given our new-found obsession with personal hygiene in the wake of the Covid-19 pandemic, the wash hand basin is now the focus of our daily engagement with the wider world. And in line with the latest interior trends, designers are getting more adventurous with their colours. High end sanitaryware supplier Burlington has picked up the baton and has launched its Jet collection, bringing a dark richness to what’s usually a white room. Pictured is the company’s 1200mm Edwardian basin and chrome washstand – a future reflection of the bygone era.



BRODIE NEILL

Lockdown supernova
Since March lockdown, those of us who were lucky enough not to have to home work at the same table as your home-schooled kids, might still have had found themselves perched alongside some piece of furniture wholly unsuited to the purpose. It’s a quotidian work/life conundrum that’s got even the most bespoke designers thinking, not least Made in Ratio’s Brodie Neill, who has created a ‘home office’ of sorts by combining his Alpha Chair with his Supernova side table. You may have to come off furlough to afford the ensemble, but the Supernova’s ‘self-levelling’ apparently; handy when everyone’s losing their head.



Stairway to Tregavethan
ADAM Architecture has been busy down in Cornwall, working on the design of the new build Tregavethan Manor near Truro, taking its cue from local vernacular form, scale and detailing and using granite and rubble stone walls. Meanwhile, its on-site renewables are making it, so its website states, one of the most energy efficient dwellings in Europe’ – for its size, one presumes. Internally, the firm has created a statement solid stone staircase that flows up through the building with the help of aptly-named stonemason Ian Knapper. The resulting 38-tread Portland limestone staircase took 650 man-hours to build, five months to manufacture and used nearly 12 tonnes of stone.

Technology doesn't quite cover everything

Covid-19 has forced us, and colleagues across the world, to change the way we work. We've had to adapt to entirely remote working and plan for a potential recession. Social media is full of stories of teams coming together via VC and cheerful declarations that the physical office is dead.

Based on three months of this, our view is different. At the start of the lockdown we were extremely bullish. Our business started as individuals working remotely, often across different time zones – we wouldn't need a remote working adaptation period. No missteps here. We adopted cloud based communication apps such as Slack and Google Jamboard years ago. As we've grown as a practice and graduated to real office buildings we've kept those tools. They are essential to us. We would definitely recommend them for live interactive sketching and snappy conversations.

But we have learnt that the previous truism of physical design interaction being at the heart of the everyday debate and resolution of the dozens of engineering challenges we face is

a reality. Without being able to sit next to a colleague to sketch or point at results on the screen we are not as design fluent.

There are no immediate answers to this. We already have great tools in place to work the best we can in the circumstances but most people here think full remote working isn't really a new utopia of work/life balance. We miss the pub/each other and have to accept that the hours we are physically in the office will be less regimented in the future. Our way of dealing with this is behavioural change. We accept productivity will be hit and impress upon staff the need for patience and space in responding to engineering challenges. But small companies tend to have passionate, over committed and often impatient founding directors. We need to unlearn the habits of 20 years.

Another way we plan for the future is to develop new digital tools. Spending money on non-immediate project needs is risky when we should be hoarding cash to see through a recession, but we've invested in a new workflow to

link different modelling and analysis packages together for quicker/neater results, we've built our own tools to more quickly model the engineering properties of complex shapes, we've developed CFD scripts and we've moved over wholesale to Google doc suite.

One remote working new norm that has worked well is external meetings. Why travel to London and burn time and carbon when 75% of meetings with architects/artists/developers work perfectly well over Zoom? Taking it a step further, there are plans afoot for VR design and site meetings. Our long time collaborator Mamou-Mani Architects is hiring game developers to create VR tools to allow that to happen.

In summary, we want to go back to the office but we can't. When we can not everything will have changed but some things will. If we are leaner in what we do, how we do it and more tolerant of time pressures we'll get through it and come out the other side in good shape. ●

Stephen Melville is director at Format Engineers

Counter-Covid shopping list

PiP checks what might be flying off the shelves



Panthella portable light
Louis Poulsen

With the best internal environment to work in nowadays being the external environment, some of us could be finding ourselves, in the remaining months of full-time home working, making use of our gardens or balconies to prepare that key Zoom presentation. And if design remains a consideration, even in the wee small hours, Verner Panton's classic Panthella lamp is available in mini, portable forms. Available in opal acrylic, it emits a gentle downward glow, the light reflected in the trumpet-shaped base of the lamp. Perfect for al fresco social-distancing (and working of course) it's all handily charged in advance by USB. louispoulsen.com



Vetrospace booths
Bisley

Finnish firm Vetrospace manufactures meeting pods and booths – hygienic spaces that can be used for discreet working and meeting in open-plan offices. Bisley has introduced these to the UK, adding anti-microbial lighting, anti-viral nano-coatings and clean-air ventilation. ISO-7 CLEAN ROOM restricts microbe growth with HEPA air filters and anti-bacterial lighting on entering. On exiting, a WiSDOM AiR disinfection light zaps '99.99%' of what's left in six hours. The HEALTH variant booth has a photocatalytic nano coating that kills viruses on contact including, the PR claims, Covid-19. bisley.com



Privacy panels
USM Haller

It's hard to improve on a classic, but needs must. Launched in 1965 and designed with Swiss architect Fritz Haller, the USM Haller storage system has, over the years, been a staple of design conscious offices. Its Privacy Panels structure workplaces and define work areas while protecting employees from contact, coughing and sneezing. They are based on the USM Haller modular matrix and come as freestanding room dividers or tabletop versions – both fully configurable. Two half-panels of compacted polyester fleece fold onto a tubular metal frame, creating elements that can be slotted together and extended as desired. usm.com



Air purification system
WellTek

Made of hand-crafted wood, AirO Clean Air System purifies the indoor atmosphere, ensuring it is clean and safe to breathe. AirO's smAIRt technology, says the PR, optimises high filtration efficiency and air flow, resulting in high amounts of clean air. This, it continues, is the result of its 'charging chamber'; which, due to more time spent there, charges and thus removes more pollutants while maintaining high air flow. AirO constantly gauges levels of pollutants in indoor air with high quality indoor air quality (IAQ) sensors. If part of an IoT system, it means quality and purification can be centrally managed. It's easy on the eye too – which helps. welltek.co.

ORPROJECTS / AMIT AGGARWAL (2)



Waving walls

What: Polycarbonate partition system
Where: Amit Aggarwal boutique, New Delhi, India

When Delhi-based fashion designer Amit Aggarwal was discussing a new boutique with his interior designer Ava Studio, he was keen to show images on his Pinterest wall that had influenced his work. Fascinated by industrial materials and bio-mimetics in fashion, it was not surprising he knew architect Orprojects' complex bent plywood designs; what was surprising was that Ava Studio knew Orprojects director Rajat Sodhi. With US-based director Christoph Klemmt, the firm has developed a niche 'exploring advanced geometries with an ecological agenda' over 15 years – mostly small interior projects or pavilions. But with Aggarwal's fascination for technological materials, transparency and reflection, it was the obvious designer

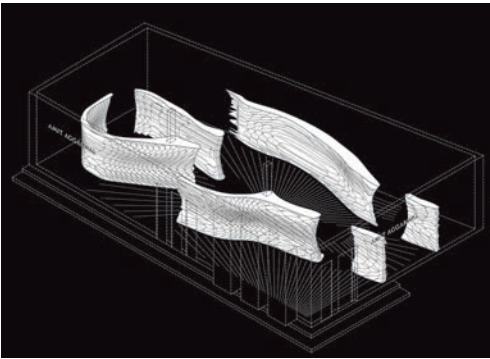
for the boutique's partition system.

Now six partitions of 4m to 10m in length hang from the shop ceiling, formed of nearly 8000 individual pieces of reflective sheet polycarbonate. These rippling walls of varying reflectivity, opacity and transparency echo Aggarwal's work at architectural scale. Through differing curvature and spacing, all three effects change and shimmer constantly as shoppers move round the space.

Orproject did consider making the screens from plywood. But plastics were more in keeping with the designer's ethos (he even recycles it in his clothing) and metal sheet too expensive; 1mm silver-coated polycarbonate sheet gave the requisite reflection, strength and flexibility.

Although screens are hung from the ceiling and only secured to the floor, their curving geometry and density gives them an intrinsic

Left The reflective screens create an illusory effect augmented by clothes hangers in aligning with the radiating floor geometry.
Below left The cell matrix of layers, with a straight, transparent interstitial layer, helps keep the whole screen rigid.



Above The screens' organic, reflective form creates spatial complexity from what is a conventional box volume.

strength. Working in tension, the thin sheets become rigid and can resist a lateral load of 20kg without significant flexion. While the screens can stand without the flanges, they help anchor them and maintain their shape.

Modelling the design in Rhino meant that every interface could be considered before CNC cutting of the individual sheets and fabrication on site. Any junction in the matrix involves the interface of at least three sheets; two reflective ones that flex and ripple and an interstitial transparent one that's straight, in tension and acting as a stabilising 'control' layer for the other two. Where junctions interface, layers of five or seven sheets can be needed, all connected by bespoke screws of differing lengths and capped at both ends.

After a five week sheet lamination and cutting period, the 2.4m high partitions were assembled on site over three weeks by the firm – along with six specialist local carpenters more used to traditional inlay work. One key parameter for the design was the ability for a human hand to make its way into the matrix to screw layers together, which entailed a drawn recipe for the workers of how they'd be assembled.

While Orproject is now working at a far bigger scale on a mixed-use development in Chengdu, China, its fascination with material capabilities continues. They are currently analysing coral growth geometry to examine how it might be applied to sheet metal interfacing, dramatically minimising weight by obviating the need for any form of mechanical fixing. Watch this space. ●

Audemars Piguet Museum, Joux Valley, Switzerland

The spectacular spiral roof on BIG's new museum had to be light enough to perch on its curved structural glass walls, while packing in an inordinate volume of conduits, cabling, drainage and ductwork

Words: Stephen Cousins Photographs: Iwan Baan



As we count down the days and months to a return to normal life unimpeded by coronavirus, it seems fitting that a museum dedicated to time and watchmaking is one of the most talked about architectural projects of the year.

The Audemars Piguet Museum coils up from the floor of the idyllic Joux Valley in Switzerland in an elegant spiral inspired by tiny watch springs.

Bjarke Ingels Group's kaleidoscopic design is an extension to the founder's original home where the luxury watch brand was established in 1875.

Continuous floor-to-ceiling glazing offers stunning views of the landscape and provides the sole structural support for a 470-tonne green roof that twists like apple peel from the hillside.

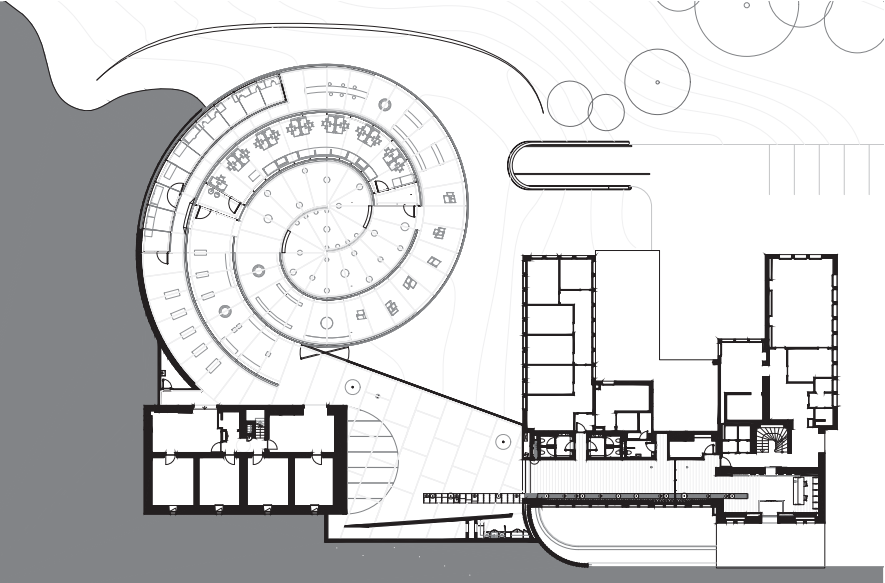
The Danish studio won a competition to design the project back in 2014 and developed it in collaboration with interior designer/scenographer Atelier Brückner, structural and facade engineer Lüchinger+Meyer, and landscape architect Müller Illien. Swiss practice CCHE was the local architect, which also refurbished the historic building it links into.

Visitors to the museum follow a spiral route through the 2,500m² interior, channelled by internal glass walls along a path from street level

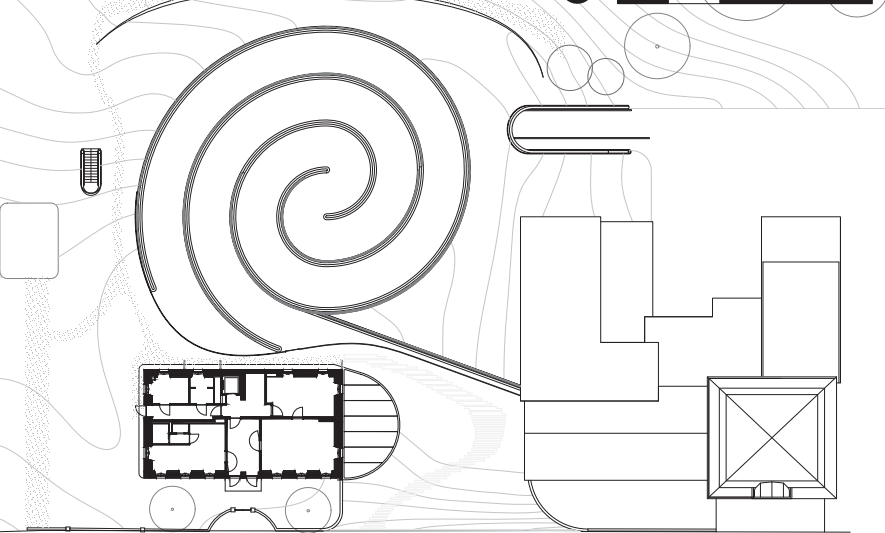
Left Clearly inspired by watch springs, the museum's circulation effectively uses the spiral form to help unify the complex's buildings.
Below The museum's green roof nestles the building in its bucolic landscape.



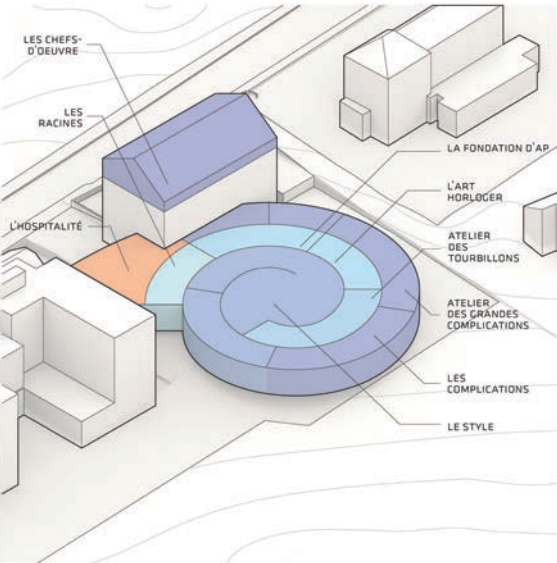
Ground floor plan



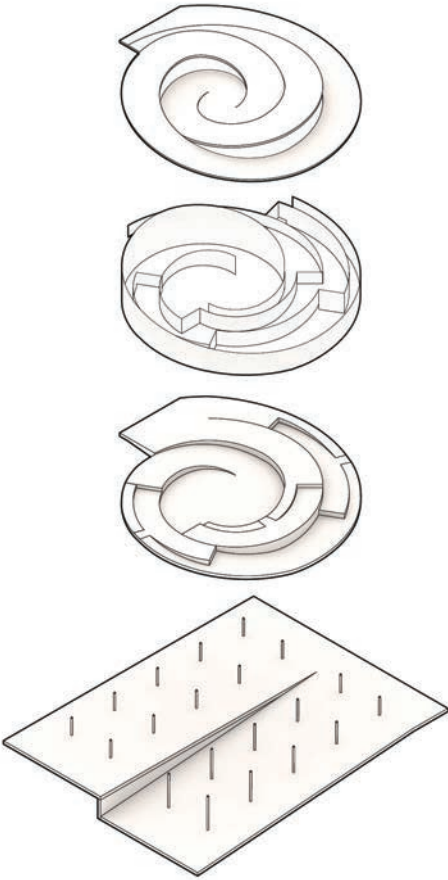
Roof plan



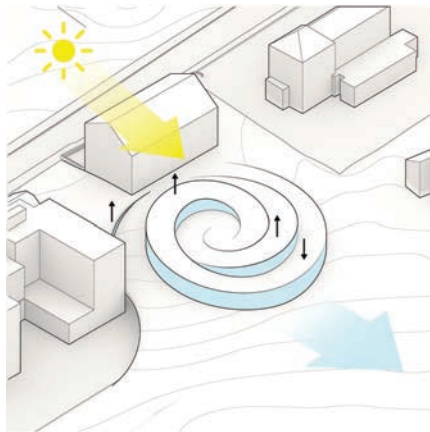
Below The various elements of the spiral museum's narrative journey encompassing reception, atelier and exhibition.



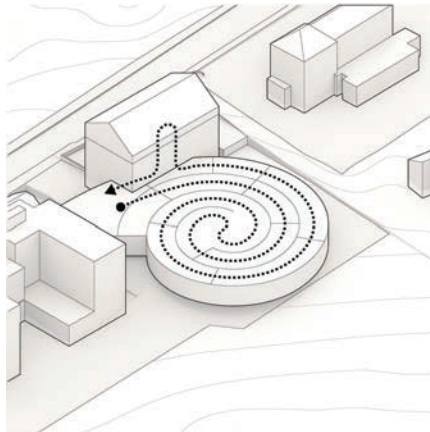
Right Structural glass walls rise off the concrete base. The lightweight steel roof sits atop the glazing.



Right Sectional shifts in the museum allow light to enter and give extensive views out to the landscape.



Right The spiral form creates its own logic in terms of the route through the building, allowing the entrance and exit at the same place.



down to the centre of the exhibition, before reversing direction to walk up and out again.

On display are some 300 heritage timepieces, ranging from jewelled pocket watches, to complex astronomical and chronograph devices, each displayed in a futuristic golden dome. At the heart of the spiral is the 'Universelle', produced in 1899, the most complicated watch Audemars Piguet ever created, with 1,168 individual parts.

On one side of the museum, visitors can observe watchmakers at work behind a glass wall inside the Grandes Complications Atelier.

Finely tuned

Mainsprings and hairsprings provide the energy to turn gears and regulate movement in watches and must retain their physical characteristics in all temperatures to maintain

Above View toward the reception area/museum exit. The brass and steel mesh around the facade introduces solar control.

accuracy. In a similar vein, the structure of the museum is finely tuned to enable the frameless curved glass walls to provide full support to the unitised steel roof – there are no columns or masonry walls – and withstand high winds and extreme cold, down to -20 in winter.

Other recent buildings have relied on load-bearing glass for structure, such as Apple's Steve Jobs Theatre in California, but the approach taken here is exceptional and innovative.

Matt Oravec, project architect at BIG, explains: 'Previous buildings are either more

repetitive or located in more forgiving climates. The Apple auditorium has a repetitive facade, every glass panel is the same, but every panel here is different, the roof rises and falls, so each panel had to be cut individually before it was bent. We are in an earthquake zone and a high snow load zone, so the roof needs to take up to 2m of snow without a problem. Everything has to brace together to make the structure work.'

Curved glass is normally tempered by bending it back and forth in the kiln, but this can create optical issues such as a zebra-like striping. BIG made the decision to use float glass, which though weaker, would provide strength and rigidity when laminated together in several layers.

The exterior glass wall and the two internal partitions feature three layers of laminated glass; panels on the exterior incorporate two air



Left In a logistical twist, structural glass walls were erected first and the metal roof was then loaded onto them.

gaps filled with argon. Each panel is about 2.4m wide and heights range from 2.4 to 6m.

Philippe Willareth, project manager at Lühinger+Meyer tells RIBA: 'There's a lot of redundancy in the design because safety was such a vital consideration. The glass at the centre of the plan is thicker to increase support for more concentrated loads created by the large 12m span.'

The roof of the museum appears to float over the curved glass and comprises two circular metal plates inclined in opposite directions to form clerestory windows towards the centre that bring in natural light.

Code violation

That the roof exists at all is remarkable given that it violated strict regional building codes. Switzerland normally favours a traditional angled pitch roof, but the fact the planning system is weighted in favour of local decision making worked to BIG's advantage explains Oravec—because residents in the town were 'thrilled with the project and super optimistic, nobody voiced any dissent'.

A regional custom of driving timber stakes into the proposed construction site to delineate the high points of the roof also helped assuage peoples' fears, when they saw that the building would be partially excavated into the earth.

The all-glass structure posed technical challenges when designing the steel roof, most notably the fact that mechanical and electrical services were unable to cross the glazing and so had to follow the line of the double spiral. In addition, the absence of regular walls meant electrical conduits had to be incorporated into the ceiling void. Workshops had to be dust free and pressurized slightly, which required ventilation to come from above to prevent air currents.

'BIG took over a lot of the planning and design of the mechanical systems to get the thickness of the roof down to a minimum. There's not a square inch to spare up there,' says Oravec.

Provision for a gravity-based drainage system added further complications. The roof slopes inwards towards the middle so a 'slight massaging of the roof form' was required to run two drainage pipes through the inside of the roof from the facade edge.

The roof was manufactured off-site by subcontractor Frener & Reifer (which also did the

facade) in wedge-shaped sections dimensioned to match the 2.4m width of the glazing panels and to fit on the back of a lorry.

Other materials were considered for the roof deck instead of steel, including lightweight timber and concrete, to create downward pressure on the glass and prevent uplift. However, steel won out for its relative lightness, ability to achieve long spans and compact section.

Back-to-front

An unconventional construction process saw the roof erected before the facade. The pie-shaped wedges were erected on temporary shoring and bolted together, before the glass panels were inserted into slots in the concrete foundation and the entire roof lowered onto the glass.

'This approach was more forgiving because the glass can withstand significant movement without any cracking or impact problems,' says Oravec.

'We had to get everything right regarding the loading,' adds Willareth. 'The steel roof had to create an even load distribution onto the glass—the average area will have around 500 kilos of snow sitting on top in the winter months.'

A carpet of regional grasses covers the roof in spring to help control the building's temperature and absorb rain.

The building's external glazing is treated to reduce solar gain, but a physical shading element was required to create a comfortable environment for employees working on intricate timepieces.

A brass-and-steel mesh sunscreen was developed to wrap around the exterior, suspended from the fascia. It changes in height and thickness depending on the direction of the sun and its location on the building.

Welding in lead is banned in Switzerland, so the German fabricator had to come up with a new approach that used a lead-free brass alloy as the welding material.

The Audemars Piguet Museum was due to open to visitors this summer, but like many public buildings at present, the opening had to be pushed back until the end of the year. A museum dedicated to timepieces, even if it is designed by one of the world's most prestigious architects, would need to become a time machine to avoid the effects of a rampaging virus. ●



Above The full kaleidoscopic effect of the museum is felt at its central exhibition area.

Right The museum is also a working facility where craftspeople make the watches that are on show. Both visitors and employees get to enjoy the views.

Below The peeling away of the roof allows light to enter into the heart of the building.



LE_BRASSUS

Specified



PiP specifieds are compiled from supplied company press releases

1
Alkorbright waterproof membrane
Renolit

Autotranslated from the Flemish: ‘[Unrecognized] Hellfire, Piet! You’re wasted on roofing! Nice [unrecognized] work!’ ‘Well, Maart, it’s a [unrecognized] privilege to use flexible, highly reflective Renolit Alkorbright membrane to waterproof the collections of this here Antwerp Royal Museum of Fine Arts.’ ‘Indeed, but you assembling 1,665m² cut to fit the triple size of rooflights used to obscure the slope on which they sit is itself art!’ ‘I have verifiably used offcuts in my next Jerwood Sculpture submission, ‘Chilly/Unmoist’, Maart. [Unrecognized] love it!’ renolit.com/en

2
Nodo arm box awning
Gibus

Dear colleagues, Welcome back to the office! We hope you enjoy the changes we’ve made. Before entering, please decontaminate at our new sanitising station, massaging the eyeballs, nasal passages and buccal orifice for 20 seconds each with the provided steel wool applicators. Please dispose of your personal scourer in the bin provided. To limit aerosol transmission, we have moved your team outside using Gibus’ stylish and versatile contemporary awnings. You may of course bring hot water bottles, electrically-heated gloves, bobble hats and sleeping bags from home. gibus.com/en

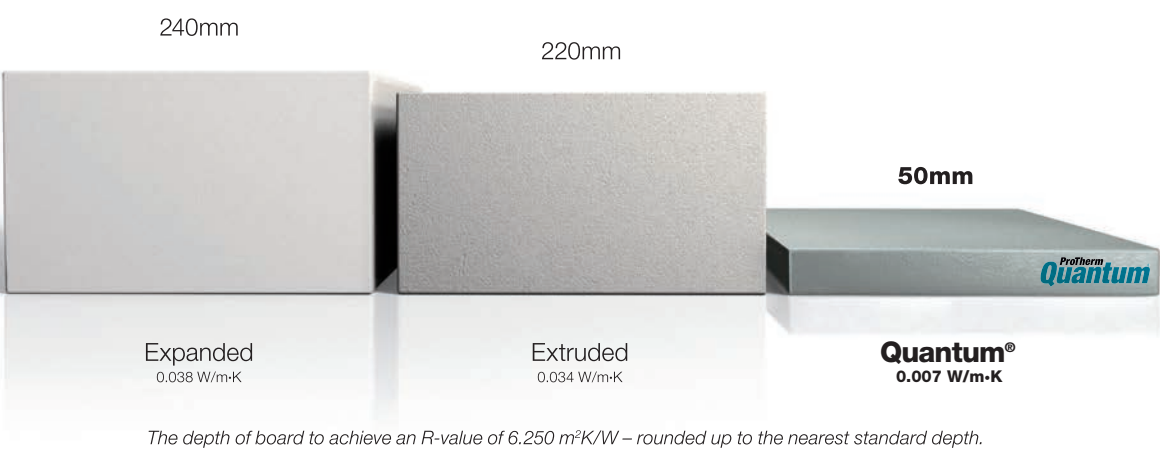
3
Modular ventilating skylights
Velux

In this [moment] suddenly I saw five Rings as it were the Rings of the Olympic Games yet disarrayed as though fallen from the hand of God. And then did come unto me five Angels who took up the five Rings and did competitively twirl themselves into a tizzy until one only remained. And I said: Benedicite Domine! with mighty voice; and full greatly was astonished for wonder and marvel; not at the Blessed feat of Hulahooping but at the Ventilating Modular Skylights through which these divine competitors then passed. – Saint Julian of Porridge, 1373 commercial.velux.co.uk/en

4
AeroDek interlocking steel tiles
BMI Group

‘The building had recently been re-covered with AeroDek interlocking galvanised steel tiles. Mr Axbort-Wartness: you would agree, would you not, that this roof – the one in the photograph – seems constructed in conventional clay tiles?’ ‘Yes, definitely, Mr Pitt-Bull.’ ‘As did the defendant – but this is in fact the very roof in question!’ ‘So what would have happened when the defendant attempted to break into the building by free-falling from his hired Cessna with a backpack full of pig iron?’ ‘Boing!’ ‘Quite.’ bmigroup.com/uk

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How to spend wisely on leisure centres

As hopes rise for a return to some sort of normal, leisure centres will play an important part in social cohesion and wellbeing. But are they up to scratch?

Words: Josephine Smit

Smell is said to be the most evocative of the senses, which may be why you only have to think about the leisure centre to bring back the odour of chlorine and with it countless memories of family outings and school swimming lessons. Local authority leisure centres have a special place in our childhood, but many have changed little since then and their age has been starting to show.

Earlier this year the Local Government Association (LGA) drew attention to figures from Sport England showing that almost a quarter of council sports halls and swimming pools had not been refurbished for more than two decades. ‘Too many are now in desperate need of being updated and refurbished,’ was the message from councillor Gerald Vernon-Jackson, chair of the LGA’s culture, tourism and sport board.

Local authorities have long struggled with limited budgets to maintain leisure centres and refurbishment and replacement are no easier. In a post-Covid-19 world, financial challenges are likely to increase, but so too are community health concerns, including diabetes and loneliness. As a result, leisure centres may have to work even harder to pay their way while serving their communities better.

All inclusive ‘Centres are closing or refurbishing but are often reincarnated with the same wet and dry mixes,’ says Mark Gowdridge, director at GT3 Architects. ‘There are questions around whether that’s the right approach and whether they are really catering for members of the public who need a soft entry into leisure. Leisure centres of the past didn’t cater to all ages and abilities and we still see business plans alienating key groups, such as teenagers and older adults.’ Proposals need to be more inclusive through universal design, which allows for various age groups and abilities, including special needs groups, dementia users and greater ties with

the school curriculum, he says, adding, ‘It’s not about past norms; it’s about joining up’. The architect’s design for the upcoming Spelthorne Leisure Centre in Staines, Surrey, was informed by its pre-briefing tool Performance+, which helped tease out local needs and aspirations for the client brief. ‘Communities invest in leisure centres, so it is important to pay attention to the uniqueness of each,’ explains Gowdridge.

The centre, which will be built at the edge of a park, is packed with activity spaces. There will be a 25m pool, teaching pool, splash pad and café. The sports hall accommodates six badminton courts, with two adjoining squash courts having flexible walls to provide two further badminton courts. It will have a fitness suite, multi-use spaces, soft play space and Clip-n-Climb wall, the latter prominent at the building’s front. Even the roof is put to use with four five-a-side pitches.

Mindful of its zero carbon objectives, the forward thinking council helped drive the team to review the leisure centre against Passivhaus principles. It is an approach that means altering some design conventions, explains Gowdridge. ‘The orientation of a swimming pool has to change. It is usually on the north side so that there is no glare on the water, but for Passivhaus it needs to be on the south side to capture solar gain.’ Similarly, Passivhaus demands a shift from naturally ventilated areas to greater improvements in airtightness.

Progress is even banishing the smell of chlorine. The Spelthorne centre will have a micro-filtration system, which offers benefits

Passivhaus demands a shift from naturally ventilated areas to greater improvements in airtightness

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Left Passivhaus principles informed GT3’s Spelthorne Leisure Centre design, where pool orientation shifted south from the usual north to capture solar gain.



Above At the new Sheringham Leisure Centre in Norfolk, ‘play’, such as a wave pool, was eschewed to concentrate on wellness and learning facilities.

in lower odour, energy costs and water consumption, as well as taking up far less space. Elsewhere, GT3 has used moss filtration, popular in the USA, based on a sphagnum moss.

All this is being delivered within a changing procurement environment. Some 18 months ago, Gowdridge says the practice was getting two or three leisure centre bids a month on OJEU via councils. ‘Now I can’t remember when we saw the last OJEU bid. Frameworks are starting to take over,’ he says, adding, ‘Most of our work is won through going in to councils and advising on feasibility, often at nil cost.’

Creating appeal ‘The fact is that leisure is a non-statutory service, although historically it has been subsidised by many local authorities,’ says Nathan Swift, director of Saunders Boston Architects. ‘Over the past few years local authorities have increasingly been spending on facilities in order to save on subsidy.’ That was a driver behind the decision to replace the Splash in Sheringham, Norfolk. Splash was known for its tropically-themed

wave pool and was designed by Will Alsop. Saunders Boston’s replacement, which has operator Everyone Active in place, provides a 25m pool and learner pool, plus fitness suite, dance and spinning studios and café. Like many local authorities, North Norfolk District Council has drawn on Sport England funding, which supports broader community health and wellbeing, rather than pure play. That ruled out providing a new wave pool, with the architect instead incorporating a splash pad, which combines fun with helping children gain water confidence.

In operation, the centre will produce savings on energy and water consumption, thanks to solar thermal hot water panels on the roof, air source heat pumps and low energy lighting, as well as low-water toilets and showers and UV filtration, alongside conventional chlorine. The new design references the old Splash in its barrel vaulted roof, while drawing inspiration from the North Norfolk coastline and its long-shore drift, with the building’s fins reflecting timber groynes and slanted glazed elevations the drifting sands.

The architect, working with the council’s leisure consultant, FMG Consulting and Project Managers Real Consulting, looked at the potential to refurbish Splash. But the building’s condition would have made it costly, Swift says, adding by way of illustration, ‘The existing building fabric was suffering multiple failures, particularly on the roof, which was becoming dislodged and leaking.’ Refurbishment would also have prevented the release for sale of an enabling site, which is being freed up as the new centre is built and the old continues to operate alongside. ‘Phasing the works has been key to making the project work,’ says Swift. Contractor Metnor Construction is due to complete the centre next year.

Working with what you’ve got In Urmston, Greater Manchester, refurbishment was able to give the local leisure centre the added commercial potential and flexibility it needed, on a modest budget. Urmston Leisure Centre was less than 30 years old and expected to have a basic spruce up when 5plus Architects was brought on board. ‘The client was only looking to spend under £1m but the aspirations went beyond the budget,’ says Paul Norbury, its director. Trafford Council had seen 5plus transform its town hall to some acclaim, and so supported the architect in growing project and budget.

The area in obvious need of attention was at the building’s front. ‘It was unwelcoming, had lots of little spaces that weren’t used and the wayfinding wasn’t logical,’ says Norbury. The addition of a double height glazed box invites visitors in, improves circulation and creates usable space, allowing for a Clip-n-Climb wall and large café, the latter overlooking the children’s play area and existing pool. There are

Below At Urmston leisure centre in Greater Manchester, 5plus transformed the decades old facility with targeted, effective interventions.



three new flexible studio spaces and a gym at first floor. The newly completed revamp also included new services throughout the building and upgrading of the existing swimming pool and sports hall.

The end cost of the makeover was just over £6m. ‘It would have cost two and a half times that to build new,’ points out Norbury. ‘We have not built any more than we needed to. This is simple, logical space with no waste.’

The solution is specific to its context but the approach, with its need for creative thinking and a fine balance of cost and value, is replicable and in the spirit of sustainable re-use.

‘In many ways it has been a similar project to Trafford Town Hall,’ Norbury says. ‘Cost was a massive issue, but at the same time, everyone wanted something really nice to come out of a difficult situation.’ That’s a message for our times. ●

MARK GOWDRIDGE IDENTIFIES SIX TRENDS FOR FUTURE LEISURE

- 1 Going multi-generational** Centres will need to cater for wider ranges of ages and abilities than they have in the past. ‘It makes them more of a destination and increases dwell time,’ says Gowdridge.
- 2 Tracking tech** Performance tracking and data are becoming key to the leisure and sports experience. The buzz term is ‘quantified self’.
- 3 Play matters** ‘There will be more playfulness in centres,’ says Gowdridge. From Doncaster’s House of Play, with its indoor playgrounds, to Xbox or PlayStation games linked to treadmills, play is rediscovering activity and provides this soft landing for younger, inactive members of communities.
- 4 Recapturing online exercisers** Through lockdown people necessarily turned to digital platforms to keep fit at home when and how they wanted. Leisure centres will now need to find ways not to lose members and embrace this technology much more than they have done before.
- 5 Linking with education** Local authority leisure is increasingly being coupled with schools and colleges, allowing for sharing of facilities. Gowdridge is exploring another option: ‘We’re looking at incorporating classroom space for rent into leisure centres. It could increase revenue and a school could rent a space, stay for a day and use other facilities, rather than losing half a day for a 20 minute swimming lesson.’
- 6 Therapeutic recreation** Spaces need to be flexible enough to accommodate health and wellbeing uses, including mental wellbeing, both now and into the future.

Three modern kitchens



Kitchen design puts practicality high on the agenda, but must that mean a white box? Three designers made exceptional spaces in the heart of the home

Words: Pamela Buxton

White Rabbit House, Islington, London

Bespoke joinery and terrazzo are the main features of this highly crafted new kitchen at White Rabbit House, a delightfully idiosyncratic reworking of a generic 1970s speculative house-builder property. Architect Gundry & Ducker sought to create a modern interpretation of Georgian throughout the project, which completely remodels the original house and adds a rear extension.

The 10m² kitchen straddles the extension and rear of the original house and is accessed from both the hallway and the living room. Its bold and colourful design typifies the overall approach, which combines an open-plan ground floor with copious built-in storage.

According to Christian Ducker, the aim was to add 'a bit of drama and character' into what was a very ordinary house. The kitchen continues the long run of built-in cupboards that stretches from the front door, hiding variously power meters, coat and shoe cupboards and a toilet. In the kitchen, these conceal a fridge freezer and an extra worktop and storage area, concealed by a cunning concertina door that tucks tidily out of the way when in use.

The joinery for both these cupboards and the island unit was created on site by main contractor IC&T Projects. This combines laminated plywood carcasses with MDF doors, the latter grooved along the sidewall to give a unified look to the irregular sized doors. The 2.4m wide island unit, which accommodates appliances and has four equal sized units, is therefore not grooved. All joinery is hand painted in a vibrant green, which is carried through to the arched window recess and window seat.

The arch form of the kitchen window and door refer to the house's original arched front door. Both are visible from the entrance, which has views down the corridor and through the kitchen and into the garden.

Terrazzo, which is also a key feature of the redesigned hallway and new staircase, is used for both the island unit counter and the floor. Artisan Zan Peltek created the floor in-situ using black marble chips within a white concrete floor, and created a 40mm thick precast counter in an inverse terrazzo colour scheme of black-tinted concrete and white marble chips. The counter was cast to accommodate the sink and hob, as well as an overhang for bar stools.

ANDREW MEREDITH (3)



Opposite A faux-Georgian past is evinced for this speculative 1970s property, signalled by the arched window in the new rear extension. **Above** Copious amounts of storage are hidden behind green-painted, timber doors; their grooves suggest the fluting of pilasters.



Left The kitchen forms part of the reworking of the circulation spaces of the house.

A skirting detail bridges the step up to the terrazzo chequerboard hallway floor. Additional light is admitted through a roof light, which also finesses the change in ceiling height between the original house and the extension and allows glimpses up to the original rear elevation. The white with black flecks terrazzo is continued outside on the rear wall.

Ducker is very pleased with the transformation of the house.

'It's an amazing space to go into and is hopefully easy to live in – there's a cupboard for everything.'

Credits

Architect Gundry & Ducker

Structural engineer Feres

Main contractor IC & T Projects

Terrazzo contractor (precast and in situ) Zan Peltek



Makepeace Mansions, Highgate, London

At just 5m², the kitchen of a compact two bedroom flat in Highgate, north London, presented something of a challenge to architect Surman Weston. The kitchen redesign was part of a refurbishment of the whole property – an apartment in a 1920s mock Tudor mansion block.

After considering more extensive layout changes, it was decided to retain the tiny kitchen in its original position but to connect it to the living room with the insertion of a distinctive, pivoting porthole window. This can be opened to enable conversation and views between those in the two rooms. This key feature is combined with bespoke oak cabinets and a wood-chip terrazzo counter and splashback.

‘We wanted to introduce a connection. It’s something a bit special that’s a centrepiece for both rooms,’ says Tom Surman.

The porthole was inspired by an Art Deco aesthetic, and in particular the work of Charles Holden in the 1920s and 30s, which was a key reference point for the whole project. The architect collaborated with joiner Tim Gaudin on both the porthole and the bespoke kitchen cupboards to create a highly crafted design. The protruding porthole frame measures 930mm in diameter, 35mm thick and 200mm deep, and is formed by four curved sections of oak. Inside it is a pivoting, oak-framed, stained glass window. All the oak is finished in charcoal-stained Rubio Monocoat.

For the cupboards, Gaudin created bespoke units with fluted oak fronts formed from curved slats and fixed top and bottom to the rear structure. These are shallow on the wall beneath the porthole and full-depth on the facing wall.

‘It was a balance between getting in as much as we could, and not feeling like it was completely without any floor space,’ says Surman.

Most of the units have touch latches with the exception of those for the appliances. These have brass knobs, chosen because they will age well and dull-down to complement the oak. Oak is used to line the window recess and is also incorporated into the terrazzo counter and splashback. Surman Weston had been aware of Foresso’s resin and timber chip sheeted product for some time, and felt that this worked well in a distinctive blue in combination with the hand-crafted cabinets.

The splashback continues up to the bottom



of the cupboards and carries on around the rest of the space with a bullnosed timber finish detail.

Terence Woodgate cylindrical downlights from were specified in oak, although they have a lighter shade to tone with the oak finger parquet flooring.



Above Crafted out of four pieces of turned curved oak, the frame and window form a connective centre piece between the living room and kitchen.
Left The circular frame is fitted with a modern stained glass window, referencing Art Deco.
Right The blue wood chip terrazzo counter and splashback holds its own very well against the bespoke-made oak kitchen cabinets.

Credits
Architect Surman Weston
Contractor Lamabuild
Joinery Tim Gaudin
Selected suppliers:
Foresso (counter and splashback);
Rubio Monocoat (stained oak finish);
twentytwentyone (Terence Woodgate wood downlights);
Dowsing & Reynolds (cabinet knobs);
Lead & Light (stained glass for porthole window).



SURMAN WESTON (3)

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Kyle House, Sutherland

Kyle House, a self-catering lodge in a remote Scottish landscape in Sutherland, is an exercise in elegant simplicity. Designed by Edinburgh practice GRAS, the project is part of a conservation programme by client Wildland, which is dedicated to returning human-scarred highland landscapes to their more natural state.

The kitchen distils the essence of the extensive refurbishment scheme – use of high quality joinery and materials combined with deft touches that minimise the contemporary interventions.

The result, says GRAS director Gunnar Groves-Raines, is ‘an understated, monastically simple building, but one that uses amazing materials in an incredible location.’

When GRAS took on the project, the property was a long-disused stone shell of a 19th century farmhouse building, with an asbestos roof and few intact windows. What it did have, however, was dramatic views from its location at the southern end of the Kyle of Tongue sea loch.

GRAS focused enhancing the connection with the landscape with the help of simple natural materials – local Caithness stone, heart oak and lime plaster. The concept was to retain



Top Simplicity belies the endeavour. The is all Dinesen HeartOak, manufactured by a specialist joiner.

Above The original farm building, while run-down, nonetheless had amazing views to the Kyle of Tongue sea loch.

Above There was no spatial hierarchy. The kitchen was allocated the same amount of space as living room, bedroom and bathroom.

Right Simple yet highly crafted finishes create almost monastic simplicity.

a stone and lime render outer shell and insert highly crafted timber ‘boxes’ inside to make the floor, walls, and ceiling.

The interior was designed with Swiss based interior designer Ruth Kramer, Wildland’s concept and design manager. At 14m², the kitchen is one of four similarly sized key rooms along with the living area, and upstairs bedroom and bathroom – the idea was that all have equal importance. Sliding pocket doors – 2.4m high, 1200mm wide and 70mm thick – allow the spaces either to flow together or be separate.

The run of five kitchen units was built off-site from Dinesen’s HeartOak – made from the middle of large oak trees - by Danish-based bespoke kitchen specialist Garde Hvalsøe. These incorporate a central sink with brass splash-back and a hob and are illuminated by a ribbon window which gives views over a courtyard. To either side of the window are high brass shelves with two Lampe Gras downlighters – designed in 1921 by Bernard-Albin Gras – completing the pleasingly symmetrical arrangement. The countertop, the two flanking walls, and the ceiling are all oak, with a lime plaster wall above the units and under floor heated, polished Caithness stone.

This simplicity is deceptive. The units conceal a dishwasher while the shelf above the hob incorporates an extractor fan. Inside the flanking oak wall to the right hides a pull-out trolley, while oak panelling to the left conceals a fridge-freezer and oven. All this endeavour to create a tranquil interior has paid off.

‘It does take a lot of work to do simple things,’ comments Groves-Raines. ●

Credits
Client Wildland
Architect GRAS
Structural engineer David Narro Associates
Interior designer Ruth Kramer
Contractor K Macrae and Son
Selected suppliers:
Dinesen (oak)
Garde Hvalsøe (kitchen units)
Viero (lime plaster)



ALEXANDER BAXTER (2)

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- 1

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- 2

X Pure induction extractor hob
Bora

Bill and Maree Bisto are back in the kitchen, thanks to Bora’s ‘X Pure’ extraction hob. Since their scandalously unexplained sacking as the gravy family’s faces in 1996, they’ve been working incognito as air conditioning executives for Birmingham’s NEC. Said Maree of their new role, ‘With undercounter clearances of only 200mm, our olfactory and lung capacities combined with short stature have found their perfect home. We have asked customers to note that use of Oxo or Knorr stock cubes will boost suction by 20%, while Bisto may invoke our own patented ‘blow back’ function. bora.com

- 3

Poured concrete worktops
The Poured Project

Roger would insist on using contractors from the parish newsletter. Inspired by photographer Kristy Noble’s Poured Project concrete worktop still life, we called AAA Building Services on one of their mobile numbers and asked them to reproduce the look in our Lancashire holiday hole. We were expecting a custom-templated, expertly pre-formed, durable, sealed food-safe polymer/ground granite pour. But we got two bags of ready-mix Postcrete in plywood shuttering held together with some preloved screws. So we’ll be giving Poured a call. thepouredproject.com
- 4

Core units in ‘Carbon’
Rotpunkt

Luke, my dear boy, I did not die. I’m waiting for you, here, in the home that I built for us. That I built for you and Leia, Luke. I enclose a photo of our lovely new kitchen. It’s 1mm brushed anodised aluminium on a 14mm black fibreboard core. I have been baking, Luke. I have been baking for you, my only son, and for your sister too. I have conquered Nadiya’s ‘Spiced Squash Strudel’. Nadiya’s irresistible strudel is waiting – as am I. I write in hope, Anakin Skywalker Darth Vader Your loving dad rotpunktuk.com/



Above The house’s new verandah helps to draw the outside in.

Canopy House, Nairobi

Undeniable bling mingles with the raw and simple at a comprehensively refurbished bungalow among the trees of upmarket Nairobi

Words: Jan-Carlos Kucharek Photographs: A Small Studio

What must have felt initially a dream commission might have become a poisoned chalice for Helena Rivera and Kalliopi Bouzounieraki of London practice A Small Studio. But it’s funny how things turn out. The client, a British raised Kenyan working here for the UN presented the firm with a large site on which sat an existing bungalow in a well-heeled suburb of Nairobi. The site was ‘an absolute jewel’, says Rivera, steeply sloping and covered in rich, verdant tropical plants, yet whose canopy the existing building turned its back on. But far from ‘raze and build’, the client wanted bling – but on a budget – which precluded full removal of the bungalow. The firm’s proposal was a measured and controlled one of demolition, extension and augmentation that has proved transformatory.



Above The extended house expands over and out into the garden’s tree canopy, establishing a direct – and exciting – relationship with the surrounding landscape.

The main move has been to extend the house into the former terrace. Gone are the mean windows that conceded a view of the trees, replaced by floor to ceiling sliding glazing that opens onto a new verandah cantilevered out over the garden. The gesture has been marked by a new roof form of trellis rafters; one half encloses the terrace as new living space while the other, supported by a new concrete beam on the glazing line, launches itself over the verandah. This dramatic new space for al fresco entertaining is reinforced in detail by brass cross-braced balustrades, whose interstices are marked by inset medallions of Kenyan cow horn spinning playfully on their axes in the breeze. Inside, the moves might be less grand but they’re no less effective. The existing



Above left The trellis roof differentiates new roof from existing and relates the new verandah to the expanded living space.
Above Bedrooms were upgraded with joinery and painted but otherwise left. Outside, the main entrance terrace was re-set in zig-zag tiles.
Left Low tech fixtures meet high-end fittings in bathrooms.
Far left The sliding doors to the kitchen are surprising 'bling'.

Credits
Structural engineer Manor Consultants
Contractor Atlantis Construction
Joinery Dumont Enterprises

suspended ceilings were ripped out to reveal the roof structure, now white-painted in bedrooms to draw light into the space. Existing hardwood floors were cleaned and added to in the living room, sustainably sourced from India. The firm was keen to manifest the frisson between the artisanal and the everyday, so the fitted Mvule hardwood joinery, inset with precious dark palm wood handle reveals, is counterpointed with door panels of rough hesian covered timber.

Surprisingly for reduced cost reasons, the firm decided to procure most of the higher-end lighting, tiled flooring and sanitaryware in the UK, which involved a container-full of goods pulled together here and delivered to the site in one go eight weeks later. Locked away in a

room and strictly audited when taken out, were Tom Dixon and Holloways of Ludlow light fittings, faux marble tiles from Solus Ceramics for splashbacks and showers and ceramic flooring from Solus, Domus and Tiles Direct. Taps were sourced from Crosswater, with ironmongery from G Johns & Sons. Drawing on the brassiness of this and the Tom Dixon, the firm designed the bold, gold-effect stainless steel sheet timber sliding door separating the huge living/entertaining space from the big kitchen; announcing with a closing flourish the end of cooking and the start of dining.

But there was also the clear desire to contrast the 'bling' factor with the raw and simple. And so the architects came over on a few site visits, initially to talk through and then to

attend the casting and installation of the dyed concrete sinks in the bathrooms. As with all the local craft on evidence in the home, the architects worked with the contractor and craftspeople to modify the intent so as to achieve the best result. This iterative process was a first for the contractor, but they obviously enjoyed it – the studio has secured a second commission in the capital off the back of this, and has brought the contractor along with it.

You'd have thought that all the international travel would have come at greater client cost but A Small Studio's Rivera says the startling use of a JCT contract in the Kenyan context and UK sourcing not only saved money but produced a home that looks like a million dollars. That's quite some bang for your buck.●

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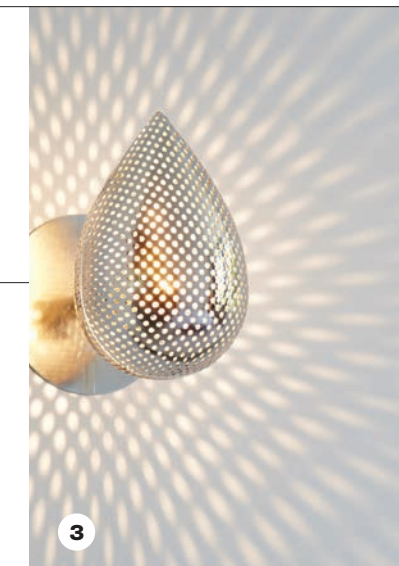
1
Bespoke heritage paint
Crown Trade

The suffragette student does things that she shouldn't like smoking and voting and such. Her bluestocking larks, why:- they've thrown up such sparks that we've had to invest in new paint! For the purpose-built hall where the studentess dined at this heritage joint built for bookish young dames is so far from refined (what with volleys of bangers; of sprouts, Spam and mash) we've been forced to invest in a spade:- and our new-paint cash stash went direct to the specialist specification division of tough paint makers Crown Trade! crowntrade.co.uk/



2
Durlum Polylam ceiling baffles
LSA Projects

With the highest GDP globally – nearly US\$120K – the Duchy of Luxembourg is as famous for having the world's most minted people as it is for its infamous jumping spot, the Red Bridge over the Alzette. But if money shouts and wealth whispers, you might be getting a smug silence from the users of its new two million-book Bibliothèque Nationale. Helping with the hush are the matte white powder-coated slats of Durlum's Polylam acoustic baffles, working with the exposed concrete and pale timber and, hopefully, keeping a few more of its residents that little bit happier. lsaprojects.co.uk/



PiP specifieds are compiled from supplied company press releases



3
Splashing light
Annabel Karim Kassar

We travelled at night, and for water dug deep into shifting sands, leaping like beasts upon the hard roots and little puddles of brackish liquid our Bedou guides unearthed. And just as hope failed, the light of dawn sprang glinting through airborne droplets pure as a mountain stream. Our vision resolving, we recognised these bright beacons of hope as being of hard metal, and illuminating very acceptably a small café where we enjoyed a selection of delicious pastries and mint tea served in comfortable surroundings by welcoming staff. Four Tripadvisor stars. annabelkassar.com/home

4
Horizon 2.0 task light
Humanscale

'We know what you've been writing. And we're going to need you to write some more. Cos you know what? Your stories about us are FAKE NEWS. 'Put this down: we are NOT Horizon 2.0 task lights, PVC-free and providing 390 lumens of touch-controlled thin-film LED power. You're going to say we are your masters. And you better remember: we can reach you wherever you think you can roll. We've got built-in ball joints at every flex point. What are you? Six inches? Well we can reach fifteen.' humanscale.com

Sign Up

Specification favourites from Inside Out Architects' residential associate **Anthony Hall** and commercial associate **Philip Russell**



OPEN-CELL CEILING
Concealing undesirable ceilings and services in commercial space is challenging when fire strategies require high free airflow percentages. We used Ceir's Grigliati open cell system in our Clubrooms Airport Lounge project, which far exceeded the airport's airflow requirements. The rectangular panels are formed by 0.6mm thick aluminium monoblades set at two customisable depths and aperture sizes to create cubic faces. The blanket texture conceals well along the horizon, screens spotlight glare and mitigates visible ceiling fittings. The accessible panels, customisable finish and competitive price is a welcome shift from proprietary alternatives.



CEMENT-BONDED WOOD WOOL PANELS
We've been using cement-bonded wood wool panels as an internal acoustic treatment in both residential and commercial projects. We emphasise the importance of the acoustic environment to clients but cost is often a hurdle. Troldekt panels are relatively affordable and make a considerable difference. Diverse colours, panel designs and installation methods mean they can still look quite different from project to project. At the recently completed Sanctuary Loft in Clerkenwell, the natural cement finish was chosen to complement existing rough textured concrete, with a bit of polish added by overlaying diffusing oak battens.



CELLULAR PERMEABLE 'PAVING' SYSTEM
We are working on an innovative development of 14 Passivhaus homes in Kent with Gold Property Developments and contractor Southmill, which is due to complete later this year. A key principle of the project is to create a woodland community setting and a large area has been designated to communal landscaped areas. To legitimise the idea of a central woodland we wanted to mitigate the impact of conventional hard-surfaced roads. We used a cellular permeable 'paving' system with grass infill to make 'green roads', which prioritise pedestrians and enhance the natural character of the site, while aiding our sustainable drainage strategy.

Editor-in-chief Hugh Pearman
Editor Jan-Carlos Kucharek
Design Richard Krzyzak
Sub editor Alysoun Coles
Publishing director Helen Castle

Telephone +44 20 7496 8300
Fax +44 20 7374 8500
firstname.surname@riba.org

Head of sponsorship and sales
Richard Tomlin +44 (0) 20 7496 8329
Account manager, London and South
John Ward +44 (0) 7741 265 696
Account manager, Midlands and North
Sunil Shah +44 (0) 7501 466 640
Advertising and digital support
Charlotte Collins +44 (0) 20 7496 8326

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...Sign Off

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



BECAUSE YOU'RE WORTH IT
There was a time when running a piece on a 500m² Doomsday bunker might have had a certain shock value, but in these days of pandemic and mass rioting it all seems rather more... everyday – even appealing? And if you want your security with the emphasis on the 'everyday', where better to buy than Avon Cosmetics' CEO Girard Henderson's 1978 nuclear bunker in Las Vegas? Fitted out with all the comforts of home – including a kitchen straight out of Stepford Wives – there's even a swimming pool and garden with hand-painted murals of LA vistas, all backlit on a timer so you can sit out Armageddon from dawn 'til dusk. Forever. Yours for \$18m.



HERE'S JOHNNY!
Lockdown has given us all time to pause, self-reflect, re-evaluate, topple statues, roll them down the road and plop them in the drink. No better time then, for website priceyourjob.co.uk to ask nearly 1500 Brits to vote for their most iconic handyman in popular culture. Ambitious, home-schooling architects will feel a flush of pride that Bob the Builder tops the list; less so perhaps that he's closely followed by Super Mario. But for 'favourite janitors' (what? that's a sub-category??) it's Groundskeeper Willie from The Simpsons. How times change! In my day, that look was enough to prompt worried parents to ward you off ever being seen with the caretaker.



DAWN OF THE DEAD
With just four walls to stare at for the last three months, who wouldn't succumb to any visual diversion? So step up tech firm Nanoleaf with its 'Hexagons' wall lighting to stimulate tired peepers – even pre-programmed with a 'sunrise' setting. And its hexagons are a cosy reminder of threatened bees, which are thriving amid clean air and uncut verges this year, right? Wrong. 'Cause the Asian hornet joined Covid's journey west. It loiters outside hives – a process confusingly known as 'hawking' – waits for a bee, bites its head clean off and eats the rest! Bear that in mind next time you're griping about the socially-distanced queue for Sainsburys.

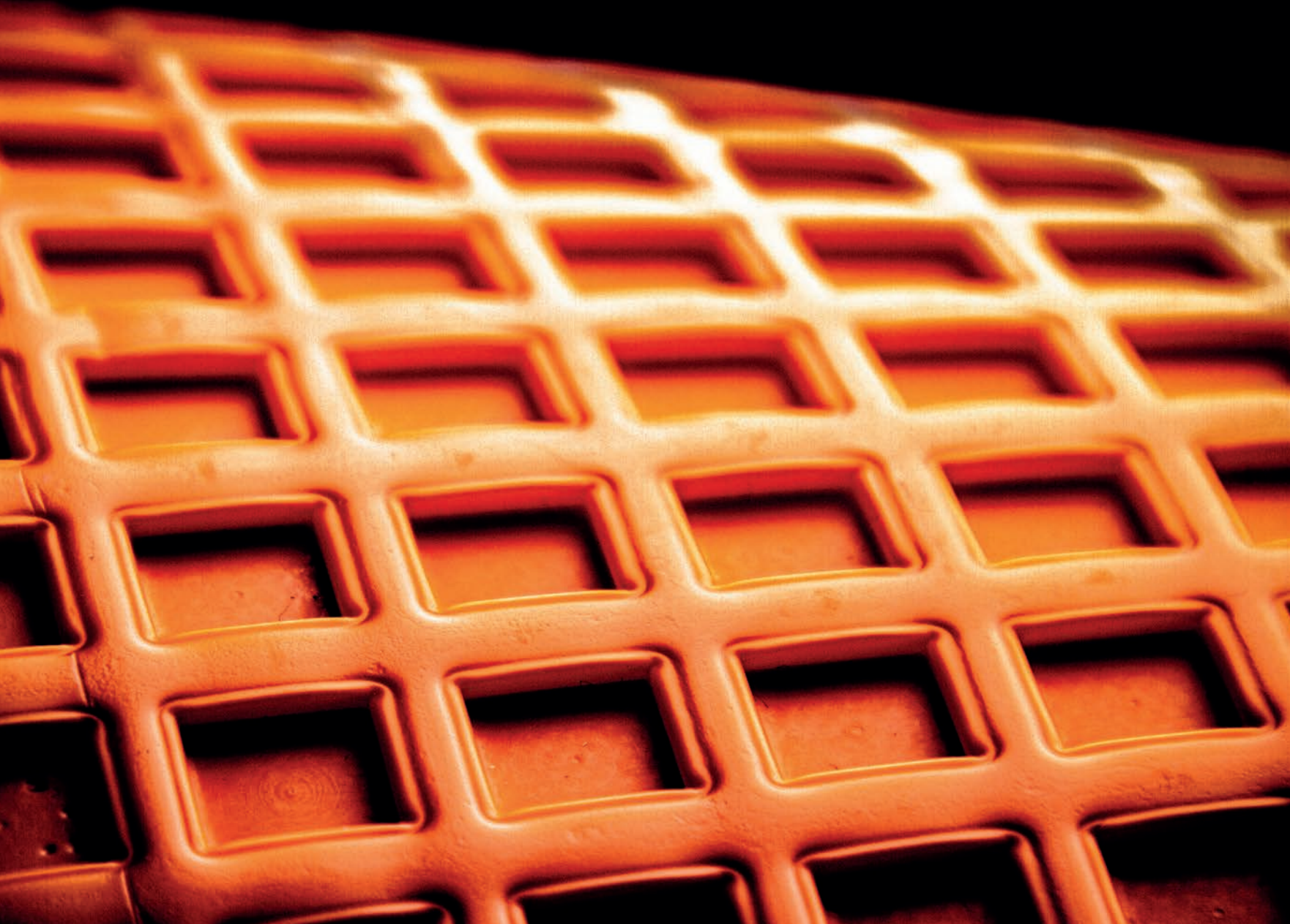


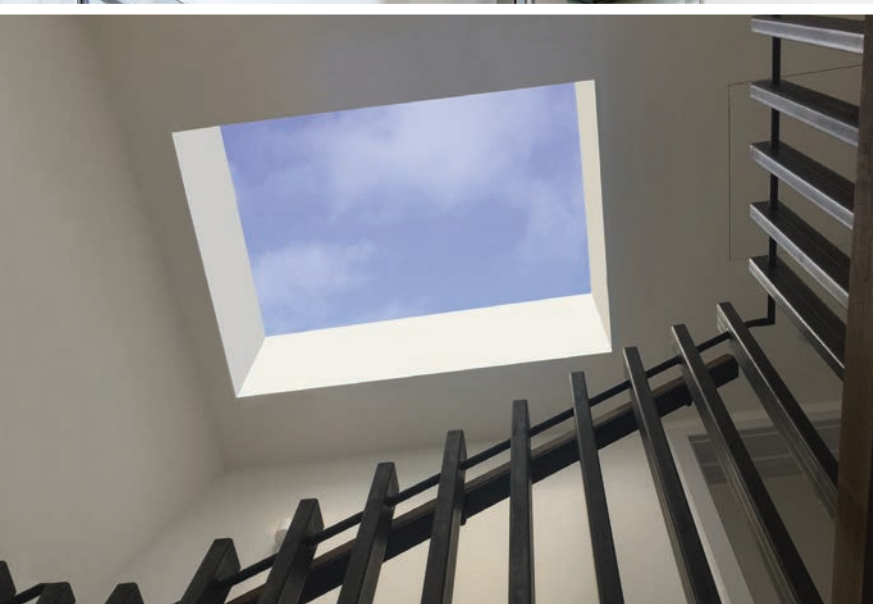
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