Products in Practice Nov/Dec 2020

Extreme spec
The WaterHall project, Battambang, Cambodia
09

Cladding
Sauerland-Museum, Arnsberg, Germany
10

Special report
The rise and rise of inner city schools
22

Lighting
Green Heart Park, University of Birmingham
26

Interiors
Carner Barcelona Perfumery, Spain
38
If 2020 has taught us anything...

...it is that individual behaviour has a direct effect on wider society that we must take responsibility for our actions. That was also brought home to me by the Grenfell Inquiry: some of the emotional evidence from those at the inquiry before lockdown made me think of all the rushes around the deaths. At a age so awful, it touches the humanity in all of us. Whichever profession or trade one is in the chair, it could have been any one of us.

And with consultants, contractors and tenant management organisations working to deflect blame from themselves, it will be difficult for the inquiry to reach meaningful conclusions. It sits in a ring of parties chasing each other’s tails, which seems a collective defence. ‘The perfect bureaucrat is the man who manages to make no decisions and escape all responsibility,’ said 1947 Pulitzer prize-winning journalist Brooks Atkinson. And in the complex bureaucracy of building design, it seems the same forms apply.

The draft Building Safety Bill, published in July, and Fire Safety Bill, now at Report stage in the House of Lords, aim to draw a line under all the gaps in culpability by introducing, in the former, the ‘Accountable Person’ and the latter, the ‘Responsible Person’ role. Planned to become law in 2021 and triggering secondary legislation, there’s already claimed disparities in the definition of the roles, raising questions whether they will create a holistic and clear building safety system. To some it is more legislative bureaucracy, with more cracks to fall through. For the grieving, I imagine little appetite for legal nuance. They will want to see a chair where the buck stops – and they’ll want to see it filled.

The Salisbury Sixth Form College
with Pura® NFC Wood Decors Aged Ash (PU17) & Slate Ebony (PU22)

Durable as a diamond

Go to PURA-NFC.COM to get inspired and see some of our customer stories.
The only way is up

When it came to its design for the Paramount House hotel in Sydney’s Surry Hills, local firm Breathe Architecture looked not only to the site, a 1890s warehouse, but to the adjacent art deco buildings around it and its film precinct location. Building a grand extra storey off the original roof level, the firm covered the whole in an angular copper facade of perforated and opaque copper tiles, part of the Aurubis Nordic Standard range. With either brick or glass behind, the design allows for ‘curated’ views of the city as well as modifying the strong Australian light and reducing glare. Breathe Architecture said: ‘The delicate jewel-like Nordic Copper chevron crown captures the spirit and excitement of the golden era of film. The project explores the narrative between artefact and ornament, of place and of home.’

Pink the sink

I know we’ve run Burlington’s ranges before recently but if their PR is going to INSIST on sending me sink shots that take me right back to bath night aged seven, then I’m afraid it’s going to get published. Latest in the company’s retro show is their bespoke Confetti Pink Edwardian Basin with Standard Pedestal in its signature dusty damask. And to think that builders everywhere were once tearing this kind of colour out of home refurbs by the skip full. So Burlington, tell me, how far dare you push the irony??

Turning Japanese

Italian architect Gianfranco Frattini’s noted Ryoto table was designed in 1976, following a trip when he was inspired by the city’s local woodworking techniques. Their attention to intricate joints would form the basis for his own design, Firm Poltrona Frau has released the table in a light, solid beech wood, highlighted with Canaletto walnut inserts.

In the night garden

Birmingham Botanical Gardens, a National Trust property, is one of the city’s leading visitor attractions, bringing in up to 250,000 visitors a year. And with grade II listed buildings 15 acres of grounds, that meant a lot of lighting. To improve efficiency and cut operating costs, RGB decided to switch from halogen and fluorescent tubes to LED luminaires. EntolightingUK comprehensively upgraded indoor and outside areas including external terraces, the pavilion, bandstand and car park. Colour changing lights were also installed for future events and to add ambiance for this park on one edge of the Black Country.

Bad Moon Rising: Part of the Japanese half-experience isn’t just the deep dimensions of the fish but the proximity of a nearby window that you can throw open to the elements while having a scorchingly hot soak. ‘Back in no made’ or ‘Moon watching window’ I recall it being, called a view to meditate on at the end of an overworked day. There’s more than the moon visible from the window of Vienna architect Oliver Steinbauer’s design for a home in Winzendorf-Mühlau near Innsbruck. With a Falkeviendorf cloth, habitat to slip into and the whiteness to slip away in, he leaves us a sliver of green to dream in.

The only way is up

When it came to its design for the Paramount House hotel in Sydney’s Surry Hills, local firm Breathe Architecture looked not only to the site, a 1890s warehouse, but to the adjacent art deco buildings around it and its film precinct location. Building a grand extra storey off the original roof level, the firm covered the whole in an angular copper facade of perforated and opaque copper tiles, part of the Aurubis Nordic Standard range. With either brick or glass behind, the design allows for ‘curated’ views of the city as well as modifying the strong Australian light and reducing glare. Breathe Architecture said: ‘The delicate jewel-like Nordic Copper chevron crown captures the spirit and excitement of the golden era of film. The project explores the narrative between artefact and ornament, of place and of home.’

Pink the sink

I know we’ve run Burlington’s ranges before recently but if their PR is going to INSIST on sending me sink shots that take me right back to bath night aged seven, then I’m afraid it’s going to get published. Latest in the company’s retro show is their bespoke Confetti Pink Edwardian Basin with Standard Pedestal in its signature dusty damask. And to think that builders everywhere were once tearing this kind of colour out of home refurbs by the skip full. So Burlington, tell me, how far dare you push the irony??

Turning Japanese

Italian architect Gianfranco Frattini’s noted Ryoto table was designed in 1976, following a trip when he was inspired by the city’s local woodworking techniques. Their attention to intricate joints would form the basis for his own design, Firm Poltrona Frau has released the table in a light, solid beech wood, highlighted with Canaletto walnut inserts.

In the night garden

Birmingham Botanical Gardens, a National Trust property, is one of the city’s leading visitor attractions, bringing in up to 250,000 visitors a year. And with grade II listed buildings 15 acres of grounds, that meant a lot of lighting. To improve efficiency and cut operating costs, RGB decided to switch from halogen and fluorescent tubes to LED luminaires. EntolightingUK comprehensively upgraded indoor and outside areas including external terraces, the pavilion, bandstand and car park. Colour changing lights were also installed for future events and to add ambiance for this park on one edge of the Black Country.
As life hots up, we can design out overheating

In August the UK had its third hottest day on record and hottest August in 17 years. The hottest day ever was in 2019. As heat waves become more frequent, intense and lengthy, our buildings are ill-prepared to withstand them.

Paradoxically, the fabric efficiency of new buildings makes it harder to dissipate heat, but the main challenge is that building design still underestimates overheating. London projects tend to need CIBSE TM59 modelling and analysis at planning, but this is usually seen as a compliance requirement rather than an agent opportunity to improve designs.

Alongside material choices, designing against overheating is possibly the most significant aspect within architects’ influence to make a difference in terms of climate change. Traditionally, environmental modelling has been compartmentalised, with energy consumption, overheating, daylight, wind, etc., all tested separately with their own performance target. Now, parametric environmental modelling helps in understanding the implications of design decisions on all simultaneously, and evaluates the optimum compromises.

Important as energy, overheating, daylight, air quality and acoustic demands put facade designs in different, even conflicting, directions. A number of software tools can be used to support that effort. XCCO uses IES extensively for detailed assessments of overheating, but an aerodynamic design tool, a useful combination in Grasshopper with Honeybee for energy, daylight and overheating, and Ladybug for weather analysis, solar radiation and in-house scripts.

The parametric approach helps streamline decision making. Using this software, we have worked with Waugh Thistleton Architects to develop an interactive tool for Pocket Living to grasp the correlation and effect of design decisions on overheating and daylight, making it easier to effect a compromise between the two and understand cost implications. The tool will be used to assess site potential during land acquisition stages, and improve thermal and daylight comfort performance in future schemes.

In general, overheating targets and methodologies are becoming more challenging, but our changing climate means that even passing the tests is no guarantee for overheating-proof real-world performance – which can be modified as a result of occupant behaviour. Instead, our goal as designers should be to future-proof designs to ensure air-conditioning will not be reconfigured into buildings. This means three things. First, facade designs must respond to their orientation and specific solar angles, and accurately glazing should be applied selectively – and only where needed for daylight and views. There’s little benefit from glazing below 0.85m and it’s a difficult area to shade. Thirdly, external shading should be an integral part of the facade design and be considered early on. Design tools will allow us to make more precise provisions to optimize summer and winter performance.

Does a predict a rethink of the large, portrait shape glazing of the new London vernacular in the future? Better environmental performance should not be seen as an obstacle. It can be a positive driver for generating interesting and more diverse architecture, finding creative solutions to unique project constraints – as the most inspired architecture does.

Ricardo Moreira is co-founder and managing director of XCCO. 

Counter-Covid shopping list

Food kitchen range

Furo Kitchen range

The German kitchen manufacturer has been one of the first of all the major appliance manufacturers to launch an ambitiously designed Furo Kitchen range, Furo, featuring its supermat finish in a selection of black or grey. The surfaces, the PH claims, a high-pressure laminate solution which is not to the touch and extremely resistant, providing excellent antibacterial properties. As well as inhibiting the growth of micro-organisms, it’s resistant to scratches and abrasions, resistant to shock and solvent attacks, low-reflectivity accounts for its supermate appearance.

Tycotherm elevator controls

ThyssenKrupp

ThyssenKrupp’s Touchless elevator controls use QR codes placed at each floor. The German lift company launched by the German lift company apply QR technology to allow users to control elevators via smartphones, layered QR codes or wearable devices. Users can scan the QR codes to operate the elevator via a virtual control panel on their smartphone. Meanwhile, self-service pass the QR codes can be generated via email, text message, or a paper form. The user scans this link at a standing panel or elevator call is generated automatically.
ALUCOBOND® PLUS and A2 have been produced and sold for more than 20 years.

ALUCOBOND® PLUS and A2 are composite panels consisting of two aluminium cover sheets and a fire retarded interior faced core (70%).

ALUCOBOND® PLUS A2 is a composite panel consisting of two aluminium cover sheets and a core with a high content of non-combustible minerals (>90%).

For rear-ventilated façades, we recommend ALUCOBOND® PLUS (EN classes B-s1, d0) or ALUCOBOND® A2 (EN classes A2-s1, d0) in combination with non-combustible mineral insulation. This combination shows no flame propagation or critical temperature rise.

Clean water and social space

The WaterHall project is a water pump, collection and filtration system which also doubles as a community hall in a remote village on the outskirts of Battambang. With foundations and main structure of in-situ concrete and overheated; so this, built by architecture students together with locals, seems altogether more joyous. The hit and miss brickwork, characterised by large dollops of mortar at either end, provide valuable shade and pleasant levels of light to the interior. Crucially, its 360° cross-ventilation allows the central area, with seating plinth, to be used by the community at all times of the day, rain or shine. Chances did have to be made. The firm foremost austral filteration plant for a domestic system, which while less efficient, could be better maintained locally. There had been an aspiration to reuse solar power to power both pump and plant, but while the panels were affordable, the quality of battery technology needed to ensure maximum operational efficiency was not. WaterHall has been in operation for a year and has been life changing, giving Sneung consistent access to water at absolute minimum cost. OAA has calculated that 10% of the total water supplied comprises roof run-off and means that up to 110 families benefit from the resource every day. That, and they now have a wonderful new community centre, which is brought to life by the element that keeps them alive.
When geological complications scuppered the viability of Bez + Kock’s design to extend the Sauerland-Museum in Arnsberg, Germany, the architects had to start again. Judging from the completed building, what could have been a major blow turned out to be a blessing in disguise.

Resplendent in a 1,170 m² facade of textured travertine, the new addition is a positive civic presence, providing an elegant, poised form within the streetscape that deftly navigates the intersection between the historic and newer areas of the town.

It could all have been very different. In 2012 the museum, now known as the Museum and Cultural Forum South Westphalia, held a competition for an extension capable of staging large temporary exhibitions. These were impossible to house in the existing museum building, which dates back to 1605 and was not able to provide the necessary spatial or environmental conditions.

To enable it to expand, the museum, situated on hill in the old town, acquired adjacent land to develop. However this site was down the hillside from the original building – presenting a drop of 19m between the ground floors of the old and new structures. Bez + Kock originally proposed to build the extension almost completely underground in order to preserve views to and from the heritage museum building, with the facade appearing as a stone-faced retaining wall within the streetscape. But the rising projected costs of the complex excavations required made the design financially unviable.

The architect decided to seize the ensuing redesign as an opportunity to confidently articulate the extension as a building, rather than conceal it within the hillside. The challenge was to do this without obscuring views of the original museum while also retaining the ‘English Promenade’ historic public path that runs across the back of the site.

The revised extension remains subservient to the original with no main entrance of its own – visitors instead access it from the historic building via an attractive, 13m long elevated walkway. This ‘docks’ the new extension into the main museum at the latter’s first lower ground floor level rather than ground – any higher, and the extension would have obscured views of the main museum. This high level bridge also accommodates the Promenade.
With the large expanses of stone on view, the architects thought not just about the choice of Gauinger travertine but the visual interest of its rough-sawn, bush-hammered finish. Above: Trios of glazing popping out of the wall intimate the thickness of the stone facade.

The three-storey building appears monolithic, wrapped in a deep stone interrupted only by two trios of windows cut into the main elevation, their oblique form serving to emphasise the depth of the cladding. Another three are diagonally cut into the bridge link to frame splendid views towards the Brückenplatz square and River Ruhr, with a full-height window at the end of the link giving panoramic views of Arnsberg. A public terrace on the lower roof of the museum gives further views.

According to Bau + Rock project manager Meredith Atkinson, the architect was always keen to use natural stone, as something ‘massive and weighted’ which was seen as appropriate for the museum, and encouraged the idea of a building growing out of the hill. ‘We also wanted it to be light in colour and friendly,’ she adds. Another factor was that the architects were keen to choose a relatively local stone: ‘We didn’t want to be shipping stone from India’.

The practice initially looked at using the same Grauwacke local stone that had been proposed for the original retaining wall design. But this was too dark and, with too much variation...
Sive, like a brick’ with adjustable, stainless steel window and door openings on the elevation, a range chosen to accommodate the various sizes of three different heights – 12, 20 and 30cm from 20-70cm. These were configured in courses – a more economic option – and ranges left random depending on what the quarry mattered,’ she says. The length of the stones was required warmth and gentle amount of variation to avoid it looking too busy over such a large expanse of elevation.

When it came to the composition of the travertine cladding, it was the horizontality that mattered,’ says Atkinson, adding that the colour had the texture so that it offered something to the eye,’ in colour, did not suit the new building form.

Instead, the decided on travertine from Gauinger in south Germany – a stone also used extensively at the Grimm Museum in Kassel, designed by Kada Wittfeld Architektur. Bez + Kock specified that it be rough sawn and then bush hammered on its facing surface to give a softly textured surface.

Kock specified that it be rough sawn and then bush hammered on its facing surface to give a softly textured surface. The 9cm travertine blocks were laid ‘massively, like a brick’ with adjustable, stainless steel masonry support anchors – thermally separated from the wall – tying them back to the concrete frame roughly every 5m in height, and above all the door lintels and windows in the facade. The frame was cast in situ with the exception of partially precast, waterproof concrete panels on the slope-facing back walls. The wall build-up between the frame and travertine also included 160mm mineral batting insulation with a 20mm cavity between the stones to accommodate the mason’s figures.

To further emphasise the horizontality, the travertine has 10mm mortar joint horizontal– but only a minimal vertical joint, with the stones positioned hard up against each other. Expansion joints are sealed with tinted, sand-cast silicon.

Dealing with the window openings presented particular challenges due to both the different thermal coefficients of aluminium, stainless steel and stone and the different tolerances between how dimensions and exploratory work, according to Atkinson.

“We had fantastic contractors for both (Lauster for stone, Fuellbier for glazing) who were willing to work together for the best result. The glaziers came up with the idea to build a guide out of wood on site for the stonemasons to follow. The installation of the various components was carefully choreographed in terms of who went first, second, etc. That was necessary because there was no chance for do-overs – the masonry and the aluminium cladding are permanent,’ she explains.

The stone clad walls have a thermal performance of 0.19 W/(m²K), with the glazed part of the facade performing at 1.30 W/(m²K). While the travertine certainly played its part in the thermal performance, the 250mm concrete frame and 160mm insulation were also significant, said Atkinson.

The redesign inevitably delayed the project, which completed last year some seven years after the initial competition for the extension, and included a refurbishment of the historic building. But, resplendent in its modernity, it has surely been worth the wait – with the benefit of hindsight, the initial plan for a retaining wall could well have been a missed opportunity.

‘I think the success of the project was taking the new requirements and making the most of them. We thought Let’s use this opportunity to show this building’ rather than trying to hide it,’ says Atkinson. »
Working towards safer wall systems for high rise buildings

As the industry responds to the Grenfell disaster, clearer guidance on building safety remains an issue. Breather membranes have a key role to play.

More than three years on from the Grenfell Tower fire, building safety guidance still needs clarity, especially since the government’s draft building safety bill is recommending custodial sentences for those breaching the proposed safety regulations. But a key question remains unanswered: what are these regulations and what do they mean in terms of facade design for high rise buildings?

Closing the gap for full facade design in Euroclass A2

Approved Document B Regulation 7(1) and its requirement in Part B4: External fire spread are applicable to all buildings over 30m in height and state the following: ‘All materials which become part of an external wall or specified attachment achieve Euroclass A2-s1,d0 or A1, other than those exempted by regulation 7(3)’.

One of the products shown as being exempt is membranes. However, the question still remains: does this exemption mean in terms of roof membranes, damp course membranes, or vertical breather wall membranes? Clarity is needed.

To achieve a full facade design in Euroclass A2 for curtain wall rear-ventilated facades, Swiss company Serge Ferrari developed Stamisol Safe One, a vertical breather wall membrane, classified Euroclass A2-s1,d0. The certification was awarded by an independent testing facility, (a member of EGCOA), as defined in BS of Appendix B 2019 ADB. The Stamisol Safe One membrane, used as a component in building envelope design, can be used as part of a strategy that contributes to fire safety as well as achieving requisite weather protection. It would also be a suitable upgrade in rear-ventilated cladding scenarios where Euroclass E and B membranes have been used until now. In support of the ADB guide, it is now possible to have a wall system, as defined by Euroclass A2.

In Switzerland, regulations demand that facade layers including all parts of the thermal insulation layer such as facade membranes perform as A1 or A2,b1,d0, for buildings higher than 30m and ‘accommodation buildings’. This includes hospitals, retirement and nursing homes with 20 or more people dependent on external assistance.

This guidance is in line with the demands of Jane Duncan, chair of the RIBA’s expert advisory group on fire safety, who was pleased that the government made moves to ensure that “safe” cladding was installed on high-risk as well as high-rise buildings, stating: “The technical intricacies of the cladding ban might have left room for flammable products to still be deemed acceptable. I therefore welcome the fire ratings proposal for A1 and A2,s1-d0 products which we believe align with our research.”

Stamisol Safe One Euroclass A2 facade breather membrane can be used both for closed and partially open vertical facades with up to 50mm joints or with an open area up to 50%. If was designed to meet stringent fire safety requirements, for the rear ventilated facade of high-rise buildings above 30m or high risk buildings like rehab centres and buildings within the education sector.

Its suitability for open facade claddings/open joints expands design freedom for facades in Euroclass A2. Stamisol Safe One therefore combines maximum fire safety for facades with a high grade of creativity.

Up to 2,000 UK buildings need recladding

Reports suggest there are as many as 2,000 buildings in the UK with combustible cladding. One might surmise that a proportion of those may have combustible membranes behind their cladding. Therefore, when cladding is changed to Euroclass A2, it would seem pragmatic to change the membrane to Euroclass A2-s1,d0 and at the same time to ensure added safety for all facade layers. And by fitting the Stamisol Safe One membrane, not only is A2 limited combustibility ensured, but also ‘s1’ minimum smoke levels coupled to the spec of ‘60’ on hot droplets in the event of a fire.

Enhanced fire safety for the full facade design

If the new draft building safety bill is placing emphasis on students, occupant and the safety of firefighters, amended ADB should demand only A2-s1,d0 breather vertical wall membranes, to ensure enhanced fire safety in facade design.

Facade membranes within a high-rise building cover a huge area of the building envelope and therefore have a high risk potential of within the fire safety concept. Addressing the issue of breather membranes should therefore form part of any overall facade fire strategy.

Serge Ferrari will be presenting at the PiP Education Buildings webinar on the 24th November
Specified

© IMAGE 28 DANIEL WONG

1. Nordic Brown pre-oxidised copper

Aurubis

BROWN (from the Sax. brun, adj)
1. a. Of a dusky colour, inclined towards redness. b. A pigment of a brown colour, as Vandyke’s. 2. a. INTO To become brown. b. Into To make brown. To roast brown. To give (by a chemical process) a dull brown lustre to gun barrels, etc. 1970. 3. The sole unifying theme of a Labour and Wait pop-up shop, 2020. 4. Colour scheme of shade reference chart developed by Bristol Royal Infirmary, 1997.

2. Tectiva fibre cement panels

Equitone

BIG fuss at the Hong Kong Museum of Art, where its HK$930m retrofit has prompted a backlash from resident antiquities resentful at the attention being attracted by the 3D panels on the façade. ‘Our objective,’ said a protestor spokesperson, ‘is to show the world that we too are “stunning” and “exquisite”. We too are durable. We might not be resistant to heat, frost, fire, water, living organisms, or chemicals – and we might not be that rigid – but that’s why we’re inside and this “Tectiva” interloper is kept outdoors.’

3. Sliding doors and casement windows

Sieger Systems via IQ Glass

Zac Monroe Architect’s Zac Monroe, erstwhile world air guitar champion, has finally grown up. The temples grey; brows develop a noble furrow, and they produce such architecture as this. But some elements of a misspent youth can’t be shaken. Like The Joker’s face tattoos, or Superman’s abiding Kryptonite allergy, this reformed character bears the marks of his former life.

The slim 20mm frames on these Sieger doors and windows are, tellingly, not steel but aluminium.

4. Aluminium curtain wall

Senior Architectural systems

Desk! I am Major-General Anthony St Leger, lately deceased. Well, 1786 is ‘lately’ for me sir! I lay in eternal repose at Dublin, yet of a sudden, my soul was drawn from my bones and thrust through the walls of that city’s Hilton Hotel – to here! Ah, Doncaster! The racecourse where first I did establish my stakes for running horses! And this a Hilton too? So the famous Hilton Spirit Portal brought me hence? Huzzah! So bright and warm! I will gladly take my rest by these fine Yorkshire windows. What a sight – nay, vision!
Vehicle turntables make smaller safer service yards

Movetech UK vehicle access turntables not only save space and maximise potential, they also promote safer working environments

Lifting large and heavy loads in restrictive environments is a challenge for many companies in all sectors across industry, including the safe management of large vehicles in increasingly restricted service yards of commercial developments. When seeking the right solution, architects regularly rely on the expertise and experience of Movetech UK, and the reliability of the vehicle access turntables they provide.

The advantages of using a vehicle turntable can vary from one application to the next, but where they add value is in most cases to reduce the required turning space – thereby freeing up real estate for more profitable use and satisfying conditions of planning permission while also improving the health and safety within the service yard area. Vehicles access turntables eliminate large turning circles, complex manoeuvres, and potentially dangerous reversing. This not only saves fuel and time, but more importantly it reduces vehicle emissions to zero at the point of use, and minimises the overall impact of having an internal service yard, further improving the working environment for personnel in the area and throughout the building.

Originally working in the automotive sector, Movetech UK was founded on a single request for a car showroom turntable, and over 60 years later it continues to design, manufacture, install and maintain custom movement solutions for clients in many sectors including retail, distribution, nuclear, defence, aerospace, construction, and offshore. Whilst the company has diversified over the years into retail display turntables and revolving stages for theatre, film, TV and live events, the core of Movetech UK’s business remains vehicle access turntables.

Regularly working in the construction industry, Movetech UK holds ISO9001, 14001, CHAS and ConstructionLine Gold certification with in-house SMSTS, IOMS and NEBOSH qualified personnel. As the market leader in HGV turntables, Movetech UK has supplied units from Ø6m for 18-tonne 2-axle vehicles, up to Ø15m turntables for 44-tonne articulated lorries. Typically, these machines are destined for large retail units, mixed-use commercial developments, or even construction sites where they will be used for a fixed period and removed after the construction phase.

As well as turntables for goods and refuse vehicles, Movetech UK’s designs, manufactures and installs car turntables for high-end car showrooms, and large residential properties where the client may have several cars in a garage. For such projects it is common for the client to have very specific demands, for example turntables in these markets are regularly designed with recessed tops for bespoke tiled finishes where stainless steel trims and cast-in rings are required.

On most projects Movetech UK will work closely with the architect in the early stages to help specify a turntable and ensure that all necessary operational and safety requirements have been considered, while supporting it through the various stages of planning and tendering with information and drawings as required. This close co-ordination with architects ensures that when the time comes to install the turntable, sometimes three or four years after first consultation, the process is extremely straightforward for the principal contractor, and the turntable is successfully delivered for the end client.

Movetech UK was founded on a single request for a car show room turntable, and over 60 years later it continues to design, manufacture, install and maintain custom movement solutions for clients in many sectors including retail, distribution, nuclear, defence, aerospace, construction, and offshore. Whilst the company has diversified over the years into retail display turntables and revolving stages for theatre, film, TV and live events, the core of Movetech UK’s business remains vehicle access turntables.

Regularly working in the construction industry, Movetech UK holds ISO9001, 14001, CHAS and ConstructionLine Gold certification with in-house SMSTS, IOMS and NEBOSH qualified personnel. As the market leader in HGV turntables, Movetech UK has supplied units from Ø6m for 18-tonne 2-axle vehicles, up to Ø15m turntables for 44-tonne articulated lorries. Typically, these machines are destined for large retail units, mixed-use commercial developments, or even construction sites where they will be used for a fixed period and removed after the construction phase.

As well as turntables for goods and refuse vehicles, Movetech UK’s designs, manufactures and installs car turntables for high-end car showrooms, and large residential properties where the client may have several cars in a garage. For such projects it is common for the client to have very specific demands, for example turntables in these markets are regularly designed with recessed tops for bespoke tiled finishes where stainless steel trims and cast-in rings are required.

On most projects Movetech UK will work closely with the architect in the early stages to help specify a turntable and ensure that all necessary operational and safety requirements have been considered, while supporting it through the various stages of planning and tendering with information and drawings as required. This close co-ordination with architects ensures that when the time comes to install the turntable, sometimes three or four years after first consultation, the process is extremely straightforward for the principal contractor, and the turntable is successfully delivered for the end client.

Movetech UK (Part of the British Turntable Group) Emblem Street, Bolton BL3 5BW, UK 01204 525626, info@movetechuk.com www.movetechuk.com Search for ‘Movetech UK’ on Twitter, LinkedIn, Facebook, Instagram & YouTube
Taller, denser, more complex school designs are helping urban families to build city-centre communities

Words: Josephine Lott

Look up at a new city apartment building and you may spot a colourful plastic Wendy house on a balcony or a family of soft toys looking back at you through the full-height glazing. While contemporary urban living is associated with young professionals, the toys are a reminder that there are children growing up in the city.

The rise in the number of inner city schools, and the desire to build education within the mixed-use settings provided as part of residential schemes in London and other major cities, is an economic reality, as well as a social and environmental imperative.

Products in Practice November/December 2020 ribaj.com

‘Ultimately a school has to be robust and flexible. It must be well-designed, well-built and deliverable via Section 106. It plans to include two in its upcoming Mill Harbour scheme, in London Docklands, and incorporate a primary into the nearby 3,500-home Royal Wharf development.

The developer sees schools as integral to placemaking, having combined one with a private nursery and community centre to form an education hub at Royal Wharf. ‘It’s incredible for our 10,000 residents to have this sort of social infrastructure on their doorstep,’ says Mrulyan. Royal Wharf Primary had to be special, he adds. It’s aesthetic helps it stand out from the other buildings, which makes it easy to find, but more importantly creates something special for the children.’ The design was developed with the input of its school head, Tim Weeden, associate at Feilden Clegg Bradley Studios, says, ‘Ballymore brought in as schools expert and was happy to work with us and the head to provide more than a basic ESFA school. They wanted a school to be proud of.’

The design meets the head’s requirement for a three-form entry school, allowing smaller classes of 20, and provides three playspaces for different age groups, with younger years at ground level and the oldest using a rooftop space. The school occupies a prominent site on the corner of the high street and fronts onto a pocket square. It therefore has to sit comfortably with both its high street neighbours and the terraces and apartment blocks of Royal Wharf. This challenge has been resolved in visual connections with Royal Wharf and by inserting the school’s civic presence. Feilden Clegg Bradley Studios partner Sara Grohmann says of the project objectives: ‘The client wanted the school to anchor the development with a structure that would be protective, give a sense of belonging and place, and be a landmark showing what the built environment could do for people.’

The seamless urban environment includes the street itself, something explored in the architect’s masterplan for the Britannia Project in Hackney, east London. The mixed use regeneration project, led by Hackney Council, combines replacement of a leisure centre with development of 481 homes and a 1,100 pupil secondary school, the City of London Academy Shoreditch Park. Long before recent interest in low traffic streets, the master plan promoted such ideas for the street fronting the school. The idea of school streets is now taking hold, but locating it in the way we did eliminated the council’s power to close the road and ask whether our real-  

Putting the hall at the centre caused us great debate the school has a deep square plan so movement was important

Above FCBS’ City of London Academy Shoreditch Park, part of the Britannia Project masterplan, champions the idea of the low-traffic ‘school street’.

Right School meets homes in Henley Halebrown’s LUNGFISH ARCHITECTS winner at the mix of use regeneration. ‘We’ll probably see more pushback following the pandemic because it makes distancing in use difficult now.’

All about the hall

The Castledown housing-led regeneration on Derby’s city fringe has around half its planned 1,500 homes in place and a primary school under construction, with this large-scale transformation being carried out under the guidance of Derby City Council, working with Homes England and the 12072 Local Enterprise Partnership. Craig Taylor, associate director with the school’s designer, Lungfish Architects, says of the project objectives: ‘The client wanted the school to anchor the development with a structure that would be protective, give a sense of belonging and place, and be a landmark showing what the built environment could do for people.’

The seamless urban environment includes the street itself, something explored in the architect’s masterplan for the Britannia Project in Hackney, east London. The mixed use regeneration project, led by Hackney Council, combines replacement of a leisure centre with development of 481 homes and a 1,100 pupil secondary school, the City of London Academy Shoreditch Park. Long before recent interest in low traffic streets, the master plan promoted such ideas for the street fronting the school. The idea of school streets is now taking hold, but locating it in the way we did eliminated the council’s power to close the road and ask whether our real-
Below At Ballymore’s Mill Harbour scheme in London’s Docklands, FCBS was brought in to design a three-form primary which is both part of the high street and fronts a pocket park. Here, contact is everything.

We ended up with a smaller building but more teaching space because we’ve taken out the corridors.

reconfigurable school building. ‘We used multiple standard school designs to demonstrate that wouldn’t fit on the site,’ he adds.

The design, set for completion next summer, is a contextual response, inspired by Derby’s heritage and specifically its Victorian railway housing. Unusually the school has its hall at its centre, rather than at one end, with circulation and classrooms wrapping around it. This move was key to saving space as it allowed classes to radiate efficiently from the centre and corridors to be minimised, producing an efficient plan that is estimated to have around 15% less circulation space than the norm.

‘Putting the hall at the centre caused us great debate – the school has a deep square plan so movement was important, for example. This is effectively placemaking for multiple users from nursery children to staff on an extremely constrained school site,’ says Reid. The three-storey hall’s high level glazing floods the interior space with daylight, while carefully placed internal glazing extends that through to internal zones. The hall also provides stack ventilation. ‘It is key to the building’s design, both functionally and aesthetically,’ says Taylor.

Cloisters, not corridors

Ask Simon Henley, principal of Henley Halebrown, about space constraints and his response is succinct: ‘It’s our job to make good mental work/f_inancially, the site had to accommodate a number of points due to the cloister design.’

That’s testament to the design’s social sustainability. Architects don’t really talk about behaviour, experience and the sustainable use of buildings,’ says Henley. ‘Sustainability is often seen in precise metrics, such as carbon content. The profession focuses on fabric and systems. But here we’ve gone back to the essence: that benefits a child from their first day at school, he continues, ‘Everyone understands how they fit into the constellation of spaces. When a child arrives at the school, they can see their class and a sibling’s class. Space is a really powerful tool.’

Although tight on space, it is possible that designs like these could teach more spacious, conventional schools a lesson when it comes to providing inspiring spaces for learning. That comes back to design’s dependence on constraints, argues Henley. The moment there is no resistance, the architect’s contribution is taken for granted. ‘For projects like this you have a more sophisticated dialogue,’ he adds.
An ambitious zoned lighting strategy provides year-round illumination for a huge landscaped parkland at the University of Birmingham, the most ambitious estates project in the campus’ history.

Words: Stephen Cousins  Photographs: James Newton

Green Heart park, University of Birmingham

Since students returned to university the news has been plagued with stories of them either crammed into venues sparking fears of the spread of Covid-19 or of the mental distress of living in locked down campuses, stuck alone in a room with just laptop learning and Instagram socialising. So it’s encouraging to report on a campus project that celebrates outdoor space, vast amounts of it, where youngsters can roam free in nature, or find a secluded spot to study.

The Green Heart is the University of Birmingham’s largest estates project to date, a 5ha block of landscaped parkland at the centre of the historic campus in Edgbaston.

The concept for the project dates from 2011, when the university was considering how to upgrade its library services. The Verner O’Rees library, built in the 1950s at the centre of the campus, was deteriorating badly and no longer fit for purpose so it was decided to demolish it. Rather than build a new library on the same spot, it was relocated, effectively freeing up the 5ha for use as public realm and an impressive new focal point for the campus.

Chris Churchman, founder and director at Churchman Thornhill Finch told RIBAJ: “There was an intention historically to create a formal open space in the middle of what became the campus, but that was denied by the library building, which cut the axis in two. The concept was clouded further when the area behind the library was converted into a carpark, he says. Green Heart reinstates the original 1920s axis, running between North Gate and the Joseph Chamberlain clock tower, modelled on the iconic Torre de Mangia on the Piazza del Campo in Sienna, to the south. It also virtually connects and improves navigation between the academic buildings that surround it, which include the historic Aston Webb range, Staff House by Casson Conder, and two buildings by Arup Associates – Metallurgy and Materials.
and Mainhead Tower. The new library, completed by Associated Architects in 2016, and a Teaching and Learning building by BDP, due for completion later this year, define new boundaries of the space.

The principal highway around the Green Heart is an inclined path. Secondary and tertiary pathways divide the landscape into areas tailored to different functions and activities.

‘The concept from day one was to maximise opportunities for serendipitous encounter, using space as a mechanism to allow people from different disciplines and faculties to randomly meet, engage in conversation and exchange ideas,’ says Churchman. The strategy mirrors approaches made popular by the likes of Google and Facebook in their HQ buildings.

Lighting was an important aspect of the scheme from the outset, not least because the campus operates 24 hours a day, seven days a week. The southern end of the site is a key route across the university and students regularly spill out of the library into the night.

‘After students and staff return to university in the autumn, much of the time they see the campus after dark so it was important to create a positive and welcoming lit experience,’ said Churchman.
Above left Large swathes of grass between pathways allow for external group learning. Above left Even permanent seating is part of the lighting strategy. External USB sockets are charged by paving ‘collectors’.

Above Campus buildings, with their deepened lighting effects, are part of the broader lighting approach.

Right 160 new trees, part of the landscaping proposal, are uplit to give lighting a ‘three-dimensional’, spatial component. Below right Path intersections are characterised by ‘meeting point’ seating: downlighting emphasises them in the relative darkness around.

Philip Rose, senior associate and group leader at lighting designer Speirs + Major. However, the sheer scale of the site dictated a targeted approach, with a focus on illumination to support navigation and define areas of dwell. ‘One of the big questions was where we didn’t light, we had to use lighting judiciously,’ added Churchman.

All primary routes are lined with 8m high timber-clad columns, from Aubrilam, mounted with LED projectors from Meyer Monospot. Secondary and tertiary routes, running either east-west or diagonally across the site, feature smaller scale 4m high timber columns mounted with Thorn Avenue D LED lanterns. ‘The lighting equipment needed to be sympathetic to the large-scale landscaped approach yet not feel too urban, hence the use of timber,’ said Rose. Wood was also used to create bespoke high-backed benches and other furniture.

Green Heart features 100% internet coverage so every corner can be used as an academic space. Some columns conceal wi-fi hubs and CCTV cameras, which help avoid unnecessary visual clutter in the environment.

The brief to inject innovation into the project also led to the installation of a 13m² Pavegen walkway array, which harvests energy from footsteps to power USB charging at nearby work benches. In addition, an advanced drainage system allows planting beds to function as large soakaways that drain rainwater naturally into the ground; in rare flood conditions they fill up without harming plants.

The use of LED luminaires minimises energy consumption and provides greater control over functions such as dimming and colour temperature. The lighting control system was supplied by Helvar.

Linear LEDs, from Lumino Vector, in the undersides of benches and stone steps along the sides of pathways diffuse light onto the ground. They also create a soft halo of light around the raised central lawn in Library Square.

Vertical LEDs run up handrail balustrades at regular intervals along the pedestrian bridge and alongside ramps and steps. The space is fully inclusive in terms of accessibility.

Green Heart is planted with colourful wildflowers, native plants and 160 new trees. Some existing mature trees are uplit, by a Light Up system from Iguzzini, which in combination with luminaries in circular benches, helps define several breakout spaces within the scheme.

‘Some trees are 15-20m high and date from the early 1900s,’ said Churchman. ‘We worked with the university and Speirs + Major to create several live mock-ups, using generators and uplighters to map out where the best effects on the major boughs could be achieved. Uplighting can provide an impressive enhanced three-dimensional quality’.

Not all the designers’ ideas made it to the final scheme. A plan to build three glass pavilions, partly inspired by 3D holographic projections in sci-fi movies, was value engineered away, as was a plan to up-light certain heritage buildings.

However, these omissions should not take away from the grand scale and ambition of the project, which may be the last of its type for some time. Churchman said: ‘From around 2010 to 2015, various university master plans were designed, but that era has sadly come to an end and Birmingham is probably one of the last to be realised.’ As Covid-19 sees designers co-opting more outdoor areas into useful space, perhaps there is room to hope not...
AECOM associate David Holmes provides an overview of current lighting costs

Lighting is one of the key elements of building design. The proper lighting enables you to perform tasks easily, makes you feel safer and more comfortable. Each room or defined internal or external area, however, has specific general and accept lighting needs. Specifications are critical to the success of lighting design work and ultimately make the project. One of the most important aspects of producing a quality lighting design is to ensure that the lighting products specified are actually acquired and installed on a project. It sounds simple enough, but in the reality of everyday practice, this is not always what happens.

A well-designed lighting installation can bring substantial benefits to clients and users; it can help improve productivity and energy efficiency and hence reduce operating costs. Therefore, it is in the client’s interest to have the best.

The following rates are based on the UK average and represent typical prices at 2020 Q3. Please note that prices can vary significantly depending on the exact specification. Range shown is not a minimum or maximum but an indication of expected prices.

| Cost lighting points including rose and sconces in LSF cabinet, ea at luminaire industry and commercial property per point | 55-67 |
| Cost lighting points including rose and sconces in LSF cabinet, ea at luminaire industry and commercial property per point | 55-67 |
| Costing a lighting installation usually involves many assumptions and requires intricate study to forecast in detail. | 55 |

Lighting is one of the key elements of building design. The proper lighting enables you to perform tasks easily, makes you feel safer and more comfortable. Each room or defined internal or external area, however, has specific general and accept lighting needs. Specifications are critical to the success of lighting design work and ultimately make the project. One of the most important aspects of producing a quality lighting design is to ensure that the lighting products specified are actually acquired and installed on a project. It sounds simple enough, but in the reality of everyday practice, this is not always what happens.

Meanwhile, LED technology is becoming a viable alternative to other energy efficient lighting solutions and is increasingly used for general environments including external, industrial and offices. With careful selection, LED systems can deliver qualitative design requirements without compromising to the overall visual comfort and ambiance of the space. The LED characteristics of high light output, good light color quality and rendering, and engineered product efficiency are beginning to become comparable to fluorescent lighting systems.

LED lamps/luminaires are typically more expensive than traditional lighting alternatives across most types, although the cost variance and energy saving potential for different LED lamps/luminaires types can vary significantly. Therefore, the return on investment from different LED lighting typologies and implementation approaches is not constant and requires intrinsic study to forecast in detail.

The AECOM associate provides an overview of current lighting costs.
We can make the changing office a better place to work

We still need – and want – the office. And there are lots of ideas for how it will work post-pandemic.

Words: Ruth Slavid

Young workers want to create networks, friends who will support them later in life. How can you do this if you are not together?

The workplace must not feel like a prison cell – it needs to be a better place to work. And there are ways we can make the changing of work from home now.’ He believes that ‘we are benefiting from the flywheel effect of having worked together in offices when working from home.’

He quoted the chief medical officer for England who has said that noise is second-only to pollution in damaging our health. Yet a survey that Oscar Acoustics commissioned of 2,000 employees showed that they had little appreciation of the impact of noise in the workplace. In particular, few realised that it could contribute to stress, diabetes and relationship breakdowns.

The survey has shocking figures, such as that 11% of men have meetings more noisy than a concert, 20% of women have meetings noisier than a pub. The average of all meetings – 50% Snarey by Bennett Associates – and showed other projects that demonstrate pitfalls.

The wellbeing of the workforce is however of primary importance, and that means the entire workforce. Julie Fleck, a strategic access architect made improvements that led it to become worse with the rising age of workers.

Even more interesting was his conviction that we must return to work in offices. ‘Our own office has been 60-70% less efficient when working from home,’ he said. And this was despite the fact that ‘we are benefiting from the flywheel effect of having worked together in offices when working from home.’ He believes that ‘we must feel less like a creative hub, a place that sparks and nurtures new ways of thinking.’

We will in some ways be moving back to a pre-industrial model of work, he argued, where, before the introduction of the factory there was no concept of how long you worked or at what time. Instead, work was measured in terms of output.

m said that his company has done for clients including Gensler and Delos, the founder of the WELL building standard. ‘Offices are getting better in all sorts of ways, and changing. They may never return to the way that they were, but we can embrace that as a positive move.’

In association with

Find out more from our partners

www.oscar-acoustics.co.uk

Above Edward Williams Architects’ repurposing of an existing Paddington mews building in London has created office space with a sense of considered, domestic charm.

Above BDP’s refurbishment of the 1970s Merrion House for Leeds City Council allowed them to consolidate more of their staff on the one site, while radically improving their working environment.

The workplace must not feel like a prison cell – it needs to be a better place to work. And there are ways we can make the changing of work from home now.’ He believes that ‘we are benefiting from the flywheel effect of having worked together in offices when working from home.’ He believes that ‘we must feel less like a creative hub, a place that sparks and nurtures new ways of thinking.’
**2 Health & Wellbeing**

**Lockdown proved we are right about healthy interiors**

Even before Covid, we spent 90% of our time inside buildings. Light, sound and space are as important as limiting VOCs and moving about, heard PiP’s webinar

**Words: Ruth Stodd**

How many times have you heard somebody rail against ‘ticky-box’ culture? Too often, I’m sure. So, it was heartening to hear Ben Allen, founder of Studio Ben Allen, praise this at the PiP webinar on designing for health and wellbeing. Allen designed two offices for engineer Cundall, in London and Birmingham, both accredited under the WELL Building Standard. The London office was the first in Europe and seventh in the world to achieve this.

One of the hygiene specifications is that sinks should have at least 25cm between the spout and the bottom of the sink. Allen said, “It was relatively easy to do but we always thought it was a bit of an oddity. In times of Covid-19, when we spent 90% of our time inside buildings, ‘we as architects really have a chance to affect how people feel,’ he said — and not just for the good. Shockingly, one in five people say that a housing issue has negatively affected their mental health. A mental health problem such as this, and more construction workers die each year from suicide than from on-site accidents.

Another step towards wellness was the introduction of all desks where people sit on high chairs. These tend to encourage shifting about during the day. “You don’t really notice if you are standing, perching or sitting,” Allen said. “And they encourage you to sit up straight.”

Another speaker who takes a different view to simplifying, to use materials that people can understand, is the author of Designing for Wellbeing at Assael Architecture. The author of Happy by Design: How Architecture and Design Can Make us Happier and Support Better Mental Health, he produced some sobering statistics. In four people will experience upper floor also encouraged movement.

One topic that Channon mentioned was the importance of artwork within the building, the importance of artwork within the building, demonstrating that the thickness of insulation has a significant impact on the amount of daylight that can enter a room — and that this effect becomes more pronounced the higher the price of the recycled paper material — including the fact that it can be scraped off and recycled at the end of the building’s life.

Shocking, one in five people say that a housing issue has negatively affected their mental health.
Carner Barcelona Perfumery

Bright whitewashed raw brickwork and bespoke furniture highlight the elemental scents of a Catalan high-end perfumery

Words: Jan Carlos Kucharik  Photographs: Adrià Goula

In an architectural context when post-modernism resurges is accompanied by reinvigorated use of colour in design, it’s unusual to come across projects, especially interiors, where colour has not been used. But, situated on the Born market square, the Born Market Square, designed by local firm Born 工作室, is a refreshing challenge to the norm.

The raw materiality of the building has a dialogue directly with the high-end product itself.

The raw materiality of the building has a dialogue directly with the high-end product itself.
Only RIBA members and Journal subscribers enjoy unlimited access to exclusive online articles, multimedia and daily stories.

Activate your online access ribaj.com/activate

More architecture information and inspiration online
Sign Up

Gundry + Ducker’s Christian Ducker gives three of his procurement favourites

RANKIN MCGREGOR LIGHT FITTINGS

Choosing light fittings for prominent locations is difficult and there is a tendency to choose either modernist classics or the inoffensive. In situations like this, we design our own fittings that deal with the technical requirements and greatly contribute to the overall design at a comparable cost to off-the-shelf light fittings. We have a long relationship with Rankin McGregor who fabricates fittings in his workshop in rural Kent. We developed the illustrated light to sit on a counter. It’s formed from a mixture of laser cutting and aluminium spinning mixed with standard off the shelf components.

RESPONSE CHAIRS BY DUNSTABLE JOINERY

In restaurant chairs play a key role. Not only are there a lot of them, but you spend time in close proximity to them, so making their contribution can be a great challenge. Designing a chair requires time for prototyping and a good working relationship with the manufacturer. Over the years we have designed and developed a number of chairs with Dunstable Joinery. The illustrated chair is in one of a pair we developed for the restaurant Arabesque, located at the foot of the Aga Khan building in King’s Cross.

PATENT GLAZING FOR SHOPFRONT SYSTEMS

We use components aimed at patent glazed roof light systems to develop bespoke glazed facades, where the scale and budget would otherwise only allow for standard system curtain walling. An example is our new glazed facade for Camden Town Brewery. The site is a Victorian mews parallel to brick railway arches. We wanted a glazing system that would fit in this context, reflecting ideas of industry, railway arches. We wanted a glazing system that would sit in this context, reflecting ideas of industry.

LEAVE BRITNEY ALONE!

Christmas comes and goes – unless it’s this year, when it’s just cancelled altogether – but PR from TopShopGlobalCoach.com keeps on going and from its roll-call of home sales, it’s putting the former Beverly Hills mansion of Dalton phoenix, Britney Spears, who’s moved up in the world with her US$10M Las Vegas residency. This home, US$15M Italianate villa in where she got over her marriage to rapper K-Fed by shaving her head and going all ‘train crash’. Since then she’s mellowed, whatever the world’s tabloids think. But to those who’d write-off pop’s unholy bad girl remember: snap up her name and get ‘Freetylested’...

COCO AND BULLION

As any sail respecting paganaic knives, the single thing most likely to improve your home value would be living next door to Britney Spears. But if that’s out of your price range, check out website homedit.com, which looked at which UK architectural landmarks add most value to local property. The top three turn out to be Chatsworth House (+55%), Corwen’s Kiln Project (+48%) and Bath’s Roman Bath (+48%). But popularity, it seems, doesn’t everything. Retreat of the hit song Stoneshenge (+57%), Windsor Castle (+26%) and Hampton Court Palace (+22%). Most curiously, it turns out that living next to some knob in Creme Albis increases a house’s value by 11%. Fancy that!

ROMANUS EUNT DOMUS

In the artistic equivalent of selling coal to Newcastle, Rome art space Divario has given over its Pratt district gallery to street art group Roma-Bologna Cooperation’s show ‘Romanus Eunt Domus’. The titled EQUITOFOOT are a pair of architect/street artists living between these two cities and London, making their mark on all three. Their aim, ‘to document the architecture world comparing it to the past’, might well work well in London, but perhaps less so if home’s doming ‘Uptown’s Five Orders of Architecture all over the Eternal City. So they’ve popped indexes for better effect with their classical 5I rise-to-no one all executed in Pompeian red. Glorious!

We know school washrooms.

With our pioneering range of fixed and tested robust solutions, we are committed to raising the standards of education washrooms. Our industry leading cubicles, pre-plumbed panelling and vanity units include a number of bright safety, privacy, anti-tamper, hygiene and speedy installation features to suit all types of project and budget within the education sector. From nurseries to universities, our team of experts are here to help you specify the most suitable products to meet your brief. Read our range of education case studies online, including Isaac Newton Academy’s privacy guaranteed unisex washrooms, by visiting www.venesta.co.uk/projects.

Backchat

CRM

”Venesta’s products are great value and the staff are helpful and committed. Their full height cubicles are ideal for areas where privacy is essential. Venesta met the challenge of matching their Unity cubicles to the Isaac Newton colours to fit in with the theme of the building.” – Akos Juhasz, Architect.
Amtico Commercial Flooring Solutions

Speak to us about our flooring solutions, including our enhanced Safety and Acoustic options

Amtico makes it possible

For support and samples visit Amtico.com or contact our specialised team on +44 (0) 121 745 0800