Extreme spec
3D-printed sculpture, Durham, North Carolina
08

Landscape & place
Vilkaviškis Bus Station, Lithuania
12

Special report
Quality, planning and profit collide as office-to-resi grows
22

Flooring
Regent’s Crescent, central London
28

Interiors
Mo-Tel House, east London
42
For rear-ventilated façades, we recommend ALUCOBOND® A2 (EN classes A2-s1, d0) or ALUCOBOND® PLUS (EN classes B-s1, d0) in combination with non-combustible mineral insulation. This combination shows no flame propagation or critical temperature rise.

To design the first concept using Spacemaker, it took just 42 hours to work up the same concept conventionally.

3A Composites' standard ACM has been the fire retardant ALUCOBOND® PLUS since 2013, pre-dating forced regulation changes. ALUCOBOND® PLUS and A2 have been produced and sold for more than 20 years. ALUCOBOND® PLUS and A2 were tested to BS8414 large scale tests pre June 2017.

ALUCOBOND® PLUS is the original aluminium composites material

- ALUCOBOND® PLUS and A2 have been produced and sold for more than 20 years.
- 3A Composites' standard ACM has been the fire retardant ALUCOBOND® PLUS since 2013, pre-dating forced regulation changes.
- ALUCOBOND® PLUS and A2 were tested to BS8414 large scale tests pre June 2017.
- 3A Composites is member of the MCRMA and furthering collaborative with National & European Authorities to enhance regulations and standards.
- 3A Composites has strategic partners enabling comprehensive training on design, fabrication and installation.

If the past is never dead, or even past...
Compendium

Have a break…

You may be aware of the Japanese concept of wabi-sabi with its acceptance of transience and imperfection – and it’s amazing where one can see it play out. A Rit-Kat bar for instance not the chunky one – which are functionally and proportionally just wrong – but the originals. For which has the greater beauty? Two fingers connected, whole, perfect or snapped in twain, that exquisite instance before consensus? Such thoughts spring to mind with Domus’ new minimalist Yubi range of Japanese-inspired, finger-shaped mosaic tiles. Available in six earthy tones and all lusciously glazed with a contracting, coloured edge. Yum yum.

Facilitating the Lambeth Walk

Stockwell based ingArchitects has been doing its bit and keeping it local – notably with its restoration work on a family home in Lambeth’s 19th century Lambrook Gardens conservation area. While sticking to a date, traditional, Victorian palette of colours throughout, it has brought the place bang up to date with the flooring technology, if not its look. The firm specified Havwoods’ engineered Fendi boards in its Light Maple finish. Inspired by the hues of the saints on its wall frescoes, the firm has created an enormous one itself – HALO, suspended in the church’s transept. The huge, gold painted aluminium ring is suspended 4.1m above the ground, but at 15m in diameter, it disappears off into the side aisles and the apse too. While you will never see the ring in its entirety, its form is singular enough to let blind faith fill in the blanks.

Happy are those who have not seen and yet believe

Our LoveCountries installation at St John’s architect of choice, Gilly van Veenbergh, has not let lockdown get in the way of production, bringing its talents to the recently restored Neo-Romanesque Saint Odulphus Church in the town of Borgloon, Belgium. Inspired by the halos of the saints on its wall frescoes, the firm has created an enormous one itself – HALO, suspended in the church’s transept. The huge, gold painted aluminium ring is suspended 4.1m above the ground, but at 15m in diameter, it disappears off into the side aisles and the apse too. While you will never see the ring in its entirety, its form is singular enough to let blind faith fill in the blanks.

Flushed with pride

There’s a lot to be said for judging the quality of a building by its loo and I’m sure Piraccini + Potente Sustainable Architecture would agree. Italian architecture magazine The Plan has selected it as the winner in its 2009 awards in the home efficiency and technology category for Piraccini’s own Passivhaus private home in Casina in Italy. His sustainable solar thermal hot water is channelled via Duravit lines MB sanitary ware, designed by Philippe Starck. But the highlight of it all is his Duraskura washbasin and stand outside on the bedroom terrace, allowing lovely views of the Savio river behind him in the shaving mirror.

Soap stone

So, what? It’s a bit of a small indulgence right now. Perhaps that’s why PiP’s eye was drawn to Culliford’s latest SapienStone, a white marble effect to ‘concrete style’, the surfaces are heat, light, scratch and chemical resistant and at 12mm thick, can be used on worktops, doors and splashbacks for a fully homogenous aesthetic. Available with integrated sinks even, it shows that even if you weren’t born to bathe like a Roman senator, you can always wash up like one.

Port Out Sausage Home

“Laws are like sausages”, said Otto von Bismarck, the German grande who oversaw the reunification of the country in 1871. “It’s better not to see them being made.” And that’s coming from a citizen of a country that’s synonymous with wurst. But to help it fulfill its culinary destiny, clipper “The Peking” was built in 1911 by Blohm + Voss, helping Germany to speedily import Saltpetre from Chile. This was to supply in the necessary quantities the ‘curing’ nitrates for Voss, helping Germany to speedily import Saltpetre from Chile. This was to supply in the necessary quantities the ‘curing’ nitrates for its burgeoning sausage industry. The four masted Flying F’Liners’ barque is now lovingly restored and moored outside the German Port Museum in Hamburg. Fully illuminated by ERCO fittings, her beam splendor is evident to visitors and Hamburger alike.
**Time is ripe for next step in digitisation**

One of the big changes I’ve found in lockdown is clients and collaborators growing comfortable with online meetings. It has been hugely liberating to discuss projects without the need to spend up to a whole day travelling for a one hour meeting. While there will always be times when face-to-face must be visited, I hope most of my meetings will continue to take place online.

With online meetings, the space becomes a more positive neutral ground, with attendees having all their necessary resources to hand. This allows us to capitalise on the new digital literacy to shift the focus of collaboration to within the virtual environment of a BIM model itself – in much the same way paper would be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.

But concerns around remote working are well founded. A survey by Harvard Business School found that since moving out of offices and into homes, the working day had increased by an average of 48 minutes. Zoom fatigue is a familiar lexicon as people jump from one meeting to the next without time to process, rest or be in a physical meeting.
What

Purple STEAM pavilion

Where

Durham, North Carolina, USA

Newly installed outside Vines Architecture’s main public library in Durham, USA, is architect Volkan Alkanoglu’s art pavilion ‘Purple STEAM’. At 5.4m tall, 9.75m long and 4.8m wide, it is one of the largest completely 3D printed public sculptures yet built and is the result of his collaboration with Tennessee-based 3D printing specialist Branch Technology, who, with previous experience with the likes of NASA, was well placed to help realise the design.

Inspired by a Facebook questionnaire that Alkanoglu sent out to the library’s users, the choice of an abstract design was further informed by interviewees’ two favourite books – Alice Walker’s Pulitzer prize-winning The Color Purple and Crockett Johnson’s 1955 children’s book Harold and the Purple Crayon. The subtlety of colour choice evidences itself at morning and evening when the light draws out purple’s constituent blues and reds.

While the form might emulate Harold’s squiggles, it was generated by complex algorithmic optimisation of shape, structure and volume ‘because in the world of 3D printing, volume equals cost’, explains Alkanoglu. The form was initially modelled in 3ds Max and optimised via Grasshopper and Rhino. They then had to write the G-Code that allowed Branch Technology to run it through its proprietary software to allow its robots to create the 40 building block forms that would be assembled to make the finished piece. The firm used a fleet of 6-axis robots using ABS filament strands impregnated with carbon to give additional strength. The C-FAB system used builds in small structural cells that go on to create the larger space-frame mesh characterising the final form. And it learned as it went along. ‘Every real piece was scanned and compared to the digital model to check for compression or deviations,’ says Alkanoglu. ‘That created a constant feedback loop that modified the fabrication process.’

Curiously, given the highly digitised nature of the individual elements, the firm used nothing more than zip ties to assemble them. But while connections were all on planar faces, those faces were at varying angles, so needed an engineer’s input to the positioning and number of zip ties to ensure loads were transferred down efficiently. ‘When they proposed the tie I thought “wait a minute!” but it really was the best way to put them together and I loved the contrast of high and low tech,’ says Alkanoglu. Though he adds that the light weight of the total structure, just 218kg, meant the engineer was more concerned with its uplift component in high winds than any downward loadings.

As Branch Technology warranted the sculpture, the choice of ABS filament rather than the more sustainable and biodegradable PLA filament was their decision. But the architect says the benefit of 3D printing is that you only use what you print; his previous free-form projects were done using timber or metal and had created wastage from milling or cutting processes. Though the fabricator is looking into more sustainable means of 3D printing, he adds.

Alkanoglu is now commissioned on a much larger, 20m tall sculpture by a lakeside in Denver but here, with colour grading up the sculpture, the challenge will be whether to paint it fully assembled or to apply the gradations locally to the individual pieces before assembly – requiring digital rather than analogues means of application. Colour by numbers or by hand? Having put the ‘Art’ in ‘STEM’, perhaps Alkanoglu should ask Harold. •

RYAN TYLER MARTINEZ
VA DESIGN LLC
BRANCH TECHNOLOGY/ RUDY CORN

The colour and design of a floor can influence the atmosphere and ambiance of a room or workplace. Arturo offers a wide range of decorative resin and cementitious floor finishes which combine performance and design. Stunning floors can be created due to the huge variety of colours and decorative options available. Arturo floors are also seamless, hardwearing and compatible with underfloor heating. Discover what is possible.

Arturo • A brand of Uzin Utz Group
www.arturoflooring.com • arturo.uk@uzin-utz.com • +44 (0)1780 530080
Glazing for affordable housing – better quality brings budget-saving performance

Slim frames boost light and aesthetics, while high insulation promises not just comfort but lower bills too with Velfac’s cost-effective windows

The government’s Affordable Homes Programme will add up to 180,000 new properties to the UK’s housing stock, meeting demand from those unable to afford current house prices or rents, the drive for more homes is a chance to realise the benefits of specifying higher quality, more durable building products to avoid the inevitable cost-catch up that comes with cheaper alternatives, and this is certainly the case when specifying Velfac.

The low maintenance Velfac system – which needs no repainting for the lifetime of the unit – is also a real benefit for affordable housing, adds Andrew. “Our clients are increasingly specifying higher quality, more durable building products to avoid the inevitable cost-catch up that comes with cheaper alternatives, and this is certainly the case when specifying Velfac.”

Natural light was also important. Dual aspect windows increase daylight, further enhanced by slim framed Velfac units, and meant we could maximise daylight with fewer windows – further improving the system’s cost effectiveness.”

Colindale Gardens, London (left)

Over 22,000m² of Velfac composite glazing is now installed at Colindale Gardens, the new community being built in north west London by award winning developer Redrow. Set over 594a, Colindale Gardens combines high quality apartments and townhouses with extensive landscaped gardens and resident’s facilities. The development provides much needed housing for the local area and includes affordable options and homes for first-time buyers.

Velfac aluminium/timber windows and patio doors are installed in 21 multi-storey residential blocks across the Colindale Gardens scheme. White painted internal Velfac timber frames help to create stylish and contemporary interiors, while the slim frame construction also brings additional daylight into every home. Externally, the low maintenance aluminium frames provide a focal point for the dramatic, brick built external façades, which have become a local landmark.

Excellent thermal insulation makes an important contribution to Colindale Garden’s low energy design, and all ground floor glazing is also ‘BBA’ accredited. In addition, the Velfac system’s environmental credentials support Redrow’s sustainability strategy. A strategic mix of double and triple glazed Velfac units deliver optimal acoustics performance across a site which borders a nearby railway line – all achieved without interruption to the facade finish, thanks to uniform frame sightlines. This combination of design versatility and operational performance, together with cost-effective pricing, has helped Velfac secure a series of contracts at Colindale Gardens, as the added value Velfac provided could not be matched by alternative window systems.

Avondale Square, London (below)

At this seven-storey block of 54 affordable homes, reForm Architects used Velfac glazing to deliver an innovative building which meets demanding daylight and energy targets while also guaranteeing low lifetime costs. “We specified Velfac for a number of reasons,” says reForm director Andrew Dawes. “The composite frame is very popular with architects as they like the warm inner wood frame and the security of external aluminium. By installing Velfac triple glazing we could also meet the ambitious low energy targets set by Code for Sustainable Homes Level 4, and those of the City of London Plan. And triple glazing provides excellent acoustic insulation – ideal, given the busy inner city location – and the windowsets were Secured by Design standards.”

Our in-house specialist can also deliver the in-depth technical expertise required to identify the most appropriate design, performance and installation solutions, including budget-saving options such as outsourced design services and cost consultancy.

Velfac glazing demonstrates how “affordable” and “high quality” are not mutually exclusive terms – as in the following projects:

Advertisement feature

· Excellent thermal insulation makes an important contribution to Colindale Garden’s low energy design, and all ground floor glazing is also ‘BBA’ accredited.

· In addition, the Velfac system’s environmental credentials support Redrow’s sustainability strategy.

· A strategic mix of double and triple glazed Velfac units deliver optimal acoustics performance across a site which borders a nearby railway line – all achieved without interruption to the facade finish, thanks to uniform frame sightlines.

· This combination of design versatility and operational performance, together with cost-effective pricing, has helped Velfac secure a series of contracts at Colindale Gardens, as the added value Velfac provided could not be matched by alternative window systems.

· At this seven-storey block of 54 affordable homes, reForm Architects used Velfac glazing to deliver an innovative building which meets demanding daylight and energy targets while also guaranteeing low lifetime costs.

· “We specified Velfac for a number of reasons,” says reForm director Andrew Dawes. “The composite frame is very popular with architects as they like the warm inner wood frame and the security of external aluminium.

· By installing Velfac triple glazing we could also meet the ambitious low energy targets set by Code for Sustainable Homes Level 4, and those of the City of London Plan.

· And triple glazing provides excellent acoustic insulation – ideal, given the busy inner city location – and the windowsets were Secured by Design standards.

· Our in-house specialist can also deliver the in-depth technical expertise required to identify the most appropriate design, performance and installation solutions, including budget-saving options such as outsourced design services and cost consultancy.

· Velfac glazing demonstrates how “affordable” and “high quality” are not mutually exclusive terms – as in the following projects:

The government’s Affordable Homes Programme will add up to 180,000 new properties to the UK’s housing stock, meeting demand from those unable to afford current house prices or rents, and helping little start the economy through construction.

While this increased provision is undoubtedly welcome, affordable homes have a mixed reputation when it comes to quality and durability. As a result, the drive for more homes is a chance to realise the benefits of specifying higher quality products, especially glazing, which can have a positive impact on both buildings and residents. A well-constructed, well insulated and well ventilated home is nicer to look at, more comfortable to live in, and will deliver a healthy indoor climate free from problems such as damp, draughts or condensation. A home which is cheaper to heat and maintain is a benefit for anyone on a limited income, and the building will sustain its market value for longer.

Velfac aluminium/timber glazing is frequently installed in affordable housing projects, specified for its cost-effective design backed by specialist expertise. The frame offers low maintenance aluminium exterior and low U-values and is slim to maximise natural light. With compliance built in, the system can speed up project sign-off and minimise cost in remedial works.

Our in-house specialist can also deliver the in-depth technical expertise required to identify the most appropriate design, performance and installation solutions, including budget-saving options such as outsourced design services and cost consultancy.

Velfac glazing demonstrates how “affordable” and “high quality” are not mutually exclusive terms – as in the following projects:
The 16th century market town of Vilkaviškis in southwest Lithuania, while small, was not spared the horrors of WWII, with a Nazi massacre of its Jewish population leaving the town virtually levelled. Later Soviet occupation of Lithuania saw more erasure of town’s past; rather than restoration, a war-ruined church was built over with a petrol station, its cemetery sacrificed to make way for anonymous post-war urban expansion. Recent history has been hard on the town of 11,000 in more subtle ways, its younger population draining off to the capital Vilnius and second city, Kaunas. It was in this context, east of the petrol station, that architect Gintaras Balčytis’ Balčytis studija was asked to engender not only a sense of arrival and departure for the town’s new municipal bus station, but a sense of place for the local community that would cultivate feelings of civic pride.

The result is the 2022 EU Mies Prize-longlisted bus station, merging the logistical demands of a modern bus terminus serving a regional catchment of 40,000, with a new public space in a pocket park west of the town centre.

The 2000m², white concrete terminus replaces a banal 400m² structure dating from 1975. South of the town’s cultural centre, it was the municipality’s wish that the new station should contribute to the town’s cultural life, civic hub, event space – even a tourist destination.
Stainless steel mesh separates the park from an outdoor growing area for the bus station’s garden store. It has become a draw for bird life.

Full-height glazing and robust zig zag section aluminium rainscreen cladding characterise more utilitarian facades on the bus station side.

Roof thickness is 180-220mm depending on steel column centres. Free-standing 800mm red illuminated signage nods to Russian Constructivists.

Says Balčytis, sited as it is about 300m west of the old centre. For client Kautra, the country’s largest intercity bus company, it was an opportunity for a statement building benefitting from the increased footfall that such a proposition could bring. The architect was appointed after designing its much larger, 12,000m² terminus in Kaunas in 2017.

The design has been executed virtually as it was first presented to the town’s mayor. Inspired by Japanese architecture, both in its traditional and contemporary forms, the architects’ hybrid design was for a low-lying, concrete and steel building addressing the existing terminus apron on the west side as well as mitigating its relationship with the pocket park to the east. Now, a large 180-220mm concrete roof, set at 7m above the ground and supported on slender 200mm steel columns, covers the station and stretches out over the park, punctuated with huge holes that allow the existing trees to continue growing past and through it. A constituent of this reach into the park is a cafeteria and dedicated planting space, offering the potential to stage events on the park side.

Part of the project’s success was in the development of the programme for the site. The client
sandwich spent a long time negotiating with local interests to work out the optimum commercial brief; it was said that the station had to function as more than just a shoppett to six ‘departure’ and two ‘arrival’ coaches. Balčytis explains that after initial conversations with major supermarket anchors, a more tailored approach was adopted that took account of local needs and interests. A local store selling clothing and household goods now serves as the main anchor. And while a local florist and plant shop serve a secondary role, at 500m², its presence developed the plan of the station, with one of the external circular zones given over to displaying its wares separated by a permeable ‘wall’ of white-painted stainless steel perforated mesh. Smaller units are, amongst others, occupied by a characterful, selling cured meats from local farming the café, meanwhile, roasts its own coffees. These interventions are a key aspect of the design’s success, bringing local specificity to the commercial offer.

Construction of the station on the triangular park site, along with the new apron and associated parking, began in spring 2019 and completed a year later. Despite the complexity of effectively building within a parkland setting, Balčytis says that he was encouraged by the fact that, surrounded by roads, the pocket park had established itself and thrived. Nonetheless, the job required specific logistics, he explains. With the more mature lime trees on the site, a 6m radius gap was maintained around trunks, part of the enabling works to ground drying out while foundations were dug, not encroach on the root network. To avoid the risk of effluent, the site’s 11,000m² total area, allowing the terminus to meet energy performance requirements for a Class A+ building. Once photovoltaic panels are installed on the roof this year, the development will be self-sufficient, using energy from renewable sources. Initially reticent about the installation of this and the rainwater harvesting system, the client has found operational costs to offset its embodied carbon by using heat from the ground below the tarmac apron.

By way of reducing the carbon footprint, the architect convinced the client to dispense with fossil fuels to heat the building and double the output to use ground source heat pumps. The pumps’ rods are installed in a grid set-up, sunk to 14m beneath the tarmac of the bus apron, part of the site’s 11,000m² total area, allowing the terminus to meet energy performance requirements for a Class A+ building. One photovoltaic panels are installed on the roof this year, the development will be self-sufficient, using energy from renewable sources. Initially reticent about the installation of this and the rainwater harvesting system, the client has found operational costs to offset the last year that it plans to adopt the same systems in future bus stations.

The 100m² exterior space beneath the roof has been used during the day, especially during lockdown, and subtle lighting of its concrete surfaces has been appreciated by those using the park at night. The bus station itself is already making waves; Balčytis explains that the cafe owners are developing a programme of evening and daytime events. And articles in the national press have led to a mini Bilbao effect, with people from all over starting to visit to see it. But, drawn by the Constructivist-influenced Avenir font of the station’s bold, red signage, the architect hopes the new bus station will encourage local residents to stay precisely where they are. The post-pandemic focus of future events to be a community hub and local produce, is intended
Specified

Lundhs Blue Larvikite
Lundhs Red Stone

Papa Smurf arranges to meet me at his new Smurf Lagoon Resort project, and greets me courteously with a jug of a Curacao cocktail that he tells me is named in honour of the Curaçao cocktail that he tells me at his new Smurf Lagoon Resort project, and greets me courteously with a jug of a Curacao cocktail that he tells me.

Are you Anish Kapoor? Or associated with Anish Kapoor? If so, please note that you are not allowed to sit on or near this vibrant indoor-outdoor furniture. If so, please note that you are not allowed to sit on or near this vibrant indoor-outdoor furniture.

You seem to see on your five metre tall minimum pole my dear. Each night my UV-stabilised shutterproof cover is dual certificated for fire and security. Dual certification provides the assurance that the doorsets can perform to both standards.

Are you Anish Kapoor? Or associated with Anish Kapoor? If so, please note that you are not allowed to sit on or near this vibrant indoor-outdoor furniture. If so, please note that you are not allowed to sit on or near this vibrant indoor-outdoor furniture.

Architects and specifiers selecting fire doors for residential buildings need to be confident that they will perform as they should. That is where third-party certification makes a difference.

Door-Stop International has launched its new Fire and Security Dual-Certificated Doorset, a timber core product with GRP facings that is third-party certificated using a robust base of primary test evidence as the foundation for certification. How can Door-Stop help architects?

Full traceability of all doorset components
Door-Stop operates a strict, digital, factory production control system designed to provide complete control and traceability. Those same factory control processes are regularly audited by independent UKAS-accredited auditors.

Indepedent third-party testing
Door-Stop only undertakes fire tests on products that are manufactured under the watchful eye of independent third-party. This means an accurate specification and certification for every door that is installed – not a ‘golden sample’ that has been engineered just to pass the test. The Door-Stop Fire and Security Dual-Certificated Doorset is Certificare-accredited by Warrington Fire Certificates, a scheme recognised by Secured by Design, has been used to demonstrate its security credentials.

Multiple tests make up primary test evidence
Furnace testing results are subject to variation, so multiple tests make up primary test evidence. The Door-Stop Fire and Security Dual-Certificated Doorset has been furnace tested from both directions (even though for timber fire doors it is not a requirement) to provide additional assurance to building owners and occupiers.

Digital golden thread
Door-Stop manufactures each doorset from start to finish as there are no second chances with fire doors. Door-Stop checks for product compliance at each stage of manufacturing which is tracked and monitored against a bespoke ‘Critical to Safety framework’ designed to review the components we use and the manufacturing process. This creates a golden thread of information that aids traceability for all stakeholders, specifiers, installers, building owners and residents.

The most ingenious designs in the doorset range have been tested and the entire doorset range is dual-certificated for fire and security. Dual certification provides the assurance that the doorsets can perform to both standards.

Technical support and advice
Door-Stop International provides detailed instructions and training materials to ensure doorsets can be installed in line with certification. Competent installation means the doorset will perform as designed and assists installers and building owners in meeting their legal responsibilities to ensure the safety of residents.

How can Door-Stop help architects?
The world’s thinnest inverted roof insulation just got thinner.

**U-value chart**

<table>
<thead>
<tr>
<th>U-value req. (W/m²·K)</th>
<th>Quantum® (mm)</th>
<th>Extruded (mm)</th>
<th>Expanded (mm)</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.15</td>
<td>60</td>
<td>220</td>
<td>235</td>
</tr>
<tr>
<td>0.14</td>
<td>70</td>
<td>230</td>
<td>255</td>
</tr>
<tr>
<td>0.13</td>
<td>70</td>
<td>250</td>
<td>275</td>
</tr>
<tr>
<td>0.12</td>
<td>75</td>
<td>270</td>
<td>295</td>
</tr>
<tr>
<td>0.11</td>
<td>80</td>
<td>290</td>
<td>320</td>
</tr>
<tr>
<td>0.10</td>
<td>100</td>
<td>320</td>
<td>355</td>
</tr>
</tbody>
</table>

Sample range of U-values based upon a typical roof terrace construction with a 200mm concrete substrate and product Lambda value as noted.

**ProTherm Quantum® PLUS⁺**
- **BBA Agrement Certified 20/5769.**
- Satisfies NHBC requirements: Chapter 7.1, flat roofs & balconies.
- Robust coating. Patent protected.
- Can be used within a system that meets (Bd38/6) fire requirements of Building Regulations Part B.
- Suitable for zero falls under hard or soft landscaping.

BBC Wood Lane, London W12
To meet the 0.20 W/m²·K U-value within a shadow overall roof construction, ProTherm Quantum® PLUS⁺ was used in a zero falls application on many private external roof terraces, providing level threshold access between internal and external spaces.

www.protherrmquantum.com
Tel: 01858 410 372 • Email: quantum@radmat.com
Office-to-resi is the most prosaic of terms. It is perhaps fitting for an activity that has traditionally had a low profile, while providing broad- and-beard work for architects and healthy profit for developers. Now, however, residential conversion is in the spotlight, as property owners consider the future of offices and other buildings. If a shift in the historic pieces of commercial property takes place, it could unleash a new wave of conversions and redevelopments, some likely to be delivered with the aim of permitted development (PD) rights, which the government has extended from merely converting commercial property to allow for demolition and redevelopment to higher levels, some upward extension and, potentially, high street conversion.

Every PD extension brings fresh controversy, with the potential conversion of tranches of beleaguered high streets and urban centres prompting particular concern from industry bodies. Oliver du Sautoy, head of research at property consultant Lambert Smith Hampton, sees both the opportunities of PD for investors and developers and the challenges an application at scale could present for places. He says of office-to-resi, ‘If the policy isn’t delivered at scale, tension at large could present for places. He says of office-to-resi, “The high street PD might see a rush of quite poor schemes coming forward. It’s hard to think of many uses that could be considered,” says The Bartlett School of Planning’s Ben Clifford. Concerns stem from a legacy of bad PD office conversions, their inadequate living spaces crammed with those in greatest housing need. Clifford has charted PDs progress over the past six years, including a study for the Ministry of Housing, Communities and Local Government (MHCLG). He estimates that around a third of PD office conversions have been of fairly high design quality and reuse in central buildings well, with the rest poorly designed and, appropriately located for residential.

In the face of mounting concern, including calls for architects to boycott PD, housing secretary Robert Jenrick made policy changes, requiring homes created via PD rights to meet nationally Described Space Standards (NDSS) from this April and to have ‘adequate natural light in all habitable rooms’. The introduction of space standards is significant and welcome, says Clifford. “It will reduce the bad. But on day-light, it doesn’t say that you have to have a window, and I’ve already seen plans for upward extension where the top floor residents will have skylights only. Architects also continue to be free of Section 106 obligations under PD.”

These policies and post-pandemic economics will shape developers and investor decisions on whether to refurbish, redevelop or repurpose. The message from architects is that, however residential conversions are delivered, they and their clients have a part to play in balancing viability with liveability and sustainability.

JAKOB SPRIECHTERSBACH

The high street PD might see a rush of quite poor schemes coming forward. It is hard to think of many uses that could be considered, says The Bartlett School of Planning’s Ben Clifford. Concerns stem from a legacy of bad PD office conversions, their inadequate living spaces crammed with those in greatest housing need. Clifford has charted PDs progress over the past six years, including a study for the Ministry of Housing, Communities and Local Government (MHCLG). He estimates that around a third of PD office conversions have been of fairly high design quality and reuse in central buildings well, with the rest poorly designed and, appropriately located for residential.

In the face of mounting concern, including calls for architects to boycott PD, housing secretary Robert Jenrick made policy changes, requiring homes created via PD rights to meet nationally Described Space Standards (NDSS) from this April and to have ‘adequate natural light in all habitable rooms’. The introduction of space standards is significant and welcome, says Clifford. “It will reduce the bad. But on day-light, it doesn’t say that you have to have a window, and I’ve already seen plans for upward extension where the top floor residents will have skylights only. Architects also continue to be free of Section 106 obligations under PD.”

These policies and post-pandemic economics will shape developers and investor decisions on whether to refurbish, redevelop or repurpose. The message from architects is that, however residential conversions are delivered, they and their clients have a part to play in balancing viability with liveability and sustainability.

JAKOB SPRIECHTERSBACH

The high street PD might see a rush of quite poor schemes coming forward. It is hard to think of many uses that couldn’t be converted.

For external changes – to add large triangular balconies to the rear of the building and infill a yard to help create the duplex home. ‘The building floorplates were quite shallow so areas were squeezed but the apartments are incredibly light. They have 10m or 11m frontages, with 6m deep space, so they feel spacious.’ Gyms, lounges, storage rooms, roof terraces and other amenities also have to be factored into the space in private rental and co-living developments, he says, and as a build to rent developer PLATFORM has a long term interest in keeping tenants happy.’ We work with clients that understand the long term value of the building they’re creating,’ says Chamberlain. ‘When clients don’t, the course of action is clear, he says: ‘As we’ve all seen from Grenfell, architects shouldn’t be taking on projects if they are not comfortable with them or they undermine their position.’

While debate about PD often focuses on a square footage, early PD schemes deserve equal scrutiny for their failure to upgrade thermal performance, argues Chamberlain. ‘Regulation wasn’t there to require that, so people may have bought apartments with problems that will need to be addressed in future. When we look at projects we look at the whole thermal envelope, the daylighting and how the building operates.’

With their complex mix of environmental, social and economic challenges, the next generation of vacant office and retail buildings will need an all-round sustainable approach to adaptive re-use. The facade to break down the overall scale of the building and make homes more identifiable,’ he adds, bronze coloured aluminium fins being complemented by light and dark grey render. The scheme was one of two debut projects by build-to-rent developer PLATFORM, both of which were delivered with the help of PD, alongside applications for external changes to improve appearance and thermal performance. Chamberlain says PD’s speed helped the developer get off the right start: ‘They were bringing a brand into existence and the alternative would have been purchasing completed buildings will need an all-round sustainable approach to adaptive re-use.

A broader perspective
In central Crawley, West Sussex, architect Ayre Chamberlain Gaunt was asked to give a 1970s built, nine-storey office building with a 110m frontage a residential face as part of its conversion. ‘That is the limitation of working with existing buildings and the challenge of re-use,’ says Matthew Chamberlain, director of the practice. ‘We introduced a rhythm of bays along the facade to break down the overall scale of the building and make homes more identifiable,’ he adds, bronze coloured aluminium fins being complemented by light and dark grey render. The scheme was one of two debut projects by build-to-rent developer PLATFORM, both of which were delivered with the help of PD, alongside applications for external changes to improve appearance and thermal performance. Chamberlain says PD’s speed helped the developer get off the right start: ‘They were bringing a brand into existence and the alternative would have been purchasing completed buildings will need an all-round sustainable approach to adaptive re-use.

The next generation of vacant office and retail buildings will need an all-round sustainable approach to adaptive re-use.

A broader perspective
In central Crawley, West Sussex, architect Ayre Chamberlain Gaunt was asked to give a 1970s built, nine-storey office building with a 110m frontage a residential face as part of its conversion. ‘That is the limitation of working with existing buildings and the challenge of re-use,’ says Matthew Chamberlain, director of the practice. ‘We introduced a rhythm of bays along the facade to break down the overall scale of the building and make homes more identifiable,’ he adds, bronze coloured aluminium fins being complemented by light and dark grey render. The scheme was one of two debut projects by build-to-rent developer PLATFORM, both of which were delivered with the help of PD, alongside applications for external changes to improve appearance and thermal performance. Chamberlain says PD’s speed helped the developer get off the right start: ‘They were bringing a brand into existence and the alternative would have been purchasing completed structures’.

The 185 homes in PLATFORM, Crawley range from a 35m² studio to a 62m² two-bed apartment, which is compact but well designed, says Chamberlain. ‘The building floorplates were quite shallow so areas were squeezed but the apartments are incredibly light. They have 10m or 11m frontages, with 6m deep space, so they feel spacious.’ Gyms, lounges, storage rooms, roof terraces and other amenities also have to be factored into the space in private rental and co-living developments, he says, and as a build to rent developer PLATFORM has a long term interest in keeping tenants happy.’ We work with clients that understand the long term value of the building they’re creating,’ says Chamberlain. ‘When clients don’t, the course of action is clear, he says: ‘As we’ve all seen from Grenfell, architects shouldn’t be taking on projects if they are not comfortable with them or they undermine their position.’

While debate about PD often focuses on a square footage, early PD schemes deserve equal scrutiny for their failure to upgrade thermal performance, argues Chamberlain. ‘Regulation wasn’t there to require that, so people may have bought apartments with problems that will need to be addressed in future. When we look at projects we look at the whole thermal envelope, the daylighting and how the building operates.’

With their complex mix of environmental, social and economic challenges, the next generation of vacant office and retail buildings will need an all-round sustainable approach to adaptive re-use. ‘We believe the most sustainable way ahead is to maximise the potential of the building stock we already have,’ says Chamberlain. To that end, the practice is working with developer First Base on new uses for a former Debenhams site in Swindon, which could include homes and business space.

Chamberlain talks of existing buildings, particularly on the high street, as the building sites of the future. ‘After 20 years of pursuing new build, it is going to be an interesting shift in my career,’ he adds. ‘Other architects may be making a similar move, and how they address the difficult questions raised by conversion will be crucial for future living and urban centres. a
Spanish floor show

When it comes to high performance, Spanish floor tiles score top marks for durability, sustainability and ease of maintenance. They are the safe choice for a broad spectrum of projects and perfect for high-traffic areas. The variety of designs, formats and finishes means there is a tile for every architectural need.

A safe choice

Durable, hygienic and resistant to fire, water and chemical stains, porcelain is a practical solution for expansive high-traffic space. It is suitable for any surface from wet zones such as bathrooms and kitchens to prestige areas such as receptions. As porcelain is frost-resistant, it is ideal for the UK climate and can be used outdoors on terraces, paths and patios. Many tile ranges offer anti-slip versions as well as 2cm thicknesses that broaden their applications.

Sustainable

Ceramics have a long lifecycle and many products are not only recyclable, they also contain significant recycled content. The Spanish tile industry has worked hard to address ecological concerns, creating Environmental Product Declarations (EPDs) that help the end-user understand each product. Factories are constantly reviewing their production processes and many are working towards a circular economy.

Stylish

Pioneering tile producers continue to push forward the aesthetic capabilities of their products. Sophisticated digital printing techniques allow surfaces to replicate the look of other materials – wood, marble, cement – yet retain all the benefits of ceramics. The Spanish tile industry is justly famous for its large-format porcelain slabs with their high-tech finishes, but it offers so much more, keeping pace with trends and creating imaginative new looks that will enhance every project.

Above left: Diurne Oxide by Dune: metal-effect porcelain in a 60x120cm format.
Above right: Flora by El Molino: glossy porcelain in a 60x120cm format that comes in three colours.
Left: Lithops by Aparici: geometric terrazzo-effect porcelain available in three formats.

Further information:
www.tileofspain.com
If shoes say it all about a person, floors certainly do that in buildings. And in apartments that sell for up to £18m, quality must be unsurpassed

Words: Pamela Buxton  Photographs: Adam Parker

Regent’s Crescent, London

Regent’s Crescent is a quite remarkable development in many ways. Both its pedigree and location are exceptional – a sweeping John Nash-designed terrace situated just to the south of London’s Regent’s Park. Yet even more remarkably, despite being grade I listed, this is almost entirely a new build. And thanks to PDP London’s faithful facade recreation, few of those strolling by on their way to the park would guess it dated from 2020, rather than 1820.

This is super-prime residential – apartments start from £2.9 million and rise to nearer £18.6 million, with garden villas from £5.3 million. And with those price tags comes a meticulous attention to detail – from the clay chimney pots atop chimneys that are purely decorative but authentic to the original design, to flooring specs scrutinised to the millimetre to get just the right size of knot in the oak and the exact degree of veining in the beautiful stone tiling.

PDP London completed the £180 million project for investment consortium PCW, with interiors designed by Millier. The 16,800m² development has 67 apartments in the west crescent plus a terrace of nine mews houses, with a communal garden in between. The new build also ties into two retained 1960s residential wings at the rear.

To add to the site complexity – as well as those 1960s buildings, PDP had to contend with a 3.5m level change and the vibrations of four underground lines passing beneath, which required the whole structure to sit on dampening bearings.

PDP was originally asked to look at a scheme that retained the crescent building, but quickly realised that a rebuild was the only viable way to create the layouts and cores required for its return to residential use, along with all the amenities and servicing that super-prime...
require. Nor would facade retention deliver an authentic Nash appearance. This was because the crescent had already been rebuilt with a new facade as offices by Stirling, Robinson & Partners in the 1960s, following extensive wartime bomb damage. So there was precious little of the original fabric to go on – although some Nash plasterwork and rubble was fished out of an arch that was discovered in the rear garden, and must have been filled in during earlier rebuilding.

Instead, PDP proposed re-building it “properly and in a scholarly fashion” according to associate Iain McLellan. This involved extensive research into the Nash original, collaboration with English Heritage, and working closely with engineer AKT to recreate the load-bearing brick facade with appropriate period details and a slightly higher mansard than the original. The new facade, which varies in thickness from 215mm to 450mm, was then dressed in Portland stone, photo-voltaic panels and bespoke leaf-decking.

A double staircase sweeps down from the main entrance on the crescent to the reception. Interiors are by Millier London, which combined pale limestone from Tasca Stones with a steel-framed, slate-topped roof. The colossal entrance columns that provide an ice house that was discovered in the rear garden, and must have been filled in during earlier rebuilding.

The common areas and show apartments have a calm, understated quality rather than showy ostentation. Inside from an original portion flanking Portland Place, replicating the exact original setting out of the crescent – and its heroic columned entrance in particular – was a challenge. The architect achieved this setting out with a radial grid from an origin point in the crescent gardens opposite. PDP had far more freedom at the rear, which is more contemporary in character while seeking to complement the radial plan and incorporate limes, brick, photo-voltaic panels and bespoke leaf design balustrades and small areas of terraced steel. The new crescent incorporates a variety of apartment types ranging from one to five bedrooms across five residential floors.

Generally speaking, there are 10 apartments per core, with no more than two entrances per floor. Apartments include one-bedroom lower ground floor units – some of these have been bought by owners of larger units as staff accommodation. Ground/first floor apartments make the most of ceiling heights of up to 4.25m, and include some duplex and split-level tripods. These ‘grand’ apartments are generally designed with the most heritage details while the other apartments have a more modern interpretation of Regency details. The latter includes several units running the depth of the building on the second floor, and duplex penthouses on the upper two floors. Six units have their own entrances on the crescent.

The new garden mews houses have a lightweight CLT structure and more contemporary aesthetic. They are supported by a Vierendeel truss, which spans the restored ice house beneath the mews. Shared amenities including swimming pool, spa, cinema, and business suites are in the main building’s basement with a car stacker and plant for the pool in a further basement level.

The common areas and show apartments have a calm, understated quality rather than showy ostentation. Miller London, as sub consultant to PDP for the interiors, aimed to recreate the most of ceiling heights of up to 4.25m, and include some duplex and split-level tripods. These ‘grand’ apartments are generally designed with the most heritage details while the other apartments have a more modern interpretation of Regency details. The latter includes several units running the depth of the building on the second floor, and duplex penthouses on the upper two floors. Six units have their own entrances on the crescent.

The new garden mews houses have a lightweight CLT structure and more contemporary aesthetic. They are supported by a Vierendeel truss, which spans the restored ice house beneath the mews. Shared amenities including swimming pool, spa, cinema, and business suites are in the main building’s basement with a car stacker and plant for the pool in a further basement level.

The common areas and show apartments have a calm, understated quality rather than showy ostentation. Miller London, as sub consultant to PDP for the interiors, aimed to create classic and beautiful homes with gravitas. “We were inspired by Regency style and the
building 212," says Millier associate architect Valeria Dors. "But we didn’t want to create just a replica of the Regency look. Instead, we wanted to bring in a balanced contemporary and modern luxury living with the use of certain materials and finishes used throughout the scheme, but applied differently. Focus on charm, grandeur, elegance and architectural proportions have been constantly leading us throughout the design process."

Arrival is given a sense of theatre by an elegant double staircase, which makes use of the level change to lead down from the crescent to the double height reception area, and the garden beyond. This is the hero, says Dors – there is a need for a conventional statement chandelier.

The staircase fans out at the bottom, its 14mm thickness gives a strong edge to evoke a monumental, floating floor over the water.

The small, slab screening room has a soft dark carpet from Westex (Vogue Galena) with a siren weave which, along with the dark blue acoustic paneling, helps create a moody atmosphere. The flooring for the gym needed to be suitable for high traffic, and for this Millier specified Bolon woven textured vinyl.

In the crescent apartments, Millier decided against carpets – these are not deemed sufficiently high-end for luxury residential – and instead specified timber as a durable, comfortable, warm, luxurious and timeless material. The mid-tone Tolland Artisan Oak flooring by Tasca, chosen for both reception rooms and bedrooms. Great care was taken over the specification – the grading report specified 11 characters including the size of knots and tones, with the oak needing to be virtually knot-free. The chosen oak is 25mm engineered board including a 4mm solid oak layer on top, finished in burnished hardwax oil. This is used in various ways, including herringbone pattern in 120mm by 600mm boards in grand reception rooms and in simple 225mm by 2000mm planks in the bedroom and dressing room running parallel to the facade.

Four different stones by Campolonghi are used as flooring in the crescent apartments’ bathrooms, which were manufactured as pods in Italy. As needed to give a patina effect. In the master ensuite, Greek Galaxy, a white marble with small veins, was chosen for its soft character, used in large format 1200mm by 800mm on walls and 600mm by 600mm on floors to give a continuous brown toned winning effect. In further bathrooms en-suite, the floor and wall tiles include Yolaka Ventas, a pure white stone with some strong grey-purple veins, and Zandra Grey, a mid-tone silvery grey. The most striking flooring is New St.Laurent, a dark stone with sparse white veins, which is used in some of the powder rooms of the larger apartment to give a moody ambience.

In the more contemporary mews bathrooms, porcelain tiles by CT Tiles were specified. The design is evidently striking – despite Covid, the newly-completed development is 65% sold. Meanwhile, this newest of grade I listed buildings already looks like it’s always been there, its familiar Nash exterior quietly con- cealing super prime accommodation within.

Left Show flat master ensuite, featuring Greek Galaxy floor and wall tiling from Campolonghi, and metal detailing to show shower screen and cabinets.

Below Dressing room for one of the master bedrooms. Timber flooring was deemed more suitable than carpet for such high-end apartments. The crescent rebuild incorporates apartments ranging from one to five bedrooms.

Below Limestone flooring was specified in the lobbies and circulation areas of the split-level show apartments.

Above Limstone flooring was specified in the lobbies and circulation areas of the split-level show apartments.

Italian, Greek and Turkish marbles were chosen to recall neo-classical influences. The swimming pool, one of many communal amenities in the basement. Porcelain floor and wall tiling by Dorman supplied the required durability with the appearance of limestone.

Above Regent’s Crescent seen from Park Square. The rebuild retains its grade I-listed status. The stair, slab screening room has a soft dark carpet from Westex (Vogue Galena) with a siren weave which, along with the dark blue acoustic paneling, helps create a moody atmosphere. The flooring for the gym needed to be suitable for high traffic, and for this Millier specified Bolon woven textured vinyl.

In the crescent apartments, Millier decided against carpets – these are not deemed sufficiently high-end for luxury residential – and instead specified timber as a durable, comfortable, warm, luxurious and timeless material. The mid-tone Tolland Artisan Oak flooring by Tasca, chosen for both reception rooms and bedrooms. Great care was taken over the specification – the grading report specified 11 characters including the size of knots and tones, with the oak needing to be virtually knot-free. The chosen oak is 25mm engineered board including a 4mm solid oak layer on top, finished in burnished hardwax oil. This is used in various ways, including herringbone pattern in 120mm by 600mm boards in grand reception rooms and in simple 225mm by 2000mm planks in the bedroom and dressing room running parallel to the facade.

Four different stones by Campolonghi are used as flooring in the crescent apartments’ bathrooms, which were manufactured as pods in Italy. As needed to give a patina effect. In the master ensuite, Greek Galaxy, a white marble with small veins, was chosen for its soft character, used in large format 1200mm by 800mm on walls and 600mm by 600mm on floors to give a continuous brown toned winning effect. In further bathrooms en-suite, the floor and wall tiles include Yolaka Ventas, a pure white stone with some strong grey-purple veins, and Zandra Grey, a mid-tone silvery grey. The most striking flooring is New St.Laurent, a dark stone with sparse white veins, which is used in some of the powder rooms of the larger apartment to give a moody ambience.

In the more contemporary mews bathrooms, porcelain tiles by CT Tiles were specified. The design is evidently striking – despite Covid, the newly-completed development is 65% sold. Meanwhile, this newest of grade I listed buildings already looks like it’s always been there, its familiar Nash exterior quietly concealing super prime accommodation within.
Floor finishes are an important consideration for a project, as they need to be suitably robust and also create the right environment and ambience. Floor finishes are required in a wide range of different building types and there are many floor types available to suit the nature of the project – be it residential, commercial or another setting. To achieve the desired appearance and performance it is equally important to ensure the right substrate. The substrate is important to achieving a neat finish as it will pick up any issues with levels/surface irregularities and the like.

As floor finishes are a heavily used element of a building, whole life costs can be considered, reviewing maintenance and replacement timescales to ensure that the correct selection for the intended use is made at the outset. Depending on the use of the building there may be other considerations, such as acoustics, hygiene, fire, safety, etc. There may also be heritage or conservation matters to consider if refurbishing an existing building.

There can be many factors influencing costs of floor finishes, such as the shape of the rooms/area (as an irregular shape may increase wastage), the quantity, substrate, where the finish is to be sourced, and quality. The following guide rates are for supply and installation of a range of floor types, reflecting typical rates seen in tender returns. The rates do not include costs for main contractor preliminaries or overheads and profit, nor professional fees/other add-ons. The rates also do not allow for any attendances such as power, protection, storage, etc.

At the time of preparation (1Q21) there are some implications from Brexit and the Covid-19 pandemic. It is important to consider the origin of materials, whether they are to be imported, and what the lead-in times are.

Nicola Herring, executive quantity surveyor at Gleeds, assesses floor finishes

<table>
<thead>
<tr>
<th>Floor type</th>
<th>£/m²</th>
</tr>
</thead>
<tbody>
<tr>
<td>In situ spread and floor finishes; laid level</td>
<td></td>
</tr>
<tr>
<td>Self-hardenable latex; 3mm thick on existing sub-base</td>
<td>7.50-12.50</td>
</tr>
<tr>
<td>Carpet and tile; 12 mm thick; floor finish; 100mm thick</td>
<td>25.00-35.00</td>
</tr>
<tr>
<td>Granolithic; laying green concrete; 38 mm thick</td>
<td>25.00-50.00</td>
</tr>
<tr>
<td>Resilient: 3-part outlast systems up to 3mm thick</td>
<td>50.00-65.00</td>
</tr>
<tr>
<td>Sheet board flooring</td>
<td></td>
</tr>
<tr>
<td>Chipboard; 15mm-22mm thick chipboard flooring; 14g joints</td>
<td>17.50-25.00</td>
</tr>
<tr>
<td>Wrought hardwood strip flooring; polished including fillets</td>
<td>28.00-40.00</td>
</tr>
<tr>
<td>Spring composite; floor finishing; court markings, sanding and sealing</td>
<td>100.00-225.00</td>
</tr>
<tr>
<td>Rigid tile finishes</td>
<td></td>
</tr>
<tr>
<td>Quarry tile flooring</td>
<td>140.00-170.00</td>
</tr>
<tr>
<td>Hardwearing ceramic flooring; anti-slip standard plain tiles</td>
<td>97.50-140.00</td>
</tr>
<tr>
<td>Hardwearing; Red Floor; designer tiles</td>
<td>172.00-120.00</td>
</tr>
<tr>
<td>Terrazzo floor; 25mm thick white tubular marble aggregate filling</td>
<td>65.00-85.00</td>
</tr>
<tr>
<td>York stone; polished; 100mm thick flooring</td>
<td>170.00-210.00</td>
</tr>
<tr>
<td>Slate tiles, smooth; straight cut</td>
<td>90.00-110.00</td>
</tr>
<tr>
<td>Portland stone paving</td>
<td>240.00-240.00</td>
</tr>
<tr>
<td>Roman Travertine marble; polished</td>
<td>270.00-330.00</td>
</tr>
<tr>
<td>Granite paving; 25mm thick</td>
<td>230.00-300.00</td>
</tr>
<tr>
<td>Parquet and more floors; straight hard-backed block; 95 mm thick; polished</td>
<td>150.00-200.00</td>
</tr>
</tbody>
</table>

Flexible fixing; welded sheet or bolt joint tiles; adhesives fixing | |
| Vinyl floor; 333mm x 333mm x 3.00mm thick | 25.00-30.00 |
| Vinyl safety flooring; 2.00-2.50mm thick | 35.00-45.00 |
| Vinyl safety flooring; 3.50mm thick heavy duty | 45.00-60.00 |
| Linoleum sheet flooring; 333mm x 333mm x 3.20mm thick | 40.00-60.00 |
| Linoleum sheet flooring; 3.00mm thick | 35.00-45.00 |
| Rubber anti-slip flooring; 500mm x 500mm x 2.50mm thick | 50.00-65.00 |
| Carpet; including underlay, edge grippers | |
| Heavy domestic duty | 40.00-75.00 |
| Heavy contract duty | 50.00-75.00 |
| Entrance matting | |
| Barrier matting with polished brass/stainless steel frame | 300.00-500.00 |

Water-based resin grout perfect for over-grouting and renovating existing installations

Selected colours now available in 1.5 kg tubs

info@kerakoll.co.uk - www.kerakoll.com

FUGALITE®

BIO

Products In Practice May/June 2021

Costed
Specified

Flooring

Sag’s Nord greets us at the door of her new apartment, which, unusually, is half in Sweden and half in Denmark. “I’ve gone for a ‘deserted road bridge’ look with the indoor/outdoor flooring”, she smiles. “The porcelain stoneware tiles in ‘Loft Dark’ blend the materiality of concrete with the elegance of stone, and the small ice crayon particles make it easy for me to find my way around when the lights go out. They’re durable and easy to maintain, and they stand up well to brutal scrubbing, which is good, you know... in my job.”

stood for your many Aegi Mellifera customers more than the aptly named ‘Hex’. Amtico

Scrip, I write to draw attention to the tiles recently installed in your public washrooms. The biopholic designs are a danger to the honeybee community. We are experiencing head injuries as a result of the deceptive hexagonal laying pattern, and, worse, being subjected to inappropriate stripping by humans who, when challenged, claim to ‘love feeling the grain’. The textured tiles come in six stone and thirty wood variants, and are also offered in Parquet, Basket Weave and Pavestone patterns. Any of those would be safer for your many Apis Mellifera customers than the aptly named ‘Hex’. Amtico.com/

Sir, I write to draw attention to the tiles recently installed in your public washrooms. The biopholic designs are a danger to the honeybee community. We are experiencing head injuries as a result of the deceptive hexagonal laying pattern, and, worse, being subjected to inappropriate stripping by humans who, when challenged, claim to ‘love feeling the grain’. The textured tiles come in six stone and thirty wood variants, and are also offered in Parquet, Basket Weave and Pavestone patterns. Any of those would be safer for your many Apis Mellifera customers than the aptly named ‘Hex’. Amtico.com/
An introduction to the Architectural Colours

Paint & Paper Library’s ‘Architectural Colours’ palette is a sophisticated yet user-friendly, colour-by-number system, designed to provide simple alternatives to pure white.

Paint & Paper Library’s ‘Architectural Colours’ offers 95 graduated shades in a palette that moves from light base to restful neutrals, from warm to cool tones. Colours are presented from the top to mid-sections of the colour card, creating their own neutral selection.

To create all the shades, colourists at Paint & Paper Library have taken the same base pigment in each column to formulate gradually stepped colour families. Using different strengths of the same pigments produces subtle nuances of shade: used in conjunction, these gradations of tone empower experienced professionals to achieve a subtle and harmonious interior scheme.

When used deliberately, they deliver interest, excitement and are able to direct the eye in even the most neutral of schemes.

Paint & Paper Library colour card

The Architectural Colours are arranged chromatically in 19 groups of five gradual shades, numbered I, II, III, IV and V. They range from light to dark, depicting the strength of the pigment used. Each tone can be used, either individually or in effortless combination, on ceilings, cornices, walls and woodwork.

Adaptable for a variety of spaces, the Architectural Colours can be used either together or on their own. They work beautifully with other architectural hues, alongside wallpapers or to provide a sophisticated contrast to the stronger shades found in Paint & Paper Library’s ‘Original Colours’ selection at the bottom of the colour card.

As creative director Ruth Mottershead explains: ‘You should never feel that using neutrals and whites is unadventurous! In fact, working with the Architectural Colours and their subtle colour variations can create a highly sophisticated scheme. With the imagery, we wanted to demonstrate how versatile the palette can be: the colours can be used to produce the subtle variations that would normally be achieved by light, and we also wanted to show how effortlessly they provide a natural base to layer up or, alternatively, frame bolder colours.’

As well as providing seamless and natural-looking transitions from room to room, the Architectural Colours is a highly flexible collection, and works equally well in light or dark spaces. In north facing rooms where there is an absence of sunlight, colours with yellow or pink undertones compensate the coolness. An example of two colour families recommended for this instance are ‘Sand’ or ‘Clay’, both of which were created using a warmer pigment. On the other hand, in a south facing room where there is an abundance of natural light, cooler neutral families such as ‘Lead’ or ‘Salt’ will have a much more balanced neutral feel due to the yellowness of the light.

Using the colour families in combination can add a subtle depth to the room – it can trick the eye into thinking all the colours are the same shade, which in turn can expand the sense of space and make low ceilings appear higher than they are. Alternatively, layering small highlights of bolder tones from the Original Colours on top of the neutrals adds detail and interest to a room.

The streamlined, easy-to-use palette of complementary colours, and the superb quality of the finishes (including Pure Flat Emulsion, the ultimate chalky flat finish) makes it the paint of choice for specifiers, interior designers, and architects alike.

Explore the full collection of ‘Architectural Colours’ and order your complimentary colour card online at paintandpaperlibrary.com.
Housing & residential

Evolving needs demand housing adopts many guises

With housing high on everyone’s agenda, PiP’s webinar gathered expert views on issues such as Passivhaus, modular housing, multi-generational living and community-led self builds.

Words: Michèle Woodger

As safe as houses’ goes the idiom, and, as if to reinforce the nuclear family that is the recent obsession, is the focus on housing for the elderly. With a buoyant outcome in this sector consistently (suggesting that architects are securing work and contracts) the future of housing looks promising in an otherwise bleak market.

PiP’s webinar showcased a wide range of projects and featured key architects in the field. The speakers’ diverse housing experience ranged from small-scale projects of 10 units, to larger developments of 200 and over; their talks were illustrated with case studies detailing collaborations with developers, clients and communities in pursuit of new housing models.

Caroline Dow kicked off proceedings with an introduction to Radical Housing, her timely study of multi-generational housing solutions. The talk’s premise is all the more pertinent in the current climate, as housing shortages in this sector consistently cause people’s experience of the pandemic lockdown.

“The nuclear family is that the recent phenomenon,” argued Dow, and a fascination on accommodating small family units to the exclusion of other permutations results in unaffordability for young adults and isolation for the elderly.

Dow elaborated on three typologies: multi-generational family homes (pre-built or adapted/made) multi-generational community and co-living communities. Each has the potential to offer alternative ways of living which combat loneliness, provide independence, foster community, improve health, affordability and sustainability, and promote physical and mental wellbeing. Feedback from residents of schemes across the country shows how these projects are making a real impact.

Drawing on the company’s rich past, Irina Hughes, Group Sales Director at VMZinc, highlighted the switch from the traditional brick soffit, self-supporting brick and mortar essential for making the large roofs and characteristic weatherboarding of traditional homes, to today’s requirements.

Innovations include evolution of zinc: its material versatility is the key to its suitability in such diverse contexts. Architects and clients are working with zinc to its strengths and limitations, from simple green roofs to complex rainscreen cladding. The material is increasingly being used in urban settings, in response to fuel poverty, both urban and rural. Successful projects include those of Kentish coastal towns, with the pitch of the roofs and characteristic weatherboard cladding.

PiP speakers were joined by experts and specialists, from architects and engineers, to manufacturers of zinc cladding, soundproofing and furniture. One of the projects discussed was VMZinc’s own work with KMZinc’s Jonathan Lowy on Passiflor, a design and build initiative which applies international Passivhaus standards to social housing in Scotland. The scheme, shortlisted in this year’s RIBA MacEwen Award, aims to encourage energy efficiency and reduce fuel poverty, both urban and rural.

Lowy showcased several production challenges, including cladding. At the heart of the new development, the front door should always be squarish, he said. VMZinc’s technical director, Tony Law, responded to these challenges by adapting a pre-engineered Zinc EURO cladding system. The cladding system, which is made to order, is compatible with the zinc’s natural ability to resist decay, allowing a long-term solution.

A home at Deramore Hutchcroft’s Laureates Place self-build in Saddleworth, presented a new nine-unit infill scheme at St Mary’s Court in Hanwell.

PiP’s webinar showcased a wide range of projects and featured key architects in the field. The speakers’ diverse housing experience ranged from small-scale projects of 10 units, to larger developments of 200 and over; their talks were illustrated with case studies detailing collaborations with developers, clients and communities in pursuit of new housing models.

Caroline Dow kicked off proceedings with an introduction to Radical Housing, her timely study of multi-generational housing solutions. The talk’s premise is all the more pertinent in the current climate, as housing shortages in this sector consistently cause people’s experience of the pandemic lockdown.

“The nuclear family is that the recent phenomenon,” argued Dow, and a fascination on accommodating small family units to the exclusion of other permutations results in unaffordability for young adults and isolation for the elderly.

Dow elaborated on three typologies: multi-generational family homes (pre-built or adapted/made) multi-generational community and co-living communities. Each has the potential to offer alternative ways of living which combat loneliness, provide independence, foster community, improve health, affordability and sustainability, and promote physical and mental wellbeing. Feedback from residents of schemes across the country shows how these projects are making a real impact.

Drawing on the company’s rich past, Irina Hughes, Group Sales Director at VMZinc, highlighted the switch from the traditional brick soffit, self-supporting brick and mortar essential for making the large roofs and characteristic weatherboarding of traditional homes, to today’s requirements.

Innovations include evolution of zinc: its material versatility is the key to its suitability in such diverse contexts. Architects and clients are working with zinc to its strengths and limitations, from simple green roofs to complex rainscreen cladding. The material is increasingly being used in urban settings, in response to fuel poverty, both urban and rural. Successful projects include those of Kentish coastal towns, with the pitch of the roofs and characteristic weatherboard cladding.

PiP speakers were joined by experts and specialists, from architects and engineers, to manufacturers of zinc cladding, soundproofing and furniture. One of the projects discussed was VMZinc’s own work with KMZinc’s Jonathan Lowy on Passiflor, a design and build initiative which applies international Passivhaus standards to social housing in Scotland. The scheme, shortlisted in this year’s RIBA MacEwen Award, aims to encourage energy efficiency and reduce fuel poverty, both urban and rural.

Lowy showcased several production challenges, including cladding. At the heart of the new development, the front door should always be squarish, he said. VMZinc’s technical director, Tony Law, responded to these challenges by adapting a pre-engineered Zinc EURO cladding system. The cladding system, which is made to order, is compatible with the zinc’s natural ability to resist decay, allowing a long-term solution.

A home at Deramore Hutchcroft’s Laureates Place self-build in Saddleworth, presented a new nine-unit infill scheme at St Mary’s Court in Hanwell.

PiP’s webinar showcased a wide range of projects and featured key architects in the field. The speakers’ diverse housing experience ranged from small-scale projects of 10 units, to larger developments of 200 and over; their talks were illustrated with case studies detailing collaborations with developers, clients and communities in pursuit of new housing models.

Caroline Dow kicked off proceedings with an introduction to Radical Housing, her timely study of multi-generational housing solutions. The talk’s premise is all the more pertinent in the current climate, as housing shortages in this sector consistently cause people’s experience of the pandemic lockdown.

“The nuclear family is that the recent phenomenon,” argued Dow, and a fascination on accommodating small family units to the exclusion of other permutations results in unaffordability for young adults and isolation for the elderly.

Dow elaborated on three typologies: multi-generational family homes (pre-built or adapted/made) multi-generational community and co-living communities. Each has the potential to offer alternative ways of living which combat loneliness, provide independence, foster community, improve health, affordability and sustainability, and promote physical and mental wellbeing. Feedback from residents of schemes across the country shows how these projects are making a real impact.

Drawing on the company’s rich past, Irina Hughes, Group Sales Director at VMZinc, highlighted the switch from the traditional brick soffit, self-supporting brick and mortar essential for making the large roofs and characteristic weatherboarding of traditional homes, to today’s requirements.

Innovations include evolution of zinc: its material versatility is the key to its suitability in such diverse contexts. Architects and clients are working with zinc to its strengths and limitations, from simple green roofs to complex rainscreen cladding. The material is increasingly being used in urban settings, in response to fuel poverty, both urban and rural. Successful projects include those of Kentish coastal towns, with the pitch of the roofs and characteristic weatherboard cladding.

PiP speakers were joined by experts and specialists, from architects and engineers, to manufacturers of zinc cladding, soundproofing and furniture. One of the projects discussed was VMZinc’s own work with KMZinc’s Jonathan Lowy on Passiflor, a design and build initiative which applies international Passivhaus standards to social housing in Scotland. The scheme, shortlisted in this year’s RIBA MacEwen Award, aims to encourage energy efficiency and reduce fuel poverty, both urban and rural.

Lowy showcased several production challenges, including cladding. At the heart of the new development, the front door should always be squarish, he said. VMZinc’s technical director, Tony Law, responded to these challenges by adapting a pre-engineered Zinc EURO cladding system. The cladding system, which is made to order, is compatible with the zinc’s natural ability to resist decay, allowing a long-term solution.

A home at Deramore Hutchcroft’s Laureates Place self-build in Saddleworth, presented a new nine-unit infill scheme at St Mary’s Court in Hanwell.

PiP’s webinar showcased a wide range of projects and featured key architects in the field. The speakers’ diverse housing experience ranged from small-scale projects of 10 units, to larger developments of 200 and over; their talks were illustrated with case studies detailing collaborations with developers, clients and communities in pursuit of new housing models.

Caroline Dow kicked off proceedings with an introduction to Radical Housing, her timely study of multi-generational housing solutions. The talk’s premise is all the more pertinent in the current climate, as housing shortages in this sector consistently cause people’s experience of the pandemic lockdown.

“The nuclear family is that the recent phenomenon,” argued Dow, and a fascination on accommodating small family units to the exclusion of other permutations results in unaffordability for young adults and isolation for the elderly.

Dow elaborated on three typologies: multi-generational family homes (pre-built or adapted/made) multi-generational community and co-living communities. Each has the potential to offer alternative ways of living which combat loneliness, provide independence, foster community, improve health, affordability and sustainability, and promote physical and mental wellbeing. Feedback from residents of schemes across the country shows how these projects are making a real impact.

Drawing on the company’s rich past, Irina Hughes, Group Sales Director at VMZinc, highlighted the switch from the traditional brick soffit, self-supporting brick and mortar essential for making the large roofs and characteristic weatherboarding of traditional homes, to today’s requirements.

Innovations include evolution of zinc: its material versatility is the key to its suitability in such diverse contexts. Architects and clients are working with zinc to its strengths and limitations, from simple green roofs to complex rainscreen cladding. The material is increasingly being used in urban settings, in response to fuel poverty, both urban and rural. Successful projects include those of Kentish coastal towns, with the pitch of the roofs and characteristic weatherboard cladding.

PiP speakers were joined by experts and specialists, from architects and engineers, to manufacturers of zinc cladding, soundproofing and furniture. One of the projects discussed was VMZinc’s own work with KMZinc’s Jonathan Lowy on Passiflor, a design and build initiative which applies international Passivhaus standards to social housing in Scotland. The scheme, shortlisted in this year’s RIBA MacEwen Award, aims to encourage energy efficiency and reduce fuel poverty, both urban and rural.

Lowy showcased several production challenges, including cladding. At the heart of the new development, the front door should always be squarish, he said. VMZinc’s technical director, Tony Law, responded to these challenges by adapting a pre-engineered Zinc EURO cladding system. The cladding system, which is made to order, is compatible with the zinc’s natural ability to resist decay, allowing a long-term solution.

A home at Deramore Hutchcroft’s Laureates Place self-build in Saddleworth, presented a new nine-unit infill scheme at St Mary’s Court in Hanwell.
The grotto at Stowe Garden’s was once embellished with thousands of shards of broken glass and multicoloured shells. Its dark vaulted chambers were lit by hanging oil lamps, so colours and surfaces flickered as guests dined and partied concealed behind the facade. This came to mind as the colours of Studio S&M’s Motel House danced into view when I descended into the colourfully reimagined lower-ground space of an unassuming terrace house.

The practice’s primary physical architectural act was to persuade the client that a carbon-heavy, garden-reducing extension was not required, and that instead simply ripping out a central wall dividing a badly lit kitchen from an even more badly lit bedroom, the space could provide all the clients’ needs. This act of removal is now marked by a slender blue column supporting a Selfridges-yellow beam, together acting as gestural separation and framing.

‘It’s basically a box’, says Catrina Stewart, one half of S&M (the other being RIBA Journal 2019 Rising Star Hugh McEwen) who talks of early conversations with the client around colour ‘as a building material’ to combat the boxiness and darkness of the space; this yellow and blue are just two of a broad palette liberally splashed over all surfaces above the diagonal floorboards. Bold and pastel, bright and muted, tones are carefully layered towards a colour-first design which runs as deep as the grouting and light switches. ‘We are surprised how risky people think colour is’, she adds, suggesting a cheap tin of paint can radically alter any domestic room, and with careful thought given to shades and variations, colour can give a ‘three dimensionality to space’.

In other hands, such a lively approach could have become a cacophony, but through careful refinement of design, Studio S&M ensures no single element dominates. The large, pink, pitched-crown seating booth could have overwhelmed, but with a small shadow gap above and airspace to either side it has the right weight for the space. Similarly, the elephantine ladder alongside, its nose providing bulky kitchen equipment storage within while shedding task light below, is comfortable despite its scale. Some of these architectonic forms and colours may have been picked up from the nearby Kingsland Road Market as Catrina walked through en route to design meetings. If not the market, the general feeling of the space is quite other to an expected domesticity, a feeling the family has described as like ‘going on holiday’ – which in Covid lockdown we can only envy.

Altogether, it acts as an adaptable kit of parts. Using cheap Dulux paints means when surfaces are stained by spillage, or the family tiring of the tones, any parts can be painted, the space evolving and growing as they are. And as funds allow, the visual approach can be adopted for floors above without fear of disrupting precious thresholds between old and new – in five or ten years’ time ingredients from this lower-ground floor can simply be appropriated for the hall, living room, perhaps bedrooms – one splash of paint or geometric object at a time.

As I return to the cloudy street, the hacienda-cum-Miami colours concealed behind the conservation area frontage, the holiday feels over; no evidence of the grotto can be seen. Except, perhaps, for a nighttime passer-by who might look down through the window and catch a shimmering glimpse of the colour within.

Why choose a high-carbon extension when some internal reconfiguring and exuberant paintwork do the job with more fun?

Words: Will Jennings Photographs: French + Tye
POWERMATIC®
The concealed door closer
Concealment when you want it
Performance where you need it

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

- Genuine independent third-party certification
- Closing speed and latching action adjustable without removing closer from door
- Certified for use on one-hour and half-hour fire doors
- Contributes towards the achievement of accessibility requirements (AD M)
- The only CERTIFIRE jamb-mounted door closer
- Improves aesthetics and reduces risk of damage from vandalism or tampering
- Perfect for social housing, hotels, health, care homes, secure accommodation, commercial and many other situations.
- Suitable for anti-ligature applications
- Completely concealed when the door is closed

Tel 0121 766 4200 riba@samuel-heath.com
www.concealeddoorclosers.com

Concealment when you want it
Performance where you need it

Specified

1. Solid wood grille ceiling Classic Hunter Douglas
   Norman Stanley Fletcher, you have pleaded guilty to the charges brought, and it is now my duty to pass sentence. You are an habitual criminal who accepts arrest as an occupational hazard, and presumably accepts imprisonment in the same casual manner. You will go to prison for five years. But before you go, take a last look at this magnificent acoustic-backed grille panel ceiling in 20mm by 6mm solid European oak slats secured at 120mm with aluminium dowels, because this old court house has just been re-done as a distiller’s corporate HQ, and they’re the best bars you’ll be seeing for a while. hunterdouglas.co.uk

2. Recyclable steel monobloc sanitaryware Kaldewei
   We warned you about the rusty nails under the sink, but you didn’t listen. So now you’re paying the price.

3. Etoile Vergennes basin stand Imperial
   So, yah, this is it before, plumbed and so boring tucked away in the bathroom, but you know, the nickel-plated Vergennes stand was such an absolute work of art – wasted in the bathroom – so we moved it to the hall. I mean, 84% of people agree the most important thing about buying is that you get a good feeling when you walk through the door, and 76% say that first impressions are everything when viewing a house. So now we’ve moved the basin behind the front door – and what with all the handwashing we’re having to do since indoors, it’s a wonder we haven’t sold yet.
   imperialbathrooms.com

4. Dekton Trilium surfaces Cosentino
   Oh, Iceland, Iceland. Trying to get in on Mexico’s thing with your oh-so spectacular volcano footage! Just because Popocatépetl’s 3000m plumes caught the headlines in January, and the Trilium worksurfaces at London’s hottest new Mexican restaurant are causing a stir with their 80% recycled glass, quartz and porcelain composition and deliciously particoloured matt finish inspired by volcanic rock, you think your little burnt frankfurters are going to impress anyone? Try asparagus, sea lettuce and scarlet elf cup aguachile next time. Amateurs.
   cosentino.com/en-gb/dekton/

RIBABooks
Shop our range of Practice Books

RIBA Architecture.com

ribaj.com

Products in Practice May/June 2021

Specified

1. Solid wood grille ceiling Classic Hunter Douglas
   Norman Stanley Fletcher, you have pleaded guilty to the charges brought, and it is now my duty to pass sentence. You are an habitual criminal who accepts arrest as an occupational hazard, and presumably accepts imprisonment in the same casual manner. You will go to prison for five years. But before you go, take a last look at this magnificent acoustic-backed grille panel ceiling in 20mm by 6mm solid European oak slats secured at 120mm with aluminium dowels, because this old court house has just been re-done as a distiller’s corporate HQ, and they’re the best bars you’ll be seeing for a while. hunterdouglas.co.uk

2. Recyclable steel monobloc sanitaryware Kaldewei
   We warned you about the rusty nails under the sink, but you didn’t listen. So now you’re paying the price.

3. Etoile Vergennes basin stand Imperial
   So, yah, this is it before, plumbed and so boring tucked away in the bathroom, but you know, the nickel-plated Vergennes stand was such an absolute work of art – wasted in the bathroom – so we moved it to the hall. I mean, 84% of people agree the most important thing about buying is that you get a good feeling when you walk through the door, and 76% say that first impressions are everything when viewing a house. So now we’ve moved the basin behind the front door – and what with all the handwashing we’re having to do since indoors, it’s a wonder we haven’t sold yet.
   imperialbathrooms.com

4. Dekton Trilium surfaces Cosentino
   Oh, Iceland, Iceland. Trying to get in on Mexico’s thing with your oh-so spectacular volcano footage! Just because Popocatépetl’s 3000m plumes caught the headlines in January, and the Trilium worksurfaces at London’s hottest new Mexican restaurant are causing a stir with their 80% recycled glass, quartz and porcelain composition and deliciously particoloured matt finish inspired by volcanic rock, you think your little burnt frankfurters are going to impress anyone? Try asparagus, sea lettuce and scarlet elf cup aguachile next time. Amateurs.
   cosentino.com/en-gb/dekton/

RIBABooks
Shop our range of Practice Books

RIBA Architecture.com

ribaj.com

Products in Practice May/June 2021

Specified

1. Solid wood grille ceiling Classic Hunter Douglas
   Norman Stanley Fletcher, you have pleaded guilty to the charges brought, and it is now my duty to pass sentence. You are an habitual criminal who accepts arrest as an occupational hazard, and presumably accepts imprisonment in the same casual manner. You will go to prison for five years. But before you go, take a last look at this magnificent acoustic-backed grille panel ceiling in 20mm by 6mm solid European oak slats secured at 120mm with aluminium dowels, because this old court house has just been re-done as a distiller’s corporate HQ, and they’re the best bars you’ll be seeing for a while. hunterdouglas.co.uk

2. Recyclable steel monobloc sanitaryware Kaldewei
   We warned you about the rusty nails under the sink, but you didn’t listen. So now you’re paying the price.

3. Etoile Vergennes basin stand Imperial
   So, yah, this is it before, plumbed and so boring tucked away in the bathroom, but you know, the nickel-plated Vergennes stand was such an absolute work of art – wasted in the bathroom – so we moved it to the hall. I mean, 84% of people agree the most important thing about buying is that you get a good feeling when you walk through the door, and 76% say that first impressions are everything when viewing a house. So now we’ve moved the basin behind the front door – and what with all the handwashing we’re having to do since indoors, it’s a wonder we haven’t sold yet.
   imperialbathrooms.com

4. Dekton Trilium surfaces Cosentino
   Oh, Iceland, Iceland. Trying to get in on Mexico’s thing with your oh-so spectacular volcano footage! Just because Popocatépetl’s 3000m plumes caught the headlines in January, and the Trilium worksurfaces at London’s hottest new Mexican restaurant are causing a stir with their 80% recycled glass, quartz and porcelain composition and deliciously particoloured matt finish inspired by volcanic rock, you think your little burnt frankfurters are going to impress anyone? Try asparagus, sea lettuce and scarlet elf cup aguachile next time. Amateurs.
   cosentino.com/en-gb/dekton/
SOLAR THERMAL PANELS

Solar thermal panels’ circular form makes them harder to include in an inclined roof and they need connecting to fluid heat exchangers. The Ringgaar Vertical panel, developed with Ringgaar for our Solaris Point project in Canada, uses only one end of the evacuated heat tube for the transition of temperature to the fluid distributor, giving it great flexibility. We integrated the panels into the facade: placed vertically and oriented south/south west they use ambient and direct sunlight. Integrated into the building’s HiB scheme from design conception they can contribute up to 25% of space heating as well as conventional hot water provision.

WESTERN RED CEDAR

When specified correctly western red cedar is a wonderfully charismatic material. When sheltered externally, the warm and vibrant red tones can be retained and transition comfortably internally to enable a powerful inside/outside experience as at our Skywood House design. Its slow growth marine environment characteristic ensures western red cedar has good compatibility as an external cladding to the UK’s relatively wet climate. Care is needed with detailing window-sills and fascias to avoid staining but when understood the results can be visually as well as sustainability rewarding.

INTERIOR ID/LANSERRING

Interior fit-out is key to complete architectural work, Gesamtkunstwerke. We ran into Bernd Radaschitz and his team when they arrived in London from Austria in 2007. Their attention to detail and understanding of craftsmanship comes from their almost 100 year history and is a delight to work with and to show clients. Interior ID concentrates on cabinetry while the recently launched Lancerswing operation focuses on kitchen furniture. They combine finishes that complement each other and have a keen eye for a contemporary design twist. It always feels like a genuinely joint design and craft solution when they are on board.

BUSINESS AS USUAL

Volume housebuilder Barrett has teamed up with Mark Hampson, past British Interplanetary Society president, to imagine a home on the Moon, and guess what – it’s brick shaped! Using their own high-quality living standard, their prototype considers all necessary requirements to protect us from radiation and solar storms, while functioning as a relatively “normal” home. Amazingly normal apart from being built in space and top floor living spaces to protect sleepers from space rays, it looks pretty much a Barrett home. No mention of workmanship, air pressure tests, or indeed gravity, so do you say “land banking” in Klanger?

STARTER FOR TEN

Architects tried to second guess the client’s thinking when submitting their fee bid might envy Diego Faivre. His 'Klanger' Design Academy graduation project was ‘Horse Factory’, offering complete transparency in design and production. ‘For Fairies, time really is money; the number of minutes affects the quality and design of the outcome.’ He charges €7 per minute, whatever he’s applying to. The result? His ‘most made in 246 minutes’, left, made of his own ‘Diego Dough’. While might look a bit shonky, it’s not as shonky as some of the FE office-to-other conversions we’ve seen – which would have probably taken the same time.

STAAAR BUCKS

It took more than 246 minutes for De Stijl founder Theo van Doesburg to come up with his flat pack maquette for the nominat, VTT Café, located in Stadsmuseum – and a lot more than €488 for Holland’s Hat Makers to acquire his sole surviving 1936 model of the design. All you need to do is fold up the model’s sides and the complete avant-garde café appears in glorious 55. To get it the Makers had to raise cash from the Rembrandt Association, Gertie Snors’s shop and the Mondrian Fund. Former friends, Mondrian curiously failed out big time with van Doesburg over his use of diagonal lines does its buy-in here set the record straight?

...Sign Off

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

Nick Baker Architects’ Nick Baker gives three of his specification faveurites
RAK-Des is a new concept bathroom suite that pays tribute to the Bauhaus school by which it is inspired, the collection includes bowls and freestanding washbasins with the essential minimalist lines. The rectangular washbasins can be installed suspended, individually, or combined with the RAK-Joy vanities.