Extreme spec
Common Sky, AKG Art Museum, Buffalo NY

Doors, windows & ironmongery
Unesco Building V, Paris

Special report
Agile delivery puts the NHS round the corner

Kitchens & bathrooms
Three bespoke kitchens

Interiors
Silversprings House, Ireland

Products in Practice
Sep/Oct 2023
The Eye of PiP

There’s a reason why a golden boat crowns the famous store Liberty of London. The timbers of two old ‘three-decker’ battle ships, HMS Impregnable and HMS Hindustan, went into its joinery and floorboards. These may be getting a third life, with one of its beautiful staircases up for auction on Salvo. This architectural salvage website was founded to reduce landfill and give materials if not a third life, then at least a second. salvoWEB.com

PiP editor Jan-Carlos Kucharek

Products In Practice September / October 2023

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Softly you can say mitochondria are pretty happy in red light and are hammered by blue light

Neuroscientist professor Glen Jeffreys of UCL Institute of Ophthalmology warns of the potential negative effects of white LEDs: ribaj.com/mitochondria

More online...

Designed by Børge Mogensen in 1956, the BM29 Shelf is crafted from solid oak and veneered panels. Relaunched by Danish furniture company Fredericia, it is made from trees, and seems to look like one. fredericia.com

Although stunning, ‘elemental’ window openings were just cast aluminium closers pressing a top hung, single-glazed pane against a silicon seal

ConForm had the bright idea of creating the new kitchen as if almost entirely hewn from marble

The sides and rear are painted Majorelle blue, inspired by a somewhat different context and climate to Tipperary

Cover image: Detail of new window panel at UNESCO Building V, Paris. Photograph by Nicolas Grosmond
The world's thinnest inverted roof insulation just got thinner.

U-value chart

<table>
<thead>
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<td>0.10</td>
<td>100</td>
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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 Euro(94) fire requirements of Building Regulations Part B.
- Suitable for zero falls under hard or soft landscaping.

Ilona Rose House, Charing Cross
To meet the 0.15W/m²K U-value requirement within the available 200mm insulation zone, ProTherm Quantum® PLUS+ Hybrid was used in a zero falls application to all terraces, providing level threshold access between internal and external spaces.

www.prothermquantum.com
Tel: 01858 410 372 • Email: quantum@radmat.com
Compendium

Solid State ceramic
It was only a matter of time before 21st century technology affected one of civilization’s oldest crafts. Italian ceramics firm Marazzi teamed up with Antonie Citterio Patricia Viel Architects in what they claim is one of the first collaborations to use AI for tile design. Using Stable Diffusion and Midjourney, ACPV worked with Turin-based machine learning expert Reply to generate digital ‘marble’ templates, giving the rest of us plenty of opportunity to debate the great themes of nature versus technology and artifice.

Bath-time Eureka!
The Greek frieze pattern, the meandros, whose labyrinthine lines first adorned ancient temples and then just about everything English in the 18th century, was named after the Maeander River in Turkey – about as oxbow as it gets – and duly noted in Homer’s Iliad. The Greek Key, as it is otherwise known, seemed to prove the inspiration for design studio King & Miranda’s new Tetris towel radiator, with enough snaking edges for the whole family to hang their towels off.

The weight of history
Dutch firm MVRDV is the latest to add to the menagerie of buildings in Rotterdam’s Museumpark. Depot Boijmans Van Beuningen is an innovative, publicly accessible art storage facility, an ovoid repository standing 60m tall and clad in 1664 mirrored panels, giving it a ‘predator-like’ cloak of invisibility. Fire protection and burglary resistance were just two factors that resulted in Pyroguard’s cladding panels. Some weigh in at over 1000Kg, allowing 250,000 visitors a year to safely peruse 150,000 artefacts amassed over nearly 200 years.

Northern Seoul
Given east Asia’s ancient and beautiful traditions in ceramics, why would they go elsewhere? But it’s a topsy-turvy world and why would they go elsewhere? But it’s a topsy-turvy world and east Asia’s ancient and beautiful traditions in ceramics, why would they go elsewhere? But it’s a topsy-turvy world. Gone are the days when it comes to floors, it can be refreshing to see a commercial carpet that isn’t trying to do something too clever. Flooring firm DBSS teamed up with Milan-based architect Patrick Orugquel to produce a carpet tile inspired by – who’d have thought – woven textiles like tweed and bouclé. We looked to knitted and woolens for inspiration, explains Orugquel. “We wanted a flooring system with a texture that is comfortable underfoot and using a slightly 3D effect, we were able to create a surface that gives a sense of softness and volume.”

Memento mori
It would be hard – and in most cases inadvisable – to attempt an intervention in Wren’s masterpiece St Paul’s Cathedral, but very occasionally the times will demand it. Caroe Architecture with Connolly Welmmington was charged with the responsibility of creating the Remember Me memorial to the Covid-19 dead, set beyond the entrance doors of the north transept. Created as a piece of oak joinery, the act of entering the beautiful elliptical memorial space might be one of silent wonder; a balm perhaps to the shock and tragedy of the pandemic itself. The architect specified GEZE automated doors to offer comfort and privacy for condolence book signing, as well as limiting air flow to the cathedral itself.

Method in madness
Things are on the up with Mocon, the seeming UK pedestrian bridge designer du jour. Now its own office – in a wood near Balmoral in the Cairngorms National Park – has bagged RIAS 2022 Andrew Doolan Award for Best Building in Scotland. Keen to work with the woods’ atmospheric darkness, the firm chose a dark Kalzip 65/400 finish for roof and walls to help it ‘disappear’ into its context. But if you thought it was just about moodiness of site, think again. Aluminium provides a much tighter finish than steel or zinc, allowing us to create a flush look with sharper edges,” says Pirson associate Andrew Macherson forensically.

Edge of ruin
Scotland’s Ann Nisbet Studio displays its characteristic tight touch at Cuddyhouse – the Doolan-Prize shortlisted home in a ruin – maintaining a sense of a partial derection outside while creating a state-of-the-art, highly insulated interior shell. Wanting to keep new openings in the building’s stone walls to a minimum, the architect opted for The Rooflight Company’s “Neo” frameless rooflights, which sit discreetly in both the old structure and new intervention, flush to the edges of both.

Jump on jumper
With the introduction of digital techniques, recent output proves the sky’s the limit when it comes to floors, so it can be refreshing to see a commercial carpet that ‘disappear’ into its context. But if you thought it was just about moodiness of site, think again. Aluminium provides a much tighter finish than steel or zinc, allowing us to create a flush look with sharper edges,” says Pirson associate Andrew Macherson forensically.

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Everything Everywhere All At Once

How many versions of 3-dimensionality are there? Five, if Ceramics firm Sartoria is to be believed. Their latest Vibes collection of tiles comes in Flat, Fold, Quilt, Punch and Peak, each producing a distinct interpretation of reality, handily manufactured to adorn a wall near you.

Flat seems to be the baseline state from which Fold creates a vertical relief, Quilt forms waves across its surface, Punch generates curious stipples and Peak bulges with a satisfying meniscus. Available in six achingly trendy colours — Niveo, Mattone, Azzurro, Salvia, Pino and Indaco — and in ‘matt’ and ‘gloss’ (Peak ‘gloss’ catches the light in a compelling way), Sartoria’s versions of 3-dimensionality could in fact be five times six times two. It’s a ceramic multiverse!

Children of the Stones

If your National Trust card has expired or you can’t stretch to renewing your English Heritage membership, you could do worse than pop the kids in the back of the car one fine day and drive them to the Northampton village of East Haddon, where Haddonstone’s ornamental products can be encountered in its lovely show gardens, which are free to visit. No kids in the boot of the estate though — judging by the offers on the entrance door when PiP visited, you just might be able to pick up a discounted urn to up the status of your own back yard.

Kiwi for Nicky

Who needs mortice locks? Take a look at this Ultion Nuki smart lock, which features up to 20 fingerprint recognition, or app, voice or entry code. It’s bluetooth-linked, slim enough to fit on a door frame and has a smart access function, so it only works on specific dates or times. It’s like every Airbnb superhost’s dream, and it comes with a £2000 security guarantee. It even works with one of those pokey metal things that you stick in a door and turn.

Madeleine moment

One winter morning in 1989 Japan, PiP sat ‘seiza’ at the low table of an old timber farmhouse in Noto village on Honshu’s coast. A tatami room’s shoji screen had been slid open earlier by a now-absent host, offering me a lone view to the garden where snowflakes fell lazily from a cloud-thick, still sky. Looking to my bento box of grilled fish and o-shinko pickles beside a square bed of rice, I observed a single, red, umeboshi plum bleeding slowly into its sticky white. It all came flooding back with Bento Starck Box, the French designer’s new range for Duravit, where he at once comprehends the box’s art — that the blending of wet and dry be a conscious choice, not an inevitability.
Beginner’s guide hikes green role of timber

Widespread misconceptions and misinformation around the use of timber jeopardise carbon reduction targets

The free primer Timber Typologies, by Waugh Thistleton Architects with trade association Timber Development UK, aims to improve the sector’s understanding of building in timber and help designers, clients, specifiers and engineers to avoid talking at cross-purposes.

Timber is one of several scalable low embodied carbon materials needed to help construction meet statutory targets on carbon reduction. However, says Alastair Ogle, lead author of the book and associate at Waugh Thistleton, misunderstandings about its structural properties lead to the use of ‘higher carbon and non-renewable materials like steel and concrete instead, which can significantly increase the embodied carbon of a project by up to 75.’

Although timber’s material qualities are not best suited to some projects, such as large infrastructure, ‘the majority of concrete and steel used in the UK construction industry could easily be replaced with a lower carbon and renewable timber alternative,’ he adds.

Timber Typologies criticises lack of transparency on definitions of timber systems, which tend to get grouped as ‘timber frame’, ‘mass timber’ or ‘stick build’. Architects unfamiliar with working with timber could benefit from the guide’s explanation of how timber components can be combined to create different structural systems in response to factors such as building use, height and layout, plus other constraints.

Timber volumetric systems, classified as MMC Category 1 by the government, use cross-laminated timber (CLT), or closed timber panels, for walls and slabs to ‘minimise junctions and defects, increasing quality and in-use performance,’ the guide states. Turnkey solutions including finishes and services are possible, although ‘the supply chain is less mature than for other systems.’

Volumetric timber construction improves accuracy and quality that can be achieved using prefabricated timber components. Find the whole guide at: timberdevelopment. uk/resources/timber-typologies/

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Creating safe havens in communal spaces

With full implementation of the Building Safety Act imminent, fire safety must also take greater precedence in commercial settings to raise building standards and ensure the safety of occupants.

Fire safety within commercial premises is of the utmost importance, but when it comes to procuring fire doors for the protection of people, there is often a misconception that performance and aesthetic appeal sit at odds with one another. The common thinking is that fire doors are either technically proficient – capable of withstanding harsh environmental pressures — or architecturally attractive. In truth, it’s a balancing act; one that Rhino Doors has spent significant time perfecting.

Over the last 18 months, Rhino Doors has worked on two projects for Transport for London to design, manufacture, supply and install high-performance, stainless steel fire doors in Bank and Moorgate underground stations. Extensive fire testing took place, which resulted in the double leaf doors far exceeding expectations and achieving a two-hour rating. But it isn’t just within a rail setting that these doors find applications.

The architectural appeal of the doors, as well as their oversized build – suitable for clear openings up to 4m wide by 2.5m high, with fire ratings up to two hours — means they’re well suited to office buildings with large atriums, where fire doors might be concealed in a recess and held in the open position until activated. The result is the creation of a large open space which preserves interior design while enabling the creation of smaller, segregated safe zones once the door is in an emergency closed position.

As well as manufacturing integrity-only fire doors that are capable of withstanding high-temperature flames, Rhino also has experience in producing architecturally appealing, insulation-rated fire doors up to 90 minutes to provide enhanced protection during emergencies. These doors offer specifiers assurance in terms of strength and performance, minimizing the radiation of heat from one side of the door to the other. Manufacturing a door with both a fire insulation and integrity rating is a challenge. Sufficient insulation is required in the leaf core to limit the transmission of radiant heat to the safe side of the door while ensuring that the temperature differential does not distort the door, which would result in an integrity failure.

Procuring a door with the performance credentials to protect against physical flames and radiated heat, while maintaining the aesthetic of a standard commercial door, is no easy feat. But Rhino Doors, through its three decades of experience and commitment to research and development, has taken a tried and tested rail design and created a product suited to both new and existing office buildings.

Any setting in which a fire door is required to provide a safe haven for people while they await rescue will benefit from a combined integrity and insulation-rated fire door. Now, architects and specifiers should look to procure doors that offer exceptional performance capabilities, combined with aesthetic appeal — to protect lives and retain the design and character of commercial premises.

What Common Sky
Where AKG Art Museum, Buffalo, New York

Common Sky is a canopy of glass and mirrors enveloping the internal courtyard at the Gordon Bunshaft-designed AKG Art Museum in Buffalo, New York, to create a new space for public events.

Designed by Studio Other Spaces and inspired by the city’s intense weather, the canopy is designed to work both as a site-specific sculpture and a fully functioning roof. ‘We went for a clearly sculptural language because we wanted something distinct from museum’s modernist design that, at the same time, offered a maximum experience of being exposed to the outdoor,’ says Sebastian Behmann, architect and SOS co-founder with artist Olafur Eliasson.

At its perimeter, the canopy’s steel structure rests lightly on new beams in the courtyard below. The roof’s slender steel structural nodules, reminscent of hexagonal amoeba shells, allow the structure to have a very low arch. The artistic design, at the same time, offers a fully functioning roof up to 50% of the load is carried by the funnel, with the remainder distributed ‘up to 50%’ of the load is carried by the funnel, with the remainder distributed 'up to 50%'.

The common under side, a tubular steel structure adds strength and rigidity. Designed by structural engineer Herwig Bretts, MD of Art Engineering, this double layer allows the dome to have a flatter, less intrusive facade and can support a design snow load of 1000kg/m² from the 3m deep drifts common in the lake side city.

505 has introduced the inner structural layer with myriad mirrored triangular panels to create a fragmented, reflected kaleidoscope of trucking clouds for visitors in the courtyard below.

The roof’s slender steel members are welded together in what Behmann calls ‘hexagonal deconstructed nodes’. It is a clever solution: normally with a triangular grid structure all six steels meet at a single node which he says makes it difficult to weld. But here only two members meet at any one point on the hexagon, greatly simplifying the canopy’s construction — and welcome no doubt to German fabricator Hahner Technik.

Behmann says early involvement of the structural engineer and fabricator was key to a design that was feasible from both a construction and cost perspective. ‘The structure becomes affordable because you take all the risk,’ he says, while tendering it would hit the price because ‘they would say it is too complex’.

The canopy was built in Germany, cut into sections and shipped in standard containers. ‘Transportation was part of the design process because you can only cut the structure in certain areas, which must be defined early in the design,’ explains Behmann. Flanges were welded to the cut steels to be bolted together when the structure was assembled. Then the cut steels were welded back together and flanges removed. Only a few welds were needed on the construction side, but not too many,’ he says.
Making Siderise's fire stopping lamella's: A process of 1.8 million products per week. The生产线 is 8m/min, and the product is released – expanding to ensure integrity of the building envelope. The firm carries out its own dimensional, compression and quality checks on its products; if they are to be open state cavity barriers the product's complexity when exposed to fire.

3 STRIPS CUT AND ROTATED
Siderise gives fire stopping lamella strength by rotating strips out of the base slab. Rotation exposes the outsides of the stone wool fibres which density and bond well with the finishing foil, which is yet to be applied. The aluminium foil is heat-adhered directly to the lamella's sides, then compressed and fused. The 100,000 in-plant Quality Lab allows the firm to constantly monitor its product lines. Here the firm carries out its own dimensional, compression and ignition testing. The Taguchi experiment and statistical methods helps the firm’s fire products with the correct specification every time. The product is also tested to ensure it can withstand heating and cooling on-site without its integrity being affected.
One-of-a-kind hidden induction cooking with RAK

State of the art technology enables the CookingRAK to heat food invisibly on an elegant yet durable kitchen surface that is hygienic, stainless and scratchless.

CookingRAK presents a new invisible induction cooking system through a process of integration between material and technology, offering the highest quality with an avant-garde design that fits perfectly into any space. Cooking RAK is a revolutionary idea for the kitchen.

Creating a stylish impression and professional results in the modern kitchen, CookingRAK is a one-of-a-kind hidden induction cooking system that is the perfect combination of aesthetics and functionality. Designed to create a multi-functional kitchen space ideal for daily use, the system is integrated into the countertop, opening possibilities for users to prepare, cook and dine in the same space—a seamlessly designed kitchen top made for dining and entertaining. The technology combines the high-performance of RAK Ceramics porcelain slabs, with an innovative induction system that operates through a magnetic field. Porcelain has always been the ideal choice for kitchen countertops as it is a durable material, with a surface hardness that resists heat and scratching. It is also moisture resistant and does not easily stain, making it easy to clean.

CookingRAK is exclusively produced with RAK Ceramics in 315.5cm by 60cm porcelain slabs with 14.5mm thickness. The slabs can withstand high temperatures and are an ideal material for kitchen countertops as they are very hygienic, food-safe and less likely to harbour moulds and bacteria.

To conveniently locate the cooking zones on the countertop, the RAK Ceramics slabs can be customised to add special markings in six modifications that will suit any kitchen style. The system comes with four silicone pads to protect the countertop while cooking.

Safety in the kitchen is always important, and with CookingRAK’s induction system, the countertop surface does not heat up. Using electromagnetic currents, it will only heat the cookware placed over the hob. An efficient way of cooking, the induction system operates by generating a magnetic field in contact with a metal container. Using the magnetic waves, the induction plate detects a container on its surface and agitates its particles, heating the vessel and cooking the contents. No heat is transferred to the surface, which makes it safe to use even in the busy family kitchen.

In addition, the CookingRAK systems undergo thorough testing and meet all the expected requirements and regulations, making them safe for domestic and commercial use.

Simple to use, the system can be controlled in two ways, via remote control or through a free downloadable app. The CookingRAK app is the ultimate solution for controlling the hidden induction system, enabling the easy management of zone control, timer, power control, temperature control and security shutdowns.

CookingRAK can be chosen in a wide range of colour schemes, designed to meet the latest trends, from the modern and minimalist to classic or rustic.

CookingRAK: the benefits at a glance

Aesthetic and functional
A seamlessly designed kitchen countertop made for dining and entertaining.

Versatile
Available in a wide range of colours and effects that perfectly fit any style and can be installed indoors or outdoors.

Energy efficient
Uses less energy than traditional electric systems and gas without compromising the cooking quality.

Safe to use
No heat is transferred to the surface, which makes it safe to use by all.

Easy to clean
Made of non-porous material that does not harbour moulds and bacteria, making it food-safe and easy to clean.

For more details visit Cooking RAK | Hidden Induction System for Modern Kitchens
www.cookingrak.rakceramics.com

Opposite
Blu Del Belgio Blue available in full lappato and honed finish.

Above
Calacatta Extra White available in full lappato, honed or natural finish.

Below
Uni Hyper White available in polished or honed finish.
Unesco Building V

A climate crisis-era retrofit of Jean Prouvé’s and Bernard Zehrfuss’ design spends money on windows and facades but has to eke out savings on interiors. Patriarche is charged with the balancing act

Words: Jan-Carlos Kucharek

Sitting literally and historically in the shadow of the 1958 Unesco HQ in Paris, by Marcel Breuer, Pier Luigi Nervi and Bernard Zehrfuss, Unesco Building V on nearby Rue Miollis, completed in 1970, is itself of architectural note. Designed by Zehrfuss and Jean Prouvé for expanded member state delegations, it is the subject of a retrofit and upgrade by French architect Patriarche, who won the €35 million OJEU project in mid-2020. Project architect Marion Barray says that the former was obsessed with the primal mass of Béton brut, to which Prouvé’s fascination with technology and prefabrication seems antithetical. But she thinks the collaboration played to their strengths, with weight and lightness sitting in striking counterpoint.

Zehrfuss was responsible for the 17,000m² building’s spine superstructure, characterised by pairs of huge concrete piers at ground supporting 12m wide office floors above of concrete and exposed steel columns, with four lower level ‘public’ patios extending out. Prouvé took on design of the innovative steel cladding systems for the facades as well as office and entrance hall interiors, fixtures and fittings. Barray concede however, that their experimental nature didn’t fare well on time or climate change. Modern users suffered from severe summer overheating, despite Prouvé’s attempt at solar shading – beautiful, clip-on curved aluminium ‘cheeks.’ And although stunning, some ‘elemental’ window openings were just a cast aluminium closer pressing a top hung, single-glazed pane against a silicon seal; the building was haemorrhaging heat in winter.

After a 2002 Unesco estates report identified a need for a major upgrade, Patriarche’s task was to marry faithful restoration with a ‘longer life, ensure it complies with fire safety and accessibility requirements, and... have technical operation facilities that complies with comfort, energy saving and low-carbon building standards.’ With Phase II in progress, this is no mean feat; the building remains in use while being a construction site, with delegations decanting around the building to accommodate the three-phase project. But staged completion also means Patriarche can take stock of the project and consider how approaches improve or otherwise affect the original design.

Prouvé cladding panels to office floors

Originally fixed directly to the superstructure’s 1.4m centre perimeter steel columns, the elemental simplicity of Prouvé’s pre-fabricated panel system proved to be its fallibility. Each 2.7m by 1.4m panel was a sandwich of thin steel enclosing 40mm of a rudimentary form of mineral wool insulation. Curved outward-opening aluminium window frames held in a single-glazed pane with silicon seals. Bolted back to columns, aluminium grille brises soleil sat between cast aluminium brackets holding clip-on
Above Original Prouvé patio window detailing with handles that merely pulled glass panes to a silicon seal to close.

Top right Restored office spaces still respect the 1.4m module, allowing walls to be moved. All exposed steel has been dry lined for fire protection purposes. Windows are now inward opening for user ease and maintenance purposes.

Right Office space partitions have full-height doors to allow for internal flow between delegation office areas. The Prouvé bespoke doors and storage wall were formerly on this right side.

Below right Detail of the newly retrofitted installation, with slightly deeper glazing line.

double-curvature aluminium ‘cheeks.’

‘Panels were unsuited to modern regulation, with single glazing, no thermal breaks, no air tightness and air leakage,’ says Eckersley O’Callaghan’s Charles Chevalier, the facade engineer for the project. ‘With powder coating only on panel outer faces, when window seals eventually failed, water ingress was retained by the insulation and panels just rusted from the inside-out.’ Total replacement was proposed – tempered by Prouvé’s component-based approach – meaning his bolt-on and clip-on aluminium elements could be restored on-site and then reinstated.

Patriarch’s solution was to make the thermal upgrade of the facade distinct from the cladding system. It proposed a simple, 150mm thick timber framework in front of, and attached to, the steel columns – filled with Rockwool insulation and set behind a rainscreen membrane. Onto this cladding fabricator C-MOB bolted new aluminium sandwich panels, which had a rigid back face to emulate the look of the original panels. Prouvé’s aluminium frame elements were cleaned and reinstated in new panels but inward-opening double-glazed aluminium window frames by Facal now sit behind this, aligned with the timber frame, placing the glass line 90mm further back than originally – ‘setting the eyes deeper into the face’.
In effect the datum line of the facade has been moved out by 150mm but because it is across its length, you don’t notice it,” explains Barray, though she admits that doesn’t work where the cladding line meets Zehrfuss’ bridge-like concrete at first floor slab level. “The step out here had a small effect on the light getting to clerestory lights Prouvé introduced to make a distinction between the private office and public levels below.”

White-painted steel soffit panels in the ‘Grande Galerie’ are being replaced by grey powder-coated aluminium ones. Restoration strategy for patio elevations

While less obvious, the restoration of lower-level patio courtyard elevations was more problematic, as Prouvé’s detailing of glass sheets against silicon, while beautiful, was impossible to reproduce to meet regulations; and his elegant spandrels were woefully thin. Also, his slim aluminium channels, designed to run at 1.4m centres, ran right into the patio corners, so the new, timber-insulated framework now sitting forward of the slab disrupted this design ethos, forcing a rethink of the elevations.

As the building is not a protected historic monument, Patriarche had scope for a more interpretive approach. The Prouvé estate did however specifically request that verticality of the aluminium channels expressing his 1.4m grid be maintained.

Patriarche chose a full width Reynaers VEC-type double-glazed frameless curtain walling system. Building regulations required angles to structurally support glass panes in the case of the failure of the unit. Patriarche responded to this by running an aluminium angle along both vertical sides of the side opening. “A security regulation drove the decision to emulate the existing channel but in a different guise,” explains Chevalier. “This edge detail, when stacked over three floors, reinstates the channel but makes it part of the window instead.”

Prouvé’s original, dark grey, backsprayed, enamelled spandrel panels also changed. “We considered serrated and corrugated glass – it looked incredible but came in at high cost,” recalls Barray. “So, instead we decided on a fine, corrugated aluminium profile adhered to the glass face. While not as sublime as our glass versions, it still embodies Prouvé’s high-tech expression.”

Above left Original office corridors with Jean Prouvé designed back to back cupboards and partition joinery between exposed steel columns.

Above right New office corridor spaces with joinery removed and structural columns encased within the one-hour fire rated, dry-lined compartment wall.

Far left The restaurant area as existing, with 9m high glass wall to the patio, left.

Left Polycarbonate louvre rooflights in the entrance hall will be replaced.

Below far left View along circulation areas at ground, with Zehrfuss’ chevalery to his bridge-like structure making the distinction between this space and offices above.

Left Prouvé’s bespoke joinery between office spaces and the fire corridor is being removed to create the necessary one hour fire compartment for escape.
At corners metal channels are supplant by identical, but curved, cladding sections. The 9m tall sheets of single-glazed float glass that form the restaurant glazed courtyard wall will be replaced by a Reynaers system. It is a more risk averse specification, with a lower transom running at 2.57m height with a second one 4.44m above that. Being south-facing, the new iteration will have external blinds and top louvres to mitigate solar gain.

**Office interiors and entrance hall**

Interior refurbishment has been driven by the need to meet fire escape and access regulation, user comfort and changing user needs, which has resulted in radical reconfiguration, while attempting to maintain the spirit of Prouvé’s internal flexibility. Originally, this manifested as full-height movable walls between office spaces, curious floor-set power points that were independent of their positions and crisp, clip-fix metal housings to air conditioning units and radiators. This has all been removed in the new design, which sees low energy air recycling conditioning housed in a boxed-out void below the windows and the introduction of a modern and more substantial Valle partition system which maintains a sense of spatial flow between offices with full-height opening doors. These partitions meet a considered suspended ceiling, also by Vallee, with well laid-out and detailed lighting, fresh air feed and FIR sensors.

Perhaps the most radical intervention in fire escape corridors, with ongoing removal of Prouvé’s bespoke partition and storage system. The architect had integrated timber office doors and side lights of stippled privacy glass with novel ‘back-to-back’ storage units that faced into both offices and the corridor, the arrangement generated a complex interplay of materiality, light and shadow. But cost, fire and acoustic concerns led to its removal, Patriarache instead installing a one-hour-rated dry-lined wall and encasing the corridors’ structural steel. Barray cites a modern demand for privacy as a concern too but structural steel. Barray cites a modern demand for privacy as a concern too but

**More in keeping should be the retro-fitted facade in the background and original panels in front.**

### Above

New patio glazing is quite different from the Prouvé original but maintains its spirit.

### Below

Image showing the difference between the retrofitted facade in the background and original panels in front.

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Costed

Sam West, information research manager, and James Garner, global head of data and insights and analytics, at Gleeds, provide supply and fix costs for doors and windows.

Rates for doors and windows were researched last January but it is prudent to revisit them after a turbulent period for materials prices in 2022, followed by cost metrics for materials and commodities which remained volatile throughout the first half of the year. The latest BEIS ‘All work’ Construction Materials price index for May 2023 showed a fourth consecutive improvement from January. Meanwhile, its monthly update of materials and components shows a 1% increase in prices.

Rates are based on the UK averages and are typical prices at 3Q 2023. Prices can vary significantly depending on exact specification and component level.

### Doors

**Standard external doors**
- Standard door and hardwood frames; doors painted; incl ironmongery
  - £ each
  - 690-840
- Hardwood panelled; hardwood lining and architrave; aluminium ironmongery
  - £ each
  - 1490-1810
- Single leaf
  - 690-840
- Single leaf, emergency fire exit
  - 2050-2480

**Steel external doors**
- Standard doors
  - £ each
  - 1200-1460
- Single door, incl frame, ironmongery, powder coated finish
  - 2480-3030

**Bullet resistant door**
- Single, 1m x 2m steel door panelled with ply veneer
  - 4960-8150

**Overhead doors**
- Steel: £ each
  - £90-184
  - £350-430

**uPVC external doors**
- £ each
  - £258-303
  - £850-960

**Automatic glazed entrance doors**
- £ each
  - £340-406
  - £480-540

**Standard doors**
- Single door, solid panelled (latch only); stainless steel ironmongery (latch only); painting
  - £ each
  - £390-480
- Standard door, solid panelled (latch only); stainless steel ironmongery (latch only); painting
  - £ each
  - £390-480

**Fire doors**
- Standard type; cellular core; softwood lining and architrave; aluminium ironmongery
  - £ each
  - £620-750
- Double leaf; Oak veneered; 60 min fire resistance; polished
  - £1780-2120

**Ironmongery sets**
- £ each
  - £390-480

**Ironmongery**
- £ each
  - £390-480

**Doors**

**Internal doors**
- Automatic sliding door; bi-parting 2m x 2.3 m opening
  - £10,970-14,000
- Overhead doors
  - £ each
  - £390-480
- Flush door; cellular core; plywood faced; 838 mm x 1981 mm
  - £690-840
- Softwood panelled; softwood lining and architrave; aluminium ironmongery
  - £ each
  - £690-840

**External doors**
- Composite aluminium/timber windows; U value = 1.5 W/m²K
  - £/m²
  - £1040-1260

**Fire doors**
- Steel: £ each
  - £1780-2120

**Ironmongery**
- £ each
  - £390-480

**Windows**

**Softwood windows**
- U value = 1.6 W/m²K
  - £ each
  - £560-680

**uPVC windows**
- £/m²
  - £80-100

**HIMACS gives Garda HQ impact**

Robust, durable and hygienic Nebula brings architectural style to Dublin’s new Garda HQ

Modern, spacious, state-of-the-art and practical, Walter Scott House is the new Garda Station in Dublin that has opened its doors at Military Road, Dublin 8. HIMACS in Nebula was selected for cladding the central atrium stair balustrades and handrails.

This new police headquarters was made possible by the collaboration of John Paul Construction, Solid Fabrications and James Latham Solid Surface. HIMACS in Nebula was selected for cladding the internal facing of the extensive system of walkways and stair balustrades over three floors. It includes an above for the handrail and a top cap.

Marc Beattie, managing director of Solid Fabrications, said: ‘We are proud to have worked on this demanding project and we feel that HIMACS was a great solution in terms of workability and durability, as well as how it compliments this contemporary aesthetic’.

Part of the Arter Collection, HIMACS Nebula T010 is a 12mm thick solid surface material suitable for every indoor use, for commercial, residential and public spaces. Robust, durable, hardwearing and fire resistant, it is the perfect choice for offices, headquarters, business premises and residential project alike. It’s also extremely hygienic and resistant to wear and tear, scratches, stains and UV rays, while its non-porous surface makes it very quick and easy to clean.

The thermoformable properties of HIMACS also allow this flexible material to be moulded into any shape and size.

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**Advertorial HIMACS**

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**Project name**

Garda HQ

**Location**

Dublin, Ireland

**Designer**

Office of Public Works

**Fabricator**

Solid Fabrications

**HIMACS supplier**

James Latham

**Construction**

John Paul Construction

**Material**

HIMACS Nebula T010

**HIMACS elements**

Airius stair balustrades and handrails

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**HIMACS**

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Wandsworth is fashionable now. Jeff Banks said so. Ronnie Kray, Pete Doherty and Gary Glitter have all done time here, adding to its ‘notoriety-chic’. Inside this building on a hot day? It’s cool too! The versatile modular triple-glazed unitised facade system with thermally-insulated slim aluminium composite profiles is what makes it cool, though. And when it’s cold outside? Well, if she ever came to Wandsworth in November, Paris Hilton would definitely describe the thermal efficiency as ‘hot’. Seriously though, folks, WICONA’s unitised facade is as seamless as the pretence that Wandsworth is cool. Even though Jeff meant Walthamstow.

WANDSWORTH

1 NTech StormGuard windows
NorDen

“We, the wet men of Wetmen, demand satisfaction!” ‘Aye! And we, the cold men of Coldmen also remain unsatisfied, with a shocking high wind in the Gorbals! The dry men of Drymen are getting NorDen aluminium clad timber windows in their prize-winning low-energy social housing – and we hereby petition First Minister Humza Yousaf to make these low-carbon 0.8W/m²K triple-glazed Passivhaus windows compulsory across Scotland! Nicky the Fish woulda fought for our U-values Nicky wouldn’a tilted and turned! Nicky wouldn’a leave us with fuel bills 75% higher than they need to be!”

norden.co.uk

2 ID30 internal glazing system
Jack Aluminium

“Curious sort of a name, isn’t it? Jack Aluminium?” ‘Yes. Nominative determinism has been my life’s curse. Throughout my youth I was tormented with “jokes” from numb nuts like you, so I grew up with a mission to really understand the material and use that knowledge to make a better world for my children. That’s why I invented these slimline, heritage-style internal glazed partitions with minimal sightlines, concealed hinges, and 3D-printed components. Look: there’s a locking mechanism hidden in the door stile, too. And with its acoustics, all the stupid questions stay on your side!”

jackaluminium.co.uk

3 Slimdrive SCR sliding door
GEZE UK

“Town or gown?” “Eh?” “Is he a techy, life-sciency, smoothy-cool Cambridge grad or is he carrying a delivery and looking a bit sweaty?” “Well, he doesn’t look the freshest.” “This is exactly why this tech park’s got the Slimdrive SCR curved automatic bi-parting sliding doors with access control system. Go outside and sign for it.”

“Done! And he didn’t half whiff! Blimey!”

“The Slimdrive has a powerful integrated air curtain. It’s not just for heat loss! Just run it through the steriliser and bring it to the lab. Cheers!”

gaze.co.uk

4 EL Evo unitised facade system
WICONA

Wandsworth is fashionable now. Jeff Banks said so. Ronnie Kray, Pete Doherty and Gary Glitter have all done time here, adding to its ‘notoriety-chic’. Inside this building on a hot day? It’s cool too! The versatile modular triple-glazed unitised facade system with thermally-insulated slim aluminium composite profiles is what makes it cool, though. And when it’s cold outside? Well, if she ever came to Wandsworth in November, Paris Hilton would definitely describe the thermal efficiency as ‘hot’. Seriously though, folks, WICONA’s unitised facade is as seamless as the pretence that Wandsworth is cool. Even though Jeff meant Walthamstow.

wicona.com
Specified

Harmony smart windows
SageGlass

“The Polidori Fancy seeing you here!”
“Mary fipple’ Shelley! Blimey!”
“I know! Villa Diodati was so awful Percy wanted to give this new Marriott a go. Its electro-chromatic ribbon windows are sensor-controlled – but manually controllable, too. Big phew! You want these electro-chromatic things getting out of hand?”

“Per shiz babe! Even when oppressive clouds of volcanic ash are hanging low over Lake Geneva, it’s bright in here! And when the searing UV of a post-industrial sun threatens to fry us to a crisp – not just post-industrial sun threatens to fry us to a crisp – not just post-industrial sun threatens to fry us to a crisp – not just post-industrial sun threatens to fry us to a crisp – not just post-industrial sun threatens to fry us to a crisp – not just post-industrial sun threatens to fry us to a crisp – not just post-industrial sun threatens to fry us to a crisp – not just post-industrial sun threatens to fry us to a crisp – not just post-industrial sun threatens to fry us to a crisp – not just post-industrial sun threatens to fry us to a crisp – not just post-industrial sun threatens to fry us to a crisp – not just post-industrial sun threatens to fry us to a crisp – not just post-industrial sun threatens to fry us to a crisp – not just post-industrial sun threatens to fry us to a crisp – not just post-industrial sun threatens to fry us to a crisp...

“We ended up settling on this rather conservative leaf green. Thank God Cotswold Casements are only down the road, hand-making slim hot-rolled energy-efficient double-glazed steel windows with krypyton gas and low E coatings. They can do RAL colour keyed powder-coating til the cows come home. Which they did, several times, while we were getting sign-off on this project.”

cotswold-casements.co.uk

“Fer shiz babe! Even when Article 4 Directions, eh? Don’t you just love them? We’ve had pink, purple, orange, and then canary yellow. After that it was dark blue, light blue, off black, off white, and then grey. The council loved the grey, but the client didn’t. We ended up settling on this rather conservative leaf green.”

“Who am I? Look out the window. Yeah, I’m that oak tree in the distance on the top of the hill. A mammal curious in Country File but with the shoe on the other root.”

eyli3.r0ofwindows.com

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Agile delivery puts the NHS round the corner

With giant hospitals that cover all services proving slow and unwieldy, healthcare is seeing the advantage of community centres

Words: Josephine Smit

The number of people waiting for routine hospital treatment in England reached a record 7.1 million in May, as industrial action compounded Covid-induced delays. In an effort to reduce waiting lists, the government and NHS are creating a string of new centres to carry out common procedures, treatments, scans and tests. These facilities are also part of a shift in healthcare delivery, drawing on lessons from pandemic lockdowns and the findings of Mike Richards’ 2020 independent review of NHS England, which talked of establishing new service models in new facilities, away from acute hospital settings.

A few government-driven projects to tackle the NHS backlog, from day surgery centres to CTC and endoscopy centres. The Day Treatment Centre (DTC) for Newcastle Hospitals NHS Foundation Trust at its Freeman Hospital was made to shorten 6-10 year waits for simple outpatient surgery, that had been declared an emergency. The centre, which opened last September, provides four much-needed surgical theatres for day-case procedures, 24/7 pre-operative and post-recovery bays and staff and welfare facilities. To get the DTC up and running fast, the trust provided initial capital funding, while also bidding for funding from NHS England and it called in P+HS Architects and contractor Robertson Construction, which it was already working with. Its reduced programme required pre-active consultation with the local authority and followed a permitted development planning pathway. Aligning initial design work to be space for a ‘very rapid and intensive’ design process, says Shepherd, with two or three stakeholder meetings a week.

These exceptional ways of working enabled the project to be delivered in just 12 months. The centrepiece of Shepherd’s work, as it is estimated the trust will be able to undertake around 16,000 more surgical procedures than its project had been hoping for each year. The client initially hoped off-the-shelf modular would accelerate delivery, but the architect’s review found otherwise. ‘The challenge on this and other projects when considering a volumetric approach or MMC is finding the balance between benefits and timescale,’ says Shepherd.

‘You don’t get as much for your money these days, so we have to balance rapid timelines with value for money, while maintaining quality of clinical output’. Shepherd’s practice is working on numerous projects to tackle the NHS need to be in place early to allow for construction of buildings – constructed using conventional steel frame and blockwork. At the same time, design of pre- and post-operative areas was finalised, these subsequently being constructed in light gauge steel.

Design appraisals for some of its CTCs have produced similar findings. In Stockton-on-Tees, P+HS is advising North and South Tees Hospitals NHS Foundation Trust on the development of a centre on the site of the now demolished Castlegate shopping centre, which will provide scanning, ultrasound, X-ray and respiratory and cardiology consultation. In Workington town centre, it is working with Nutham Cumbria Integrated Care NHS Foundation Trust to provide a similar CTC. Taking non-emergency healthcare services off the acute hospital campus brings benefits and challenges. In Stockton, the architect carried out initial feasibility and design work for the trust, which included assessing more than 30 potential sites. In Workington a former car park site was acquired by the trust in collaboration with Allerdale Borough Council, while the trust has procured the construction partner, via NHS England’s ProCure23 route. Building health facilities in town centres brings benefits to allow for equipment installation – to allow for equipment installation – to allow for equipment installation. In the case of the new facility in ExCel London’s Nightingale hospital in London’s ExCel exhibition centre. Ehren Trzebiatowski, architect with BDP, sums up the CTCs design as ‘a hospital in a box’, which was sustainable delivered using partitioning and other components recovered from decommisioned Nightingale hospitals by Innova Care Concepts.

The retail unit had few columns and plenty of space, so accommodating the three clinical streams needed – ophthalmology, breast screening and general services – as well as allowing flexibility for future expansion and rooms for several health charities. A linear route takes patients through the centre without cross-flow in a pandemic-influenced strategy, while banks of consulting rooms are connected by stair cores, so we are working effectively across appointments.

Ahead of the conversion, existing fire systems, lighting, energy supply, healthcare setting. Lighting and HVAC systems were found to be adequate, but other areas required closer focus. A structural engineer confirmed the integrity of the floor before the breast screening unit’s weighty mammography machine could be installed, and fire safety was enhanced. ‘We had to improvise a fire alarm system because the shopping centre’s escalators are in an open plan area and could act as a chimney in the event of a fire,’ says Trzebiatowski.

The ceiling and fire sprinkler system were left undisturbed, the latter preventing partitioning from reaching full ceiling height. Although that compromised acoustics, background noise is ‘very acceptable to the other units’, for the retail. At the same time, the shopping centre’s escalators are in an open plan area and could act as a chimney in the event of a fire,’ says Trzebiatowski.

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Healthcare specified: Ulster Hospital, N. Ireland

Ulster Hospital’s new acute services block is deliberately outward looking and built with future flexibility in mind. Avanti Architects reveals the details.

**Architect’s Statement**

Andrew McKee, director, Avanti Architects

The Acute Services Block is the last phase of the extensive Phase B Redevelopment Programme at the Ulster Hospital and completes a new central cluster of inpatient and emergency accommodation.

Along with 213 inpatient beds, the eight-storey building provides an emergency department with observation and ambulatory care beds and radiology with nuclear medicine.

The design integrates with the surrounding hospital buildings in a clear and logical way that is sympathetic to their scale and form, and to create spaces both internally and externally that provide a warm, therapeutic, and safe healing environment. This design ethos has been applied holistically from considered enclosures and views to carefully landscaped courtyards, including the detail and material choice of fittings in bedrooms and early integration of art.

Large, full-height windows and transparency through the depth of the plan ensure that all departments feel strongly connected to nature and the seasons, breaking with the inward-looking, institutional feel that still dominates many hospitals.

Externally, ward accommodation is expressed through the large areas of curtain wall with either transparent glazing or back coloured glass spandrel panels. Extensive use of glass unifies the curtain wall area so that it appears as a seamless glazed surface, which is framed within a light ceramic tiled dark grey rainscreen cladding.

A concrete frame with flat slab construction and lightweight internal walls maximise future flexibility and allow the building to adapt to future clinical and servicing needs.

The ASB and surrounding buildings enclose abundantly landscaped courtyards that provide generous light levels and views. Internally, careful consideration has been given to the choice of materials and colours to create different identities for each department. This assists with wayfinding and orientation and gives patients, visitors, and staff a therapeutic environment.

**Glazed louvre system**

Fieger aluminium double-glazed motorised ventilating louvre with Vancova coloured interlayer (Orange 0041)

**Spandrel panels**

Guardian double-glazed black-painted spandrel panels in RAL 1013

**Ceiling dry-lining**

Sinalit M7 plasterboard ceiling system with Dulux Diamond matt paint finish

**Ceiling system**

Ecophon Meditec stone wool inlay tile system with aask transition trims

**Lighting**

Flush recessed Erco lighting with Casambi wireless controls

**Flooring**

Tarkett Eminent vinyl homogenous flooring with coved skirting

**Reception desk**

Corian reception desk with integrated back and feature lighting

**Partition glazing**

Space double-glazed screens with motorized interstitial blinds in two-part steel frame and integral architrave

**Internal doors**

DorSuites laminated timber doors in two-part steel frame and integral architrave

**Wall panel**

Shiplap cladding Kalzip FC facade system with Dulux Diamond matt paint finish

**Ceiling trims**

Kaldurice transition trims

**Architect's statement**

Andrew McKee, director, Avanti Architects

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Space double-glazed screens with motorized interstitial blinds in two-part steel frame and integral architrave

**Internal doors**

DorSuites laminated timber doors in two-part steel frame and integral architrave
Three bespoke kitchens

Greek mythology, ‘a bit of drama’ and a saffron test set challenges for ConForm, ROAR Architects and Farshid Moussavi Architecture

Words: Pamela Buxton

There’s very little in common in terms of materiality between the three kitchens on the following pages. Two are rear extensions, one resplendent in marble, the other sporting a distinctive roof of CNC-cut plywood that gives both a warm character and a sense of drama. The third is an RIBA Award-winning new build with a crisp combination of steel, concrete and oak. Despite their differences, all share a boldness of conviction and a desire to create a kitchen experience tailored to the particular, and very different, needs of their clients.

HOUSE IN HOVE
Will it pass the saffron test? That was one of the considerations when Farshid Moussavi Architecture specified the kitchen materials at House in Hove, a new build home for her parents. Saffron – a popular ingredient in Persian cooking – as well as other potential stain-risks such as red wine and tomato were tested when the practice came up with the idea for the stunning burgundy-tinted concrete island unit, which passed with flying colours.

This element forms the focal point of a kitchen on the lower ground floor of the compact new house. Arranged around a courtyard with an olive tree, the kitchen is divided into wet and dry areas with adjacent study and living room spaces. The clients often eat informally in the kitchen, as an alternative to the more formal dining area on the ground floor.

The wet kitchen can be opened up to the glazed courtyard when required as an easy alternative to extract ventilation, ensuring that smells are kept away from the rest of the house.

The wet kitchen’s long pre-scratched stainless steel counter continues into the dry kitchen area, separately by a glazed door. This enables the cooking area to be enclosed but still linked visually. Inspired by her experiences of her own kitchen, Moussavi designed in a sink large enough to accommodate an oven tray, as well as plenty of bespoke integrated storage for recycling.

In the dry kitchen, the stainless steel counter contrasts with the island unit, which cantilevers from a base and was craned in through the courtyard. This is tinted with a burgundy pigment.

‘The colour makes it inviting and gives it warmth,’ says Moussavi, who likes the kitchen’s calm atmosphere.

The floor is also polished concrete – hard-wearing enough to cope with any dropped food and comings and goings from the courtyard. This has been tinted with a subtle blue pigment – a strategy continued throughout the house.

The kitchen’s third key material is oak, treated with white oil to make the yellow hues recede. This clads a bank of storage cabinets on the rear wall alongside the concrete counter. Moussavi likes the way these different materials ‘play with each other’ rather than forming a unified system.

‘Kitchens have become too much of a system. This is playing a different game,’ she says.

Architect Farshid Moussavi Architecture
Contractor Cheesmur Building Contractor
Architecture technologist/ M&E consultant Ollier
Contract administrator/quantity surveyor Robinson Low Francis
Structural engineer Mitchinson Macken
Selected suppliers Steyson Granolithic Contractors (floor)
The distinctive roof shape met the client’s wish for ‘a bit of drama’ while keeping within the 2m maximum eaves height required by planners on the side infill extension. While the effect is a little like the upturned hull of a boat, ROAR was also inspired by historic gathering spaces.

To save costs, the architect worked closely with the contractor to realise much of the CNC-cut roof themselves. ROAR measured, templated and tested the birch-faced rib components on site before arriving at the final specification for milling. The ribs for the frame generally have two 22mm layers of plywood, increasing to four around the two deep skylights. Ribs were glued and screwed and stained in OSMO oil. The joists were glued and installed by the contractor.

It was the first time the practice had worked with the CNC process and it was, admits Evans, ‘pretty hairy’ at times, although in the end only a few pieces had to be trimmed to fit on site.

The base of the exposed ribs provides a shelf for plants and ornaments, while two deep skylights and lighting are incorporated into the roof structure. More CNC-cut plywood was used to create the other key bespoke feature – a sliding kitchen pocket door with an elegant pattern and Perspex infills. This allows views through while restricting smells and sounds from permeating beyond the kitchen.

Cupboards are from Howdens with sprayed MDF fronts, while the counter top is Frosty Carrina, a grey-veined ivory white surface from Caesarstone. A stretch of brick wall indicates the extent of the previous kitchen. Like the floorboards, this is painted white.

‘They managed to get 20 people in here over Christmas,’ says O’Brien. ‘We got the biggest buzz from this project. It wasn’t just about adding a space. It has transformed the clients’ family life.’

The refurbishment was longlisted in the 2023 Don’t Move Improve! awards.

**TENNYSON ROAD**

‘It was quite a leap of faith,’ says ROAR Architects director Shaun O’Brien of the CNC-cut vaulted kitchen roof that steals the show at the practice’s Tennyson Road project in Walthamstow, east London.

The 28m² new kitchen is part of a £240,000 refurb and extension that has enabled a growing family to remain in its home, and accommodate regular family visitors from overseas. As well as extending into the loft space and reconfiguring the rest of the end-of-terrace Victorian house, ROAR added a brick-faced side and rear extension overlooking the garden to create a generous kitchen space, in sharp contrast to the cramped galley kitchen of before.

At the far end, an extra 4.5m long and 3m wide projection provides additional social space and a window seat, with three windows folding back to increase interaction with the garden.
While the typology may be what ConForm’s Ben Edgley calls a typical side return extension, the execution of this kitchen addition to a Victorian terraced home is anything but the norm. Taking inspiration from the site’s address of Achilles Road, one of several Ancient Greek themed road names in this Hampstead neighbourhood of north London, ConForm had the bright idea of creating the new kitchen as if almost entirely hewn from marble. Impressively, the practice was able to deliver this bold concept largely intact – from floor to soffit, doors to wall cladding, creating a largely enveloping marble volume.

The new kitchen is part of a whole-house, 188m² refurbishment creating a serene, functional and robust interior with improved circulation, light and storage and more flexible space. The marble-clad side extension forms the new social heart of the family home, dramatically announcing itself in the living room with a chamfered aperture that provides views into the kitchen three steps down. At the rear, the marble intervention projects into the courtyard garden in similarly assertive manner, contrasting with the original brickwork. ConForm had worked with marble

**ACHILLES**

The kitchen’s side extension is resplendent with marble floor, wall cladding and cabinet fronts.

**Right** The marble theme continues externally, where the extension terminates in a chamfered, marble-clad projection.
Before, and knew that while typically it is used 20mm thick, such a depth wouldn’t work for functionality of the cupboard doors, soffits and appliances, and would be too heavy. Setting this right proved to be the biggest challenge of the whole project. In the end, the practice used a 6mm veneer on an aluminium substrate with a 12mm door front, in combination with Howdens cupboard carcasses and appliances. The fridge has a recess on the door for ease of opening. They decided not to book match the veneer but allow ‘a natural flow’ across the units.

While the thickness of the marble ceiling cladding is also 6mm, that used for the floor and walls in the side infill is 20mm. The same Carrara marble is used throughout – Statuario Venato, which gives a very white appearance infused with soft grey veins.

However, marble was considered too much of a stain-risk for the countertop. Instead, ConForm used pure white Corian Quartz solid surface for the counter and the sink, chosen for its durability and stain-resistance.

As part of the original house, the area parallel to the marble zone is treated differently, with a polished concrete floor. The kitchen is flanked by the equally eye-catching central unit, which combines Corian counter space and storage at a height of 900mm, with a dining table at a lower level of 750mm. The counter is clad in stained oak to give a warm countertop to the marble, and appears to ‘float’ while contained within a box section frame of white powder-coated steel. The unit contains kitchen-related storage on the kitchen side, and more general items on the living room side. “We worked very hard to come up with a way of treating this that wasn’t too distracting,” says Edgley.

On the non-kitchen side, the rear is fully glazed to give a lighter contrast to the visually heavier marble zone. Edgely said the practice spotted an opportunity ‘to elevate the typical Victorian terrace with a restrained yet rich material palette’ that its clients will enjoy for years to come. The marble may be Italian rather than Greek, but the kitchen is nonetheless a heroic execution worthy of its inspiration.

Architect & interior design ConForm Architects
Structural engineer Foster Structures
Main contractor AroBuild
Marble specialist Nida (UK)
Principal designer Simply CDM
Selected suppliers Direct Wood Flooring (timber flooring) Greg R & Son (joinery) Nicola Azzollini Marmi (marble); The Concrete Flooring Contractors (polished concrete)

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Silversprings House, Ireland

18th century classrooms become bedrooms with the living area above in CANICE Architects’ home conversion that explores heritage, nature, modern intervention and materials

Words: Will Jennings Photographs: Ste Murray

There’s no denying that the sharp blue of this well-proportioned mid-18th century property stands out against County Tipperary’s hilly rolling landscape. The sides and rear are painted a stark Majorelle Blue, inspired by a somewhat different context and climate to Tipperary – Jacques Majorelle’s house and garden in Marrakech, later home to Yves Saint-Laurent and Pierre Bergé. ‘The minute you come around the building, you’re shocked by it – which is a little fun twist for anybody coming to visit,’ says Emily-Ann Gilligan, director and architect at CANICE Architects of Kilkenny. There is, however, much more than the Majorelle shock outside. Tones have been chosen to connect to nature without overpowering original fabric and the Kilkenny limestone fireplaces.

The roof, which had suffered nail sickness causing serious structural damage, has been completely replaced. Loft spaces nestled within it will be used as an artist’s studio and carry the deepest sense of history, retaining as much original material as possible, says Gilligan: ‘The attic has a fantastic atmosphere; you get a real sense of its previous use as a charter school.’

The usual domestic layout is flipped, with reception spaces on the first floor and bedrooms below. Interior colours complement the original building. ‘The attic has a fantastic atmosphere; you get a real sense of its previous use as a charter school.’

Already a Protected Structure, the building was afforded Recorded Monument status following a local community petition against a hotel scheme that was considered to be an over-development. A decade and a half of abandonment and squatting followed, before an art lover purchased the property to create a family home. Gilligan says that from the start CANICE took a sensitive approach, working closely with the conservation officer on a scheme with minimal physical alterations, celebrating its historic fabric and context. There have been physical changes though, largely to its historic fabric and context. There have been physical changes though, largely to minimal physical alterations, celebrating its historic fabric and context.

‘The attic has a fantastic atmosphere; you get a real sense of its previous use as a charter school.’

Suppliers list

Ceramic tiles/wall tile mary Barbry
Flooring suppliers Ardex Building Products
Underfloor heating/showers/doors Schlüter Ditra heat
Doors and windows Otsolamin
Shower systems Watertech
Lighting Willis Duggan
Insulation Thermoflux Sheepwool
Paint Lime mineral paint/white by ed Byrne
Osmo oil/undercoat/undercoat by Timber work
Ironmongery Windows and knockers Dublin
Radiators Wilson Yard Radiators
Woodwork Hume Brogan

by English architect Richard Harrison. Already a Protected Structure, the building was afforded Recorded Monument status following a local community petition against a hotel scheme that was considered to be an over-development. A decade and a half of abandonment and squatting followed, before an art lover purchased the property to create a family home. Gilligan says that from the start CANICE took a sensitive approach, working closely with the conservation officer on a scheme with minimal physical alterations, celebrating its historic fabric and context. There have been physical changes though, largely to minimal physical alterations, celebrating its historic fabric and context.

Top The usual domestic layout is flipped, with reception spaces on the first floor and bedrooms below. Interior colours complement the original building.
Left Meanwhile outside, Malon Majorelle comes to County Tipperary.
Right The Richard Harrison-designed former school is a Protected Structure.

Left The mild steel and American walnut cantilevered stair is sharp and starkly contemporary.
Below left A delicately-framed inset Corten steel door at ground gives views out to the landscape beyond.
Below A walnut screen wall divides the main bedroom from the ensuite bathroom and walk-in wardrobe.
Bottom A sense of the building’s history remains palpable through light touches in the loft.

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Yeah, me again. I know, but this job is going totally sideways. Feature Wall. Yeah. IDS panelling. NOT lairy wallpaper from the Lawrence Llewellyn-Bowen range!

It’s meant to be noise-absorbing slatted MDF panels in Charcoal Oak wood veneer. All easy to cut and simple to install, and we’ve had that Handy Andy off of Changing Rooms in here, trying to set up his pasting table in the middle of the new open concept living room. He can’t even /f it the smaller 2400mm by 600mm inch-thick panels on it – the bloke’s a nightmare!

Hi, I’m Barbie, and I just love my new Taralay Impression Compact display here at the Barbie Dreamhouse!

Pink? Oh, pink is so over! Using the MyTaralay digital printing service I could have had it any design I wanted, but now I’ve seen the real world, I’ve developed a real appreciation for the Protecsol2 stain protection, transparent wear layer, printed surface, fiberglass reinforcement and compact backing, so these cool new designs are just /f ine. I’ve even been trying to feel it under my feet, but you know… I can’t!

Hi, yeah, I’m PM on this new Pondside build? You specified this bespoke double-width Unidrain, but I’m afraid I’m going to have to overrule.

I know. I know! If it was me I’d love a Showerline drain, with its custom configuration options, easy-clean outlet, ready-sliced frame and wide choice of cover plates – but it’s not my house. Have you never heard of our client? He’s incredibly well known and he has this… slippy-sloppy thing.

‘No, it’s not a gimmick. It’s his whole vibe. Mr Jeremy Fisher. He’ll hate it. Look him up!’

Robert Adam here. Just wanted you to introduce you to my new favourite material: HiMacs in 12mm Aurora Bianco. Why? Well, you know how it used to go: you melt the glue, stir in the whiting, rosin, linseed oil, pressurise it in the mould, and then you’ve got to apply it while it’s still warm and bendy. Boring! Well, no more! Thanks to HiMacs, you can now get custom laminated, inlaid and engraved thermoformed fabrications to match existing features – and no need for messy marbling! It’s a faux-classical game changer!

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   Gerflor

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School design must make the grade
How do you build schools that aid learning, well-being and community? PiP’s webinar expands on theory and practice, and considers exactly what a school is

At a time when the UK government and Ofsted seem intent on reducing complex educational scenarios to simplistic one-word assessments, and simplifying STEM subjects over creative arts, architects must resist the drive towards over-simplification in the design of school buildings. Indeed, begin chair Tim Allen-Booth, such policies, with their reductive, quantitative, value-for-money business criteria, risk turning students into ‘bots being processed through pedagogical spaces’. This runs contrary to the philosophies of educationalists such as Maria Montessori, Rudolf Steiner and Maria Lopez, who believed that school should offer holistic and individual development for the child to develop as a person. He draws attention to Androapa’s recent Riggio Emilie-inspired school in the outskirts of Madrid—an excellent example of architecture embracing a child’s imagination—one of its pupils described it as ‘a robot made of butter’. This is not a factory, but a ‘multiverse’.

‘A school isn’t a building... it is a community of learners,’ says Sharon Wright, senior architect at the learning and community organisation who, with Helen Taylor, director of practice Scott Brownrigg, has co-authored Community Designing for Sustainability, a book on the important role design teams can play in leading the agenda to make schools that are centred on community, well-being, collaboration and other future-looking aspects that go beyond the curriculum. The practice’s Learning Estate Strategy, with its 10 key principles (including joined-up learning, community engagement, co-design and transparent, open and inclusive economic growth) drew praise; schools are local employers which sit at the heart of community and spaces should give agency to pupils and engender a sense of belonging, they argue.

In a series of case studies, including Scott Brownrigg’s Three Rivers Academy in Surrey, praised for its transparency and sense of security; Malpeou School, Sherbrooke, by XDGA architects, a multi-disciplinary school design that addresses community needs and maximises the potential of its urban site; Reigate Academy in Surrey, praised for its heart of the community and spaces should be adaptable and flexible, the practice’s webinar expands on theory and practice, and considers exactly what a school is.

At the heart of the Community Designing for Sustainability is the idea that children are not blunted to creativity, they are and need to be given the tools to embrace it. This is something that should be embedded throughout the curriculum. On the importance of the environment in learning environments, pointing out that several high-profile educational projects used acoustic finishes of high grade recycled paper and renewable plant-based fibres. Poor quality sound is stressful and makes words inaudible for those with hearing loss, while unintelligible lessons affect student behaviour. But products such as SonaSpray Low voc materials, which prevents HAR, and SonaSpray Windscreen panel products. Elsewhere, the use of canopies and balconies. A colonnade is a ‘robot made of butter’. This is not a factory, but a ‘multiverse’.

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- The role of technology in creating flexible and engaging workspaces
- The importance of design in promoting wellbeing
- Case studies from around the world

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Simply Beautiful
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