



Fresh air and fun at CLTH's SEND school
How to set up apprenticeships in practice
Forging ahead: Sumayah Al-Solaiman
Future winners: Four firms to watch

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07

1: Buildings

TERABE GUEST HOUSE TOMOAKI UNO

Read the full story:
ribaj.com/terabe-guest-house

Picture a simple wooden box with an overhanging roof and a facade of glass – hovering above a ‘forest’ of scattered cedar wood columns. Terabe Guest House, an escapist retreat on a forested coastline in Nishio, Aichi Prefecture, central Japan, could perhaps be described as a floating temple by the sea.

Designed by Japanese architect Tomoaki Uno, the property is not a hotel. It is a home and business premises for Mikako Yoshida, whose partner’s parents used to own a beach house on the site and who now runs a company making rice cookers for genmai brown rice. The words ‘guest house’ reflect a desire to invite visitors several times a month into the heart of the house, a café-like space with wooden tables and sea views, to try her brown rice cooking.

At first sight, the floating structure evokes a hint of the traditional, with the temple-like lines of its overhanging roof sitting cleanly on top of a rectangular wooden box. The most defining

element is its elevation. This enables the owner to enjoy expansive vistas of seas and skies, without the cars, traffic and holiday-makers that in summer would block ground-level views.

The concept is rooted in the vernacular – old Japanese storehouses and granaries – with Uno also citing the example of Shosoin Treasure House, an 8th century raised structure at Tōdai-ji Temple in Nara, near Kyoto.

The pilotis are key. There are 32 columns, sturdy and solid as tree trunks with 330mm diameters, scattered like a forest, each one rising 2m high – between temple-like granite gravel on the ground and a waffle-style expanse of wood above – so people can comfortably walk among them.

Many ingredients make Terabe Guest House as timeless as it is soothing – from the traditional inspirations that define its structural form to its materials’ imprint of nature. ● **Danielle Demetriou**

NATHANIEL BENNETT

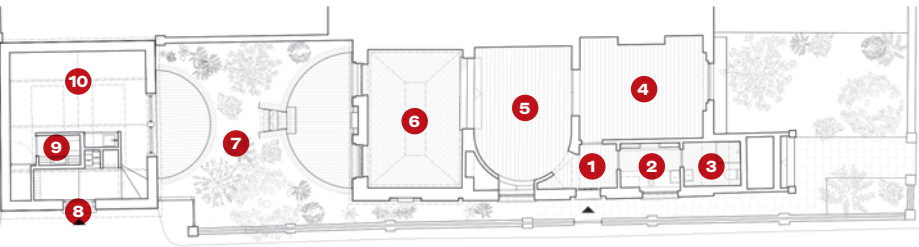


Camden classic

Smith & Taylor Architects has transformed a Victorian house into an artist's home and studio that luxuriates in classical references

Words: Isabelle Priest Photographs: Anthony Coleman

- 1 Corner 7 entrance
- 2 Kitchen
- 3 Shower room
- 4 Artist-in-residence bedroom
- 5 Upper gallery
- 6 Main gallery
- 7 Garden
- 8 Studio entrance
- 9 WC
- 10 Studio space



View of the studio (left) and Corner 7 at the ground floor (right) from the south side of Rochester Square, Camden.

‘My painting practice is very much about shape and framing,’ says Rose Davey, the artist and client behind Corner 7, a new private gallery/artist-in-residence apartment/‘project space’, separate studio and maisonette in Camden, designed by Smith & Taylor Architects. The project rebuilds and reinhabits a four-storey mid-Victorian semi-detached villa that had been split into bedsits, as well as a double garage in the garden that opened onto the perpendicular road. ‘I was immediately drawn to Jonathan and Timothy’s sense of symmetry and sensitivity to those types of proportions, shapes and spaces,’ she adds.

An 18-board piece hanging on the studio rear wall with the half-moon window above demonstrates Davey’s work. The new building sits in a two-part composition with a ground floor back extension to the villa, both visible along the southern side of Rochester Square through black iron railings. The extension is flat-roof with two sets of French doors to the garden and a blind window that continues those on the side elevation. The studio has one French door to the garden and an almost epic street-facing facade with an



Above The end wall of the studio with artwork by Rose Davey: *Some Holiday*, 2022, acrylic paint on birch ply panels.

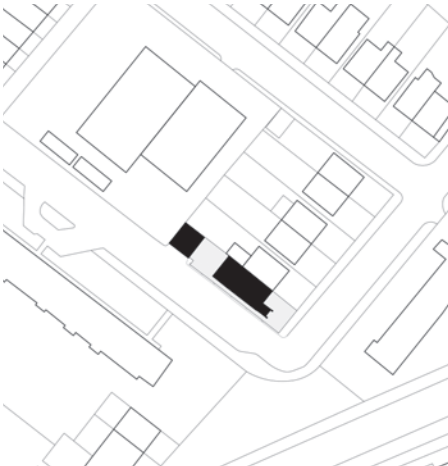
Above right Smith & Taylor Architects’ gallery extension to the ground floor of Corner 7.

arched transom window above the wide doorway abutted by quarter-columns, topped with a pitched roof structure and soffit that recalls Inigo Jones’ St Paul’s Church, Covent Garden.

These two creative practices – artistic and architectural – seem barely linked. Davey knew Jonathan Taylor before the project. However, she is also a lecturer on art history, often covering the High Renaissance, so when Taylor brought images of paintings by Piero della Francesca and Antonello da Messina to their first meeting, the practice seemed right. ‘It was important to have character and features,’ Davey adds, ‘like the curved wall and brick floor. When artists put work into the space, it is a collaboration with what is already there.’

Smith and Taylor had their own motivations too. The practice is interested in traditional and classical architectural language, which you may remember from their Hoxton house extension (RIBA July 2021). They feel this has wider resonance with the public than contemporary approaches. Corner 7 is a small public space, and the pair was keen that the additions suggest they had always been there. The Hoxton scheme was inspired by the choragic monument of Thrasyllos in Athens, a reference used on the grand villas on the streets around Corner 7 when they were built too.

‘I don’t find the standard response of a rendered glass box interesting, and they are easy to design,’ says Taylor, by Teams from the US where the two



When artists put work into the space, it is a collaboration with what is already there



are teaching. Practically, this stylistic approach also lent itself to the brief, which required lots of hanging space. The practice couldn’t articulate walls using windows, but depended on niches, pilasters, cornices and entablature.

The resulting scheme smartens up a slightly scruffy stretch. Davey was pointed to the studio site by her friend Francesca Anfossi, who runs the ceramics studio and workshop next door. It was for sale, but the house came with it – hence the idea for a ‘project space’ developed. The rest of the street is a mishmash of activity and architectural styles. This one gives the road an opportunity to breathe again.

The work Smith & Taylor has done is both considerable and light. The studio replicates the existing form, position and footprint of the garage; it is surprisingly similar yet greatly transformed. The extension reorganises window openings to regularise with those above. The two share opposite sides of the garden, yet



Upper gallery with its new curved wall, useful to create niches and storage as well as drama.

are deliberately not connected. The formality of these elevations suggests it, but the facing French doors are offset for privacy. There is no path between. Both the studio and gallery, and much of the garden, are dug down to improve ceiling heights for making and displaying work.

Internally, the project space follows a format that is sensitive to the villa, with a more robust utilitarian aesthetic appropriate to the lower ground level. There are yellow-painted kitchen units, emerald green metro tiles in the shower room, and timber floors. The added flourish is the curved wall in the upper gallery. From here the main display space steps down with its terracotta brick stair and floor, cloche top light and pleasant views of the garden.

The studio is completely different. Straight ahead on entry a monk staircase leads to an open attic store under the roof; winding steps turn down to the right – all part of a concrete-block aedicule. Blocks push through to create display niches on one side and shelves in the WC behind. This ‘building within a building’ dominates the studio, giving a raw, un-precious feel that is a tad pomo, with pink-painted steel trusses that colour-



Credits
Architect Smith & Taylor Architect
Client Rose Davey at Corner 7
Contractor Purple

Above The studio entrance is inspired by classical temple design, with a pop of Philip Guston pink colour on the corduroy skirting.

match the exterior corduroy skirting around both buildings. This was Davey's choice when she felt the project was getting ‘a bit too serious’, inspired by a lecture she delivered on Philip Guston.

There were two risky moments. First, Davey had to take on the house in addition to the studio and make that work. The other was with the planners, who were ‘throwing around words like pastiche’, explains Taylor. Why was that risky? Because the fanlight, skirting, aedicule, quartered columns, niches for work and places to work in – as well as the programme, idea to collaborate with artists and Rochester Square ceramicists – are all full of spirit-raising joy. ●

Left The main lower gallery in the ground floor extension has a skylight and terracotta brick floor.

Below The studio's concrete block aedicule on the left serves as hallway, attic, WC, kitchen and storage.



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On the high ground

Curl la Tourelle Head’s Alfreton Park School takes advantage of its semi-rural location with flexible learning spaces, room to expand, and a progressive approach to pupils’ special needs

Words: Hugh Pearman Photos: Kilian O’Sullivan

Alfreton is a hilltop Derbyshire market town: not the touristy Peak District kind, but the more workaday sort in an area of former collieries and ironworks. Today – positioned conveniently for trunk roads and the M1 – it has hectares of industrial estates marking where the old industries used to be, but also a proper high street and a scattering of historic buildings. On the west side of town it has an unusual asset: Alfreton Park, the municipalised remnant of an 18th century country estate. Here is Alfreton Park School, in a peacefully semi-rural setting appropriate to its SEND (Special Educational Needs and Disability) status.

It is the latest in a small campus of public-service buildings of various ages dotted around this part of the park providing human support – a day care centre, a hydrotherapy pool and an assisted-living centre among them. Sport also plays a part, with the new school placed between the local cricket club and a riding stable. Beyond the park, working farmland takes over. And at first glance, approaching up the hill from the south, you might mistake the ground-hugging green buildings of the school for another farmstead. On

Site plan

- | | | | |
|----|------------------|----|------------------|
| 1 | Nursery | 16 | Hall |
| 2 | Primary | 17 | Staff |
| 3 | Secondary | 18 | Office |
| 4 | Post-16 | 19 | Plant |
| 5 | Music | 20 | Kitchen |
| 6 | Food tech | 21 | Changing/hygiene |
| 7 | Art | 22 | Store |
| 8 | Trampoline | | |
| 9 | Soft play | | |
| 10 | Sensory room | | |
| 11 | Therapy | | |
| 12 | Small group room | | |
| 13 | Social skills | | |
| 14 | Common room | | |
| 15 | Dining | | |

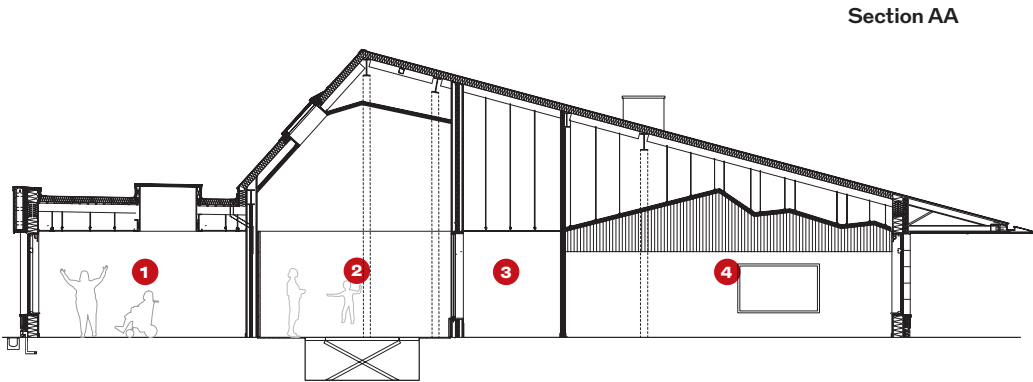
Pupil drop-off at the northern end of the landscaped campus.

A hub of central facilities anchors the plan: all three wings connect there

arrival though, it reveals its difference with a vividly red wing on the north side, signalling the big spaces of the school hall, dining room and kitchens.

This is an all-through school, its pupils covering the full SEND spectrum, many with wheelchairs and other mobility aids, requiring appropriately accessible space and storage. They range from nursery age up to senior school. Its plan of splayed wings can grow if necessary, and the necessity is already approaching. Designed for 120 students, it already manages to accommodate a third more. Being set in open space rather than in tight urban confines ought to help here: wings can be extended or added, though the sloping site has its challenges.

Curl La Tourelle Head managing director Wayne Head, experienced in school design both in his own practice and previously at BDP and Penoyre &



- 1 Art
- 2 Trampoline room
- 3 Corridor
- 4 Music
- 5 Small group room
- 6 Secondary classroom
- 7 Courtyard

Below The dining room opens into an adjacent hall.



Prasad, cites two formal inspirations. The first is Frank Lloyd Wright's intention for his original Taliesin: to be 'of' rather than 'on' the hill, so it is cut into the gentle slope. The second is the wonderfully simple classroom cross-section of Arne Jacobsen's Munkegaard School (1957) in Copenhagen with its raised clerestory for daylight, ventilation and loftiness. Not that Head adopts the same sawtooth roof profile as Jacobsen throughout, but he deploys it for the widest (red) wing and at the centre of the plan where you really do need height, the symbolic bouncing heart of the school being the trampoline room.

Elsewhere the double-pitch, single-storey plan avoids either suspended ceilings or rising right into the roof void. Head teacher Josie O'Donnell says that the physical treatment procedures for some of the students involves a lot of lying in a fixed position, looking

Left Spaces for creative activity are clustered where the three wings meet.

Below Internal glazed screens give consistent views from double-loaded corridors to surrounding parkland.



Section AA



Each classroom has sheltered outdoor play space.

facilities go beyond the school norm, dealing with the physical and mental challenges faced by the students and including a social skills base, pupil hygiene room and a lot of big, accessible toilets. Being all on one level helps. But the overall layout, while small for a conventional all-through school, is recognisably school-like by present standards: neither client nor architect wanted anything that might feel more like a health centre. There are spaces for working in small groups as a break from crowded classrooms, and an avoidance of long blind corridors: the classrooms face inwards as much as out, with visibility across the plan a key consideration.

upwards. It helps to have something of interest to look at. In the pre-design consultation, the practice responded with a good-looking zig-zag timber-slat ceiling profile – decently lofty but not too high. Visually interesting rough timber planks also form the soffits to the oversailing roof sections, creating canopies for outside learning areas. Skylights are close to the roof ridges in the two classroom wings, and ventilation wind chimneys right on top.

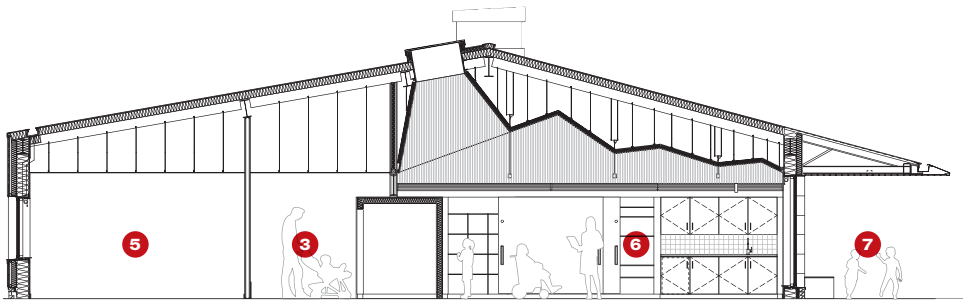
Construction is hybrid steel and timber, timber being preferred where possible, with high levels of insulation and a power boost from PV panels. The cladding is a proprietary coloured zinc, nicely detailed with a hint of patterning.

The green wings consist of a short slightly cranked entrance block housing staff amenities that links to the nursery/primary wing. A hub of central facilities – the trampoline, art, soft play, sensory and medical rooms – anchors the plan: all three wings including the vermilion dining/main hall connect there. The longest wing, for secondary and senior students, is a little more self-contained, with its own social room for the seniors.

As outdoor learning is particularly worthwhile in this edge-of-countryside setting, the landscaped areas, including play equipment, are as important as the classrooms in the life of the school, with both classroom wings opening up to them beneath their projecting roofs.

Because this is a SEND school, its

Section BB



Coloured zinc cladding is intended to blend with the landscape.



Derbyshire County Council has a good recent track record when it comes commissioning new buildings, such as its MacEwen Award-winning community care centre outside Matlock or its MacEwen-commended new library and dementia care home in Belper. In client briefings, says Head, it was clear that it wanted Alfreton Park School to go beyond the Department for Education SEND template when it came to replacing the previous system-built 1960s school nearby (upgrading that was carefully considered and eventually rejected in favour of a newbuild with a projected 70-year life): ‘They wanted an injection of architecture – a light-filled, calm, colourful school’, says Head. That was fine but there was not a princely budget for a specialist building of this kind, and this was a design and build contract. So CLTH adopted the tried-and-tested method (learned at Penoyre & Prasad, says Head) of ring-fencing spending on a handful of key aspects such as the ceilings and projecting roofs, high quality rubber flooring, large-scale rooflights, and sociable built-in benches in the circulation areas inside and out. The practice was retained in the D&B arrangement on the client side, with



IN NUMBERS

£13.2m
construction cost

3000m²
GIFA

Below Built-in seating makes circulation areas sociable.

£4,400
cost per m²

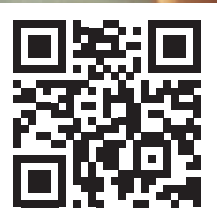
20.4 kg
CO₂/m² estimated annual emissions

Above Timber slats add visual interest to ceilings.

another practice, Maber, working as delivery architect for the contractor. The design has clearly worked. Alfreton Park School has an upbeat, social atmosphere and is (as the student roll attests) very popular. Head O’Donnell commends the collaborative design process, citing a reduction in pupil behaviour incidents and a rise in positive communication, compared to the previous school. ‘Talking to parents,’ she concludes, ‘the pupils are generally happier.’ ●

- Credits
- Client** Derbyshire CC
 - Architect** Curl La Tourelle
 - Head Architecture**
 - D&B architect** Maber
 - Structural engineer** Price & Myers
 - M&E consultant** Method Consulting
 - QS** Faithful & Gould
 - Landscape architect** Wynne-Williams Associates
 - Main contractor** Henry Brothers
 - Cladding** Rheinzinc

Below Play space.



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Why be complicated?

A simple but effective 'big roof' that can house endlessly flexible options makes an affordable work and storage space for a summer camp charity

Words: Eleanor Young Photographs: David Butler



The rich, peaty earth stretches out. In the distance Ely and its cathedral perch on a rise while in the near distance black barns give a scale to the fens interrupted by occasional dykes, ditches and causeways. We are looking for trees, rare in this landscape, which begs the question of why the charity Forest School Camps (FSC) is based here.

The answer lies in its history. The charity came into being as a school but when it lost its home during the second world war it dropped the school element, keeping the tradition of two-week camps with an emphasis on self-sufficiency and independence for children. Each year it takes around 1200 children away to empty fields to pitch tents, build fires, cook for the camp in their clans and return home muddy and exhausted but happy.

At the end of the summer camps – from Cornwall, Yorkshire or the Hebrides – the kit is returned. Heavy Ministry of Defence-issue tents, some with the date 1945 sewn into them, need drying, mending and storing ready for service another year. Damp, smelly waterproofs and sleeping bags lent to those children who need them must be sorted into sizes and the huge camp kitchen pans sterilised for next year. In the 1970s FSC found a cheap pig farm as a store and here the process took on mythical status as the FSC staff (as the volunteers are called) spent weekends in

Left The Big Roof creates some enclosure of a space for work and gathering.

Below The building's gable faces the road. Fibreglass rooflights and sliding doors enliven black cladding.



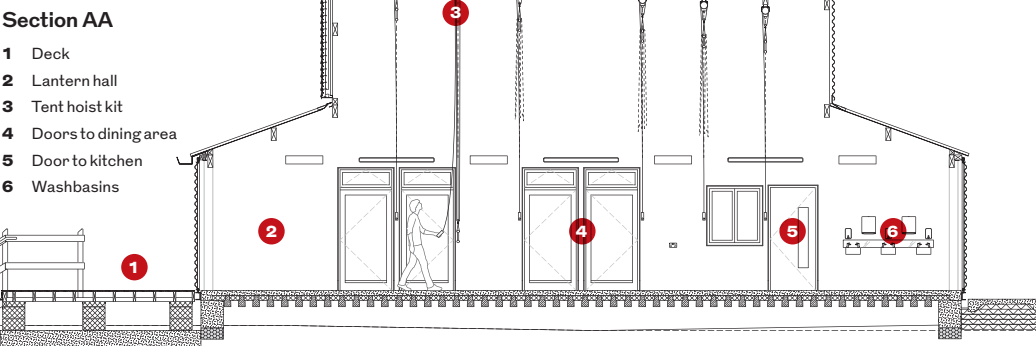
Hut 42 or nearby, rodent-proofing metal office cabinets full of kit, reconditioning saucepans, and gathering in a circle to plan and share. They planted tens of native saplings and hoisted the canvases to air on unreliable timbers, the buildings twisting and deforming as they slowly sank into the luscious peat.

The structures had been condemned by the time FSC called in architects. A feasibility study by Dinah Borat of ZCD Architects showed the possibilities for replacement. Invisible Studio (which was invited to participate) and Mole Architects (based nearby) won the four-month selection process. Their idea was for a simple single volume with a re-used steel structure that would work as a big roof. It would allow FSC to work towards creating insulated, heated, spaces inside when funds became available, or left as a barn. There were just two flourishes: an open breezeway to connect the spaces and a lantern hall where the roof rose with vents to air the damp tents and kit. These elements, and the indoor-outdoor nature of the project, speak to the interest in Australian architect Glenn Murcutt that Piers Taylor of Invisible



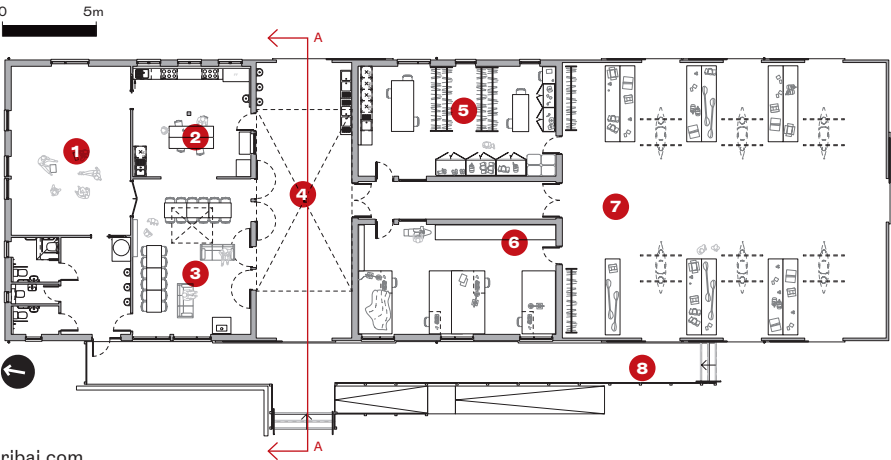
This image The lantern hall works as a social space based on shared work.

Left A simple press of the button now hoists tents in the air to dry.



Studio and Meredith Bowles of Mole Architects share, and the pragmatic rural homes they have both built for themselves.

But the architects – including project architect Alice Hamlin of Mole who lives in Ely – are only a tiny part of the group that has brought this building into being. Twm Ford, one of the FSC volunteers on the stores committee, came on his first camp as a boy. Sophie Fraser Hafter, another committee member (and a Part 2 architectural designer at BDP), came before she was born with her pregnant mother Caroline Fraser – the volunteer and retired landscape architect who was the project lead. All have been camping and volunteering for years. That is the way. And so deep loyalties are built up, along with a sense of the mission of FSC. This led to divided feelings about the capital project, which inevitably plays only a supporting role to the camps themselves. With the decision being made by consensus, that was a significant force in the project. The group started by setting a budget a of £600,000, which the architects knew was almost impossible. ‘There were big ideas but not much money at all,’



Right The lantern hall and its louvres pop out of the big roof.

Left The building sits down the side of the site, a deliberate decision to allow a flow through to the nascent woods and camp clearings beyond.

Credits
Client Forest School Camps
Architect Mole Architects and Invisible Studio
Structural engineer Built Engineers
M&E engineer ALH Design
Contractor Millcam
QS Sherriff Tiplady

Suppliers
Sliding door gear Henderson
Cladding Eternit Profile 6
Louvres Colt
GRP rooflights Brett Martin



IN NUMBERS
£1.21m
total contract cost

£1,611
cost per m²

745m²
GIFA

226.8
kgCO₂e/m²
RICS modules A1-A5 (building fabric, excluding timber sequestration)

ENERGY DEMAND

The Big Roof includes areas that are insulated and heated, but these will only be in use at very limited times of year, as the site is actively used only at monthly volunteer weekends. As such it is classed as a building with low energy demand and so is exempt from complying with Part L. Due to the infrequent use, simple systems that are easily maintained and have lower upfront carbon were prioritised over efficiency, with a good level of fabric performance to improve comfort and reduce overall demand.

Heated areas are grouped together and insulated with approximately 30% improvement over minimum elemental requirements. Heating is supplied by electric panel heaters and instantaneous water heaters, supplemented with a woodburning stove in the main social space. The charity has already installed solar panels on its land and is looking to introduce more in the future. Materials were kept as low carbon as possible, with the timber structure insulated with blown cellulose and wood fibre.

The intermittent use and unusual patterns (monthly energy use includes charging electric cars for volunteers) makes it almost impossible to benchmark against typical buildings, or to understand the heating demand of the building.

says Taylor. ‘You have to just start the conversation,’ pointed out Bowles, with Fraser adding: ‘It was enough money for the structure and plumbing.’

The £1.2m building took extra fundraising but also lost some its breezeway – and the steel frame. ‘Once you adapt a steel frame it becomes expensive and FSC become more aware of the carbon impact of steel,’ explains Taylor. Bowles also points to the complexities of the programme: sourcing steel to reuse with a volume based on that, while also having to fix the envelope at planning. Other solutions were found for the steel frame: a lower carbon alternative in timber. Working out the options for a 15m span as a timber truss frame took some investigation. ‘It was more work to get something cheaper,’ says Bowles. ‘It was hard to find someone interested in doing simple and inexpensive.’ Engineer Steve Atkinson of Built Engineers led the way, getting the concept design to fabricators and undertaking calculations to make use of cheap timber in standard dimensions.

The open trusses give life to the uninsulated storeroom where kayaks are stashed above shelves of tents and plastic boxes of kit. Fibreglass rooflights and sliding doors bring in light and are opened to load and unload straight



from the van – the concrete beam and block floor on a concrete ringbeam set above the ground to reduce lifting and lowering. In the repairs room giant sewing machines sit regally, waiting to be clothed with their expansive gowns of tents. The kitchen is designed to cater for big volunteer weekends.

Taylor describes the building as ‘ordinary’. Its corrugated black fibre cement cladding is unremarkable in the

Above Boxes of hastily packed camp kit are loaded in here to be unpacked.

Below left Ancient industrial-scale sewing machines make short work of tent patching.

Below right The Big Roof is backdrop to far more activity than it is intended to house.

distance but the sliding fibreglass doors, generous gutters and – most of all – the rising lantern hall demand a second look. This inflection adds character to what could have been a basic storage building. It is also a brilliant vented drying hall for tents which are raised on the sort of hoists that are more often seen lifting stage sets for theatres. Doors roll open on each side and louvres channel the prevailing wind. Taylor talks of it as the heart for The Big Roof, centring social interaction around activity – although on a cold winter day when I visited everyone was happy to move into the heated gathering space alongside.

Forest School Camps encourages learning by doing. This building shares that ethos – it is a storage building where people do. And its architecture unfussily makes that a whole lot easier. ●



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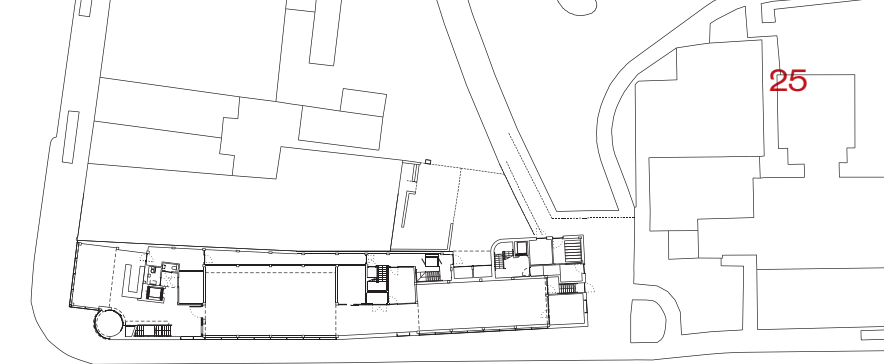
DRDH's Storyteller library and cinema is part of a reviving new chapter for Sidcup's suburban high street

Words: Michèle Woodger
Photographs: David Grandorge

When architect Daniel Rosbottom, of DRDH, was showing a journalist and photographer around his practice's newly opened Storyteller library and cinema project (which includes café and residential flats too), he overheard two teenagers talking. One speculated if they were from 'the papers'. 'Don't be ridiculous,' the other replied. 'This is Sidcup!'

Their incorrect but sad conclusion speaks to many towns skirting southeast London/northwest Kent. One simply doesn't imagine new, art-critic-attracting public buildings existing here. Especially not any supported by staunchly Conservative councils such as Bexley.

In the early mid-20th century, medieval Kentish villages such as Sidcup were developed into the aspirational suburbs of an expanding capital. But



ELM ROAD

Site plan

IN NUMBERS

1,923m²
GIFA

Very Good
BREAAAM

Confidential
costs

more recently such towns have been overlooked. Surrounded by motorways, not central enough to benefit from the attention given to London's inner boroughs, investment in 'culture' is deprioritised by hard-pressed councils. This includes architecturally noteworthy public buildings of the type that might stir local excitement and foster long-term self-belief.

'Today there is yet again pressure for outer London boroughs to have huge housing increases,' says Rosbottom. 'If that is the point, somehow that aspiration must return... so how can we create a civic building that offers a sense of community and pride, and lets people know they are valued?'

Sidcup has seen incremental positive change since 2012, beginning with a cash injection from

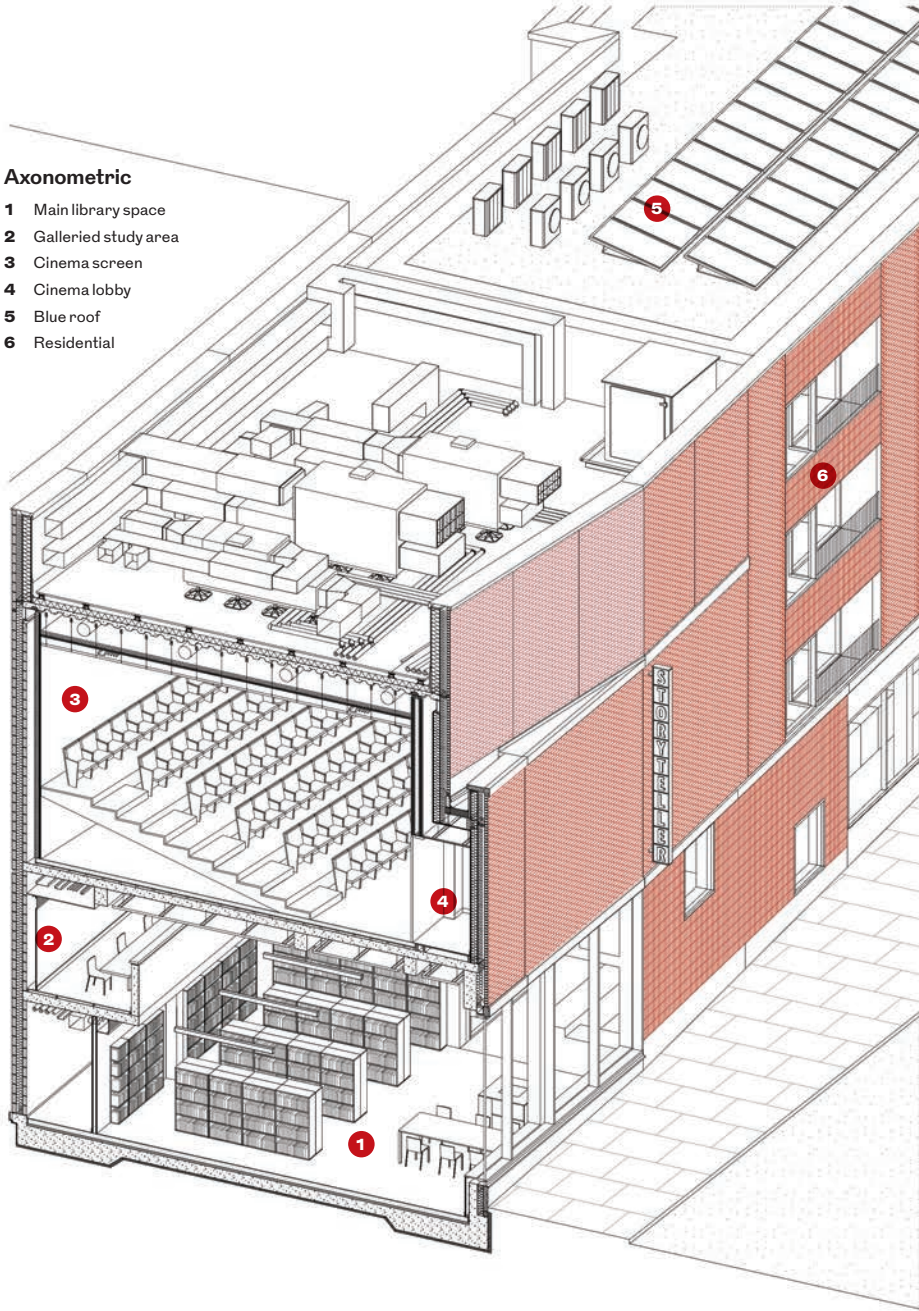


The library and cinema is an addition to the affordable civic realm of Sidcup's high street.

‘How can we create a civic building that offers a sense of community and pride, and lets people know they are valued?’

the Mayor of London’s Outer London Fund (OLF). The library-cinema’s funding model is arguably what convinced the council (a good client) to build it: the sale of the original library to developers, nine new saleable flats, a pre-let agreement with cinema company The Really Local Group, a profit-generating café, and (later) a small, rentable, co-working space. These revenue-generators made the risk-taking of an original budget of £6 million more palatable. DRDH won the competition in October 2018, one of the first to be tendered through ADUP, the London mayor’s architectural framework, and also supported by planners from Public Practice.

Sidcup’s high street has an ‘affordable civic’ architectural-historical style: a 1920s-classical, shallow-columned ex-department store, an art deco faience-fronted cinema (long-demolished). DRDH’s building on a corner plot replaces a defunct Blockbuster. The perpendicular road, leading to the A20, almost immediately morphs into villa-style apartments and retirement flats, so the building must negotiate here between domestic and civic



Above the library window are apartments with recessed loggias facing west.

architectures. Turn the corner again and we are behind the shops, in an empty triangle, framed by double yellow lines, loading bays, bin stores and metal stairs to maisonettes. The new building, therefore, must accommodate an unusual mix of uses while responding to different urban conditions and scales on every side.

Retracing our steps from back to front then, at ground level is the back window of the library, which provides, inside, a charming play of dappled light through leaves of a 150-year-old tree. The apartments, one of which is accessible, enjoy large picture windows and recessed loggias, which help to close this particular corner with a sense of rhythm and order.

A stepped plinth runs along the length of the building, above which an enormous window calmly merges the library with the life of the street. The pedestrian begins by peering down into the



Left The ground floor entrance area.

Right Inside the library's ground floor reading room.

Bottom left The street-fronting café viewed from the balcony that overlooks it.

protected little den of the children’s section, and winds up level with the study desks. By the time we reach the café, floor-to-ceiling glazing and tiled flooring help the interior merge visually with the pavement.

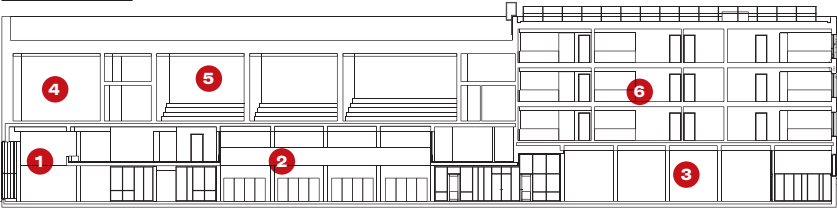
The rounded entrance, on the corner, is both an art deco allusion and a response to the building opposite, with its octagonal frontage. This drum-structure manifests at a moment of intersection between the scale of the plinth and that of the geometries of the high street. ‘A common theme in our work is trying to create things that can move between foreground and background,’ says Rosbottom. ‘Sometimes these elements figure and at other times they disappear and fall back



- 1 Café
- 2 Library
- 3 Children's library
- 4 Community room
- 5 Cinema screen
- 6 Flat

Section A-A

0 10m



into the city in some way,’ as is the case here.

The front facade is a tall, narrow, red brick wall above the café window. A traditional Belgian glazed brick subtly shimmers in the northern light. Elsewhere, the bricks have a tactile, hand-moulded, clayish quality. The colour is appropriate: all four buildings on this crossroads use red brick, as does William Morris’ nearby Red House.

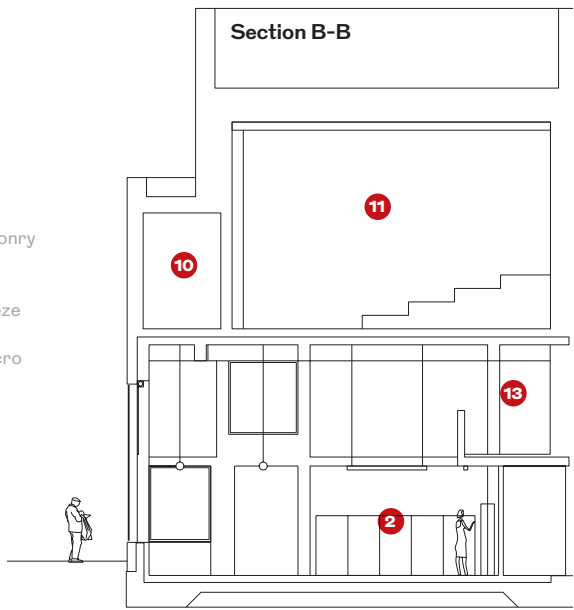
The other three buildings on the crossroads are an ex-Midland Bank, an ex-police station and a showroom-style shop. These bear the vestiges of their former uses with original lettering. On the cinema/library, lettering is blockish and cinematic, but also subtle, cast in shallow red concrete.

Inside, to avoid a tubular, corridor effect, DRDH again looked to the Red House with its accordion-like succession of smaller and larger rooms. Morris’ belief in the value of high quality materials also inspires. The warm, intimate entrance hall here is the centrepiece from which all other functions stem; flooring and panelling is real wood and the toilets are robustly and attractively tiled. A Changing Places room makes it yet more accessible.

From the hall, we can enter the library, with its copious natural lighting and exposed concrete ceiling, which announces the shape



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Doors Dorplan



of the building's lightweight structure. The librarians' desk is centrally positioned, rather than being a confrontational obstacle in the doorway. Alternatively, we can ascend the geometric, winding stairs to the cinema, lit by a theatrical circular rooflight, and an enormous picture window.

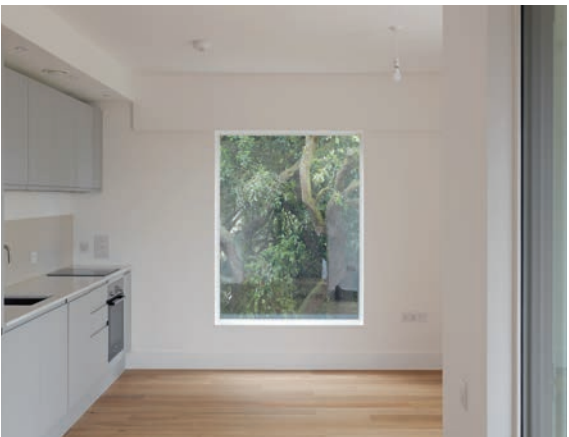
Upstairs are three cinema screens plus a studio (useful for students from the five local colleges). With digital tech replacing bulky projectors, rooms can be intimate while still seating 50 people, therefore succeeding in 'bringing cinema back out of the multiplex and onto the high street', observes Rosbottom. The hope is for the cinema to cross-programme with the library.

Also on this floor is a narrow gallery overlooking the library, fitted with a long bench for co-working, and a smaller room with booths, intended as a touch-down hub for mobile council employees such as social workers.

Top left The first floor balcony has light from the double-height café.
Left The layout of the staircase gives a sense of journey to the top floor cinemas.
Below Out of the multiplex... intimate 50-seat screens.

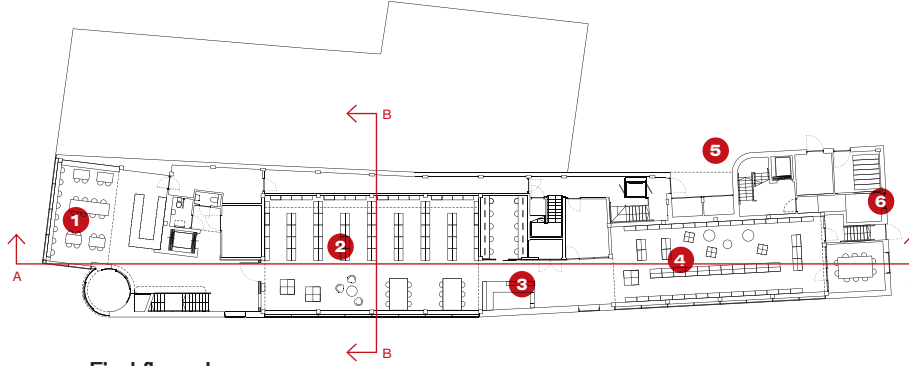


Credits
Architect DRDH
Client London
Borough of Bexley
Structural engineer
Engineers HRW
Services engineer
Harley Haddow Consult
Quantity surveyor
Playle & Partners
Acoustics
CharcoalBlue
Cinema consultant
(competition) Consult
Contractor Neilcott
Construction

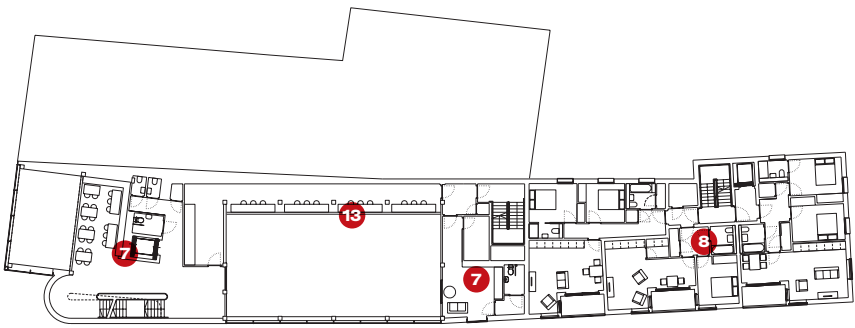


- | | | |
|----------------------|------------------------|------------------------|
| 1 Café | 6 Residential entrance | 11 Cinema screen |
| 2 Library | 7 Workspaces | 12 Entrance lobby |
| 3 Library reception | 8 Flats | 13 Gallery workstation |
| 4 Children's library | 9 Community room | |
| 5 Service entrance | 10 Cinema lobby | |

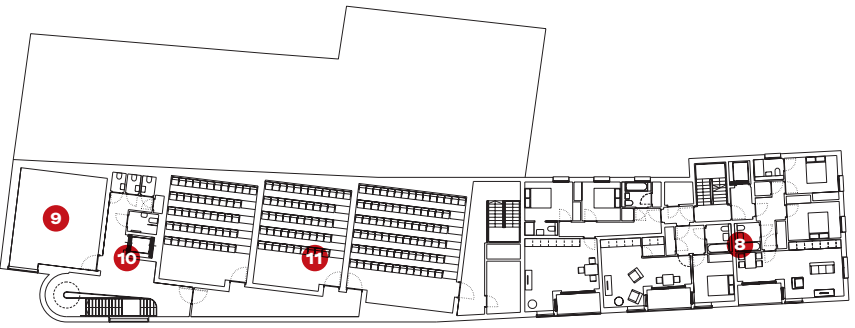
Ground floor plan



First floor plan



Second floor plan



Above left Looking out from the loggia of one of the apartments, the red brick corners of the crossroad are clear.
Above Picture windows give an extra sense of space.

With such diverse occupants, there was always a chance that the different franchises might become territorial, yet the architecture intentionally encourages cohesion. 'In an anti-Koolhaas way we don't play with the hybridity, we somehow subsume it,' Rosbottom explains.

This building also has a strong sense of self, allowing it to cope with the various uses and abuses its occupants have already subjected it to: extraneous trunking here, haphazard paraphernalia there, laminated posters more suited to library 'rhyme time' in the cinema lobby where the architect had envisaged a more sophisticated guest experience, popcorn bags stored on desks... As the occupants grow into the building and come to terms with their co-habitation, one gets the sense that this will settle. And, while the tenants' tastes might jar with architectural sensibilities, it's clear that the building is doing what it should in terms of serving the general public.

'I'm interested in the agency of architecture,' Rosbottom concludes. One of the practice's early projects was a concert hall and library in Bodø, once voted Norway's ugliest town. Today it is the fastest growing Norwegian town and European Capital of Culture 2024. While DRDH does not claim credit, its building contributed 'at least one reason to be proud of the town'. Since 2020, Sidcup high street has seen monthly visits increase by around 30,000. 'I can't tell you to what extent our building has been a catalyst,' he says. 'But things are accelerating and there is a resistance to the degradation of this high street'. The library cinema certainly contributes to the story. ●

Sustainability and renovation: Sydney success story

Welcome to the Jungle House became a turning point for CplusC Architects + Builders. With a focus on sustainability, the firm relies on BIM, Revit, and lifecycle assessment to bring its designs to life

This is an edited excerpt from an article that originally appeared on Autodesk Customer Stories. Read the full article here.



Welcome to the Jungle House in Sydney, Australia, seems aptly named, and not just because it pays homage to a famous rock song by Guns N’ Roses, one of Clinton Cole’s favourite bands.

‘I may have questionable music taste,’ laughs Cole, whose firm, CplusC Architects + Builders designed and built the house. ‘I like playing with that from time to time – be a bit of an upstart where I can. But there is some logic to the name. It’s a concrete house in the middle of the city, full of plants.’

Located on a small triangular site near the University of Sydney, Welcome to the Jungle House teems with flora, peeking from windows and overflowing from rooftop garden planters. Yet it’s also something more: its own ecosystem. A range of

sustainable design features allows the house to remain comfortable even during hot Australian summers with little need for air conditioning. The renovation also embraces local heritage, re-imagining a protected Victorian-era ‘shop top’ house (originally a ground-floor butcher shop and residence above).

Signature project

Completed in 2018, Welcome to the Jungle House marked a turning point for CplusC. It helped Cole and CplusC’s senior project architect/partner Hayden Co’burn make innovative, sustainably designed homes the firm’s signature. ‘This was really us getting back to what we were passionate about, what we’re good at, and what we know is of benefit to the broader community in terms of its impact,’ Cole says.

To make its ambitions a built reality, the architect made Autodesk digital tools central to its design process: bolstering efficiency, creativity, and collaboration.

Appetite for construction

Founded in 2005, CplusC combines architecture and construction – founder Clinton Cole is a builder’s son who grew up on construction sites – in order to create innovative, bespoke



residential architecture that looks and functions like no other for clients looking to put down deep roots.

‘Our focus is single homes for clients who want to live in the home for the rest of their lives and, in most cases, pass it on to the next generation as well,’ Cole says. ‘So they’re really invested. It means this approach to sustainability is firm and it is not an option. They’re coming to us with that. They’re thinking about their family and future generations living in the house as well.’

While both Cole and Co’burn focus on creating the design concept, Cole is often found on the site, immersed in construction and the craftsmanship and small details that can make a difference. They certainly needed both skills for this project: a crumbling, legally protected historic building on unstable ground.

A deferred (and reconstructed) dream

Cole first encountered the future Welcome to the Jungle House when he arrived in Sydney from his native New South Wales in 1990, noticing its hand-painted for sale sign. ‘I didn’t have enough to buy a beer on a weekend, let alone a house,’ he laughs. When the building came on the market again 25



Above Welcome to the Jungle House. Image credits: CplusC Architects + Builders / Murray Fredericks Architectural Photography
Opposite Interior of Welcome to the Jungle House. Image credits: CplusC Architects + Builders / Murray Fredericks Architectural Photography
Right Kitchen in Welcome to the Jungle House. Image credits: CplusC Architects + Builders / Murray Fredericks Architectural Photography

years later, Cole and his family seized the opportunity. Besides its value as part of Sydney’s early-20th century urban fabric, the house gets direct sunlight from morning through to the afternoon, owing to its corner location.

Although its original interior was long gone, local heritage-protection laws required the house’s speckled masonry exterior to be preserved. But the building had been constructed over a former creek bed, which meant the practice had to fully disassemble the walls, drill deep underground to secure the foundation, and then re-erect them. While it meant more expense, rebuilding this way would give the building best-of-both worlds sustainable credentials. Renovations are always the most inherently green, yet old buildings and their leaky



Though its original interior was long gone, local heritage-protection laws required the house’s speckled masonry exterior to be preserved

thermal envelopes often lack the capacity for optimal energy efficiency.

Mess to masterpiece

Where other architects and builders might have given up, Cole was determined to persevere, knowing CplusC could solve the problem – and see what others couldn’t: that this mess could become a masterpiece. ‘In my experience, constraints can make great, great outcomes,’ he concludes. ●



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Alternative route
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— climate action
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2: Intelligence

A CLIMATE MANIFESTO
MPS MUST ADOPT
ZOE WATSON
UK ARCHITECTS
DECLARE

With an election in sight, UK Architects Declare has produced Building Blocks, a manifesto launched in Parliament in March. With the tagline 'turning climate catastrophe into climate opportunity', it is a policy framework we urge all parties to adopt.

A year ago we met senior MPs to find out how our sector could support politicians pursuing better outcomes, and that has developed into this broader initiative. While visits to party conferences showed a focus on housing and energy use, we believe a more strategic, whole-neighbourhood view of the built environment offers huge potential to improve health and wellbeing too. We have engaged with industry bodies like LETI, the Good Homes Alliance and UKGBC to identify the main priorities, and with our 1337 signatory practices to inform a draft published late last year.

Policy proposals are grouped in three building blocks. First, prioritising resource efficiency, for example through a nationwide retrofit strategy and legal limits on upfront carbon emissions. Second, kick-starting the circular economy via measures such as mandatory materials passports and tax reform. And third, restoring natural and social infrastructure, for instance by strengthening biodiversity net gain legislation and introducing a National Wellbeing Measure.

We have also identified early adoption policies that any incoming government should take up within its first 100 days, emphasising potential gains that range from £1.3bn savings for the NHS – from retrofitting cold homes – to 725,000 new green jobs.

Our manifesto goes beyond the target metrics and technical specifications that our industry typically contributes to policy discussions; a siloed approach won't produce meaningful change. It is much more ambitious than the government's recent consultation on Future Homes and Buildings Standards, for example, but contains practical proposals that could be implemented over the next five years. The aim is to add a sense of urgency to the debate, and to ensure the UK benefits from a just transition. We're called Architects Declare, so rather than dial down the ambition, we want to dial it up. ●

Zoe Watson is head of sustainability at Allies and Morrison and sits on the Building Blocks steering group at UK Architects Declare

'Parties focus on housing and energy use, but we believe a more strategic, whole-neighbourhood view of the built environment offers huge potential to improve health and wellbeing too'

Zoe Watson is a lead author of the Building Blocks manifesto, with Julia Barfield (Marks Barfield) and Anna Woodeson (Buro Happold). Read more at buildingblocks-manifesto.co.uk



Intelligence is officially approved RIBA CPD. Look out for icons throughout the section indicating core curriculum areas.

Apprenticeships: how to set up practice schemes

Apprenticeships have many advantages for both practices and students, but setting up a scheme can be daunting. Experience reveals some tips and the pitfalls to look out for, finds Eleanor Young



Business, clients
& services



Architecture for
social purpose

With rising living costs and changes to the rules on paying back student loans it is hardly surprising that the number of inquiries on apprenticeships to architecture schools and the RIBA has risen. They launched in 2018 and last year around 250 apprentices started their journey, most on a combined Level 7 course that brings together Master's at Part 2 and professional practice at Part 3. Apprenticeships are still 'under the radar', says Ben Taylor of LOM architecture and design, which is a host practice.

Here we draw on the experience of practices and universities to understand the pitfalls and tips that will help practices work successfully with apprentices. And not just practices, anywhere with a qualified architect – from contractors and project managers – could work with apprentices on these courses. It is about the relationships that can enable you to support your team through the expensive process of training – and reap the benefits. Employers interviewed cite inquiring

minds, focused research, skills and retention. The National Apprenticeship Service says that 92% of companies report a more motivated and satisfied workforce. The government has mapped out the steps to setting up apprenticeships, while the RIBA clearly signposts some key areas to look into.

Enthusiasm

First of all you need an enthusiast, says Helen Taylor of Scott Brownrigg. She pioneered the process in the practice as one of the government-named trailblazers who worked through the standard, but relied day to day on great mentors. 'You must have someone really passionate to support the apprentice, to mentor them and to liaise with the university,' she says. We'll come back to mentors, but first let's look at the two levels of architecture apprenticeships.

Level 7

The route that most clearly taps into the path that architects are familiar with is to offer Level 7 apprenticeships. If you are a small practice you can keep your brilliant Part 1 student in the practice

You need someone really passionate to support the apprentice, mentor them and liaise with the university

and put them through their Parts 2 and 3 with a day release and additional training costs of around £1000 a year per student over four years, depending on the university. Larger practices (any companies with a pay bill of over £3 million) already have to pay into the apprenticeship levy at 0.5% of their pay bill, but by employing apprentices they can claw that back in the form of an annual allowance for university fees.

Level 6

More of a leap is to offer a Level 6 apprenticeship and commit to four years of bringing up someone new to architecture. Tellingly, it is offered by only two universities as yet – London South Bank and Portsmouth. In all, just over 100 apprentices have started on this route since it came into being. In the university sector there are doubts about the long-term take-up of this, due to inexperience and existing degree course drop out rates. 'Mums and dads ask us about it,' says one apprenticeship course leader. 'But practices don't.' It may be easier to take on switchers via this route, if they have been architectural technologists for example, or worked in associated crafts and industries.

Other study options

Daniel Goodricke, assistant professor at the Northumbria University and author of the forthcoming Architecture Apprenticeship Handbook, points to another apprenticeship option, PlanBEE that with further study can



PTE TIM METCALFE (2)

lead to a degree. Ryder Architecture set this up with Gateshead College and it now extends to the London School of Architecture, which gives experience across many construction disciplines. This demands less of a long-term commitment from employers.

At Parts 1 and 2 there is also a very different option available in RIBA Studio, in which an office mentor and a personal tutor, selected by the student, support them to explore their chosen themes. This is run with Oxford Brookes

University, and can be a very cost effective way to gain a certificate (Part 1) or diploma (Part 2) in architecture. It costs £3,308 a year plus a directly contracted tutor (typically £40-50 an hour).

Three-way relationship

Whichever apprenticeship level your practice supports it is a three-way relationship. The choice of university is down to the practice which is helpful, as decisions must be made over whether to

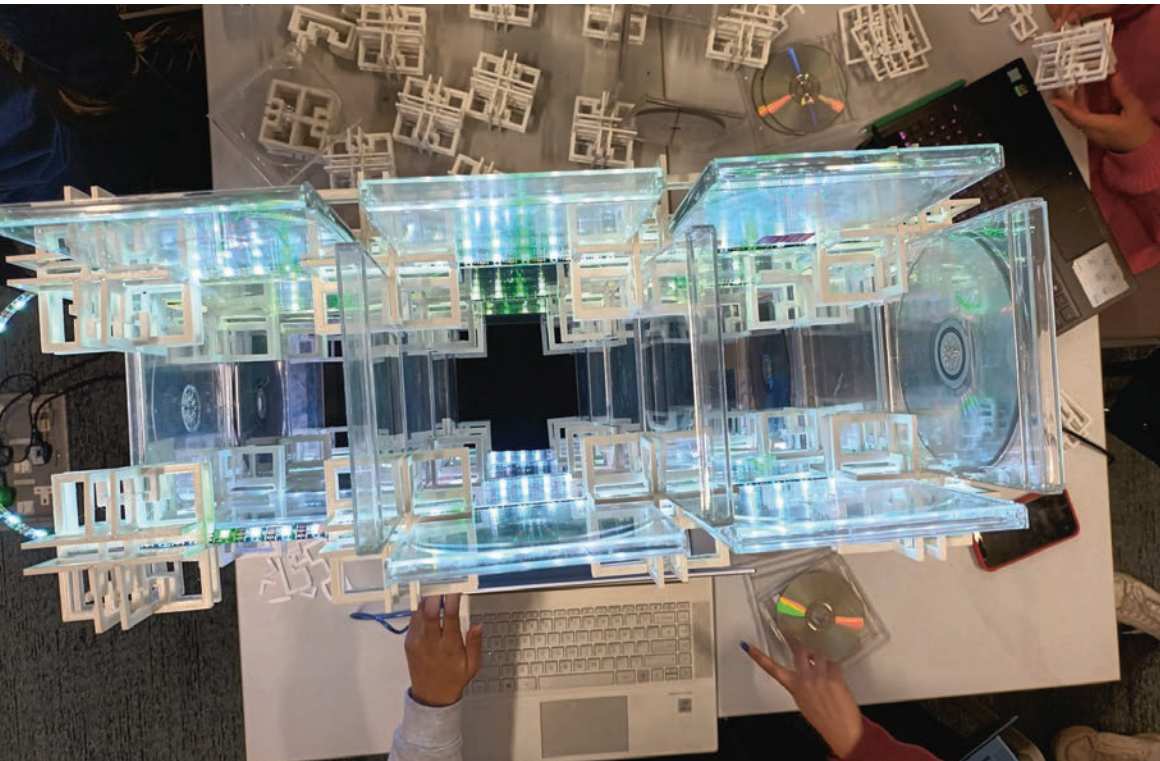
do block release study (eg University of Cambridge) one day a week, two days a week (eg Nottingham Trent University) or a hybrid remote/in person course (eg Northumbria University). At least one university also charges top-up fees. Many practices make this decision part of the conversation with potential apprentices, and just as many draw on existing close ties with universities through RIBA mentoring or teaching. Universities also offer sessions for potential employers to find out more. One experienced practitioner suggests that it is easier to work with just one university.

The apprentice is the third side of the triangle. They may already be in the team, or be recruited through the practice's existing networks – by advertising (for example via RIBA Jobs), or in a more targeted way through the university or the Find an Apprenticeship Service. They are members of staff with a line manager and of course are students as well. This split of priorities is more pronounced over a longer period than it is with Part 3, and inevitably creates more timetable clashes between academic and project deadlines.



Left Learning and working in Pollard Thomas Edwards' London office: Marion McCormick with Ivan Ignatov and Nelton Barbosa.

Above Ignatov and Barbosa of PTE get to work model making.



‘Sensate Structure’ is a Year 1 module by Nottingham Trent University apprentices, constructed from waste CDs and 3D printed connectors made from modified corn starch. The apprentices experimented with coding to control a strip of LED lights which is threaded through the structure. The module combines the circular economy, the relationship between structure and services and the use of ChatGPT to develop the Arduino coding that controls the LEDs.

Mentors
In most cases the person holding all this together is the practice mentor. They and the wider practice may be motivated by a desire to build a more diverse profession or by an interest in working one to one with an apprentice and sharing their experience. Many are concerned for the skills coming through and see a need to build a pipeline for the profession. Whatever their drive, mentors need time allocated to their roles.

Mentors at Scott Brownrigg are a mix of the very experienced and newly qualified. At Pollard Thomas Edwards, Marion MacCormick set up apprenticeships in the practice and worked to align all the learning outcomes from the ARB and RIBA into the apprenticeship format and ensure there were practice examples for them in an employers’ guide put together by the trailblazer practices. It was a good grounding for her mentoring of apprentices, some of whom are now graduating. She identifies the most important things as regularity and consistency of support, a structured check-in, and catching things early.

MacCormick meets her mentees once a fortnight or once a month. She checks how they are getting on and that they are recording their learning hours, offers comment on projects and – critically – helps on time management and prioritising. That might also mean talking to the apprentices’ line managers to plan around the crunch points. Chances to learn – going to site, having good design meetings – need to be grabbed with both hands. ‘It is an investment,’ MacCormick says, ‘but you get it back, especially if you can keep your Part 1 student.’

If you want to influence the shape of the profession apprenticeships are the place to do it, says Helen Taylor. But for her it is also about seeing future architects accelerate their learning, to reach a high quality more quickly with

If you want to influence the shape of the profession, apprenticeships are the place to do it

the value of live project experience. The RIBA is working on an apprenticeship award to recognise how students are working in the context of practice.

Anthony Dalby, an architect for many years and now course leader for Level 7 at Nottingham Trent University, sees the value of the students reflecting, experimenting and exploring within practice. In the second year, apprentices’ research projects often tackle a live issue such as building a guidebook for the business on carbon in design, or researching project opportunities. Dalby also sees significantly faster decision making and execution by apprentices than in students who are not already in practice. ‘In practice you need to do a concept in an afternoon, not three weeks,’ he says, illustrating the difference in pace. ‘Apprentices flick between expansive thought and activity... You get a different animal: if you can bring them together you have a very powerful combination.’●

Learn more about employing an architect apprentice at [architecture.com](https://www.architecture.com). Architecture Apprenticeship Handbook by Daniel Goodricke and Luke Murray will be available shortly from the RIBA bookshop

Bauder introduces a new insulation based on the biomass balance approach

Bauder is revolutionising its PIR insulation, introducing a biomass-balanced insulation to its product range. BauderECO FF is a polyisocyanurate material manufactured from 80% biomass-based raw materials

The biomass balance approach is a chain-of-custody model used to track the total amount of renewable plant-based raw material content through a manufacturing process/supply chain, while ensuring appropriate allocation of this content to the finished product. It allows sustainably sourced and non-sustainable materials to be mixed.

In the production of BauderECO FF PIR insulation, Bauder sources approximately 80% of feedstock from processed renewable biomass, replacing those derivatives obtained from fossil sources – reducing embodied CO₂ and preserving fossil resources. The biomass-balanced raw materials are combined with recycled milling and sawing dust from PIR, coupled with other raw materials to form the insulating core of BauderECO FF. This process and the volume of biomass inputs, and their outputs, are independently verified and certified in accordance with the REDcert² standard.

Bauder is well known for its sustainable flat roof solutions that incorporate green roofs, blue roofs, and photovoltaics. By adopting the biomass balance approach to their manufacture with BauderECO FF, the company is making progress at product level.

Ever stricter requirements to reduce energy consumption and meet sustainability targets are expected to be imposed on thermal insulation. This is their first step towards a sustainable future, without compromising the quality and established long-term performance of PIR insulation.

Sustainable production means that the economic processes behind the process are sensible, and negative effects on the environment are minimised. At the same time, energy and natural resources should be protected. This is the start of their journey towards removing the use of fossil raw materials in Bauder insulation products. ●



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What is stopping us from arresting climate change?

How can we enlist technical expertise, bring sustainability out of the silo, or make activism bite in the battle to halt climate change? Craig Robertson draws lessons from the authors of the RIBA Horizon 2034 environmental challenge

Sustainable
architectureDesign, construction
& technology

Watching the BBC's excellent recent documentary 'The Space Shuttle that Fell to Earth', which explores the decisions that led to the catastrophic loss of the Columbia space shuttle in 2003, I was struck by the parallels with our own industry. The three-part programme tells the story of a very complex design and delivery process, during which a potentially fatal problem was identified when a piece of insulating foam struck a wing at launch, possibly damaging the ceramic heat shielding tiles. What followed was a series of decisions driven by an institutional culture that failed the astronauts on board, leading to their deaths on re-entry to the earth's atmosphere.

The response to the incident included underestimation of the risk and incomplete diagnosis of the damage. Information to properly assess the damage was not available due to deeply entrenched systemic protocols that could not be broken to investigate the problem. Outcomes and responsibilities were siloed so most people were blind to the wider potential problem. Those who were aware were unable to raise the alarm effectively. The narrative of the 16-day mission reads like an allegory of the construction industry's response to climate change – a collective endeavour to deliver complex systems that have been over-simplified to singular outcomes and responsibilities, to the

NICK NEWMAN

Left We need radical change. The question is how to make that happen.

extent that individual agency over the ultimate outcome is crushed beneath the collective system.

Last year was the first to break the internationally agreed 'safe upper limit' of a 1.5° average increase in global temperature. On top of that temperature record, visible signs of climate change have confirmed our failure to adequately address the risk. Since my career began at the start of the 21st century, we have known we are on a pathway to oblivion.

The exasperation of NASA engineers is all too familiar, knowing that they could prevent a catastrophe if only they could bend the system to acknowledge it properly. Now, I find myself asked to write an industry response to the series of RIBA Horizon 2034 foresight pieces on the environmental challenge, that read as tacit acknowledgment that we have failed. We have not engaged with the complexity of climate change, and have not adapted our systems to deliver proper solutions. Those of us working in the field have not been persuasive enough to change the system, break the protocols and prevent catastrophe.

Slow to respond

As all the pieces note, our industry is slow to change. We have taken an evolutionary approach to developing better standards and 'less bad' building production and operation. However, this approach has been easily eroded by those interested in maintaining the status quo. Standards, processes and certifications do not often reflect the interconnected nature of a building as a system. We operate as compartmentalised individual consultants working to our own scope of work. And in any case, 'less bad' is not nearly good enough.

It is difficult not to be frustrated. We have long had the technical expertise to prevent climate change happening. We understand the causes, what we need to stop doing and what we need to develop to ensure a thriving future for Gaia. Decades of inertia, obfuscation,

using the wrong performance indicators, vested interests and over-simplification of our systems have got us to this point. The longer a task is left, the more difficult and expensive it can become. The 2006 Stern review compared the economic implications of tackling climate change immediately with the costs of dealing with the consequences later. As our broken system has become entrenched over the decades, we have increased the cost of unpicking climate change and the immense challenge of changing the culture of our industry. As one of the authors and editor of the environmental challenge horizon, professor of sustainable construction Alice Moncaster says, this has reframed our world view.

Revolutionary change

We have made some progress, in energy efficiency particularly (or theoretical energy efficiency at least) and embodied carbon and the circular economy are now getting proper attention. Anyone in architecture who has an interest in changing how we work is aware of the difficulty in effecting meaningful transformation. Reading these horizon scans, it struck me that never have a set of proposals setting out such obvious necessity for change been so radically at odds with where we are as an industry. That is not a criticism of the proposals. The call for revolutionary change is valid because we have failed. The slow and evolutionary approach to transforming our built environment industry has not kept pace with climate change. We keep seeking the next last chance, but we are surely now at a point where the urgency to act will drive the necessary change.

It is difficult not to be frustrated. We have long had the technical expertise to prevent climate change happening

Our industry has evolved alongside the slow development of mitigatory standards. We have created 'sustainability professionals' working within, rather than to change, the status quo. 'Sustainability' has become another set of siloed consultant services, hived off and de-risked with separate appointments and scopes of work. Horizon scan authors and strategists for the future, Chris Luebke and Jonelle Simunich, write that change to a holistic regenerative design is inevitable. Perhaps, but how that inevitability comes about is in our gift. Does regenerative architecture come to being through post-climate change catastrophe, when it is the only thing we can viably support, or do we take this last opportunity to get on the front foot, make change happen ourselves and benefit from all of the opportunities inherent in a new way of building?

Activism's role

As Moncaster notes, the increasing visibility of climate change is raising awareness of our influence on the environment and in turn is applying pressure on us to act – and to be seen to be taking action. The convention-breaking (as urban engineer Dr Ronita Bardhan mentions) redefinition of good architecture (Luebke & Simunich) that incorporates nature-based solutions as standard (Harriet Bulkeley) requires radical change in how we work, design and procure buildings. For Moncaster, the way to deliver this is for professionals to become activists.

In recent years, organisations led by activists have been set up to garner expertise from across industry, to share knowledge and to lobby for change. The Low Energy Transition Initiative (LETI), Architects Climate Action Network (ACAN) and Architects Declare have published guidance in recent years to equip people with the knowledge and tools to effect change. Some have been successful: LETI benchmarks for embodied carbon, for example, have become a standard we aim for and are referenced by local authorities, and Architects Declare is about to



launch Building Blocks, a Manifesto to Transform the Built Environment at an event in parliament in an effort to shape future policy.

Nowhere have we seen wholesale change in how our industry is organised or in the mind-set of people working in the sector. I see (and consider myself one of) the ‘passionate persuaders’ that Luebckeman and Simunich refer to, attempting to make things happen in a system that is not set up to listen to them and with collaborators whose roles are narrowly defined.

Fundamental change
All the writers talk about collaboration, partnering, engagement and co-creation. This is not how our industry is set up, but it needs to be. This means fundamentally changing how we judge buildings, what motivates us to build them, how we control uncertainty and risk in the process and how we set up teams to deliver them. If we are to successfully generate a new architecture that works with and for nature (Bulkeley) and uses nature based solutions for climate adapted design (Bardhan), we need the whole of industry to change its mindset, not just a few activists. Activists are important but they need

Above We all need to be activists now! Studio Bark demanding concrete action as part of an ACAN co-ordinated campaign on COP26 Built Environment Day, November 2021.

buy-in from everyone working in our industry. Everyone needs to understand the complex political, social and technological challenges (Luebckeman and Simunich). Without a clear and common understanding of these issues, there is little hope of sufficient change to facilitate the extensive collaboration that nature-based solutions require.

If we are serious about a socially just built environment, we need a new set of parameters to measure our output. Empowering people, as Bardham suggests, is key to success. Co-creation, involving communities, needs people's voices to be heard. If we are serious

Activists are important but they need buy-in from everyone working in our industry

about climate justice, we must properly recognise the impact that our design decisions have on people we may never meet – who might even not yet be born.

Wider than this industry
Certification systems are broadening our approach to sustainable buildings. NABORS brings energy use intensity as a metric, the WELL standard forces us to think about health and wellbeing and BREEAM – a stalwart of the certification landscape – has nine categories that have evolved to capture changing requirements. However, they are designed to be delivered by our siloed consultant team, are skewed to their (Western) countries of origin and so can sometimes feel as if they are enhancing the status quo. We need systems that reflect and recognise the complex and interconnected nature of our diverse society and deliver a new architecture. An architecture that can encourage co-creation, multi-parameter design outcomes and collaboration. As Bardham suggests, policy must reflect this complexity. I would add that our contract and appointment system also needs to catch up.

The real challenge is beyond our industry – our economic and political system needs the same radical change. Decision makers, designers, economists, influencers, politicians, investors, makers, consultants and doers need the same change of mind-set. Following the Columbia disaster, NASA undertook a wholesale review of culture, technology, process and protocol to ensure the same thing did not happen again. Buildings take a long time to make, there will be projects currently at RIBA stage 1 that will not be complete until the 2030s. We will not get another chance to change how we deliver our built environment. We have no more time to waste. We all need to be able to look back and say we did all we could. We all need to be activists now. ●

For foresight on the environmental challenge and other subjects search see RIBA Horizon 2034 on architecture.com Craig Robertson, head of sustainability at AHMM, is writing in a personal capacity

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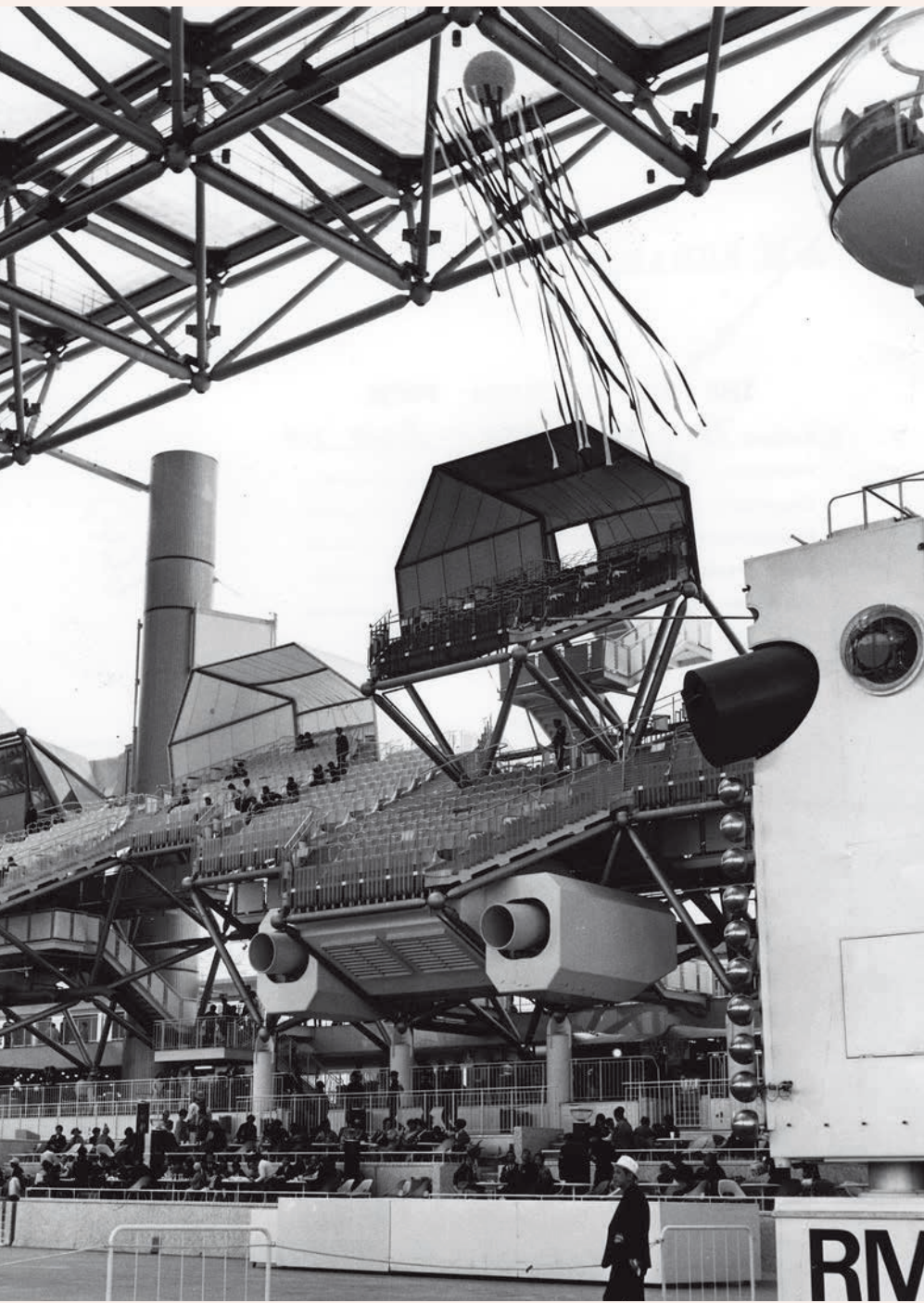
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Zero to Hero – design a venue for our fantasy games

In an Olympic year and with a Commonwealth Games due to be staged in two years’ time, impress us with a bold, temporary sporting arena in Edinburgh or London for a chance to win a £2500 prize



Sport can bring a city to life. We are asking you to do the same through designing a temporary sports venue and take your site from Zero to Hero. With Paris in the spotlight this year as host city of the 2024 Olympic Games, it will be showcased to a global audience of billions. Remember the 2012 London Olympics, when the city became the backdrop for the staging of volleyball, archery and equestrian events in ‘pop-up’ venues across the capital? When the Marathon comes to town, the city becomes a stadium for this ancient challenge.

The fate of the 2026 Commonwealth Games is in limbo since the Australian state of Victoria decided to withdraw from hosting the event last year, leaving the 5000 athletes from 74 countries without a city in which to compete. London mayor Sadiq Khan and Scotland first minister Humza Yousaf both offered to step into the breach as hosts, but the UK government ruled this out, confirming its aim that the games be run in another member state.

While we wait for the outcome of real negotiations, RIBA Journal and West Fraser are asking you to imagine that Khan and Yousaf have had their offer taken up, as we posit our fantasy games, to be staged in London and Edinburgh.

Left Metabolist joy: Festival Plaza, Expo '70, Osaka. West side view with tiers of spectator seating by Arata Isozaki, Kenzo Tange & Atsushi Ueda.

Right Arboreal drama: Frank Gehry's 2008 mass timber Serpentine Pavilion, London.

Above right Magma Architecture's bold, temporary, PVC-covered shooting venue for the London 2012 Olympics.

The challenge

RIBA/J and West Fraser are asking you to design a demountable sports venue, sitting somewhere within either city, to house your chosen sport and be watched by an audience of at least 1000 people. Perhaps the venue is for beach volleyball, netball or basketball, or a start/finish grandstand for a cycling or rowing event. It may allow people to watch court sports such as tennis, badminton and squash; or, like Magma Architecture's temporary venue for the 2012 Olympics, shooting or archery.

We have three requests. First, whichever sport you choose, we ask that the structure be constructed out of SterlingOSB Zero board or, alongside other materials, that it be a significant constituent of the design. Secondly, that any design takes account of the site context in which you have chosen to place it. How does your proposal respond to being in London's Parliament Square or on Waterloo Bridge, Edinburgh's Princes St Gardens or Calton Hill? And thirdly, that the proposal be playful, reflecting the nature of the sport it showcases.

This is an ideas competition, so use your imagination – whichever sort of venue you design. We expect the winning entries to recognise the innate qualities of the chosen site while creating a pop-up venue for its sport that has a drama all its own. In our bid to host a fantasy games, create something heroic from SterlingOSB Zero for the chance to win £2500! ●



JUDGING

Chaired by the RIBA Journal, judges will look for contextual and playful responses to the competition brief that also makes best use of SterlingOSB Zero in its specific context. Pre-fabrication or CNC fabrication to create novel forms will be considered. While other materials may be an integral part of any proposition, the design needs to make good use of SterlingOSB Zero.

In this ideas competition, the winning proposal will be the one that, in the view of the judges, unites the programme for an eye catching temporary sports venue with the appropriate material use of SterlingOSB Zero. Siting of the venue, and how it informs the design, should be considered.

For sports court/games area dimensions, refer to the New Metric Handbook or Neufert. As an ideas competition, audience seating areas need not meet design guidance but should have accessible areas.

JUDGES

The panel will be chaired by Jan-Carlos Kucharek, deputy editor of the RIBA Journal and include Claire Ironside, marketing executive, West Fraser Europe

DEADLINE

14:00 BST, Monday, 17 June 2024

TO ENTER

Go to ribaj.com/zero-to-hero

Entries must include the following, laid out on no more than two A3 sheets, supplied as pdfs and uploaded to the official entry website:

- Plans and sections explaining the nature of the temporary sports venue, its programme, structure, and material choices.
- 3D axonometric or internal perspectives that best convey the nature of the temporary sports venue.
- Any supplementary images to best convey your proposition.

- An explanation of no more than 500 words should be uploaded to the website entry form describing the choice of sports venue and the core ideas on the design concept, its siting and layout.

NOTES

The judges' decision is final

- First prize £2500. Three Commended prizes of £500.
- No correspondence will be entered into by the organisers or judges regarding entries or winners.
- Shortlisted entries will be notified in writing.
- Shortlisted entries will be invited to the winners' announcement and prize-giving event on 18 September 2024.
- By entering the RIBA/J competition, West Fraser has your agreement to use your name/company name and collateral in material produced by West Fraser's marketing agency – videos, interviews, case studies, images – for West Fraser's website, social media, digital and print media titles.
- Questions to ribaj.zero-to-hero@riba.org



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Cultural intelligence

Dr Sumayah Al-Solaiman is the most influential figure in architecture in Saudi Arabia. As chief executive of the Architectural Design Commission, her remit spans design disciplines and their regulation, standards, sector development, cultural engagement and education

Words: Helen Castle



Sustainable architecture



Places, planning & community

Leadership is an over-used word in management and business, but it is rare to meet anyone who has forged the way in every step of their career and developed far-reaching views. Dr Sumayah Al-Solaiman is one of those people. One of the first generation of Saudi women to study architecture at university in her own country, she followed a high-flying academic career and has become an influential thought leader as head of the Architectural Design Commission (ADC).

Starting out

When Dr Sumayah began to develop an interest in architecture as a high school student in the mid 1990s, women in Saudi Arabia could not study the subject at university. She benefited from having an architect uncle, who talked to her about the built environment and recognised her ability to see the world through an architect’s eyes. She pursued the closest option available: a bachelor’s

in interior architecture at what was then King Faisal University (now Imam Abdulrahman bin Faisal University).

Dr Sumayah was soon top of the class, remaining so throughout her academic career. She enjoyed the way architecture cut across art, science and psychology to meet society’s needs. She revelled in the critical thinking and problem-solving the ‘puzzle’ required. On graduation she became a teaching assistant and began a master’s in architecture, which had opened to women, cementing her place on an academic track.

Having learned a Western-centric approach to design as an undergraduate, with no cultural context, she started to study her own surroundings at master’s level. She saw a significant gap between the vernacular and widespread adoption of modernism in the region. In the mid-20th century, local building knowledge and traditions had been abandoned, leading to loss of the deep, accumulated

Intelligence Profile

knowledge that had allowed local builders to construct buildings with low or no energy in appropriate materials. She was curious to know how it had happened. Different to the imposed forces of colonialism elsewhere in the world, it resulted from a deliberate private and public sector shift towards modernisation.

In 2004 Dr Sumayah embarked on a PhD at Newcastle University in the UK, undertaking a history of Riyadh. ‘For some people, reasserting Saudi cultural heritage is all about aesthetics; for others it is about mechanisms or the values behind it,’ she says. ‘There is a need to progress, while retaining the essence of who we are.’ The vernacular, historic core of Riyadh is limited to a single square kilometre. It was quickly dwarfed by the scale of modern development in the wider city. This begs the question: ‘How do you maintain pride in your heritage, without it becoming a museum?’

Cultural identity and design research

This deep engagement with culture proved pivotal for her role at the ADC, developing design research initiatives. These lay the foundations for a full

Deep engagement with culture is pivotal for her role at the ADC, developing design research initiatives

understanding of the development of the country’s architecture: its materials, densities, social fabric, climate and topography. That serves as inspiration for future design, but also informs cultural renewal, making contemporary architecture intentional and purposeful.

The ADC is developing an online encyclopaedia of the architecture and design of towns and cities. It should provide insights into why urban spaces were designed in a certain way; for instance, how traditional streetscapes cater for the needs of city life. The plan is for it to be highly visual with files linked to drawings, bringing together images with oral history; a ‘massive castle of documents’. And all metaverse-ready.

Design research might result in an exhibition, book or online content, or a combination of formats. Ultimately, these content programmes will appear in a cultural centre dedicated to the documentation of the design of Saudi Arabia and its wider region, featuring the output of architects who have worked both in the country and abroad.

Emerging leader

Dr Sumayah completed her PhD in 2010. Back in Saudi Arabia, she was identified as a future leader. She was appointed head of the Graphic Design Department and vice dean for quality and accreditation, College of Design, at the University of Damman (now part of Imam Abdulrahman bin Faisal University).

In 2013 she took up the Ibn Khaldoun post-doctoral fellowship under Nasser Rabat, Aga Khan professor at Massachusetts Institute of Technology (MIT) in the US. Here she consolidated her leadership and strategic skills while broadening her understanding of the Gulf context and political nuances which informed urban developments in the area.

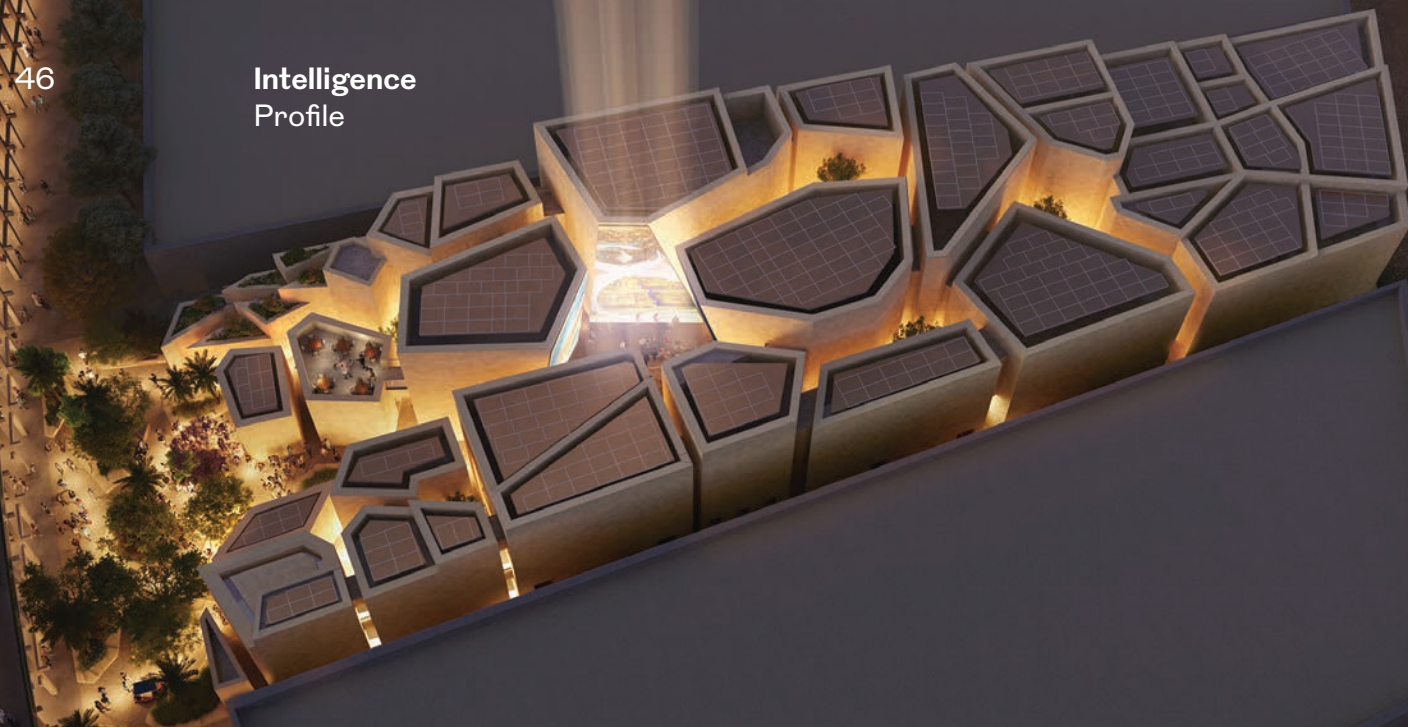
By 2017 she had been made dean of the College of Design at Imam Abdulrahman bin Faisal University and a member of the Municipal Council of the Damman Metropolitan Area. She was one of just two women on the 30-member council. Although a leadership position in a male-dominated society requires significant determination and drive, Dr Sumayah recognises that this also gives her an edge.

These appointments coincided with an important moment in Saudi Arabia as Crown Prince Mohammed bin Salman undertook reforms to modernise and diversify the economy and society, to shift the country away from its reliance on oil. Dr Sumayah became

Below A study of the historic centre of Riyadh has given Dr Sumayah a bedrock of analysing Saudi Arabia’s architectural legacy.

Right Dr Sumayah co-curated Saudi Arabia’s first National Pavilion at the Venice Biennale (2018), focusing on rapid urbanisation fuelled by oil.





FOSTER + PARTNERS

an influential public voice through a regular newspaper column. She wrote think pieces that related to society and culture, reflecting on 'where we might want to go'. Her articles included a series entitled Diary of a Saudi female driver, which responded to the lifting of the driving ban of women in June 2018.

Dr Sumayah's wide-ranging interests often led to criticism that she needed to focus. She regards her career as a tree, branching out as opportunities emerge. In 2018, she co-curated the first National Pavilion of Saudia Arabia at the Venice Biennale, focusing on the issues of rapid urbanisation fuelled by oil.

When the role of CEO to the ADC came up, she knew she wanted the unique opportunity it offered to shape and influence Saudi Arabia's architecture sector and design culture. Since her postgraduate studies she had been grappling with how to develop an architecture that was both true to the country's heritage, and progressive. Mindful of the importance of the CEO role to her country's architectural development, she told the recruiters at her interview: 'Select the right person, even if it's not me.'

Establishing the commission

One of 11 commissions in the Ministry of Culture, the ADC has its work cut out. In a country where engineering has conventionally taken the lead in the design and construction industry, advancing architecture as a discipline

and profession required an entire cultural ecosystem to be developed from the ground up. The ADC's remit straddles education, regulation, standards, sustainability and cultural dissemination. This necessitates a keen focus on outcomes, impact and collaboration.

To start building bridges, Dr Sumayah launched a consultation with more than 80 experts and focus groups. This produced 750 ideas, ultimately reduced to six strategic objectives. They focus on: sector development, GDP contribution (supporting the diversification of Saudia Arabia's economy), development of talent, global recognition, sustainability and innovation and research.

The ADC plays a vital role as an enabler. By setting up professional associations for architects, landscape architects, and urban and interior designers, it will help the development of standards and continuing professional development. It is also putting forward a proposal for the establishment of an independent registration body.

Dr Sumayah sees her primary role

She wanted the opportunity to shape and influence Saudi Arabia's architecture sector and design culture

Above Foster + Partners' Expo Osaka Design Pavilion will help deliver ideas about storytelling and materiality to a largely Japanese audience.

as 'a thought leader who establishes a common language and direction of travel for value-driven architecture and design'. Showcasing design quality and cultivating a rich architectural culture is at the core of what she does. In December 2021, the ADC launched the King Salman Charter for Architecture and Urbanism, which advocates value-driven architecture and aims to improve the built environment through design excellence. This year it is launching an award scheme recognising excellence for built and unbuilt projects by professionals and university students. The ADC is leading on commissioning the design for the Expo Osaka Design Pavilion, selecting Foster + Partners.

Her aspiration is 'for a healthy architecture community with varied voices and levels of depth, rooted in research: a robust ecosystem with multiple outlets with high-quality education and good job opportunities. This should improve quality of life, for not only a sustainable and equitable profession, but all those who benefit from their design skills.' While success for the ADC depends on wider social, economics and political forces, what is certain is that Dr Sumayah is an important voice and role model for an emerging generation of architects and designers. ●

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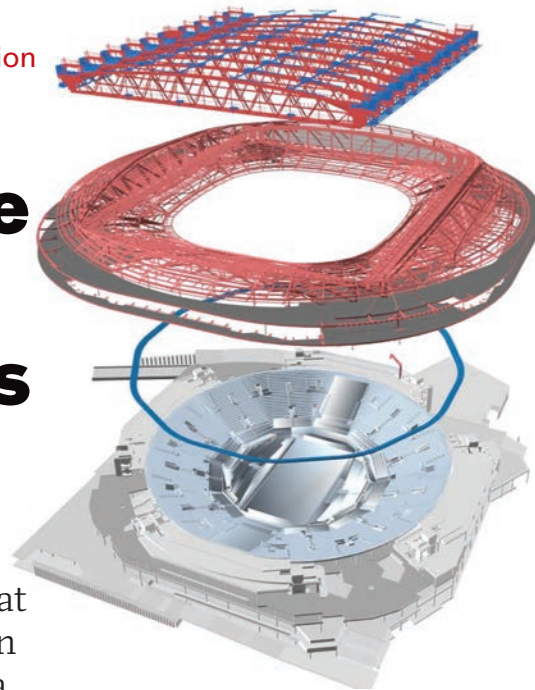
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The best under the sun

Collaborate to speed carbon cuts

A close partnership between architects and structural engineers is essential, not just for great design but for low-carbon buildings too, says Tanya de Hoog



Above Retaining the existing structure of Wimbledon's No. 1 Court saved 9000 tonnes of carbon.



Sustainable architecture



Design, construction & technology

The greatest contributor to embodied carbon in buildings is most often the structure and foundations, followed by cladding. So optimising and reducing embodied carbon is a critical aspect of design.

Accelerating progress requires every discipline in the design, construction, client and owner chain to contribute. With embodied carbon, the structural engineer is at the front of the conversation.

Holistic and balanced design is essential as embodied carbon cannot be considered alone. It must be addressed alongside safety, resilience, longevity, quality of space and place, supply chain, constructability, cost and schedule.

IStructE members must first consider whether it is possible not to build at all, or to reduce demolition and increase building reuse. As this is not always possible, extending materials life follows.

Beyond designing for the longevity of materials and their potential future reuse, the building's end-of-life phase is also important for a circular economy.

Finding new, even non-structural use for material at the end of its life again

reduces embodied carbon. It is common to focus on reducing embodied carbon with new materials, and we must extend thinking and knowledge to whole life use.

Redevelopment of Wimbledon No 1 Court starts with the foresight of the engineers and design team for the 1990s arena. Extra structural capacity was designed into the lift cores and their foundations in anticipation of a potential addition. Due to this forward planning it was possible to retain and expand the seating bowl nearly 20 years later.

Refurbishment works were highly coordinated between architect, extensive MEP requirements and optimisation of the steel roof by the structural engineers to balance the competing requirements.

Early contractor involvement allowed circular economy principles to be adopted by reusing large diameter steel pipe sections from the oil and gas sector for vertical column supports and part of the primary roof trusses.

Forward planning enabled Wimbledon No 1 Court seating bowl to be expanded 20 years later

Willingness of the design-build team to collaborate and try new things, coupled with each discipline bringing a thorough and deep technical rigour, allowed embodied carbon savings. Retaining the structure gave a 9000 tonne CO₂e saving. The new structure cut around 10% of its embodied carbon through roof steel design optimisation, reuse of steel pipes, innovative construction and temporary works. It demonstrates the significance of collaboration, and the feasibility and impact of these approaches.

This project shows that to accelerate the reduction of embodied carbon in buildings, structural engineers and architects must be at the forefront of technical knowledge and innovation in lower-carbon materials and design.

Being well informed about emerging innovations, material developments and regulations means we can integrate them in designs. We must understand and recognise what innovations are appropriate, feasible, safe, and effective.

Priorities and focus are likely to continue to shift as regulation creates more opportunity for embodied carbon to come to the fore. IStructE and the RIBA, for example, with nine other major built environment organisations, have called on UK political party leaders to make a manifesto commitment to regulate embodied carbon. California and the EU already have regulations in place.

In the context of embodied carbon, the engineer-architect relationship plays the primary role through immediate reductions in embodied carbon and by creating a sustainable legacy through their designs.

Willingness to explore and co-create designs is essential to deliver balanced carbon reduction along with quality of space, place and safety and a highly functional building. It requires the whole industry, especially contractor and client, to be equally invested.

Together, architects and engineers are well placed to lead the charge towards faster reduction of carbon emissions in the construction industry. •

Tanya de Hoog is president of the Institution of Structural Engineers

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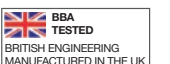
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3: Culture



Martina Ferrera
Immersed, 2021
Sony A7RIV with Canon
50mm tilt shift lens

Having studied her under- and post-graduate architecture degrees in Rome, with an interim year in Paris, Italian-Canadian Martina Ferrera's move to Toronto's cooler clime to study architectural photography might seem strange if it weren't her birthright. But, working there for several years afterwards, she grew to enjoy waking for shoots in the cold, dark, early hours and catching the dawn on the city's yawning skies, open to the vastness of Lake Ontario.

With Rome and Paris as her precedents, Ferrera seems understandably underwhelmed with the city's modern nature, saving her fascination for Toronto's Path, the tunnel system beneath the city centre that connects offices with shops with car parks, obviating the need for residents to brave the elements during Canada's notoriously bone-chilling winters. With the first tunnel opening in 1900, successive extensions in the 1960s and 70s created a 30km network connecting 70 buildings – not least Mies van der Rohe's six-tower Toronto Dominion Centre; all, naturally, linking to 372,000m² of retail.

Perhaps a subconscious link of Toronto's Path with the psychogeographical catacombs of her own culture led Ferrera to select her image of AHMM's new Old St offices – a bunker set into the basement of its own White Collar Factory, nestling unseen alongside Northern Line tunnels. Here in this top lit world, it is only the tracking of sun deep into the double height hall that gives any sense of time passing, sparking fuse-like where its beams strike the cadmium yellow floor. ●
Jan-Carlos Kucharek

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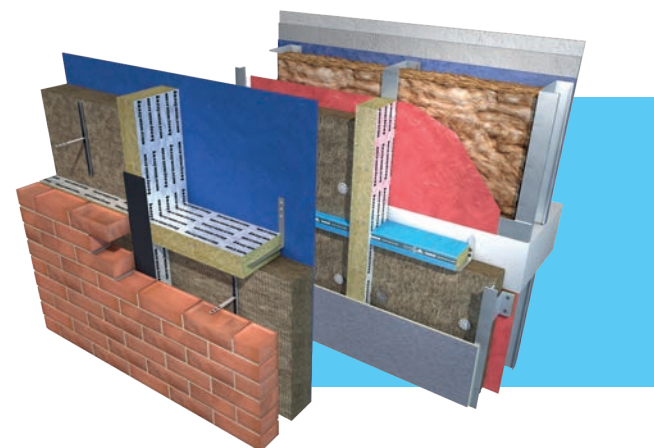
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Culture Opinion

'We really need a regulatory roadmap that prioritises solutions for this existential threat and offers architects a way to balance competing demands'



A system tied up in notes

Coherent and realistic regulation for sustainable building as part of a climate positive political environment is needed urgently, writes Eleanor Young

Planning a 6m² side return extension for a couple preparing for their older age, Jo Edwards of Edwards Rensen Architects came up against the London Borough of Islington's requirement for every project to have BREEAM Excellent certification. She calculated what this would mean for a typical residential extension: an extra £160,000. Of that, £30,000 would go on extra fees – BREEAM assessors, acoustic and flood risk consultants. Meanwhile, listing and conservation area status is likely to stop many homes being able to fulfil the criteria, even on double glazing.

In the Hackney studio of Henley Halebrown, RIBA J Rising Star Jack Hawthorne has been puzzling over how to build homes with lower embodied carbon when the Greater London Authority has timber on its list of banned combustible materials for its housing projects.

Phil Coffey of Coffey Architects, picking up an award for a finished building, asked the deceptively simple question of why projects could be considered sustainable only when they went above and beyond the statutory regulations, often at significant cost to those commissioning them.

As calls for better regulation of carbon move up the political food chain – with ACAN's petition, alongside the urging of RIBA and other institutions, to regulate embodied carbon, and Architects Declare entertaining MPs in the House of Commons (see page 33) – it is time to reflect.

The questioning of sustainability regulation is becoming more vocal. Not from anarchists or right-wing conspiracy theorists but from those whose jobs are becoming impossible in the face of clumsy mechanisms of change and competing legislation, and who don't want lose the art of architecture amid the technical demands of sustainability.

To meet the government's legally binding

climate commitments and reduce the extent and impact of global warming, regulation must step up. We know it is lagging and the system is full of contradictions. Government has a chance to catch up in a small way when the second round of consultation on Part L closes. But we really need a regulatory roadmap that prioritises solutions for this existential threat and offers architects a way to balance many competing demands.

Islington Council is reportedly now planning to exclude domestic projects under 500m² or five residential units from its BREEAM requirements. Jo Edwards has shifted to calling for the right sort of certification and for BRE to design a more scaleable certification scheme that can shift the conversation without costing the earth.

In the meantime, this issue has a strong theme of female leadership: the women who head our four Future Winners practices, the woman taking up the presidency at IStructE and, in Saudi Arabia, Dr Sumayah Al-Solaiman forging a new path for architecture and design. The UK still has far fewer women working in architecture (31%) than studying it (55% at Part 1) and a significant gender pay gap of 16%. Our commitment on the RIBA Journal is to continue to celebrate these powerful examples on our pages. ●



ONLY ON RIBAJ.COM

'We parked our normal design sensibilities and just had fun really'

Buttress and Casson Mann on Blackpool's Showtown: ribaj.com/blackpool-showtown

Left Domestic projects throw up questions about scaleable regulation and certification, as Edwards Rensen Architects found. Whistler House in Highbury, north London by Edwards Rensen Architects.

STEPHANIE WUNDERLICH PHOTO: ADELINA ILIEV

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'The best projects are those where risks are identified, mitigated and navigated with precision'



Confidence trip

Our role as architects encompasses much more than design alone, says Muiyiwa Oki. Reassuring our clients is an essential part of the service

When delivering architecture as a service, what are our clients truly looking for? I believe that in any capital project, the pursuit of excellence goes hand in hand with the pursuit of reassurance.

Driven by aspirations and apprehensions, clients seek more than just a fantastic design – they crave the certainty of the least risky option. Like all of us, they have fears, constraints and budgets.

But how do architects deliver on this promise of minimal risk? More than just presenting a compelling vision, it's about instilling confidence by managing risk, transparency and meticulous planning. When they want detail, we present it. If it is a phased engagement, we structure it.

This philosophy has been reinforced for me as an architect at Mace, a global construction and consultancy group, where we offer a client delivery partner service. In this role, I've realised that the best option is often the one with the least risk. The best projects are not those with ground-breaking designs but those where risks are identified, mitigated and navigated with precision.

At the RIBA we are embarking on an ambitious, brave and critical capital project of our own – the most significant undertaking since 1958. This endeavour reflects our commitment to delivering the least risky option for our members and the broader architectural community.

The House of Architecture initiative secures the future of RIBA. It aims to redefine the role of architecture in society, making it more accessible, inclusive and impactful than ever – in the UK and across the globe.

Building on our rich history over nearly two centuries, this major investment will propel our mission forward, supporting members in shaping a better future for society.

Central to the House of Architecture is the

consolidation of our world-class collections, making them more accessible through a digitised catalogue and a coherent storage and display facility. This investment will empower architects, scholars and enthusiasts alike to engage with our invaluable resources from anywhere in the world.

Additionally, we are prioritising digital technology enhancements to ensure that members across the globe have seamless access to the tools, support and information they need to thrive in their practice and participate from anywhere in what's going on at the RIBA. Going digital will move us from operating a hub and spoke model to a point-to-point network.

We also recognise the importance of preserving and modernising our iconic London headquarters at 66 Portland Place. This historic Grade II* building, with its difficult 28 different levels, is in many ways is part of our collection and requires significant upgrades to become a welcoming space for both members and the public.

By addressing issues such as a leaking roof, end-of-life mechanical systems and inadequate accessibility, we aim to transform our headquarters into a beacon of architectural excellence and inclusivity fit for the 21st century. Our goal is to set a precedent for respectful heritage retrofitting, ensuring that the building remains relevant for generations to come.

As we move forward with this ambitious agenda, we are eager to engage with our members every step of the way. Your input is invaluable as we navigate the planning and implementation phases of the House of Architecture initiative.

Together, let's forge a future where architecture is not just about design but about assurance – where every project, every decision, is guided by the pursuit of the least risky path forward. ●

PRIZE PLAYERS

Throughout May, winners of the RIBA Regional Awards will be announced at ceremonies up and down the UK. It's a key moment in our annual awards cycle celebrating architectural excellence, as the winners will be contenders for the RIBA Stirling Prize 2024. Explore the RIBA Regional Awards shortlisted projects. ribaj.com/riba-awards

Back to the country

Our annual Future Winners feature presents four-up-and-coming, female-led architects – starting with Ann Nisbet, whose studio brings her experience of growing up in a crofting community to urban projects as well as her beloved remote, rural locations, writes Isabelle Priest

Ann Nisbet Studio has unintentionally been an all women practice since 2020. The studio is recruiting another person to join Nisbet and the two others that work for her, so it may not stay that way for long. However, Nisbet says this situation has brought advantages. It means, for example, that the company has benefited from equally strong-minded women or women-led



Glendale, or Harmless House, commissioned to create an inclusive, accessible and future-proofed home.



All-women Ann Nisbet Studio team at Cuddymoss. From left: Cathy Houston, Fay Goodwin and Nisbet.



Above The first floor landing at Newhouse of Auchengee in North Ayrshire, Ann Nisbet Studio's first project.

Below Exterior zinc and timber cladding at Newhouse of Auchengee, designed around a three-sided courtyard.



clients. Glendale, for example, is for a female client north-east of Glasgow. Also called Harmless House, the home has been designed especially to consider inclusive, accessible design suitable for ageing residents, and is dementia friendly as a part of its future proofing.

It is 'a happy accident', says Nisbet, that the practice is all women at the moment – but so (slightly) is the fact that the studio exists at all. Nisbet hadn't planned to go solo. Age 34, she was contentedly principal architect at Dualchas' Glasgow office, and had been there for around six years, when she was offered a commission to design a house in North Ayrshire, on the opposite side of Glasgow to Glendale. That house was Newhouse of Auchengee, a zinc and stained black timber-clad series of volumes around a three-sided courtyard. It was the second home to be built under a policy that allowed architecturally exceptional homes in rural locations in Scotland – then specific to North Ayrshire. She had persuaded the client to think beyond its initial ideas for a typical white-render and slate-tiled house and instead opt for a design that better reflected the context of the site, including the metal foundries in the area. The project won a RIBA National Award and was shortlisted for RIBA House of the Year 2017. It gained so much publicity that the practice rolled out of it and has now just passed its 10th anniversary.



Everything about the studio is undergoing an upgrade. It will move from its long-standing home on the top floor of a south Glasgow Pollockshields tenement into a nearby self-designed, converted shop this summer. Half the studio will be let to Nisbet's partner who runs an illustration company. The practice is also expanding into new fields of work, including a 34-home scheme in north Glasgow. This is a joint project with Stallan Brand for Igloo. For the previous 10 years projects were all private houses, the overwhelming majority of them rural. Cuddymoss, one of Ann Nisbet Studio's standout projects and the best known, was the first ever house to win the Andrew Doolan Best Building in Scotland last year.

There is a lot more going on in this portfolio of one-off beautiful homes. Perhaps the biggest clue is revealed when Nisbet looks back at the shock she felt on turning up as an undergraduate student at the architecture school at University of Strathclyde. She had grown up in a crofting community between Fort William and Mallaig on the west coast; her experience of architecture was that her parents had self-built their own home and she had spent time during her youth mucking about on building sites. But at Strathclyde, where she did Part 2 as well, everything they looked at was urban. Nisbet's world of historic forms of building and close-knit types of community was barely recognised. It's no surprise then that

Above left View inside the main living space and kitchen at Cuddymoss, North Ayrshire.

Above right The new glazed link that connects the rescued ruin to a new extension for birdwatching at Cuddymoss.



DAVID BARBOUR (4)

during her Part 1 year out she travelled to and worked in Toronto, and then after Part 2 went to Skye to work for Dualchas. She wanted to get closer to her roots – personal and architectural.

So much of what drives Nisbet is this challenge of rural/remote living. Her beautifully crafted houses are concerned with finding contemporary sustainable modes of living in rural areas. At an individual homes level, the studio's approach is to respond to historic patterns of rural development and context. Cuddymoss, for example, retained a ruin on the site and inserted a structurally independent timber and steel shell within its walls. The idea was that future generations could potentially remove it and be left with what was there before. At a broader level the studio is interested in finding solutions to the housing crisis; Nisbet explains that this is particularly acute in rural areas because of land ownership models in Scotland, with insufficient land being made available for new housing, second homes and holiday homes. Nisbet's quest, and one she is well positioned to tackle, is how to develop clusters of rural housing without falling back on urban precedents. By this, she means self-sustaining communities, collective ways of living and working, integrating live and workspaces since the Covid pandemic, caring for ageing communities and less car-dependent models.

One such scheme is in Applecross, also on

the west coast, where 40% of houses are second homes. The client is a community company with a greenfield site at the heart of the peninsula area. The masterplan is a mix of houses, business units, co-housing and self-build sites and includes a shared hydropower scheme. As well as this the studio has just submitted planning for a five-house scheme in the Scottish Borders that will offer multi-generational living through five different approaches. Some add annexes, others integrate additional spaces within the home and some separate areas of the plan. There is another commission in the north-east of Scotland to redevelop a large farm site into housing, as well as a previous community feasibility study near Oban and the practice was shortlisted for an arts centre on Orkney via a RIAS competition. Ann Nisbet Studio is working all over Scotland.

However, the focus on rural context does resonate in urban situations too. Back in north Glasgow, the Dundashill project came out of a visual research initiative for Igloo on custom build. Nisbet describes selection of the practice as something of a wildcard. Here the practice drew on the local industrial heritage with its design of red brick topped by an upper-level pavilion made from corrugated metal cladding. The first completed terrace of 15 homes has only a few more to sell. Then there will be two more terraces, of 10 and nine townhouses each.

You could say that the studio's rural focus has led to a slower start in practice. However, it is a circumstance that has consolidated the approach of Nisbet and her team, and a growing gateway to other forms of rural and urban work. Her work has already won many accolades, but in the practice's transition to this next phase there is no doubt that there will be plenty of ideas and interest to look out for. ●



ribaj.com



Above Rendered drawing of the studio's first urban scheme at Dundashill in Glasgow, completing now.

Bottom left Main living space at West Balkello Farm near Dundee, shortlisted for the RIAS Awards 2024.

Below The bridge link that connects West Balkello Farm to its hillside setting at the upper level.



FLOAT DIGITAL

The Edit team.
Clockwise from
top left: Alberte
Lauridsen, Marianna
Janowicz, Saijel Taank
Nathwani, Hannah
Rozenberg, Sophie
Williams and Alice
Meyer.



Culture
Future winners

Time for a rewrite

Designing to perpetuate society’s problems just doesn’t cut it for Edit. Fundamental social and economic change is needed, hears Jan-Carlos Kucharek

Portrait: Phineas Harper Photographs: Edit

By any accepted norm, is feminist practice Edit a practice at all? On paper, it would seem not. Forming in 2018 with a proposal for the 2019 Oslo Architecture Triennale, the six postgraduate female students have yet to complete a physical building. All currently working, with varying degrees of time commitment, for different firms or in teaching, neither are they formally bound into the quotidian culture of a practice. And, with no studio space, they don’t technically have a base to work from. So why do they feel like one?

Perhaps it’s because Edit is not interested in norms but in pushing accepted social, gendered boundaries. Its Oslo work Gross Domestic Product subverted a vacuum cleaner to ‘question domestic labour and capitalist assumptions that housework is most efficient when done individually’. They reset the way of work: the GDP vacuum can only be used by three people. In 2020 during the Covid pandemic Edit looked at potential in the requisitioning of the domestic environment as a pedagogic space. Honey, I’m Homeschooled! saw it working with Open City in a programme of creative tasks charging kids to engage with their homes and look critically at the space about them, to generate collages that wouldn’t have looked out of place in Richard Hamilton’s This is Tomorrow.

A year later, in 2021, it’s as if it channelled Richard Wentworth in its Barbican installation ‘How We Live Now’, to display the work of Matrix Feminist Design Co-operative. Like Fellini’s film

Right Edit’s proposal at Purchase St Open Space, part of DSDHA’s Camden Central Somers Town Masterplan, makes youth play spaces as inclusive for girls as boys.



8 ½, this was a show about the making of a show, expressed in the architectural language of the home. Timber studwork made dividers, plumbing pipes became tracks carrying curtains that could be drawn open to reveal the installation’s softness to its surrounding concrete, or closed to form intimate seating nooks; a feminised domain resisting the muscular megastructure around it.

As they are itinerant, I interview one half of Edit at the RIBA, a building that retains traces of male hegemony and imperial power. But that doesn’t stop Alberte Lauridsen, Hannah Rozenberg and Sophie Williams feeling right at home. Edit hung a washing line on the RIBA’s piano nobile balcony between its stone totems in 2021, not just to bring the pomp down a peg or two but to raise questions on gender bias and contemporary power relationships bound into the act of hanging out laundry. ‘In most leasehold contracts you can’t hang washing out to dry,’ says Lauridsen. ‘Now, cases of damp and mould are blamed on tenants by landlords because they do this indoors or put the kettle on – breathe even. If your environment can’t facilitate basic functions like this, architecture is simply failing its users.’

Below Laundry Day, Edit’s intervention at the RIBA, highlights the political nature of washing.



During our chat ideas slip and slide fluidly between the three, a result of time spent forging a sense of common purpose. Williams picks up where Lauridsen leaves off. ‘The laundry idea feels very British as it’s so bound into the class system and council estates. In Spain or Italy, it happily adorns streets, reminding us that laundry here is a cultural phenomenon; it’s not natural or inevitable that we need to hide “mess”.’ Rozenberg interjects with a broader idea of shared bathhouses and laundries born of ideas of hygiene as part of the ‘modern project,’ noting the recent Design Museum project of Edit’s Marianna Janowicz: ‘In

her residency 1001 Drying Rooms she researched the now-lost laundry spaces of the GLC estate.’ Everything feels political about Edit, veering from the micro to macro, from domestic to societal, and of an energy much like FAT’s early interventions; they don’t so much sit in the RIBA as occupy it.

With four having met during their Masters at the RCA, all draw on experience in different aspects of the profession. Rozenberg works at set design and production company 59 Productions, while teaching at Birmingham. Williams is with Lambeth’s regeneration team working on community-based projects for grass roots organisations. Janowicz, an architect, formerly at the Design Museum, is on maternity leave, while Alice Meyer is an architect at Haworth Tompkins and Saijel Taank Nathwani is completing her Part III at David Chipperfield Architects. Lauridsen holds the Edit fort and teaches part-time at UCA Canterbury and LSA, whose think tank Radical Sharing – Redesigning the Housing Block for Public Luxury, sums up their fascinations, in part at least.

How do they find time to work together? They don’t indulge their political interests at the day jobs, explains Lauridsen, but do it after hours ‘around a kitchen table’. They too are subject to the vagaries of a capitalist market economy, whose very effects they seek to highlight: ‘With the precarity of the work, there’s a negotiation with how we progress without increasing overheads. We’d like our own space but that will only be through scaling up over time,’ she concedes. So its collaboration with DSDHA on Camden Central Somers Town masterplan is all the more remarkable; Edit is designing a public realm



Left Edit’s public ‘laundry post’ art piece with People’s Museum Somers Town has received GLA funding and is being built by Camden Council, west of the British Library.

Right Purchase St Open Space, in Camden, London, looks to challenge the design of street furniture and urban sports facilities to make them more inclusive.



at its Purchase St Open Space that is inclusive for all. ‘The pervading design view is that boys play and girls spectate: we want to question that assumption,’ says Williams. ‘To challenge hierarchies of sports spaces with “serving” spaces around them,’ adds Rozenberg. Edit is working with local youth groups and teenage charity ‘Make Space for Girls’ to tailor spaces for them. Fenced MUGAs with their single point of entry and exit and an ‘aggressive boundary’ can be intimidating to girls but for Edit it’s about not just security but groupings: ‘We want to include different types of play equipment and scales of seating depending on who you are, what mood you’re in and the size of group you want to hang out with that day,’ says Williams. It explains Edit’s fence-free, inclusive semi-circular hoop pitch and play spaces and furniture that are ‘tantalising and non-specific’.

Meanwhile, Edit’s public artwork with People’s Museum Somers Town continues, with GLA ‘Untold Stories’ funding. A riff on the group’s laundry theme, Camden is placing an installation of three laundry posts on highways land between St Pancras International and Euston stations. Edit seems almost surprised at how it has overcome risk mitigation procedures, since ‘there’s a vagueness about how these will actually be used,’ but it’s elated that Camden is enabling it.

In its work on the home, Edit feels the best way of further interrogating this realm will be via an open-minded client willing to entrust it with a domestic extension (any offers?) but this doesn’t mean it hasn’t got one eye on the communality prize of larger scale housing à la Barcelona architecture collective. The politics are riven through every scale it works at. ‘We need to radically rethink the way society lives together,’ presses Lauridsen. ‘The nuclear family as a unit of capitalist consumption simply doesn’t work in a climate crisis. It’s not just about building more efficiently but living more efficiently too.’ Getting to the nub of things, as any good edit should. ●

The steel window
evolution
is coming



Scan to find out more



Early riser

Working with her contractor/ developer partner helped Emma Lindblom, founder of LIND Studio, to hit the ground running, writes Pamela Buxton



A year ago, Emma Lindblom swapped the busy city life of Manchester for the edge-of-Lake District town of Ulverston in Cumbria. Her new home, and current workspace, is an apartment within one of her own projects, a conversion of the listed Ford House, a project which has seen her practice LIND Studio shortlisted for a biannual prize for up-and-coming Swedish architects.

It's a bit drizzly when I visit, but Lindblom – a self-confessed outdoors type who sees no need to own an umbrella – assures me that you can see the sea (Morecambe Bay) from the communal garden on a clear day. Perhaps thanks to her background growing up in the north of Sweden, she is clearly unfazed by a bit of inclement Lake District weather – although she'd rather have snow – and is even, along with fiancé and business partner Richard Frain, contemplating a winter camping weekend in freezing conditions when I visit.

Her move to the Lakes, where she hopes to grow a rural architectural practice, is not her first big relocation. In 2012, after meeting Richard during a year out travelling, she followed her heart and moved with him back to Scotland.

Above Emma Lindblom, founder of LIND Studio.



Right Extension to Ford House in Ulverston, Cumbria.

Culture Future winners

'By the time she took her Part 3, her case study project was a seven-storey newbuild residential development'

It was only then that she decided to study architecture, training initially at Robert Gordon University in Aberdeen.

'I'd always loved art and I love maths. I like both the rational and artistic side of things. So it felt like a good fit,' she says.

Lindblom's Part 1 years demonstrated an entrepreneurial approach that has continued, with her student loan going towards buying a flat to renovate. By the end of her degree, she had gained invaluable built experience from four small residential projects, all in collaboration with Frain, who co-founded a small development and contracting company, Reform Developments.

The pair moved to Manchester where Lindblom studied for her Part 2 at the Manchester School of Architecture, and continued to work together on larger and larger projects, including the multi-unit conversion of a derelict grade II-listed rectory in Salford. By the time she took her Part 3, her case study project was, rather impressively, a seven-storey newbuild residential development (Spear Building) in the city centre's Northern Quarter, again for Reform. Constructed on an ultra-tight conservation area site, the project delivered a duplex and four studio apartments above a ground floor office, where Lindblom had her studio.

Since setting up her practice in 2018, Lindblom has worked on some 64 projects, initially for Reform but also for other developers and private clients as well. The early projects with Reform were clearly an important learning curve for both.

'It was good to have a client you felt very comfortable with,' she says.

Almost all her projects have been residential, ranging from multi-unit urban conversions to one-off new houses and barn conversions in picturesque rural settings. Recent completions include the conversion of a 19th century co-operative store in the village of Compstall near Stockport into seven apartments for developer Restore. Fortunately, given how hard it can be to break into new sectors, Lindblom loves this 'very interesting and rewarding' typology.

She describes her approach as contextual – 'really understanding the site and locale and looking into the history' for inspiration.

Right Spear Building, a residential-led newbuild in Manchester's Northern Quarter.



Aesthetically, the practice – perhaps not surprisingly – looks to Scandinavian design principles of simplicity, functionality and craftsmanship, and Lindblom says that the work of greats such as Lewerentz, Aalto and Asplund must be a subconscious influence. She is also drawn to a 'Japandi' style fusing Japanese and Scandinavian aesthetics – as per an as-yet unrealised scheme for a yoga studio in the Lakes, and ongoing interior designs for a newbuild lakeside house at Crook. Here, the interiors will be contemporary with warm, natural materials that reference those of the exterior.

'I don't like fully minimal. It needs to have a bit more atmosphere,' says Lindblom.

With several projects based in the Lakes – as well as friends and Frain's family – the couple's move there from Manchester was a logical step. One of their first projects was Ford House on the outskirts of Ulverston. There was already planning consent to convert, thermally upgrade and extend the private house-turned-school into multi-residential units when Reform took on the project. This was revisited in a Section 73 change

to the planning permission, reconfiguring the interior layout and redesigning the side extension to give a more contemporary expression. Clad in limestone to reference the original house, this is separated from the listed main building by a stone and glass recess. The project won a Manchester Society of Architects Residential Retrofit Award last year, and led to the practice being one of four shortlisted for Swedish magazine Arkitektur's bi-annual award for an architect under the age of 40.

In other Lakes projects however, LIND Studio has experienced the challenges of navigating planning approval for contemporary designs in such sensitive heritage and rural settings. Just a few minutes' walk down the road from Ford House, the practice proposed what Lindblom calls a 'quite exciting' design with terracotta-coloured render and orange, terracotta roof tiles for a terrace of three new-build houses, an approach that picked up on hues in the site's retaining wall. But after an initially favourable response from planners, it wasn't to be, and the result, completed last year, features a more restrained palette of slate roof tiles and lime-washed render.

Meanwhile, in Troutbeck, LIND Studio's proposals for a cluster of five new homes on a former agricultural site have twice been rejected, despite being inspired by the local vernacular. Undeterred, the practice is determined 'to get there in the end', says Lindblom, who points to Carmody Groarke's Windermere Jetty Museum as a great local example of how contemporary reinterpretation of the traditional vernacular can complement the setting.



Above Rural Homestead, a cluster of new dwellings proposed for a former agricultural site in the Lake District.

Below Japandi-influenced proposal for a wellness suite in Cumbria.

'Of course I think it's important to work contextually and remain in keeping with the heritage setting, however I do believe there should be room for more contemporary expressions to sit alongside the historic, as this forms another layer to the continuous story of our shared built environment,' she says.

Since moving to Ulverston, the pair has set up an 'architecture-led development company', North Projects, which will operate alongside LIND Studio and Frain's contracting company. It's something they are clearly excited about – the first project to start on site is the aforementioned newbuild house at Crook, and the aim is to establish North Projects in the high-end residential market. Lindblom is looking forward to the comparative freedom of being her own client, overseeing the design and architecture aspects of projects including early stage appraisals and defining project briefs.

'North Projects will be exciting. We'll see where it takes us,' she says.

With the new development company under way in addition to work for other clients, it's clearly a busy time for Lindblom. She does, however, admit to missing interaction with architect colleagues – in Manchester she'd had an associate – and has hopes of expanding.

'My dream would be to have a rural studio somewhere in the countryside and a small team. A design-oriented practice doing really design-led projects,' she says. ●



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On a mission to make life better

A zest for life – everyone's – drives Katy Marks' Citizens Design Bureau, which spreads a wide net to add value to all it works with, discovers Chris Foges

Below Citizens Design Bureau: Marco Strizzolo, Glenn Strachan, Jasneet Rattan, Katy Marks, Gladys Ching and Maegan Locke in the studio.

Stepping into the shopfront studio of Citizens Design Bureau you get an immediate sense of what the Hackney-based practice is about. It's a happy place. The team of six squeezed around a single desk is all smiles as I arrive. Paint pots and plaster casts tucked into every corner testify to a love of making. Sheaves of photographs and project souvenirs almost cover the brick walls. 'We are not minimalists', says founder Katy Marks. The profusion reveals a remarkable breadth. Theatres are a specialism, but CDB does everything from conservation to low-energy newbuilds, product design to business strategy. The easy-going Marks is clearly an excellent juggler, able to keep a lot of balls in the air and to throw them high – even, as I discover, in the most difficult circumstances.

An appetite for variety was already established

when Liverpool-born Marks launched her practice in 2013, aged 34. After studies in Glasgow and Madrid she led an arts project for the UN in Soweto, dovetailing the interests of sponsors and local people. Then, after a Cambridge masters in environmental design, she co-founded the Impact Hub network of coworking spaces. That gave a useful commercial grounding, but the pull of architecture led Marks to begin a seven-year 'apprenticeship' at Haworth Tompkins.

Her role as project architect for the Stirling Prize-winning Everyman Theatre in Liverpool was particularly gratifying. 'Working in the North West feels like home'. She credits the city's character for some of the unselfconscious, heart-on-sleeve qualities in CDB's work, along with her wider roots from Jerusalem to Tripoli.

CDB grew steadily: an atmospheric café for the Royal Court Theatre, with Lyndon Goode; a competition win to remodel a Walthamstow church. But in 2017 its upward trajectory halted abruptly as Marks was diagnosed with cancer.

She was honest with clients, and some cut ties. 'No hard feelings'. Staff had to go. So it was with a small team, while undergoing debilitating treatment, that Marks delivered Manchester's Jewish Museum – a filigree-patterned Corten extension to a restored historic synagogue, rich in material detail and suffused with warmth and optimism. A bakery at the heart of the museum enriches the sensory experience, and there's a symbolic emphasis on things that connect different cultures. Its harmonious coherence saw Marks named 2023 RIBA North West Project Architect of the Year, which seems something of an understatement.

TARA DARBY



CREDIT: FRED HOWARTH (2)

Above The £3.3m refit of Jackson's Lane includes an expanded café with bespoke details, a refurbished theatre and the rationalisation of more than 20 levels.

Below A new timber 'rood screen' separates worship from community spaces in CDB's renovation of the listed St-Peter-in-the-Forest.

How could she summon the focus to work in those circumstances? 'It felt like I'd been climbing my little wooden ladder, and looked down to see someone with a saw,' she recalls. 'It was difficult to juggle but I was determined not to let it crush me'.

The experience has reinforced a strong sense of purpose in the practice. 'I want to spend my time on things that are meaningful or make a difference', says Marks. 'Otherwise what's the point?' From the outset CDB has been frank about having its own agenda for every project, whether that's some social benefit or the pleasure to be had from doing it. She's less concerned about putting her own visual stamp on buildings. 'Our projects are like a stick of rock – cut them anywhere and you see the client.'

She points to CDB's recent transformation of the Jackson's Lane centre for circus arts,



ETIENNE CLEMENT



Left Comprising a restored synagogue and a lantern-like extension, Manchester Jewish Museum won a 2023 RIBA National Award.

Right The £4.1m Talent House (2022) is home to East London Dance and UD Music, providing studios, events space and offices with CDB-designed cardboard furniture.



TARAN WILKHU

where volcanic colours and slightly ramshackle fixtures and furnishings allude to the company's playful nature. Less overt are myriad practical improvements, revised at pace to save the project faced with funding cuts. 'Successful buildings need both rigorous practicality and soul,' says Marks.

Rebuilding an arts-oriented practice after Covid also required deft manoeuvring, especially as Marks wants to avoid the bread-and-butter projects that sustain many architects in the sector.

Work with theatres continues, and grass-roots organisations too – on the day we met an east London community centre had gone in for planning – but CDB's client list now includes blue-chip names of the cultural world. Seven new galleries are coming at the V&A, where miniature glassware will be shown against colourful Venetian mosaics. And for the National Trust, a visitor centre in the grade-I-listed Shugborough Estate in Staffordshire. With fat cylindrical columns made of straw bales, it makes a serious bid for whole-life zero-carbon status.

CDB is also branching out into residential design. An overhaul of six HKPA-designed houses on Hampstead Heath combines low-energy design

Below The visitor centre at the Shugborough Estate will be constructed around an ancient tree from earth, lime, straw and reclaimed timber from the local area.

with the conservation of 1950s modernism. For Hackney Council there's competition-winning terraced housing on garage sites.

If toggling between technically demanding sectors wasn't enough, Marks has launched a company making single-cup bras for women who have had mastectomies. She'll spend one day prototyping at the sewing machine, the next on articles promoting the -Uno brand. 'We want to work on things that can be transformative; if that means straying into new fields, so be it'.

Even for Marks the mix might be a bit rich: 'A living room full of boxes has been hellish'. She aims to employ people to look after the start-up, and is open to the idea of a partner at CDB but has no desire to grow. With the unpredictability of life and work, the key to keeping things on track is not numbers but juggling. 'And I've learned that I don't need to climb a ladder', she says. 'We are making great stuff with confidence and integrity, and that's really all we need.' ●



ribaj.com

RIBA ELECTIONS 2024

During 2024 RIBA will hold the following elections:

– Royal Institute of British Architects (RIBA) President

Any Chartered Member is eligible to stand. The successful candidate will take office on 1 September 2024 as RIBA President-Elect for one year and serve as RIBA President for two years from 1 September 2025. Both offices confer a seat on the RIBA Council, and after serving as President, the successful candidate will also have a seat on the RIBA Council as Past President for one year. As RIBA President, the successful candidate will also be a member of the Board of Trustees of RIBA.

– Royal Society of Architects in Wales (RSAW) President

Any Chartered Member in Wales is eligible to stand. The successful candidate will take office on 1 September 2024 as RSAW President-Elect for one year and serve as RSAW President for two years from 1 September 2025. As RSAW President, you will also have a seat on the RIBA Council.

– Two Council Member seats

Any Chartered Member is eligible to stand for one of the two seats, and successful candidates will serve a three-year term starting 1 September 2024.

– Six Regional Council Member seats

Any Chartered Member on the electoral register for one of the Regions listed below is eligible to stand for one of the seat/s available in that Region. The term of office will be three years from 1 September 2024.

- RIBA East Midlands: One seat
- RIBA North East: One seat
- RIBA North West: Two seats
- RIBA Yorkshire: One seat
- RIBA Wales: One seat

– RIBA South West Regional Council Member seat (by-election)

Any Chartered Member on the electoral register in RIBA South West Region is eligible to stand for the seat. The term of office will be two years from 1 September 2024.

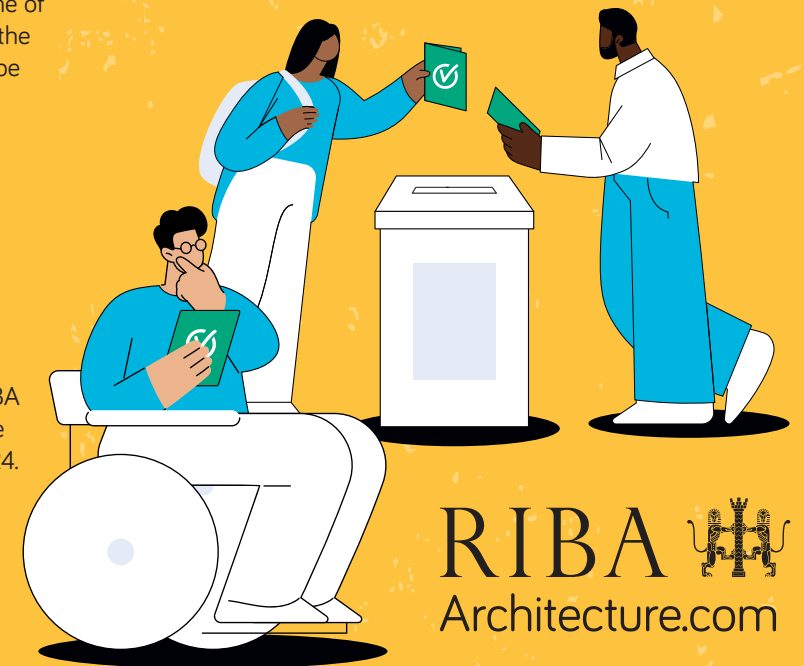
Timetable for Elections

- Notice of Election 24 April 2024
- Nominations open 1 May 2024
- Nominations close 15 May 2024
- Candidates announced 21 May 2024
- Voting opens 17 June 2024
- Voting closes 28 June 2024

To be eligible to participate in this year's annual RIBA election, you must be a RIBA member on the qualifying date. If you are not a RIBA member and are eligible for RIBA membership, you must have submitted your application online no later than **23.59 on 14 April, 2024**.

RIBA has a commitment to sustainability and using resources effectively and efficiently. In line with this, the election process will be conducted online. Members who wish to participate in any election must have a registered email address with RIBA. If any member has recently changed their contact details, please update their information no later than **23.59 on 15 May, 2024**. This can be done by accessing the member portal at www.architecture.com/login.

If you have any questions about any RIBA election, please email elections@riba.org



Eye Line 2024: call for entries

Pen, pencil, computer or even AI –whatever your medium, our drawing competition is open for submissions

How do you represent the world you would like to see? Eye Line 2024, RIBA’s annual, international competition showcasing the best drawing and rendering skills, is open for entries. As ever, we ask for images in two categories – student and practitioner – that brilliantly convey architecture, in any medium or combination of media. We are seeking the best and most exciting submissions from those at the sharp end of representation.

Images of all kinds, from hand-drawn concept sketch to technically proficient and layered renders are eligible: ‘drawing’ includes any method by which the power of an architectural idea is communicated, whether depictions of existing buildings or works of the imagination. Last year saw our first AI entries.

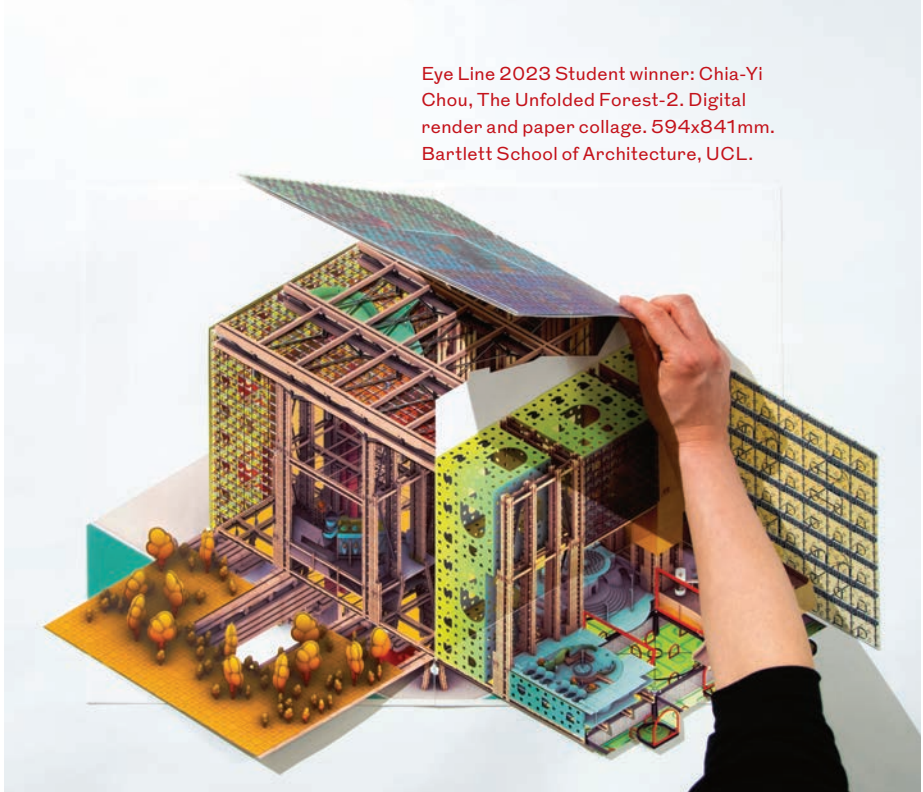
There are two categories:

- Student category: images made by those in architectural education or who are submitting images made before final qualification.
- Practitioner category: images made by those fully qualified and working in practice, whether for real-life projects or exploring ideas or experiences.

Winning entries will be published in print and online. Our colleagues at RIBA’s Drawings and Archives Collection will inspect winners for potential inclusion in their archive.

Last year’s student winner was the Bartlett School’s Chia-Yi Chou, whose work was a meditation on carbon sequestration potential of forests if subjected to fractal geometry, increasing surface area. Her folding 2D drawings beguiled the Eye Line judges with their Archigram/steam punk references. Practitioner winner was Dustin Wheat, Professor of Architecture at University of Texas at Arlington, whose collage of pages from his sketchbook built a fluid, sublime picture of the architect’s internalised thought processes and influences.

Each year we are gratified by the originality, wit and talent presented to Eye Line: an international, free-to-enter award. Practitioners and students – show us your best drawings and join a prestigious cohort of past winners! ●



Eye Line 2023 Student winner: Chia-Yi Chou, The Unfolded Forest-2. Digital render and paper collage. 594x841mm. Bartlett School of Architecture, UCL.

EYE LINE RULES

We seek the best 2D representations of a building design or concept through visual means. They may be hand or digitally drawn, incorporating collage or any combination or overlay of methods. Video and straight photography excluded.

- ➔Enter in either the student or practitioner category. The RIBA Journal reserves the right to reallocate to a different category if deemed necessary.
- ➔Maximum of three images per entry, which can be from different projects or all from the same project.
- ➔Joint entries on which more than one person has worked are permissible.
- ➔All entries must be uploaded via the link below. We cannot accept physical works. Images must be at 300dpi, file size maximum 25Mb.
- ➔The work must have been produced within the three years up to the closing date of 14.00 BST on Friday 10 May 2024 and must not previously have been entered for Eye Line.
- ➔Submissions using AI must be clearly stated as such

Enter at: ribaj.com/eyeline/enter
INFORMATION REQUIRED

- ➔Title of work(s) if applicable, and medium.
- ➔Name of the author(s) of the work.
- ➔Name of organisation where author works or studies.

- ➔Email, postal address and phone number.
- ➔Dimensions of the original work as presented, in mm.
- ➔Date it was completed.

KEY DATES

Deadline:
Friday 10 May 2024, 14:00 BST
Judging: End May 2024
Winners and commendations announced: July/August 2024 issue of RIBAJ and online
Correspondence: eyeline.ribaj@riba.org

JUDGES

Chia-Yi Chou
Eye Line 2023 student winner
Yinka Ilori MBE
Artist and designer
Knut Ramstad Partner
Nordic Office of Architecture
Sarah Wigglesworth MBE
Architect and academic
Jan-Carlos Kucharek
Deputy editor RIBA Journal



Founder of Nicholas Hare Architects, designer, teacher and sculptor whose belief in close client consultation led to NHA’s specialisation in buildings for education



Nicholas Hare 1942 – 2024

Nicholas Hare, founding partner of Nicholas Hare Architects and for many years an inspiring teacher at the School of Architecture in Cambridge, has died aged 81.

Nick came late to architecture having studied natural sciences and English at Corpus Christi, Cambridge. Early work as a TLS subeditor gave him a love of the precisely expressed word that informed the articulacy of his design. So too did his science background, and his first architectural job was for the multi-disciplinary Arup Associates. He admired its rational approach to design and enjoyed working alongside engineers.

He took this delight in construction to his students at Cambridge. Nick was a gifted teacher and his ability to identify the key issue in a problematic design served him well as a critic. He spent 17 years as consultant architect to the University of Essex and acted as external examiner at many architecture schools.

Nick started NHA from the attic of his Highbury house and his first public success was the competition for the Paris Opera Bastille. Although it didn’t win, NHA was the only British practice to be shortlisted and the publicity put it on the map. Commissions followed. The practice gained a business address and Sophie, Nick’s wife, became the heart of the admin team and NHA extended family. That culture never changed.

The practice’s first significant arts building was the Brunei Gallery for SOAS. Creating a tree-lined pedestrian thoroughfare and constructing a gallery for Islamic art alongside extensive teaching facilities in the heart of Georgian London, the project was both demanding and controversial. Its challenges enabled Nick to develop his personal architectural philosophy.

He was always sensitive to a project’s context, both physically and emotionally in

the aspirations of the client. He was an early champion of passive design, with a fascination for natural light. Expressing the nature of materials, like the massive external brickwork walls and flat arches of the SOAS gallery’s brick and concrete vaults, was a key design driver. He advocated exploring the design in the imagination to achieve an intuitive spatial clarity and sensory delight, calling this the importance of orientation. Critics often found it difficult to identify an NHA style because projects appeared quite different, but all shared these fundamental principles.

Nick believed good architects could and should tackle any project, always encouraging us to think from first principles. His curious and continually challenging approach founded on close client consultation produced innovative and exciting architecture. This dovetailed with the Blair government’s Building Schools for the Future, and led to NHA becoming education specialists.

Nick’s enduring fascination for structures, sustainability and natural light was celebrated in the design of a new production workshop for the Royal Opera House at Thurrock. A vaulted green-roofed structure spans a light-filled shed enabling the construction of fully assembled scenery. ‘Dedicated to light and the craft of making’, said the RIBA Awards judges; the same could have been said about the architect.

Nick retired in 2018 after more than 40 years leading NHA. Still brimming with enthusiasm he set about a new career experimenting with large-scale sculpture. Visually striking, the enormous geometric forms are precariously balanced and beautifully poised in the landscape – and instantly recognisable as Nick’s. He is survived by Sophie, his five children and 12 grandchildren. ●

Carol Lelliott is a former partner at Nicholas Hare Architects and a consultant to the practice

IN MEMORIAM

Leonard Newell
ELECTED 1965, BEDFORD

Jonathan William Knox
ELECTED 1969, CONWY

Adrian Manning
ELECTED 1976, PENRITH

John Robert Evans
ELECTED 1955, CARDIFF

To inform the RIBA of the death of a member, please email membership.services@riba.org with details of next of kin



**Smallbrook Ringway
Birmingham, 1970**

With the Mark II Ford Cortina in the foreground, this image encapsulates the post war transformation of British regional city centres. On the left is the curving block of the Smallbrook Ringway, which developer CEG was recently given permission to demolish despite a campaign to protect it. Completed in 1960, the block was praised by Ian Nairn as 'the one really hopeful building in Birmingham'. It was the first section of the new ring road to be completed, linking the town hall to New Street Station. Designed by James A Roberts of the City Architects Department, it incorporated a bridge

section over Hurst Street supported on giant V-shaped piloti and contained four storeys of office accommodation above a shopping parade at street level. At 230m it was one of the longest single retail frontages in the country. The facade is enlivened with precast concrete panels and boldly curved uplighters. The building was part of a plan by Herbert Manzoni, city surveyor and engineer, to concentrate bus stops and car parks in the city centre, in recognition of the rise of the private motor car and to help traffic run smoothly through the centre. ●
Suzanne Waters

Editor
Eleanor Young

Deputy editor
Jan-Carlos Kucharek

Managing editor
Isabelle Priest

Contributing editor
Chris Foges

Publishing director
Helen Castle

Publishing co-ordinator
Flo Armitage-Hookes

Corporate partnerships/
sponsorship
Richard Tomlin
+44 (0) 207 496 8329
John Ward
+44 (0) 207 307 3673

Advertising sales
Jennifer Collins
Zinc Media plc
+44 (0)1625 667583
Jennifer.Collins@zinc-
media.co.uk

Advertising and
digital support
Barbara Tognini

RIBA marketing
Leona Tomeckova

Production
Richard Blackburn
Jane Rogers

Sub editing
Alysoun Coles
Simon Aldous

Design
Linda Byrne
Richard Krzyzak

Telephone
+44 (0) 20 7307 3735
Email
firstname.surname
@riba.org

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Credit to TP Bennett. Photo by Hufton+Crow.



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