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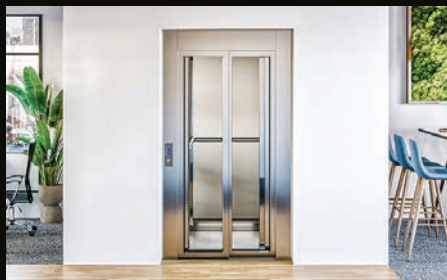


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incorporating Building Projects magazine,
architectsdatafile.co.uk and @architectsDF

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Annual subscription costs just £48 for 12 issues, including post and packing. Phone 01435 863500 for details. Individual copies of the publication are available at £5 each inc p & p. All rights reserved

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FROM THE EDITOR



At the end of last month, I was delighted to be invited up to take a tour of the phenomenal development proceeding at a rate of knots at London's Olympia. Eliot Postma of Heatherwick and Trevor Morriss of SPPARC took me round this packed and yet deftly distributed mixed use scheme, displaying a compelling amount of enthusiasm for the current onsite results of their collaborative design work.

Above and around the existing, refurbished historic halls there are over half a million square feet of offices, in a stunning new set of lozenges of various heights that will be topped with trees, and faceted glass facades echoing the Victorian Grand Hall. The new office – One Olympia – will be visible across London as a clear sign of investors Yoo Capital and Deutsche Finance International's aspirations for this new BREEAM and WELL-accredited workspace in a competitive market.

There is also a major new theatre and separate concert venue, a CitizenM hotel, and a host of retail and F&CB outlets surrounding a new roof garden at second floor level. Given that this is a compact site with a range of listed buildings, a Hyatt Hotel, performance art school, and restaurant and smaller venue have been located in existing, reused Victorian buildings.

The big story is the raised circulation level, providing 2.5 acres of public space connecting the site horizontally and linking its new additions, and providing new connections into the scheme from the roads around the site. This public space includes Heatherwick's signature canopy, with more faceting and a playfulness intrinsic to a large shelter which is open at both ends, blending outside with inside.

This raising of the circulation is an obvious allegory for what the scheme is going to do for Olympia, previously a 'hermetic,' locked-in site, which you could only enter if you were wearing a lanyard, or popping to Pizza Express. It was a place which had been created for its community, but over the years, like so many things, was turned into a clogged and dysfunctional place by being solely led by its chief goal; selling exhibitions.

That has remained as the core driver for the client, none of the exhibitions have been harmed – all shows have been continuing during the project, and the halls are retained, but enhanced by a wide range of other uses. This is now going to be a place to visit and meet, watch a show, or shop, have dinner, and stay overnight, and looks to be an epic result for the team, one that respects its surroundings above all else.

James Parker, Editor

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ON THE COVER...

'Co-designed' by Heatherwick Studio and SPPARC, the £1.3bn project to regenerate Olympia creates a new cultural quarter for London.

For the full report on this project, go to page 26.

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TRANSPORT

Planning granted for final HS2 structures in West Midlands

The final two major structures being built to bring HS2 into Birmingham have been approved by local councils – marking another significant milestone for the project. The design of two new viaducts, meaning eight Key Design Elements (KDEs) on the West Midlands section of the route have now passed the Schedule 17 process.

KDEs are structures on the HS2 project identified as being significant because of their size, proximity to communities, or location within sensitive areas. Because of these challenges, HS2 has undertaken extensive engagement with local communities to listen to people's views and incorporate feedback in the design of the structures where possible.

The River Blythe Viaduct has received Schedule 17 planning approval from Solihull Metropolitan Borough Council. A 475 metre low-lying structure, just south of the new HS2 Interchange Station in Solihull, it is designed to skim the flat, agricultural landscape as it crosses the River Blythe, the floodplain and Meriden Road near Hampton in Arden.

Feedback from the local community has been incorporated into the planning of the construction of this viaduct, particularly regarding tree planting and protecting the local environment in the areas near the river which are designated as a Site of Special Scientific Interest.

Saltley Viaduct has received planning approval from Birmingham City Council. It is a 225 metre structure, including approaches, located two miles north-east of Birmingham city centre, and will take the B4144 road over the HS2 line, the Birmingham and Warwick Junction Canal, the Birmingham and Derby rail line and the River Rea. It will be an important crossing point, providing access to the city centre and the wards of Nechells and Alum Rock.

A wider pathway to make room for cyclists, additional lighting, and replacing stainless steel material with weathering steel panels and a perforated pattern, were key requirements from local people, "which have all been incorporated in the design,"



commented HS2's project team.

Stephen Powell, HS2 head of delivery said: "Achieving these two planning approvals is a significant milestone. It's been hugely important for us to engage and consult with communities as we reach the final design stages of these key structures in the West Midlands, and we're very grateful for the feedback they have provided."

Nick McGough, director at Weston Williamson + Partners, and lead architect for the Balfour Beatty VINCI Design Joint Venture, which is designing HS2 in the West Midlands, said: "All of HS2 needs to be designed sensitively but KDE structures in particular were identified through the parliamentary process due to their scale and significance. The whole team has worked incredibly hard for over six years to engage local communities in a process which has involved local authorities, key stakeholders, and the HS2 Independent Design Panel."

He added: "The approvals received complete the set of KDEs in the West Midlands which will bring HS2 into central Birmingham, while contributing positively to local communities. For the River Blythe Viaduct this includes landscape enhancements whilst at Saltley, active travel is encouraged with dedicated pedestrian and cycleways separated from road traffic."

These KDE structures form part of the section being designed and built by Balfour Beatty VINCI, HS2's construction partner in the Midlands, together with a Design Joint Venture of Mott MacDonald and SYSTRA with Weston Williamson + Partners as architects. This project team is responsible for delivering the 90 km stretch of the route spanning from Long Itchington in Warwickshire to the centre of Birmingham and on to Handsacre in Staffordshire. A workforce of over 9,000 people and 400 companies in the West Midlands are helping to build HS2.

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RETROFIT

Foster + Partners to transform Fenwick store on New Bond Street

Westminster City Council has resolved to grant planning permission for the repurposing of a collection of buildings on New Bond Street that until recently housed the Fenwick Department store. The site also includes 55 New Bond Street.

Lazari Investments completed the acquisition of the properties in January 2023 and assembled a team of leading consultants to create “a building of outstanding design with high sustainability credentials,” said Foster + Partners. The scheme includes “world class Bond Street retail” on the ground and first floors, and offices from the second to ninth floors. A number of facades will be “sensitively lifted through innovative engineering to align the floorplates above,” creating four spectacular two-storey retail units that will benefit from increased floor heights. The new high-quality shopfronts will “complement the existing facades and activate the corner.”

The offices will have an elegant Brook Street entrance and include a light filled, landscaped atrium, external terraces and a rare Mayfair rooftop garden. Internally,

the retained office floors will be realigned to eliminate the multiple level changes that currently exist. Along with four additional tiered-back office floors, all the offices will enjoy state-of-the-art amenities, together with internal and external landscaped terraces and winter gardens, substantially increasing wellness and well-being.

Targeting the highest Outstanding BREEAM rating, the scheme will retain over 50% of the existing structure, approximately 75% of the historic facades and will have an upfront carbon measure of 463 kg CO₂e/m², which “meets and exceed industry targets.”

Len Lazari, director at Lazari Investments, said: “Our decision to acquire the Fenwick site was heavily influenced by our love of the architecture and its Mayfair surroundings, together with our belief of the enduring attraction of retail on Bond Street. We believe Foster + Partners’ design for the completed scheme will assist in enhancing Bond Street’s global status.”

Nigel Dancey, head of studio at Foster + Partners, said: “The opportunity to



reinvent and restore the erstwhile Fenwick store and establish a new gateway to New Bond Street is an exciting challenge. The project will preserve over 50% of the structure, with new sustainable, naturally ventilated offices and terrace gardens on top and exclusive retail at the base that will reinforce the importance of New Bond Street as one of the world’s premier retail streets.”

The project will provide an employment and skills plan for local people that will provide skills training, apprenticeships and permanent employment on site. The scheme is targeted for completion at the end of 2026.

NEW APPOINTMENTS

HLM enters ‘new era of leadership’

HLM Architects has appointed a new chair and managing director to lead the practice forward into what it called a “new and exciting chapter.”

Philip Watson becomes practice chair replacing Richard O’Neil, and Michael Scherdel will be taking over as managing director replacing Karen Mosley. In addition, Lorraine Robertson has also been appointed as the new operational director. All three appointments are existing directors “who have been at the centre of the transformational change within the practice over the past seven years,” said the firm.

This transformation has seen the profile of the practice grow significantly, “with

some of its best work coming to fruition.” These new appointments have emerged from the “succession and transition plan” implemented at the firm. A decade ago, directors, including Christopher Liddle, Nick Beecroft, David Cafferty and John Clarke, embarked on a transitional plan. Under the leadership of O’Neil and Mosley, they instigated an ‘Enhanced Executive Development Pathway,’ nurturing homegrown talent and appointing several new directors internally. They also conducted an external search for complementary board skills, which culminated in Philip Watson rejoining HLM after a 10-year stint at Atkins.

In recent years, the practice’s ambition to be recognised as “socially conscious design innovators” has “delivered against its objectives, in areas such as achieving zero carbon,” with the Circular Twin initiative named AJ100’s Sustainability Initiative of the Year 2022. Achieved objectives also include developing MMC/DfMA capability, where the practice’s R&D investment is delivering “significant pan-industry initiatives” such as work for the Department for Levelling Up, Housing and Communities (DLUHC) on a digital kit of parts for low-rise housing.

As part of the transitional phase, O’Neil and Mosley will continue as board directors, with their roles becoming “more focused on strategic business streams while supporting the transition.” The transition of the future board will complete through the remainder of 2024.

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GRANT WESTFIELD

ASK THE ARCHITECT

Gillian Burgis Smith details how she became an architect, overcoming some outdated industry mindsets and major health obstacles; and how she has positively harnessed her own experience to create inclusive environments for others



Gillian Burgis Smith

WHAT MADE YOU WANT TO BECOME AN ARCHITECT?

When I left school at 16 I didn't know that architecture was an option; local government was considered a stable and secure job, and after working in Housing, Finance and Trading Standards I was moved to the Architects Department. I saw architectural trainees on drawing boards and knew that was my calling. Years later I found that my birth parents were in the architecture and design field. I love architecture, arts, culture and design and their impact on people, the environment and life experience.

After being told "you can't do that, you're a woman," I enrolled in an evening class for an ONC in Building Studies, which was enough to be an architectural technician. But to do a degree I was advised to do a foundation course at North London Poly and was admitted for a four year part-time BA (Hons) at Greenwich University. I did my Part 2 at a small private practice where I gained a lot of experience with materials and interiors.

Greenwich was great, I was one of six day release students that went straight through from beginning to end together and we formed a strong bond. I recently discovered that I was one of only 3% of women that graduated in architecture from Greenwich University in 1994.

HOW DID SUFFERING TWO STROKES IMPACT YOUR CAREER?

Professionally it was profound; it woke me up to how lifestyle, health and happiness within my work environment were of paramount importance. It also helped direct me to concentrate more on individuals' diverse needs, for example to focus on people who had a different sensory response to environments. I was suffering from aphasia and having trouble with my balance, vestibular sense and topographical disorientation.

I was mainly working in corporate interiors and decided to conduct some research, as I was conscious that – for many architects and designers – design for people with visible and non-visible disabilities had mostly been a tick-box exercise. I began one-to-one research interviews with people diagnosed and/or identified as neurodivergent or neurodegenerative and working in creative fields, as I wanted to discover how they adapted their work processes during the pandemic and beyond, to help create a framework for continued creative effectiveness across remote and in person work environments.

One of the main takeaways was that while the way that we interact with our environment varies, there are some similar patterns, and we need to consider physical, sensory and cognitive factors.



For Neurodiversity Celebration Week, March 2024, Gillian contributed to an "inspiring evening" with The Senator Group and fellow panelists Dr Jane Freeman, Dawn Scott and Pippa Jameson

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Sensory reactivity and processing differences are common across neurodivergent and neurodegenerative groups and neurotypical individuals from time to time – not all disability is permanent.

This research and work helped me to refocus. I changed jobs eight months after my second stroke and became self-employed, which gave me the ability to work how I needed to work. I am a consultant to Built for Marketing, an organisation that shares the same passion and values and am also co-founder of Citizens with Experience, using collective lived experience to create inclusive and universal design solutions.

HOW DID YOU COPE WITH LIFE AFTER YOUR BRAIN TUMOUR DIAGNOSIS?

I believe in being pragmatic, and that there is a purpose for everything. Without the diagnosis I believe that I would have continued in architecture and management feeling unfulfilled, unhappy and under undue stress both in the office and at home. In this way, it has strangely been beneficial to me, my home life and my work!

When diagnosed in 2019 I was looking after my father who had been diagnosed with Motor Neurone Disease (MND) and my mother who had vascular dementia. So the change in working life enabled me to work around my role as a family carer. My absence seizures and mental paralysis are concerning but I have become comfortable with disclosing my condition, and my husband is often by my side throughout the day. I have become accustomed to the triggers and symptoms before the condition fully presents and have learnt how to mitigate and take appropriate action, i.e. rest periods to minimise the impact.

WHAT ARE THE POSITIVES OF YOUR CONDITION AS A DESIGNER OF INCLUSIVE ENVIRONMENTS?

The combination of having a non-visible disability and over 30 years experience as a chartered architect with an extensive network gives me a great opportunity to effect change in not only design, but also in the way other people think with regard to inclusion, diversity, equity and accessibility. All individuals are neurodiverse so if we can create neuro-inclusive environments we are making lives better for everyone.

Design thinking that is truly inclusive focuses on the ‘outliers’ (i.e. those outside the design process itself), enabling as many

people as possible to experience products, environments, and experiences safely and independently while preserving their dignity. It is not just about getting in and out of a space safely, it’s also about being able to function and save energy; including physical energy.

I have chronic pain and suffer from osteospondylitis, and the degenerative nerve damage has left me partially paralysed from my neck to elbow on my left side. I think more every day about conserving my energy. As a designer and inclusive design consultant I see my own experience and that of my colleagues at the International Forum of Inclusion Practitioners as being a huge benefit giving diversity of thought and experience.

There is more awareness now, whether from more individuals going through mainstream education, an increase in empathy since Covid, and late ND diagnosis, and other factors; we live in a diverse society. Previously, while I had tried to engage with different stakeholders and user groups, it was still very limited.

HOW DID YOUR RESEARCH LEAD YOU INTO FOUNDING YOUR PRACTICE?

Every individual is unique; ‘if you’ve met one person with autism you’ve met one person with autism.’ A common theme from my research however was people describing “sensory processing differences,” and their sense of agency. Many interviewees spoke about auditory factors and ‘mood;’, acoustics, music, speech and environmental sounds. For example, hearing the hum of the air conditioning, a conversation between two people in the same space, and the ping of a microwave with the same intensity.

Other interviewees spoke about visual perception and noise (including colour, contrast, signage, wayfinding, and lighting. Other factors were olfactory, and around touch, including a varying sense of equilibrium. All the neurodiverse individuals we have interviewed expressed a desire to come back to the office environment post-pandemic.

I realised that I was in a unique position with my own lived experience and associations; hence, I founded Strawberry Leopard and now consult across all sectors. The industry needs to continue to lift the barriers to entry, disclosure, recognition, and promotion, through listening to different perspectives, ideas,



For many architects and designers, designing for people with visible and non-visible disabilities had mostly been a tick box exercise

communication and raising awareness. Inclusive environments are needed that go beyond accessibility to prevent exclusion and discomfort, avoiding the need for neurodivergent individuals with non-visible disabilities to disclose them.

My experience has made me realise that there was a lack of awareness among the architectural design community about inclusive design, and a lack of tools and frameworks for fostering it. Just being aware of my own ‘cones of bias’ and ‘cones of experience’ led me to want to explore knowledge and reduce points of exclusion.

As a consultancy, Strawberry Leopard works collaboratively with different communities and organisations to increase diversity and inclusion. When I worked within large global architectural organisations it was within fixed structures, closed to sharing information based on competitive awareness. I now share to learn, and also lead co-ability special interest groups, where everyone is ‘open book.’

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As organisations we move at the speed of trust. We have a lot of outreaches from students and architects at the beginning of their careers that want to understand more about accessible and inclusive buildings and experiences. We practise 'tension-based innovation' where the differences and diversity illuminate issues and allow open innovation without harm to anyone. We do not chase perfection, nor the minimum viable product, but look towards the minimum valuable product enabling the optimal result for all.

ANY RECENT PROJECTS OR WORK YOU ARE PARTICULARLY PROUD OF?

There is huge satisfaction knowing you have reduced the mismatch between how a building or product 'should be' used and a more user-centred, co-design approach that embraces inclusive design. I have had amazing feedback from my role as RIBA Core CPD speaker for Inclusive Environments 2023 – from architects that have been practising over 30 years, to architects entering the profession saying they learnt something new and that they have been inspired.

My greatest and most humbling achievement is having the opportunity to attend the Global Inclusive Schools' Forum at the UNESCO HQ in Paris in March this year. This is an ongoing project working towards the 2030 agenda for sustainable development that provides a unique opportunity to build more inclusive just and fair societies. We know that inclusion is the key to building peace, bridging divides and empowering all citizens to contribute meaningfully to society.

I was a judge in the first Global Inclusion Awards and asked to create a special interest group, within the IFIP for Architecture and Design going forward. In total, 149 organisations and individuals were recognised and celebrated for realising inclusion across eight categories from 39 countries across the globe.

HOW HAS THE INDUSTRY PURSUED DESIGN FOR NEURODIVERSITY?

I do believe that even though neurodiversity is now a mainstream subject, design is not yet as inclusive as it could be. When we consider designing for the disabled, we should all be aware that nearly 13 million disabled people in the UK do not use a wheelchair; this includes neurodivergent and neurodegenerative groups.



Gillian Burgis Smith discusses sensory exclusion and inclusion at Frovi Showroom, Clerkenwell Design Week 2023

The RIBA have created two overlays to the RIBA Plan of Work – the Inclusive Design Overlay – to embed inclusive design through Inclusive Design Consultants and champions and the Engagement Overlay. The well-researched WELL Building Institute Equity rating empowers organisations to take action. The British Standards Institute has produced new guidance (PAS 6463: 2022), the first building design standard produced by a national standards body to specifically address the needs of people who are neurodivergent and have sensory processing differences. Its launch marks a shift in thinking about non-visible disabilities in terms of physical environments, experiences and neurological safety and awareness.

WHAT IS YOUR NEXT BIG CHALLENGE?

I would like to learn more about other methodologies and platforms such as Extended Realities (XR) and Augmented Realities (AR) to help identify challenges and opportunities and create more inclusive environments and experiences. Also, to look towards neuroscience and behaviourism to bridge the gaps. I often said if I wasn't an architect, I'd be a psychologist.

Architects and designers have tended to rely on visual representation of design and create the built environment, with other

senses being secondary. At Strawberry Leopard and Citizens with Experience we put body and mind at the centre of design.

WHAT ARE THE BIG CHANGES NEEDED FOR BETTER ENVIRONMENTS FOR DEGENERATIVE NEURODIVERSITY?

We need both a top-down and bottom-up approach. Government legislation, planning regulations, Building Regulations, and recognition from the RIBA and other governing bodies. All of which is starting to happen.

Additionally, design student course work should recognise the need for design for neurodiversity. Companies need to measure and track their diversity, equity, inclusion, and accessibility objectives. Product marketing material needs to be informative, inclusive, and accessible to all.

Being open to new ideas, not just 'this is the way we have always done it' needs to combine with encouraging open collaboration, listening to outliers, creating open cultures, and continuing to reflect the real world in all sectors, using design thinking tools.

Gillian Burgis Smith is founder of design consultancy Strawberry Leopard, co-founder of Citizens with Experience and consultant to Built for Marketing

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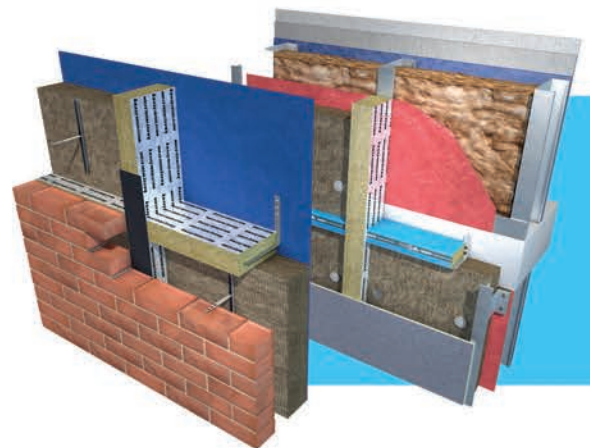
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SITE LINES

The Phoenix, Lewes: a first look at the future

Kathryn Firth of Arup reveals a groundbreaking residential scheme in East Sussex that seeks to turn the drivers of climate emergency and sustainability into opportunities for better design and placemaking in shared amenities, plus affordable living

Now granted planning as a mixed-use neighbourhood on a neglected 7.9 hectare brownfield site, the Phoenix project is being brought to life by a 'transdisciplinary' team of architects, urban designers, planners and sustainability experts from across the industry. I have been lucky enough to work as part of the core masterplanning team alongside Periscope, spearheaded by the project's instigator and developer Human Nature.

The Phoenix pushes the boundaries of typical placemaking approaches to demonstrate the ways in which multiple challenges, in climate, nature and health and wellbeing, can be addressed at neighbourhood level. Made up of 685 energy efficient homes connected to seven public gardens, the design has inclusivity and connectivity is at its core.

30% of the development will be designated as 'First Homes' and 'affordable rented housing.' A total of 92 two and three-bedroom homes within this category are defined as Lewes Low Cost Housing, a bespoke category of affordable housing introduced by the Lewes Neighbourhood Plan and defined as affordable on the average salary in Lewes.

Sitting within the South Downs National Park, the Phoenix is made up of 18 buildings by 12 different architects. Human Nature assembled the delivery team of multiple disciplines to reflect the approach and principles of the initiative: highly sensitive to its surrounding landscape, diverse in thinking and design, and empowered by a deep collaboration of people focused on shaping the neighbourhood.



SOCIAL CONNECTIONS

Consisting of 685 highly energy-efficient homes connected directly to seven public gardens, the design "has inclusivity and connectivity at its core"

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FIRST PHASE

Most front doors in Parcel 1 will open onto a shared courtyard with a rain garden
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Work commenced in 2020 with the creation of 20 Blueprint Principles. These are the foundations of key concepts that remain relevant to the community now as it comes to life, including shared living and mobilising a regenerative economy, founded by a collective commitment to positive climate impacts.

The core team worked closely with community groups, residents and more than 60 local businesses, with more than 4,000 people visiting exhibitions and workshops over the last few years, bringing groups who may not otherwise be involved with the design or decision-making processes into the early conversations. It is our shared belief that this is integral to shaping a truly socially impactful community, as well as considering people, nature and place interconnectedly to create a new template for future towns and neighbourhoods.

Now granted planning approval, this same level of collaboration will run through the project as the community is created. The first phase of detailed design – ‘Parcel 1’ – is being delivered by Ash Sakula Architects in partnership with the core team, including structural engineers Whitby Wood and flood and civil engineers Expedition Engineering.

Parcel 1 comprises 44 terrace homes overlooking the River Ouse and The Pells; woodlands adjacent to Lewes. Made up of townhouses and apartments designed intricately for contemporary, community-based living, most front doors will open onto a shared courtyard that includes a rain garden, communal cycle store and spaces to sit. Built with timber panels integrating hempcrete and wood fibre insulation, this first housing illustrates how the development will take shape once complete, in harmony with its surroundings.

A masterplan for social value & mobility

Once a core masterplanning team was created, architects were commissioned to shape initial designs across the site, eventually settling into plots divided among the different practices, offering a simultaneous sense of deep collaboration and distinct approaches.

As it comes to life, the Phoenix will hopefully provide a benchmark for the future of high-quality housing and neighbourhood design that demonstrates a different model is possible. The masterplan is dedicated to a more sustainable way of living, with social value and sociability embedded in its identity. The neighbourhood embraces a shared ground plane – from courtyards through to shared plots for food harvesting.

With more than 3,000 m² of business, employment and flexible workspaces provided, many housed in adapted industrial buildings, the neighbourhood is anticipated to create 381 permanent jobs. It was conceived as a neighbourhood of exchange and interaction, with its grounds and buildings designed or repurposed to embrace shared use.

Furthering the sense of community and productive local economy, the Co-Mobility Hub on the site will offer an electric car-share service, and bicycles for hire. This will reduce the need for private vehicles and encourage residents to embrace the neighbourhood’s walkability and cyclability.

Balancing circularity & efficiency

Environmental concerns are broadly shared by locals, with Lewes being one of the first ‘Transition Towns’ pledging to use self-sufficient approaches to tackling the climate emergency, and it now has a Green-led Town and District Council.

Engaging with the South Downs National Park on the project’s Environmental Statement, the technical team has focused on going beyond net zero to incorporate embodied carbon emissions – what Human Nature refers to as ‘whole-place carbon’ as part of its holistic approach to sustainability. Simply put, the design and delivery considers the impact of all materials, construction and transport, recognising that compound effects can be achieved at neighbourhood scale.

Circularity is also integral, immediately demonstrated through the repurposing of two Victorian industrial structures on the site. Working with Local Works Studio based nearby, an audit has been conducted assessing where and how materials can be reused, including steel trusses, cladding, brick walls and buttressing.

This ideology is embedded in the Phoenix’s culture, including through upcycling, repair and reuse ventures. Food waste will be composted to provide fertilisation for urban farming, with the food grown then used in the neighbourhood’s canteen, restaurant and cafes.

The Phoenix will be powered by onsite PVs, and through an additional renewable energy facility utilising a data-led energy management system. Heat will be provided through open loop ground source heat pumps, delivering district heating on an ‘ambient loop.’ This means that heat produced can be transported around the site more efficiently and that any heat rejected, for example from a commercial refrigeration system, is reused elsewhere in the neighbourhood, reducing waste and increasing overall system efficiency. Combined with expertly designed housing, this hugely impacts the cost of living for those in the community – heating bills are anticipated to be up to 80% less than an average household.

I am proud that Arup is an advocate and accelerator of this type of sustainability-at-scale thinking. We work with a spectrum of city and developer clients at district, regional and national levels to unlock equity and sustainable solutions through innovation. The Phoenix is bringing this industry – and societal – progression to life, and my personal excitement stems from knowing we will be able to use it as a future benchmark of how sustainability principles can truly be delivered. The Phoenix will catalyse and mobilise others in the industry to match or exceed its realised ambitions.

Kathryn Firth is director of masterplanning and urban design at Arup

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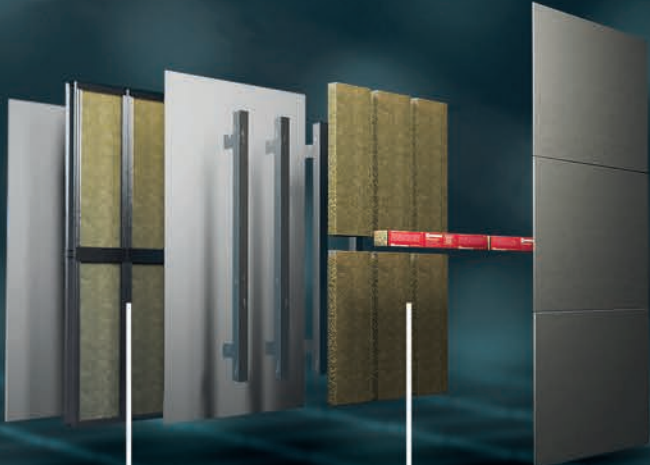
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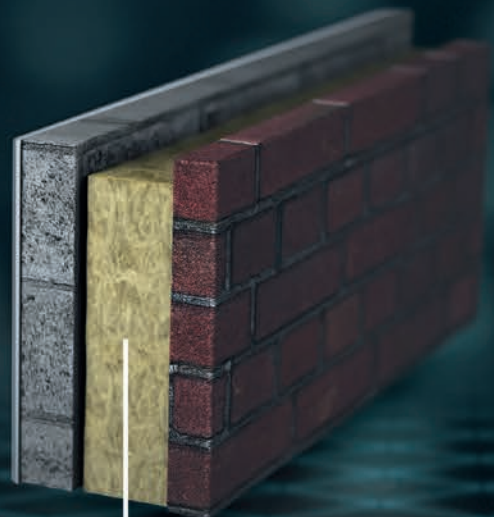
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TROJENA SKI VILLAGE, SAUDI ARABI AEDAS

With Saudi Arabia set to host the 10th Asian Winter Games in 2029, the Gulf Region's first ever outdoor ski resort has been designed by Aedas. The resort's "multi-level activation" is a "breakthrough in ski village design," said the firm. At Trojena Ski Village, visitors will be able to smoothly transit between experiences through a range of vertical mobility devices, both passive and active. Using a variety of mobility systems visitors will be able to move with ease to enjoy an active, outdoor lifestyle "filled with moments of surprise and play." The ski village is divided into five major zones connected through the roof and ground floor. The open ground floor is a celebration space for the public to enjoy a "continuous activated landscape year-round." Scheduled for completion in 2026, the resort will include year-round skiing (three months on snow and year-round synthetic "dry" skiing), retail stores, restaurants, luxury mansions, apartments and hotels including serviced apartments.



XIAMEN AIRLINES HQ, CHINA FOSTER + PARTNERS

Foster + Partners has completed the Xiamen Airlines Headquarters tower, located at the heart of Xiamen's Cross-strait Financial Centre Masterplan in the Eastern Huli District. The headquarters is part of a new complex designed by the practice, including an adjacent hotel tower and Xiamen Airlines Plaza, which is a new civic space for the city. The two towers are directly connected by the plaza and act as a "marker" for the whole district, said the architects.

Inspired by the Wuyi Mountains and paintings of the 'Chinese rock mountains,' the new headquarters rises through the landscape, "creating a dynamic composition that is instantly recognisable," said the architects. The tower's split form "conveys movement, and its materiality is strongly expressed." Metal panelling reflects varying light conditions, while anodised aluminium adds texture and depth. The building's glass lift shafts "animate the north-western elevation, making the tower a dynamic focal point from the highway." Placing the lift cores on the outside of the tower gives the structure a unique form and a flexible, open floorplate. This approach is an evolution of the conventional office layout, to allow more connectivity with the outside, while maximising views and daylight via large bay windows.

The entrance lobby is 24-metre-tall and visually and physically connects with the plaza at the heart of the masterplan. The plaza links together the headquarters and the hotel, creating a more inclusive arrival experience for all and features sky gardens, restaurants, bars, and exhibition areas across multiple levels.



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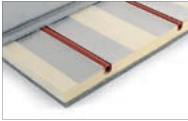
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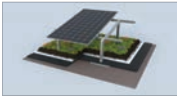
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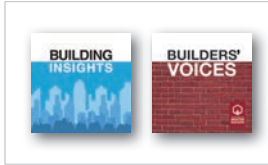
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Olympia opens up

Freeing up the sclerotic site that London's historic events venue had become over the decades was a refreshing challenge for Heatherwick Studio and SPPARC. James Parker visited the site to hear about their collaboration to create a new cultural district

Co-designed' by Heatherwick Studio and SPPARC, a mammoth project is well underway to resolve the issues which have limited one of west London's major event locations, and bring it a host of new public uses. The project to open up and rejuvenate London's Olympia, while preserving and adapting its various historic buildings for long-term use and providing a new elevated public realm, is both a daunting and inspiring one. Visiting it in the flesh leaves you with the latter as the lasting impression.

The £1.3 bn scheme was devised by funders Yoo Capital and Deutsche Finance International, and built by Laing O'Rourke. The project is a demonstration of high levels of collaboration across the board, not least between the two architectural practices, and is currently making swift progress across the whole site. The new buildings' (chiefly concrete) structure is complete, and they are on target for phased openings in 2025.

On completion, the 2 hectare site will contain half a million square metres of floor space, including two hotels, a major

new theatre (thought to be London's first in 45 years) and several levels of commercial workspace, plus a concert venue, a school, and F&B outlets. Crucially, it also introduces a new circulation at second floor level connecting the new buildings - a voluminous new public space that's sheltered but benefiting from being open at all sides, and accessed from the street below via stairs and escalators. The existing Grand Hall, plus the smaller National Hall to the west of the site, are being gently restored and retained, as well as another 19th century building and a 20th century car park, the latter converted into one of the hotels.

SPPARC and Heatherwick were initially both in the shortlist for this job, but the client reportedly couldn't decide between them, and asked if they could work together, and return with joint design proposals. While SPPARC was lead architect on the planning and implementation stages, principal Trevor Morriss confirms that "they worked on everything together, which was amazing." In practical terms, SPPARC were



The venue has held many business and consumer exhibitions and events over its long history, including legendary music concerts

responsible for “putting all the packages together,” and submitting the planning application.

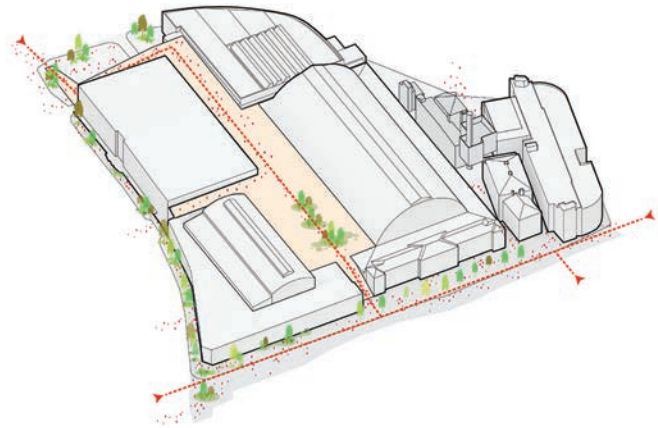
Heatherwick Studio and SPPARC collaborated fully on the masterplan. The planning application was approved by Hammersmith and Fulham Borough at the start of 2019.

Heatherwick Studio led on the design of the workspace, theatre, public realm and roof garden, including its canopy, but several individual project designs on the site were autonomously created by SPPARC. First and foremost was the conversion of a Grade II listed concrete-framed multi-storey car park located on Olympia Way (sitting adjacent to the Underground station), into a hotel as well as a privately-run school for the performing arts plus public events space. A further Grade II* Listed Building will be home to a new restaurant and entertainment space.

Heritage

Olympia was conceived and built as a collection of multi-purpose events spaces in the early 1880s, and opened in 1886, sitting near a major rail station bringing hordes of visitors. Its most iconic structure is the Grade II* Grand Hall, with a large cast iron barrel vault roof and pleated glass facade, which now greets visitors as they emerge from the dedicated Olympia tube station. listed, the National Hall, and the former Empire Hall on Hammersmith Road (converted to be Olympia Central in the 20th century).

Over the decades, the venue has held a great many business and consumer exhibitions and events, including legendary music concerts such as Pink Floyd and Jimi Hendrix, plus sports events like boxing title fights. The new project takes this legacy forward, but adds a huge amount, to create a new ‘Cultural Quarter’



for this part of London.

There's an argument to say that Olympia was the renovation project that London didn't know it needed, as a successful and sustainable business in the 'right' part of town (albeit now lacking a major underground rail station). A continued success as a venue throughout the 20th century, it saw a series of additions and conversions, including the retained concrete facade of Central Hall.

This piecemeal development of infill led to a dense built form which appeared 'closed' to surrounding streets, and hampered by portakabins at the entrance itself. What was originally created as separate buildings had been infilled and somewhat disfigured to the point that Olympia felt disconnected from its community. The only people apart from staff on site in recent decades were likely to be attending an exhibition, and the various

historic buildings had no activity at street level or interaction with their surroundings, bar a Pizza Express at the only entrance point which, as Morriss says; "you could enter the site without a ticket."

Morriss (who used to work at Jones Lang LaSalle and understands the pressures of commercial clients) explains that the site was hamstrung by its ad hoc pattern of large and small additions over the years. "There has never been a holistic approach, they built the Grand Hall, it was successful, and they built the National Hall, it was successful, and they built the Empire Hall." He adds: "And every time there was an issue, like they needed another fire escape, it just kind of got plugged in, and over the generations, it just became this big monolith. It broke the idea of what it was originally about, which was about inviting people in; it just became something inward looking."

NEW OPENINGS

The masterplan created new connections to the surrounding streets, and a new landscaped public space at second storey level, while retaining existing historic buildings and facades



EXTERNAL & INTERNAL HARMONY

An eye-catching 'faceted' canopy of steel and glass sits over part of the elevated public realm; facing page shows CGI of the workspace lobby at Olympia Central

The closure and demolition of nearby Earl's Court in 2016, while a concern for events venues generally as it followed declining visitor numbers, gave Olympia further rights to be seen as west London's major event venue. While it remained in competition with other big players like ExCel, it provides a distinctly different, more urban offering. The way was clear to invest in a major scheme here in West Kensington, but the commercial context also sharpened the focus on making it a multi-faceted proposition. It needs to attract as many staff to its workplaces post-Covid as audience members for its shows and concerts.

Eliot Postma of Heatherwick Studio says that the site wasn't a destination unless you were attending a show, so the core aim was to ensure that people would be drawn to an exciting and welcoming new range of spaces and functions. "It was never a destination for me as a Londoner, if you weren't going to the double glazing convention or the Ideal Home show." Trevor Morriss explains how this manifested in the brief, which was "relatively open," and essentially amounted to: "How do we make this a place that you would go to if you weren't going to an exhibition?"

A linked proposition

The 'double-headed' client's main driver was to protect and grow the exhibition business (exhibitions would continue uninterrupted throughout the development, a major feat of coordination despite the reduced disruption oddly facilitated by Covid). Developing the other aspects of the site were crucial to the value of the scheme for the location and commercially, but they had to be progressed in a way that they didn't hamper the exhibitions and events at Olympia.

The potential was huge, but the design challenge was fairly daunting, as Trevor Morriss explains: "We were deep in Borough Yards at the time [a major heritage restoration scheme in south London], and we thought that was a complicated piece of engineering, but then we realised we would be building over, through and on live exhibition centres, and that kind of took complexity to another level!"

The combination of this fundamental constraint and the openness to the designers made the brief "refreshing," says Morriss: "It didn't say we want a theatre or a music venue or office of this size, and that became organic as we started to unlock the master plan." He continues: "We unlocked the ground plane by going back into





The most visible new addition is Olympia Central, five cigar shaped forms containing state of the art offices

history; there used to be streets between the various halls, and we wanted to put those back in.” There was a lot of clutter between the buildings to remove in order to open up the site and allow it to breathe, however restoring the permeability of the site at ground level wasn’t going to be achievable.

There was strong resistance from the client because over the years the connectedness that had developed between the halls had benefited the shows commercially. Morriss explains how this led to the decision to create the new steel structure that would result in a high level public realm: “I remember the meeting very well; we came up with idea that we would just lift it.”

The designs

This was an extremely ambitious project all round, not least once Covid got involved, but Trevor Morris explains how the ambition inherent in Olympia itself helped drive the designers: We always referred back to the ambition of Olympia; this was a very, very big building for its context at the time. And we wanted that ambition to kind of come through in its new equivalent.”

The main stats for this development are pretty staggering – 135,000 ft² of F&B, 550,000 ft of high specification offices, a 1,575 seat ‘G-Gate’ theatre and 4,400 capacity Olympia Arena music venue for AEG, two hotels for leading brands (CitizenM and Hyatt, with 146 and 204 rooms respectively), a school for the creative arts, and 2.5 acres of public realm.

And for the client, the core is that the four exhibition halls remain, refurbished and now providing capacity for 26,000 visitors.

Minimising traffic and congestion around the perimeter of the site, while allowing the most efficient logistics for the events, was a paramount consideration. The ground and basement levels of the scheme therefore are dedicated to this, meaning that all of the deliveries required will now be dealt with from within the environs of Olympia, no longer disrupting local residents and pedestrians.

The most visible new addition is Olympia Central, five cigar shaped forms, containing state of the art offices in a variety of heights. They sit curvaceously on top of the ground level logistics centre which takes all exhibition traffic off the external circulation, and present a seriously compelling new workplace offering for west London. The stepped form is striking yet friendly, driven by its context and sensitivity to neighbours, ranging from five to two stories at the west flank on Hammersmith Road and three to the east.

Central has echoes of Art Deco, like the theatre’s precast exterior, and rising above the glazed canopy in the public space it’s an impressive new addition to the city. The stacking is unusual and dense, given that the new office blocks will be built over the retained facade of what is now the conference centre, and also sits above the new public realm exterior space. But their dramatic cantilevering is not mere design flamboyance, it’s another way every inch





PROJECT FACTFILE

Workspace floor area: 550,000 ft²

F&B floor area: 135,000 ft²

AEG music venue: 4,400 capacity

New public realm: 2.5 acres

G-Gate Theatre: 1,575 capacity

Exhibition halls capacity: 26,000

PROJECT FACTFILE

Developer: Yoo Capital/Deutsche Finance International

Architects: Heatherwick Studio/SPPARC

Contractor: Laing O'Rourke

Project manager: Gardiner & Theobald

Structural engineer: Robert Bird Group

M&E consultant: Desco

of the site has been carefully considered, providing shelter and lightening the volumes' impact, as well as maximising office tenants' floor space.

Eliot Postma comments: "The most complex piece of the site is where the new office sits; that's where the bulk of the massing is, and we worked really hard to massage that so it steps back from Hammersmith Road."

The result of the varying heights means that a series of landscaped terraces have been created, off generous social spaces and generally bright and airy floors with exposed services. This further assisted the design with its array of wellness and efficiency accolades already garnered, from BREEAM Excellent to NABERS (5-5.5*), and WELL Precertification. Internally, the spectacular undulating facades terminate in giant 'bays' overlooking the city.

The two hotels sit on the 'bottom' corners of the site on Olympia Way, with the more budget-friendly CitizenM squeezing ingeniously into a triangular plot on the curve of Hammersmith Road. The Hyatt Regency being created in the former car park to the south east corner offers more generous rooms, but had to contend with an existing concrete structure with its own design quirks, such as different sized glazing apertures on the exterior.

Public realm

The new public realm which sits at 'second

storey' level – in terms of how it connects with the buildings around it – ties the new district together, and links to the surroundings in a brand new way. It unites a varied mix of functions and facades, despite the abundance of curves and pleated motifs in the glazing and aluminium across the site. Eliot Postma explains how the design cues have been taken across the masterplan to help unite old and new: "The office building's facade is pleated, and there's a nod to it on the G-Gate Theatre, the aluminium cladding are almost like curtains that are pulled apart at the front." In addition, the Olympia Arena's cladding also echoes the pleated feel.

In addition the curved form of the new CitizenM Hotel, which sits above the National Hall to the south west, has stepped roof profiles, giving an "almost sawtooth profile." Postma continues that "while the architectures are very different in each element, they give a nod to the history of the site." He adds: "We wanted to celebrate the diversity of the site, so that all of the additions have their own take on an architectural language that relates to the building they're sitting on, their function or their adjacencies."

The public realm will be adorned with green landscaping, including a tree which is being installed in the new square sitting between the canopy and point where the north-south public route continues beneath the stepped office buildings (Central). It will



form a strong symbol of the green aspects of the project viewable from the other northern extremity of this huge 300 metre circulation space.

The key design move within the new elevated 'skywalk' public realm is the striking new canopy the architects have created. It repeats the pleated glazing motif taken from the facade of the Grand Hall, in a deceptively simple steel structure of five thick steel arches and tapered zigzag ladder frames. Fanning out welcomingly, and echoing the barrel vaults of the Great Hall and National Hall sitting either side of it, the canopy is clearly visible from the bustle of Hammersmith Road below, tempting pedestrians to ascend the stairs or escalators and investigate. This link to the street is the key to opening up the new Olympia to the public in a potentially unprecedented way.

Internally this fully open 'garden' space will offer a great place to relax and socialise with the F&B outlets along its length. Its mezzanine level will allow people a new perspective through the canopy on the glass and iron curved roofs which have sat above this area for so many decades.

The public realm opportunities around the perimeter of the site have been explored to the full, in particular what was a cluttered and unwelcoming space in front of the Grand Hall. Olympia Way is being pedestrianised, which will transform what was a vehicle-dominated space into

a safe and pleasant route for visitors and residents. Shops and cafes are planned to be open to the public all year round, and adjacent to the train station this should be a place that helps enliven the whole Olympia arrival experience.

Elevating London's culture

In the words of John Hitchcox, chairman of Yoo Group, the big goal of the project in terms of its future role as a cultural quarter for London, was to create "a hub of creativity that encompasses all the arts at Olympia," and the agreement signed with the Alpha Plus Group and the BRIT School for a high-spec performance-oriented school is a major plank of this future cultural legacy.

But for most locals, including the substantial numbers of residents in surrounding buildings, the key benefit of the overall scheme is how it breaks down a large amount of new additions to simultaneously open up to its surroundings, and welcome people in. The mix of uses, from music to theatre to simply socialising outside in the new public garden space, means the open, lively and connected spirit of Olympia is sure to be restored.

For the architects, Eliot Postma says this has been "an amazing ride," and Trevor Morriss is equally ebullient: "It's an absolute privilege to be involved in it, there isn't a day that goes by that we're not touched by it in some way." ■

The mix of uses, from music to theatre to simply socialising outside in the new public garden space, means the open, lively and connected spirit of Olympia is sure to be restored

Gilberts rises to the (lofty) challenge of helping achieve BREEAM ‘outstanding’ rating



The ventilation strategy designed by Gilberts (Blackpool) has already proved its capability to deliver on massively-varying requirements for the ‘ground-breaking’ 143 m high Manhattan Loft Gardens in the heart of London. Within days of the 42-storey mixed use tower opening, temperatures outside reached 30°C in the shade, yet inside guests felt cool and fresh, whether in the restaurant, guest rooms, bar or the lofty mezzanine space. Gilberts was commissioned by Foreman Roberts building services consultant on behalf of ISG to develop a strategy for delivery of an energy-efficient air movement programme. Thus Gilberts provided the grilles and diffusers for the whole six-storey five star hotel – The Stratford – at the base of the tower, and the restaurant on the seventh floor. The building has achieved a BREEAM ‘outstanding’ rating. Peter Vance of Foreman Roberts said: “We were delighted with Gilberts’ performance throughout. They spend countless hours selecting the appropriate grilles, that delivered the high performance and aesthetics needed, and developed bespoke solutions where necessary. Even when external temperatures exceeded the norm, the grilles did their job.”

01253 766911 info@gilbertsblackpool.com

Sustainability success – Gerflor and Gradus donate flooring to The Salvation Army



International flooring specialist Gerflor have donated Gradus carpet products to The Salvation Army to help support social projects and to put surplus stock to good uses in a sustainable way. This charitable initiative is the commitment the business has to its ongoing Corporate Social Responsibility (CSR) goal. Commenting on the donation to The Salvation Army David Collins-Lafferty, marketing manager, Gerflor said: “We have worked with The Salvation Army to donate and deliver discontinued carpet that will be sold through three of their donation centres to generate funds for the charity. We have donated two-and four-metre-wide rolls in six various discontinued colours. As part of the donation plan, we also agreed with The Salvation Army that we would cut rolls down to manageable lengths of five linear metres. This supports them with storage and handling. In total we expect to donate around 1,500 m² during the first half of 2024. The relationship was developed through the core funder status that we have with the carpet recycling UK organisation.”

01625 428922 www.gerflor.co.uk

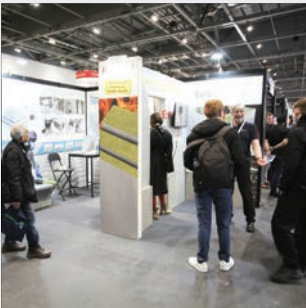
Newly appointed Specification Manager for GEZE UK



GEZE UK has demonstrated its commitment to specifiers and architects with the recent appointment of Alex Flokkas who joins the renowned manufacturer of door and window control systems as specification manager covering the south of England. Alex will focus on collaborating with and supporting architects and end users providing technical solutions for all GEZE products, ensuring compliance with all the latest legislation and regulations. He will be the first point of contact at all stages of the specification process. With over 20 years in the construction industry with a focus on windows, doors and the glazing sector Alex brings a wealth of knowledge. Said Alex: “I am excited to join a global and well-established company which is 160 years’ strong. GEZE’s work culture and values are key to its success and I am thrilled to join a business that mirrors my own values and principles.” Richard Richardson-Derry, national specification manager added: “It’s great to have Alex join the team; he has vast experience in the industry. He will be a great asset to the company and an important part of the company’s continued growth.”

01543 443 000 www.geze.co.uk

Marmox ‘goes round the houses’ at Futurebuild



Visitors to this spring’s FutureBuild exhibition were drawn to the **Marmox** stand D26 by a diverse mix of products. The knowledgeable sales team were on hand to explain the merits of its debutant fire-rated insulation panel. Fireboard is the new high performance internal and external wall insulation (XPS) board which shares Marmox’s honeycomb surface structure with Multiboard to create an A1 non-combustible certified render-backer which is weatherproof. Importantly, it can be used internally across walls or ceilings to take a plaster finish, while providing sound absorption as well as thermal insulation. Fireboard is ‘Resistant to Fire’ with the following accreditation: BS EN 1182, EN 1716 and EN13823. Marmox’s Marketing Manager, Grant Terry, comments: “We saw a very positive response from contractors, consultants and other specifiers to the new Fireboard which offers a practical and economic answer to multiple challenges in both new build and refurbishment situations and there was similar enthusiasm for our recently extended Slicedstone range, which presents thin veneers of natural sandstone on a stabilised backing, which makes it simple to install either internally or externally as a very versatile finish.”

sales@marmox.co.uk www.marmox.co.uk

Sika becomes early adopter of the Code for Construction Product Information

Global building product manufacturer Sika has become an early adopter of the Code for Construction Product Information (CCPI) which has been published to drive higher standards in the presentation of construction product information within the manufacturing industry.

A response to Dame Judith Hackitt's independent review into Building Regulations and Fire Safety, the Code was developed by the Construction Product Association's Marketing Integrity Group following two years' engagement with industry. It has been created to promote an urgent and positive culture and behaviour change in the way the construction product manufacturing industry manages and provides information on its products.

Globally renowned for high quality construction solutions and with a commitment to raising industry standards, Sika is one of the first product manufacturers to have achieved CCPI verification of its

first four product sets for Single Ply Roof systems (gained in September), Hot Melt Structural Waterproofing, Liquid-applied and Reinforced Bituminous Roof Systems. The company maintains a strong focus on transparency and by committing to the code, it will provide further independent assurance and greater confidence in the information associated to its CCPI-verified product sets.

There are 11 Clauses within the CCPI assessment which cover a wide range of matters from responsibility for product information, to transparency of performance, proof of stated claims, general information and competency. The CCPI is built around five 'acid tests' – product information must be 'Clear, Accurate, Up-to-date, Accessible and Unambiguous'. The 11 clauses are underpinned by a requirement to demonstrate the highest levels of integrity, ethics, leadership and culture.

"We are delighted that Sika is an early adopter of the code," said Mark Gatrell –



head of business unit roofing for Sika in the UK. "In September we announced product set verification for our Single Ply Roof Systems, and now we have the pleasure of announcing that our Hot Melt Structural Waterproofing, Liquid-applied and Reinforced Bituminous Roof Systems have now achieved verification status."

"The Code is aiming to drive the highest standards in product information, setting a level playing field for all construction manufacturers to ensure that the information they provide is clear, accurate, up-to-date and unambiguous. We're proud to be working proactively with the CCPI to raise standards in product information management."

gbr.sika.com/roofing www.cpicode.org.uk

Saniflo appoints Technical Sales Manager



Saniflo is pleased to welcome Zahin Sanjania to the sales team where he will be focusing his energy and experience on the range of Zehnder and Saniflo commercial pumps. As technical sales manager for the North, Zahin started his new role at the end of 2023 and had already delivered a number of CPD sessions to public health engineers and installers, mechanical consultants and architects. He's also been on the road working with customers on specifying up pumping solutions for their projects. Before joining the team at Saniflo, Zahin was working in Dubai with GF Piping Systems for almost nine years and has over 15 years of experience in sales and marketing based in the Middle East.

020 8842 0033 www.saniflo.co.uk

UHI Inverness Student of the Year



An apprentice who mentored pupils and led the winning team in a sustainability challenge while studying and working night shifts has been named as UHI Inverness Student of the Year. UHI Inverness announced their student of the year winners to celebrate outstanding individuals for a range of reasons including academic achievement, overcoming adversity, personal endeavour and exceptional peer and mentor support. Nadia is a fourth year Electrical Engineering Apprentice at the wood panelling manufacturer, West Fraser.

uk.westfraser.com

Gilberts helps the Royal Albert Hall set the stage for the future



The challenge of taking one of the world's most iconic landmarks, the 150 years-old, Grade I listed Royal Albert Hall into the 21st century has been met by innovative and pioneering engineering solutions. Gilberts Blackpool has supported mechanical and electrical contractors Bradgate to achieve effective yet discreet ventilation of the Hall's main auditorium – one of the most famous concert venues in the world and home of the BBC Proms. The ventilation upgrade is just part of a major refurbishment programme to preserve and protect the building to reduce the impact of ageing. Bradgate's brief was to provide a solution that would invisibly integrate under the floor of the 1870's original timber framed seating of the Rausing Circle to discharge and filter air via displacement without affecting the audience's enjoyment of proceedings. Operating noise had to be kept to a minimum. Fire protection had to be optimised. Bradgate turned to Gilberts to develop a concept and product that could and would deliver. Gilberts took the basic concept of its GFS swirl floor diffuser and design-engineered bespoke accessories to achieve, in one easy to install unit, all the elements required.

01253 766911 info@gilbertsblackpool.com

SECTOR SPOTLIGHT: CULTURAL & CIVIC BUILDINGS

Salvation Army Territorial Headquarters, Denmark Hill



In keeping with Sir Giles Gilbert-Scott's original design, the new facade is articulated as a series of bays dominated by robust brickwork, broken up with brick piers to deliver a strong vertical emphasis

Architects and 'urbanist' studio TateHindle has completed work on the new six-storey Salvation Army UK and Ireland Headquarters in Denmark Hill, London. This project saw the successful delivery of an elegant, sustainable cost effective new home for the charity, fit for a modern workforce, artfully reflecting the context of the adjacent Grade II listed William Booth College.

The new concrete, oak and panelised brick structure is organised around a light atrium; housing a public cafe, flexible workspace, informal meeting and breakout spaces, and a roof terrace providing panoramic views of the city. The external facade and massing reflect the training college's brown brick, stone dressings and varied level buttresses – putting the new campus “directly in conversation

with the historic William Booth college,” comment the architects. “In its totality, the building aims to leave an impression of the organisation's rich history and deeply embedded moral principles, while also looking to serve a forward thinking, modern workforce.”

In keeping with Sir Giles Gilbert-Scott's original design, the new facade is articulated as a series of bays dominated by robust brickwork, broken up with brick piers to deliver a strong vertical emphasis. The projecting brick piers and recessed windows were incorporated to give a feel of a solid brick facade when viewed from an oblique angle; whereas when viewed straight on, much more glazing is visible to ensure natural daylighting is maximised as appropriate to the orientation of the facade. The use of contemporary design features and materials, including high levels of glazing and GRC fins and panelling that acknowledge the stone detailing of the listed building, gives the building its own identity, and “a unique and contemporary feel,” say TateHindle.

The forecourt is designed to cultivate a stronger presence in the area and make the space more open and welcoming to the general public. Featuring a “softly inlaid” cross up-lit at night to cast the recess in shadow, as opposed to the light of the William Booth College tower cross, the architects hope the north westerly facade leaves a “striking impression of strong verticality, solidity and airiness that will please visitors and passers-by alike.”

Modern working

The new headquarters will bring a modern way of working to the 450-strong workforce, with flexibility for future change built into the design. Enhancing the space for wellbeing has been a central design consideration, manifested through the expansive internal atrium (aligned, through

a glazed opening at one end, with the William Booth College tower), and with a connective stair running the full height of the building. The workspace is designed to BCO standards and with equality exemplar principles, which ensure full accessibility to all users.

An open plan layout, with circulation and break-out spaces clustered around the atrium and desks set back by windows, is designed to break down hierarchies and foster cross-department interaction and connectivity for the central hub, both horizontally and vertically. Quiet spaces, meeting rooms, and a tea point are discreetly located behind the main lift core. The top floor comprises mostly communal space with a prayer room, break-out seating, a large tea point, and a roof terrace with panoramic views over the city, for staff to use for reflection and rest.

An open-to-all cafe on the ground floor will provide training and mentoring opportunities through The Salvation Army's Employment Plus Service. The public realm has been reconfigured in two parts, with the entrance space now accommodating focal trees, lawn and low level planting, and the southern landscaped space containing trees, planting, and small areas of pocket seating for staff to enjoy the outside air. Trees have been planted to replace those lost by the construction, and bird and bat boxes are placed within trees and integrated into the building's brickwork.

Sustainability

Functional efficiency, longevity, minimising waste, and material efficiency were key considerations in the design development. A concrete structure was decided upon to allow a 120 year design life to be achieved. The facade has been optimised in order to ensure air tightness and a high level of insulation to minimise heat losses in winter and heat gains in summer. Deep window recesses and rooflight timber mullions minimise glare and overheating, with the open atrium space also venting warm air via AOVs.

Unnecessary lining and panelling was omitted to expose the concrete frame, allowing its thermal mass to be harnessed. Additionally, a ribbed slab was engineered with a very shallow depth (just 100 mm at the top of the ribs) significantly reducing the total amount of concrete used in the frame, meaning a lighter building that required smaller foundations.

Improved functional efficiency, using air-source heat pumps on the roof to the latest environmental and energy efficiency standards, will significantly reduce the running costs of the building. The roof level will accommodate sustainable technologies, including around 100 horizontal PV panels. No gas is used to minimise reliance on fossil fuels. Sustainable drainage, in the form of 'blue roofs', cover the majority of the building to reduce the impact of rainwater run-off and the risk of pollution to watercourses. Dual flush WCs, spray taps and low flow showers with water meters help monitor and reduce operational water use.

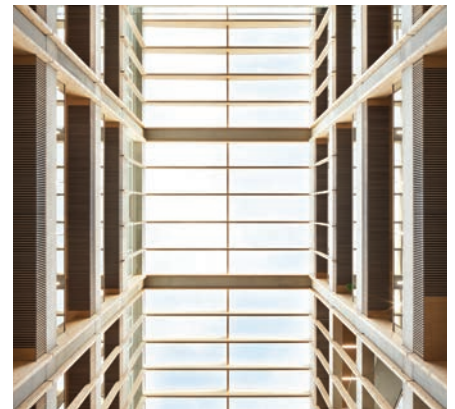
A Site Waste Management Plan was in place throughout the build to minimise construction waste, an important factor in the BREEAM Excellent rating which is targeted. In addition, 50% GGBS cement replacement is used in the concrete frame, using a waste product from the steel industry and improving the concrete colour as well as reducing embodied CO₂ in the frame. The final embodied carbon of the structure is 297 kgCO₂/m², including foundations. This is a saving of 20% compared to a standard concrete mix, and 30% compared to a typical office structure of steel and metal deck.

Materials

A simple palette of good quality materials was chosen to minimise future maintenance and refurbishment works, and reflect the organisation's "desire to house its HQ in a building that prioritises its values before aesthetics." Glulam lining provides softening and warmth to the exposed concrete frame, according to the architects, as well as structural support to the atrium rooflight. The deep glulam mullions also diffuse the light in the atrium with a warm glow while minimising excess solar gain. Demolition waste from two smaller, low-quality buildings that previously stood on the site was reused in the build.

The outer facade of the building features GRC and brick cladding, panelised offsite and designed to respond to the principles and proportions of the college, alternating with large areas of glazing to provide transparency and light.

TateHindle, developing a long term relationship with the client, provided 'cradle to grave' oversight, assisting with site feasibility work on the new headquarters as well as the sale of the old.



Images © Jack Hobhouse

07 - 09 May
ExCeL, London

UK Construction
Week 

UK Construction Week returns to London – with a host of new features



The show will again be co-located with Concrete Expo and The Offsite Show, as well as the UK's premier event for the self-build sector, Grand Designs Live

Former England international footballer Trevor Steven, architect and TV presenter George Clarke, and Andrew Lewer MP are amongst the first set of high-profile speakers announced for UK Construction Week London, which makes its return to ExCeL from 7 – 9 May.

A host of exciting new show features includes the debut of the new Live Demo Theatre, Skills and Training Hub, a Recruitment Zone dedicated to the industry, new C-Suite Summits, a 'Gumball Rally' across the country, and a host of international exhibitors housed in pavilions from India, China, Turkey, Italy, Spain, Germany and France.

The show will also once again be co-located with Concrete Expo and The Offsite Show, as well as the UK's premier event for the self-build sector, Grand Designs Live. Supported by The Concrete Society, Concrete Expo will be of interest to engineers, general contractors, architects, designers, planners, surveyors and local authorities, alongside the more traditional concrete contractor, making up an audience of over 5,000 construction professionals.

Across the three days, visitors can look forward to the show's many highlights, new features and dedicated areas including:

- **Skills:** With an even larger emphasis at this year's show on skills development, apprenticeships and training in the industry, new features include a live challenge featuring some of the world's best in BIM digital construction; a new collaboration with the CITB (Construction Industry Training Board); and new show zones focused on skills, training, careers and recruitment.
- **Careers and Recruitment Zone:** Another new area created in response to exhibitor and visitor feedback, this will not only be a focal point for all those working in recruitment, or simply looking for that next new role. Visitors will have face to face access to specialist recruiters from the construction sector, with discreet interview rooms allowing candidates to have onsite consultations.

- **Role Models:** Across the three categories (Rising Star for Apprentices, Pioneer and Icon), the campaign grants professionals in the industry the chance to showcase their unique skills, achievements, and innovative approaches with a mentoring prize up for grabs.
- **Concrete:** Co-located with UKCW London, from 8 – 9 May visitors can expect to see a Live BIM for Concrete Interactive Visitor Experience; technical advice clinic; and a new dedicated area for testing, repair and reinforcement; the event will be showcasing an impressive selection of concrete products, equipment and services exhibitors.

Sam Patel, director – construction, at UKCW, commented: “Construction is a fast-paced and evolving industry, and so our show needs to reflect that – hence the new areas which focus on skills, training and recruitment to address the skills gap which we all know has been affecting the sector for a number of years.”

Registration for UKCW London is now live (and free) through the website.



The London show is complemented by its sister event, UKCW Birmingham, which takes place at the NEC (1 – 3 Oct).

To find out more about the shows and to register for UKCW London, scan the QR Code.

Article supplied by UK Construction Week



Seamless design with the Bellagio hinge



Incorporating hinges into a frameless glass shower door installation for a seamless look is now easy than ever, with Bellagio from CRL. Bellagio has a minimalistic and compact design, with a square cornered look that is elegantly modern, its clip on cover plates discreetly hide the screws. Choose from Chrome, Matte Black, Brushed Nickel, Brass, Satin

Brass, Gun Metal, Brushed Gun Metal, Satin Brushed Copper and Matte White, match the finish with the many complementary products in the CRL range, from clamps and doorknobs to support bars, for a cohesive look all tied together with a clever choice of high-quality hardware.

01706 863600 www.crlaurence.co.uk

Steel windows and doors in the bathroom



Steel in the home continues to dominate in the home fashion stakes. And, with advice from the **Steel Window Association**, homeowners can enjoy plenty of options if they want the look! The most common use of steel windows in bathrooms is to create

shower screens; not only are they an excellent replacement for shower curtains, the stylish design also allows plenty of light to enter the shower space. Homeowners can choose to have just one screen outlining the shower tray on one side with an open front, or opt for two screens to create a closed in cubicle.

www.steel-window-association.co.uk

Drill-free niches and shelves from Schlüter



Schlüter Systems offers a portfolio of shelves and niches which eliminate the need for drilling; while providing valuable, stylish storage. The Schlüter-SHELF collection includes several shapes to fit in a corner as well as an option that

can be installed anywhere within the wall area if it is in line with the grout joint. Installation is easy as no drilling is required, and the shelf simply integrates into the grout joint with the use of a sealant. A benefit of choosing the corner options is the versatility that comes with it – the shelves can be retrofitted, creating an effortless update without having to make big changes to the bathroom.

www.schluter.co.uk

Misty magic from Keller Kitchens



The fresh, timeless Misty Grey kitchen design from Keller creates a modern minimalist, country-styled space with the mist finish reflected in both the in frame style and worktop. Pictured here are shaker doors which are available in melamine in model

Cascade; or Nottingham in veneer if a lacquer finish is selected. The Mist colour comes from Keller's Master Collection and the designer can choose from melamine, silk gloss, structured matt and high-gloss lacquer. The accent front model is Bronx in greige oak.

www.kellerkitchens.com



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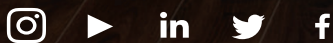
Finish shown: Serica Pebble & Serica Kombu Green

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Efficiency is the hot topic for water specification

Recent changes to Building Regulations are driving a greater focus on water use and the heat used for domestic hot water. Here, Suzannah Adey of Mira Showers looks at the impact of these, and forward to future changes

The aim of the Future Homes Standard is to ensure new homes built from 2025 produce 75-80% fewer carbon emissions than homes built under the old regulations. While these improvements will inevitably help future homes to reduce their carbon footprint and energy use, the homeowner will expect the same if not higher living standards. Indeed, as building efficiency improves through space insulation, so will the percentage share of energy attributed to hot water increase. This could see hot water generation become the largest portion of a household's energy budget.

As hot water production is already the second highest user of energy in an average UK home, with showering representing 50% of household hot water use, it's important that bathroom and shower designers consider reducing energy and hot water demand in a home. As a result, the need for shower manufacturers to provide energy efficient showers will be an important factor in housing specification.

The Future Homes Standard – for a cleaner, greener built environment

With the aim of reducing the UK's carbon emissions to net zero by 2050, the Government believes the regulation changes are a vital step towards a cleaner, greener built environment.

It's therefore incredibly important that architects start looking at how they can meet these targets now. Of course, creating more sustainable technologies and meeting the rigorous requirements will be crucial for creating energy-efficient homes.

With sustainability a key aspect of the built environment's future, extensive decarbonisation should be at the forefront of their minds. One of the most effective ways of reducing a home's



carbon footprint is the improvement of heating and hot water systems and the reduction of heat waste.

Showers & the Standard Assessment Procedure

Hot water delivery and showering plays a huge role in a property's energy use, meaning showers are an incredibly important aspect of the Standard Assessment Procedure (SAP) for the energy rating of dwellings. SAP assesses how much energy a dwelling will use while delivering a defined level of service provision and comfort and are based on standardised assumptions for occupancy and behaviour.

To enable the assessment of the energy efficiency rating and emissions of CO₂, SAP quantifies a dwelling's performance in terms of energy use per unit floor area. These

Up to 65% of the energy that normally remains in shower waste water and enters the drain could be recovered and used to preheat incoming cold water, reducing the energy required to run the shower



Shower manufacturers and the construction industry as a whole have a key part to play in working together and planning for the future

indicators are based on estimates of annual energy consumption for the provision of lighting, domestic hot water, ventilation and space heating.

Making the connection between showers & sustainability targets

Around 85-90% of the heat energy in shower water is lost down the drain during a shower, meaning a significant amount of the total average household energy budget is lost. This percentage is likely to increase too, with homes becoming more insulated.

It's therefore down to providers to look at how innovation can be utilised to reduce the amount of heat energy that's lost down the drain. By incorporating a Waste Water Heat Recovery System (WWHRS), the amount of energy required per shower and the CO₂ associated with the production of hot water is reduced.

Up to 65% of the energy that normally remains in shower waste water and enters the drain could be recovered and then used to preheat the cold incoming water, with WWHRS. This reduces the energy required to run the shower and/or the domestic hot water heater.

It's therefore the responsibility of

manufacturers, architects and developers to leverage cutting-edge technology and utilise highly sustainable materials to improve the showering experience while limiting environmental impact. As a result, they will be able to meet the amended Part L Building Regulations, which aim to reduce the carbon output of new dwellings by 31%.

With building quality and sustainability requirements having never been higher, shower manufacturers and the construction industry as a whole have a key part to play in working together and planning for the future.

While regulations may change, one thing will remain constant – the need for all UK buildings to be designed and constructed with sustainability in mind. In fact, it is becoming increasingly important for bathroom and shower designers to see sustainability as essential, not just optional. By working together, architects, product manufacturers, contractors and designers can all enable the built environment to have a positive impact on the planet in the years to come.

Suzannah Adey is product marketing manager at Mira Showers

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Maximised drainage with elegant finish – perfect mix of simplicity and luxury

Minimalist style bathrooms create a blissful, relaxed experience through their sleek appearance and accentuated fittings. Shower fittings, shower screens and tiles drive the project, but the shower tray is also an integral element of the interior design.

Linear drainage in particular enhances the aesthetic and functionality of contemporary bathrooms in a discreet yet stylish way. No need for awkwardly-angled cut tiles that are imperative for central or corner drains, so a flawless finish is always guaranteed.

A linear shower drain offers maximised drainage of the shower floor and hence requires low-maintenance that is imperative for busy bathrooms. What's more, as the waste sits flush with the floor, this design lends itself well for wetrooms and family bathrooms where accessibility is essential.

The solutions wedi provides with 40 years experience, are not just linear/channel drains to be integrated into floors, but directly tileable 100% waterproof shower elements with the linear drainage integrated into their shapes. Designed for flush-to-floor installation, they minimise joints and offer unrivalled reassurance through their dry-fit drain technology reducing the risk of leaks and failures to the very minimum.

The different solutions include near to wall and close to/lining up with the wall appearance, to be installed flush with the floor or on top of the floor e.g. on the footprint of the old shower tray or bath tub.



The drainage channel can be inlaid with the same tile finish as the rest of the floor creating a 'hidden' appearance or enhanced with wedi's new metallic channel covers.

Every fitting in the bathroom is an integral part of the interior design. Metallic shower fittings introduce a touch of luxury by elevating neutral tiling in wetrooms and bathrooms.

wedi offers channel covers with four colour options to either become a visual statement or blend into the background - standard brushed Stainless steel, Metallic Black, Metallic Gold and Metallic Rose-Gold.

They offer outstanding colour quality and brilliance as well as a hard wearing, long-lasting surface texture thanks to the high-quality PVD coating.

Features and advantages at a glance

- Tiling: directly tileable without the need for priming
- Waterproofing: the whole shower element is 100% waterproof to its core
- Floor structure: straightforward and quick to install in/on both concrete and timber floors
- Bathroom furnishings: an ideal match to trendy collections of leading bathroom brassware manufacturers
- Aesthetic: sophisticated drain channel to blend in or provide a visually striking contrast to surrounding design
- Care: maximised drainage, minimised

joints, flush to floor design for low maintenance

- Installation: dry-fit drain technology and clever accessories reduce risk of failure, time and labour

Technical data

- Installation heights: shower element plus drainage 76 – 140 mm
- Drainage channel lengths 300, 700, 800, 900, 1,100 mm
- Drainage rates: 24 l/m, 30 l/m, 48 l/m, 66 l/m

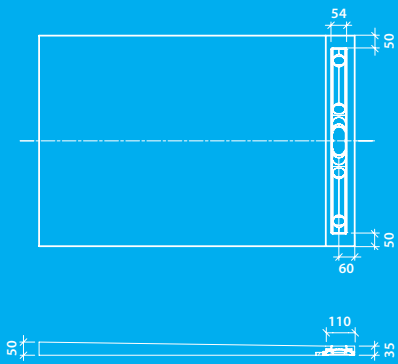
Why choose wedi?

- Designed to last
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- Tried and tested by industry professionals since 1983

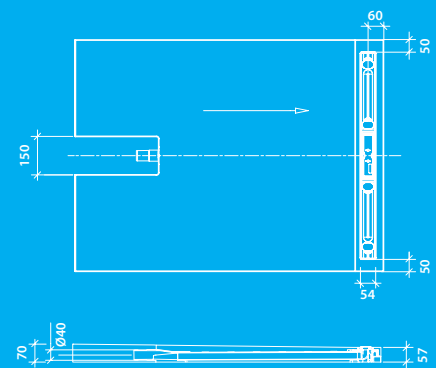
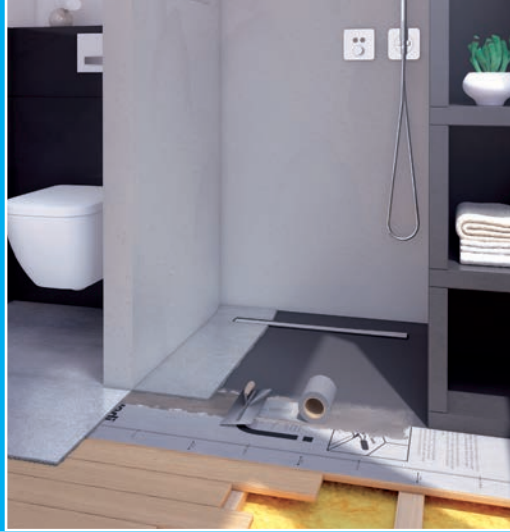
wedi is known worldwide for its 100% waterproof directly tileable, interlocking modular XPS elements that together with clever installation aids, form a full floor-to-ceiling system offering unrivalled assurances for everyone involved in the project. As part of the Ardex Group wedi can also offer compatible adhesives and grouts – everything beneath the tiles from a single source with a 10 year product warranty in UK and Ireland.

0161 864 2336 enquiries@wedi.co.uk





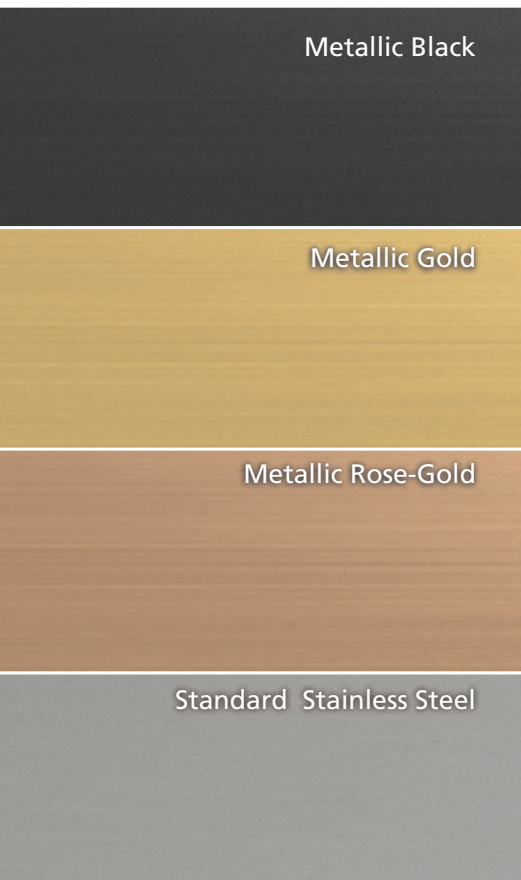
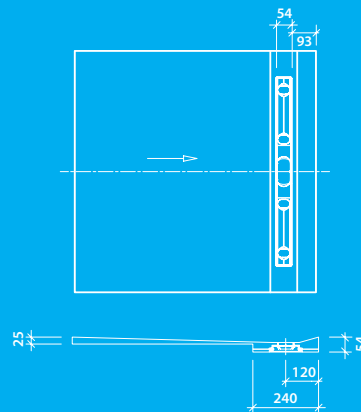
Fundo Riolito Neo
channel close to wall



Fundo Plano Linea
channel close to wall



Fundo RioLigno
channel near the wall



Metallic Black

Metallic Gold

Metallic Rose-Gold

Standard Stainless Steel



www.wedi.net

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Vectaire has four fans with EC motors designed for ventilating wet rooms. The Elegance (axial with 100 mm or 120 mm ducts) and the Elix (centrifugal) operate continuously, quietly and economically. They have a choice of two trickle speeds and options of delay timer, humidistat and low voltage. The Elprex is a powerful, four speed centrifugal fan for larger areas. It has a choice of three trickle speeds, the same model options as the Elegance and Elix, plus models with a data-logger. Vectaire's single room heat recovery unit, HREC1003, is available in three tube lengths; can be rotated into four positions; incorporates a summer bypass and frost-stat, and saves both money and heat with a 75% heat exchange efficiency. It includes a terminal kit with a weather louvre and condensate outlet, and is available in standard, timer, humidity control and SELV models. These products fully comply with the latest building regulation requirements and can be installed quickly, easily and safely. They keep rooms condensation free and stop the build-up of unhealthy and unsightly mould.

01494 522333 www.vectaire.co.uk

Senior Architectural Systems partners with Retrofit 24



Senior Architectural Systems has been announced as an official partner of Retrofit 24 – an exhibition led programme hosted at the Building Centre in London. The exhibition will run from 20th March to 30th August 2024 and during this time, visitors will be able to take a closer look at some of the solutions available to help decarbonise the UK's existing commercial buildings, including Senior's own range of thermally-efficient aluminium windows, doors and curtain wall systems. Product samples will be available to view throughout the exhibition, as well as details of one of Senior's most complex retrofit contacts – the Royal Arsenal Riverside development in South East London. Commenting on the Retrofit 24 exhibition, the Building Centre's commercial director John Bonning said: "Senior's slim line SF52 curtain wall system and low maintenance SPW600 aluminium windows were installed throughout the development, with the curtain walling screens incorporating feature curved heads along the spine of the building to pay homage to the scheme's industrial heritage."

01709 772600 www.seniorarchitectural.co.uk

Sto creates fire compliant facades across multiple residential buildings



An external wall insulation system manufactured by Sto has optimised fire protection for a multi-block residential development. The project's first phase comprised two buildings which had the StoTherm Mineral K EWI system specified to meet the required fire rating while maximising thermal performance. BBA-certified, StoTherm Mineral K features A1 mineral fibre insulation boards and the system is classified with an A2-s1, d0 reaction to fire in accordance with BS EN 13501. Specialist surface finishers, One & Maiké was responsible for installing StoTherm Mineral K on behalf of principal contractor Osprey, a facade remediation specialist. The insulation boards were fixed directly to the existing concrete substrate avoiding the need for a cavity. StoLevell Duo Plus, a strong mineral adhesive, was applied to the back of the insulation boards, and additional fixings were also used to secure the insulation boards to the substrate to suit wind load conditions. Sto-Glass Fibre Mesh was then embedded into the outer surface of the reinforcing coat providing crack resistance to the system. The system was finished with StoSilco K1.5, a silicone resin render ensuring high levels of water repellence and protection from harsh weather conditions.

0330 024 2666 www.sto.co.uk

Garador launches a new robust transmitter



One of Britain's leading garage door manufacturers, **Garador**, has introduced a new robust hand transmitter designed specifically for use with its popular GaraMatic operators. The new hand transmitter has been carefully designed not just for convenience but also to offer greater resistance to damage. With a rubber coated surface, the new hand transmitter has been designed to last much longer than others currently available on the market. The new form factor is extremely robust with a solid casing that is drop proof and much more resilient in withstanding knocks and everyday use. It's also weather resistant. Its three large buttons offer full functionality but also make it easy to use even when wearing gloves; perhaps after doing a spot of gardening or cycling. Ideal for homeowners who are frequently operating their garage door. With reliability and ease of use engineered into all of Garador's products, this new robust design of hand transmitter will add a useful solution to their already extensive range of garage doors remotes and accessories. Find out more by calling or visiting the website.

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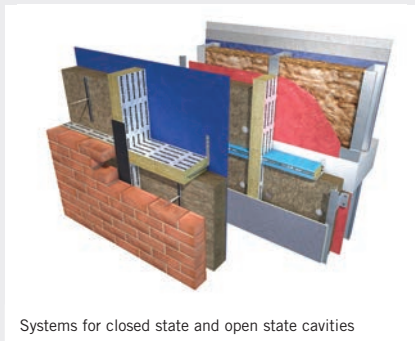
Knauf Insulation launches ‘gateway-ready’ rainscreen cavity systems

Knauf Insulation has launched Rocksilk® RainScreen Cavity Systems, a range of complete tested systems designed to simplify specification and support compliance in cladding and masonry facades. The systems consist of sheathing insulation, fixings, and cavity barriers.

“The Building Safety Act places much more scrutiny on everyone working on high-risk buildings,” said Luke Davies, Rock Mineral Wool product manager at Knauf Insulation. “The ‘gateways’ it introduces, plus the ever-stricter compliance criteria of the Building Regulations, mean it’s never been more important to get your specification right. That’s why we’ve launched these systems – to make it easier for specifiers to meet these challenging requirements with a single system, backed up by rigorous test data.”

The Rocksilk® RainScreen Cavity Systems combine existing Knauf Insulation rainscreen products with a series of new cavity barrier solutions, including open state cavity barriers with an intumescent strip, a closed state cavity barrier, and further additions to Knauf Insulation’s innovative face-fixed masonry cavity barrier range launched last year. The full range of cavity barriers enables specifiers to choose the system that best meets their fire performance needs, confident it has been tested to the relevant standards. Rocksilk® RainScreen Cavity Systems can be used with the major substrate types, including blockwork, steel, and timber. The full range of cavity barriers consists of:

Rocksilk® RainScreen FireStop Slab is a cavity barrier manufactured from rock mineral wool, suitable for use as a vertical cavity barrier in buildings with a ventilated cavity, and vertically and horizontally in buildings with masonry facades.



Systems for closed state and open state cavities



The Building Safety Act places more scrutiny on everyone working on high-risk buildings

Rocksilk® RainScreen OSCB and OSCB Plus are horizontal cavity barriers manufactured from rock mineral wool, shrink wrapped with a reactive intumescent strip, for use in ventilated cavities up to 450 mm.

Rocksilk® RainScreen FFCB is a patented cavity barrier made from rock mineral wool, that is designed to be face-fixed to Rocksilk® RainScreen Slab as the masonry facade is constructed. It is non-combustible with the best possible Euroclass A1 reaction to fire classification and is manufactured using our unique bio-based binder, ECOSE® Technology. It is the only cavity barrier that can be fixed to the face of the sheathing insulation without needing to cut into it, which reduces waste, saves time and protects performance.

Each cavity barrier has been tested as part of a system with Rocksilk® RainScreen Slab sheathing insulation to provide fire resistance in the appropriate rainscreen facade applications. Rocksilk® RainScreen Slab sheathing insulation is non-combustible rock

mineral wool and suitable for use in higher-risk buildings, and at any height. Rocksilk® RainScreen Slab has Agrément certificates from the BBA for the broadest range of build-ups and the widest range of thicknesses of any rainscreen solution on the market.

For more information about Knauf Insulation Rocksilk® RainScreen Cavity Systems, please visit knaufinsulation.co.uk/rainscreen-cavity-systems

01744 766 600 www.knaufinsulation.co.uk



The systems consist of sheathing insulation, fixings, and cavity barriers

Sound reducing membrane part of roof system at scheme

CMS Danskin Acoustics has supplied an innovative sound reducing underlayment, designed specifically for external use, as part of the roof systems at the prestigious new 38 Berkeley Square development in Mayfair, London.

When complete in September 2024, 38 Berkeley Square will provide 7,897 m² of office space over nine upper storeys plus retail space at ground and lower ground floors and terrace gardens. The new build scheme is being developed by Berkeley Estate Asset Management, the main contractor is the Mace Group and the architects are Piercy & Company.

1,425 m² of 'REGUPOL sound and drain 22' have been incorporated to counter vibration and noise from rooftop plant, rain and footfall. This acoustic product achieves sound insulation levels of 28 to 37 dB. Developed for use on rooftops, terraces and balconies, it has a dimpled profile underside to give good drainage and water flow capacity

and is rot-proof.

'REGUPOL sound and drain 22' was selected for the project, satisfying the acoustic performance specification developed by acoustics consultants Clarke Saunders, which took into account the location of two air source heat pumps and an air conditioning unit on the roof deck and the demanding requirements for limitation on sound transfer into the offices below. CMS Danskin Acoustics' technical team advised on materials to meet the criteria set.

Supplied to the scheme's roofing system provider Radmat, 'REGUPOL sound and drain 22' was incorporated as part of both the porcelain tiled roof terrace build-up above the cross laminated timber (CLT) deck and the planted green roof. Installation was undertaken by All Metal Roofing.

Made from recyclate, 'REGUPOL sound and drain 22' is 15 mm thick and has a load bearing capacity up to 50 kN/m².

It has also been used in schemes such as:



The Marienturm in Frankfurt am Main – a 38-storey building primarily occupied by offices; Ikea West Station in Vienna; the Lindley Lindenberg – a boutique hotel in Frankfurt; and the Volkstheater in Munich.

'REGUPOL sound and drain 22' is a Bronze level Cradle to Cradle Certified® product. Cradle to Cradle is a multi-attribute standard for designing and making products that enable a healthy, equitable and sustainable future. Cradle to Cradle Certified® is a registered trademark of the Cradle to Cradle Products Innovation Institute.

CMS Danskin Acoustics is the UK distributor for REGUPOL noise and vibration reduction products.

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Culture change on compliance

The Building Safety Act is forcing culture change across construction. Ross Finnie of Accuroof (formerly SIG Design & Technology) shares the effects on the building envelope sector and the implications for architects

While it became law in 2022, the Building Safety Act is only just beginning to have an impact. We are still at the stage where people are theorising about how the Act will bed in, what cultural changes will be required and how this will affect procurement, roles, responsibilities, and risk sharing.

While the Act doesn't just affect higher risk buildings, Tier 1 Main Contractors who work on major projects are moving first; not just on housing but schools, commercial buildings, and hospitals. Having seen the risk of late-stage design, Tier 1s are working to bring design decisions forward and some are taking on the role of principal designer from RIBA Work Stage 3.

At a round table we hosted last year, there was plenty of discussion amongst architects about the death of design & build and an end to the 'race to the bottom.' I'm not entirely convinced, but I think a change in responsibilities is on the cards. In our work on major projects, contractors are also pulling in more of our specialist roofing advice earlier and requiring greater collaboration within the team.

Fire & insurance

Two of the major influencers on this change are fire engineers and insurers. Clients require fire strategies to be developed earlier, setting prerequisites for the envelope and changing the specification process. Developers are talking to insurers early too, and each has its own approach, which needs to align with the fire strategy. Some insurers will insist on entirely non-combustible materials, even when the regulations do not require it.

The client and main contractor need their insurer and fire engineers to engage with the supply chain early, to ensure specifications are developed in alignment. Non-combustible insulation, for example, can have a lower k-value, requiring a greater thickness to achieve the same U-value. Changing specifications later in the



project can produce difficulties with upstand heights, door thresholds and more. You can understand why design decisions need to develop earlier – and more collaboratively.

Information & the Golden Thread

Information management is another key factor in the implementation of the Act. Information must be accurate and up to date, but also effectively maintained during design and construction phases and through handover to the operation of the building. This is to ensure tenants remain safe and owners can manage the building safely.

There is currently no agreed standard way to structure and share building safety information, including product information, and the manufacturing sector has spent 15 years trying to agree key attributes for product data that would be required. This isn't surprising given the complexity involved, but live projects cannot wait.

All designers need to contribute, demonstrating from concept to working drawings what decisions were made,



There is currently no agreed standard way to structure and share building safety information, and the manufacturing sector has spent 15 years trying to agree key attributes for product data

why they were made and the evidence for this. Information needs to be stored digitally and freely exchanged. As a supplier, we operate a Product Information Management system to which our external supply chain contributes.

The architect role is changing

With this change in procurement and culture comes a change in role for architects. As we write this, only 11 architects have joined the RIBA's Principal Designer Register, which isn't surprising. Becoming a principal designer may require more resources than some practices can provide. As more design decisions are taken earlier, working relationships with some of your Tier 1 contractors with change and communications will need to improve. If design & build remains, you may be novated much earlier in the process.

The architect needs to contribute towards the Golden Thread for the project, in a format that is easy to access and share and useful to the construction team and the building owner and operator. Liability is key, so know the building design inside and out, keep an audit trail and understand management in use. A good project team will meet all key stakeholders early to ensure both information sharing procedures and design principles are understood and adopted.

The answer is working collaboratively

The building envelope is a critical element of the safety of any building. Between them, the design team will need a level of knowledge about the compatibility of products and systems which in the past might have been delegated to others. Many manufacturers are happy to provide information about their systems, but if they don't have an appropriate system in their portfolio, they may be reluctant to recommend it, leaving the architect to do their own due diligence. An alternative is to work with a supplier that is 'system agnostic' and can provide technical advice based on significant experience working on major projects.

The Joint Competency Initiative for the Building Envelopes Sector is at the forefront of delivering post-Grenfell competency in respect of fire and structural safety. As members, Accuroof is collaborating with its 12 Tier 1 contractor members, the NFRC and trade associations such as SPRA and LWRA to develop a competency test for flat roofing design that can be third party verified. This isn't a small piece of work but will give architects confidence that they can accept advice on roofing and cladding from a competent consultant.

Ross Finnie is sales director at Accuroof (part of SIG Roofing)

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RMIG SOLUTIONS

Functional aesthetics for facade and interior

Both aesthetic and functional values were prioritised when the water supply company Aarhus Vand planned a new domicile.

RMIG Solutions was contacted and a perforated metal facade with an aquatic theme was designed using RMIG ImagePerf, illustrating the company's water-related activities.

Indoors, the creative workspaces were also clad in perforated metal to make them resemble free-floating water lilies, harmonising with the exterior design.

01925 839610 • info.uk@rmig.com • rmigsolutions.com



See case studies city-emotion.com



Technical characteristics
 Raw material:
 Aluminium 55HQ / EN 1050
 Pattern: RMIG ImagePerf
 Thickness: 3.0 mm and 1.5 mm
 Surface treatment:
 Natural anodising N1 (exterior)
 Finishing operation:
 Forming and bending



Airtight protection for Scotland self-build

A. Proctor Group has been chosen to provide enhanced thermal performance and protection for a sea-facing SIPS construction selfbuild property on the west coast of Scotland. Wraptite is installed as an external air barrier and alternative to a traditional standard breather membrane. Wraptite is the only self-adhering vapour-permeable air barrier certified by the BBA and combines the essential properties of vapour permeability and airtightness in one self-adhering membrane. The self-adhered nature of Wraptite and its high level of water resistance and simplified detailing made it an ideal choice. Alongside the Wraptite membrane, the thermal and airtightness performance of Wraptherm is included in the build. Wraptherm is a high-performance membrane composite that is self-adhesive and consists of a 10 mm Spacetherm aerogel insulation blanket bonded to the face of Wraptite. The final part of the airtightness and vapour barrier system is provided by Reflectatherm Plus, a reflective, high-resistance vapour barrier for internal walls, ceilings and floors that will significantly reduce the risks of condensation by providing the highest levels of moisture resistance.

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Making acoustics work at the office

Tintagel House, located on the Albert Embankment in Vauxhall has had a dramatic makeover thanks to the interior design by Universal Design Studio and architects Stanton Williams. A former Police station for over 50 years and home to the flying squad, the 12-storey block with its austere facade now comprises 8,800 m² of flexible shared offices, together with a members' bar, cafe, gym, workshop and events space. The block is now a thriving hub for entrepreneurs and independent businesses run by The Office Group.

As part of the transformation, the design brief was to generate opportunities for people



to meet and connect. By overlaying references from hospitality, culture, commerce and workspace all under one roof, Universal Design Studio has created rich and varied spaces that push the boundaries of what a workspace can and should be.

To help reduce waste, many of the original finishes from the existing building were reused, including timber, concrete and parquet flooring, as well as concrete and terrazzo finishes to the walls. With many hard surfaces, Troldekt wood wool acoustic panels were specified throughout the ground floor lounge and multi-use spaces to solve the problems of acoustics and reverberating sound.

Troldekt acoustic panels are available in a variety of different structures and colours, combining superior sound absorption with an award-winning design. The Troldekt range has a minimum expected life cycle of 50 years coupled with excellent resistance to humidity and tested to meet ball impact standards. The range is available in various sizes and structures, from extreme fine to fine. They can be supplied as natural wood



or finished in almost any RAL or NCS colour.

Depending on the panel specified, reaction to fire is classed in accordance with EN 13501 as B-s1,d0 or A2-s1,d0 respectively. Cradle to Cradle Certified® at Gold level, Troldekt wood wool acoustic panels are manufactured using wood from certified forests (PEFC™ and FSC®C115450) and can contribute positively to a building's BREEAM, WELL or LEED points.

Samples, case studies and technical guidance are available from the website or see the Troldekt product listings on NBS.

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Having provided ventilation solutions for over 35 years, **Domus Ventilation** will be sharing its extensive knowledge with visitors to select Specifi Mechanical Services events this year, enabling them to implement effective ventilation solutions for their projects. Starting on the 28th May in Nottingham, Domus Ventilation will also be attending Specifi events in Glasgow on 10th June and Newcastle on 17th September. Domus Ventilation personnel who specialise in supporting specification will be on the stand, ready to impart knowledge on the latest, cost-effective ventilation solutions available.

www.specifi.co.uk www.domusventilation.co.uk

OWA UK helps set the tone for showroom



When Schüco needed help to improve the sound quality within its UK showroom in Milton Keynes, **OWA UK** was the first to hear the call and has provided the perfect solution. The showroom is ideally suited to hosting events and displaying the Schüco product range, but there was a concern that echoes within the large space were making it hard for visitors to clearly hear those who were speaking. The solution was to introduce sound absorption through the use of four of OWA UK's attractive acoustic canopy and raft systems, resulting in greater speech intelligibility and enhancing the overall experience of those using the showroom.

enquiries@owa-ceilings.co.uk www.owa-ceilings.co.uk

Style adds space flexibility to London's sustainable skyscraper



8 Bishopsgate is tallest building in the UK to achieve a BREEAM Outstanding and EPC A rating. Contributing to the low carbon footprint, **Style**, who offer moveable partitioning wall systems that are certified with an Environmental Product Declaration (EPD) in accordance with ISO 14025 and EN15804, was contracted to work with architect, WilkinsonEyre and contractor, Brown and Carroll, to create flexible space on three levels. Style installed a glazed sliding folding wall system allowing a private area to be created without compromising natural light. A combination of semi-automatic Dorma Huppe Variflex solid and glazed walls create adaptable meeting and breakout areas on the second floor. At the top of the building, a further semi-automatic Variflex moveable wall adds flexibility to an expansive conference facility with breathtaking views over London. In addition to Style's green credentials, the moveable walls installed at 8 Bishopsgate boast a 52 db acoustic rating on the glazed walls, and a 59 db rating on the solid walls, ensuring complete privacy between divided areas.

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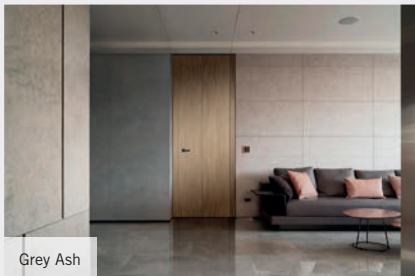
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Vicaima present another dimension for interiors with Dekordor® 3D



Grey Ash



Grey Oak



Arctic Oak

Popular for over a decade, the Dekordor® 3D range from Vicaima has long been a first choice with specifiers of living and working spaces. With its attractive textural and hard wearing surface, ideal for contemporary surroundings as well as demanding locations; this competitively priced interior timber door or door kit has much to commend it for both modern private dwellings and social environments. Now, with innovation and inspiration firmly in mind, the range has been re-imagined for a new generation of specifiers, with no less than 15 tonal and textural options, making flexible design and performance, available to suit a wider range of project budgets.

While colours like the original horizontal Grey remain as popular today as it always

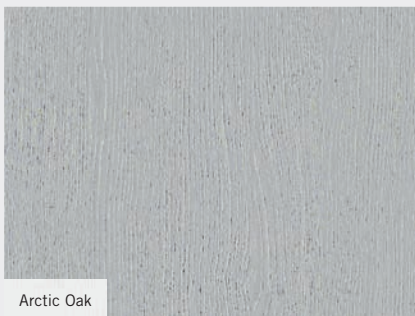
was, a fresh palette has been introduced to satisfy modern trends and encompassing both vertical and horizontal textured faces. For those who seek the neutrality of crisp and light colours, Arctic and Silver Oak blend perfectly with busy surroundings and make excellent use of light in small spaces. Conversely, where rich warm tones would be ideal and needed to emulate otherwise expensive alternatives, Chocolate, Urban and light Walnut provide the perfect solution. However, if the desire is to embrace a more monochrome look, new Carbon Black, Grey Oak or Cloud White could provide the answer.

Dekordor® 3D is not just about door appearance either. It can be provided in the full gambit of performance solutions from Vicaima. Manufactured with fire (whether

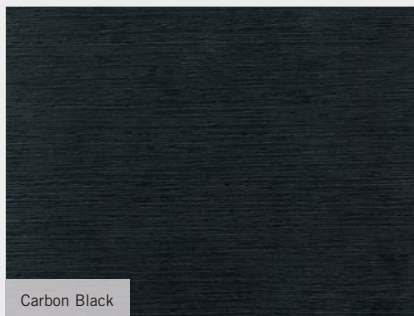
FD30 or FD60), security (including dual scope and SBD accreditation) and acoustic certification (ranging from 34 to 45dB) the range can be supplied as part of a matching door assembly and with associated joinery such as skirting and wall panels. Furthermore, with flexible design options such as factory glazing, decorative grooves and inlays are also possible. In short tailored to your project needs, whatever they may be.

For more information about the Vicaima Dekordor® 3D Range take a closer look now by downloading the brochure or request a colour sample of your chosen finish by emailing.

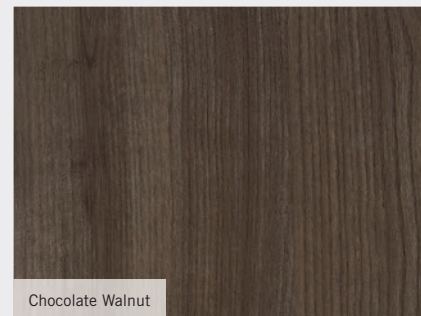
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Arctic Oak



Carbon Black



Chocolate Walnut

Quantum Flooring Accessories unveils NEW comprehensive product guide

Quantum is the largest independent flooring accessories manufacturer in the UK, offering a complete range of products including stair nosings, entrance matting, capping strips and cove formers, flooring transitions, trims, and all types of flexible skirtings.

The guide showcases the company's extensive range of high-quality flooring accessories designed to enhance safety, durability, and aesthetics on your projects in healthcare, education, hotels and leisure, office, retail and residential environments. Key features of the guide include:

- **Detailed Product Information:** Gain insights into the features, and applications of all products.
- **Fitting Guidelines:** Clear and concise guidelines on the application of Quantum products.
- **Technical Specifications:** In-depth technical information is included, offering the details you need to choose

the right products for your projects.

- **Inspiration and Design Ideas:** Explore inspiring case studies and design ideas that showcase Quantum Flooring products in various applications, providing a source of inspiration for architects and designers.

"We are excited to launch our new product guide, which is a testament to our commitment to providing comprehensive solutions for the contract flooring industry," said Tim Hayes, specification & marketing manager at Quantum Flooring Accessories. "With this guide, we aim to simplify the product selection process for our valued customers."

The Quantum Flooring Accessories Product Guide is available for download on the official website or can be requested through Quantum Flooring's customer service by emailing info@quantumflooring.co.uk or calling.



0161 627 4222
tinyurl.com/quantumflooring

Mapei sets the scene at Gatwick Airport Station



Mapei systems have been used as part of an extensive redevelopment at Gatwick Airport Station. During surface preparation, cracks in the existing concrete screed were first repaired with Mapei Eporip solvent-free epoxy adhesive. Mapeproof One Coat surface damp proof membrane was then applied, to suppress residual and construction moisture, followed by Mapei ECO Prim T Plus – a very low VOC universal acrylic primer. The surface was levelled with fibre-reinforced levelling and smooth compound, Mapei Ultraplan Renovation Screed 3240. Prior to tiling, Mapetex system anti-fracture membrane was bonded to the substrate with Mapei Ultralite Rapid Flex S1 adhesive – a rapid-setting, low dust flexible, lightweight one-component adhesive. During the final fix, Mapei adhesives were used to install the 600 x 600 mm porcelain tiles: Mapei Keraquick S1 quick-setting and Mapei Keraflex Maxi S1 deformable cementitious adhesive. The tiles were then grouted with Ultracolor Plus – Mapei's anti-efflorescence and mould-resistant quick-setting and drying polymer-modified grout and all perimeters, intermediate and construction joints were filled with Mapesil AC mould-resistant pure silicone sealant.

info@mapei.co.uk www.mapei.co.uk

IVC Commercial for a Mature Perspective at Bryn Celynnog Comprehensive School



The new facilities at Bryn Celynnog Comprehensive School have been designed by Rio Architects as a modern multi-use premise that's in-line with the latest teaching and learning standards. IVC Commercial's Moduleo 55 luxury vinyl tiles and Isafe 70 sheet vinyl flooring were chosen by Rio Architects to create a sophisticated aesthetic that reflects the student's maturing perspective throughout their school career. Lee Protheroe, an architect and associate director at Rio Architects, explains: "We chose flooring products that complement the overall spatial design, while also providing a crisp, light, and contrasting appearance. Moduleo 55 Desert Stone vinyl tiles were selected throughout for their textured and softer aesthetic that fits with the modern and sophisticated design of the building." Moduleo 55 Desert Stone is a high-performance luxury vinyl floor that's exclusively designed and made in Belgium for excellent quality. With scratch and stain resistance, as well as being easy to maintain, it brings a natural stone look that's suitable for high levels of footfall. A total of 2,500 m² of IVC Commercial floors were installed throughout Bryn Celynnog Comprehensive School.

01332 851 500 www.ivc-commercial.com

New lighting ranges from Luceco are adaptable and sustainable



When it comes to adaptability and sustainability in lighting, Luceco's latest innovation delivers on both fronts. Its two new LED lighting batten ranges – Climate and Luxpack Essence – designed for industrial lighting applications, have been developed to be kind to the environment and are simple to install – a real win for everyone. The two ranges have been designed to meet the differing needs of the industrial lighting market. Rugged Climate, being IP65 rated, is ideal for outdoor settings such as warehouses and car parks, while the Luxpack, with its white aesthetic and IP20 rating, is suitable for indoor spaces such as offices and garages. Conceived with sustainability at its heart, both Climate and Luxpack are designed to be serviceable, with the LED board and driver units being easily replaced if required without the need for tools, just a few simple clicks is all that's needed to remove and replace them – this modular feature dispenses with the need to replace the entire unit, saving not only time whilst on site but also significantly reduces the amount of waste ending up in landfill.

uk_sales@luceco.com www.luceco.com

Stone & Ceramic completes stunning STK Steakhouse install with Mapei



Stone & Ceramic has completed an extensive tile installation, using a Mapei system, at London's newest STK Steakhouse & Bar. Located on the 18th floor of The Gantry hotel in Stratford, the installation for refurbishment and fit-out contractor, ITC, features a stunning charcoal-toned scheme throughout the main restaurant floors, walls and wash rooms. Mapei products specified included uncoupling membrane, two EMICODE: EC1 Plus certified adhesives and signature grout, Ultracolor Plus. During the installation, Stone & Ceramic installed Mapeguard UM 35 waterproofing, uncoupling anti-fracture membrane to floor areas, to aid with the even distribution of potential in service stresses to the applied tiling. Two Mapei cementitious adhesives, with very low VOC formulations, were used to install the tiles: Keraquick S1 adhesive – a quick-setting, deformable cementitious adhesive and Keraflex, with an extended open time. Tiles were then grouted into place with Ultracolor Plus grout – Mapei's anti-efflorescence, quick-setting and drying polymer-modified grout which features water-repellent DropEffect® and mould-resistant BioBlock®.

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Photo credit: HiFi Cinema

Starscape
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By the book installation for library



F. Ball products, including dual-purpose Stopgap Fill and Prime thixotropic primer and Stopgap 1200 smoothing compound, have been used to create a large-scale, high-performance flooring finish in the new Nottingham Central Library as part of a £4 billion regeneration project.

Contractors used F. Ball's Stopgap Fill and Prime and Stopgap 1200 smoothing compound to prepare metal raised access panels in all areas, creating a perfectly smooth surface for floorcoverings.

01538 361 633 www.f-ball.co.uk

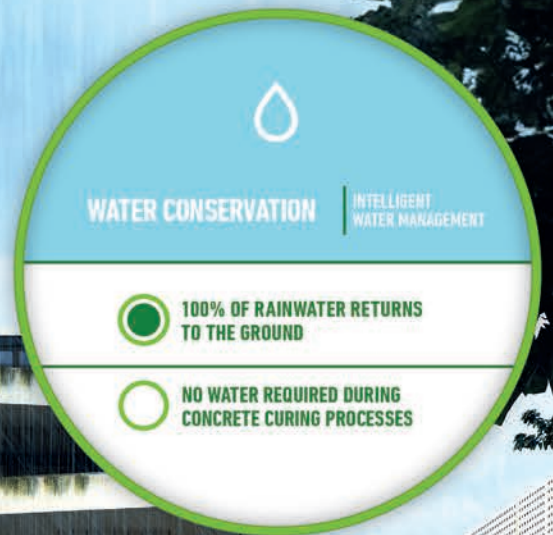
Infinity modular fibre-optic star ceiling



The Infinity modular fibre-optic star ceiling system by Starscape has been at the forefront of bespoke feature lighting in the Home Cinema since its release in 2012. Easy to fit magnetic rails coupled with the LightFlow™ optical connectors ensure installation is quick and simple. Every panel array is custom made for each project and is unique, meaning no two installations are ever the same, and the system can be adapted to almost any space and ceiling. Full RGBW DMX enabled lightsources allow for seamless integration with most home automation systems, and full control of the whole ceiling.

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The growing demand for SuDs

With UK weather seemingly wetter than ever and flooding causing problems across the country, demand for sustainable drainage systems has never been higher. Hannah Hyslop of Cemex discusses the role of permeable paving

Increased urbanisation and construction, such as impermeable roads, driveways, car parks and pedestrian schemes, has resulted in a greater likelihood of surface water flooding.

This urbanisation, combined with the fact that weather data shows there has been a 50% rise in the number of three consecutive day storm occurrences since the 1960s, means continuing growth in the volume of surface water run-off, which we must now handle effectively.

Of the 57,000 homes affected in the 2007 summer floods, Government figures demonstrated that over two thirds were the result of surface water run-off, not swollen rivers. Another severe flooding event in 2015/16 changed the landscape of planning applications with many new schemes being required to include a full, compliant sustainable drainage system (SuDS) as part of the standard detail.

In light of these flooding events, the UK Government introduced a requirement for SuDS on developments in England, which is implemented through the planning system. Its expectation is 'that Sustainable Drainage Systems will be provided in new developments wherever this is appropriate.'

The measures are applied by local planning authorities on major developments of 10 or more dwellings and equivalent non-residential or mixed sites, however, smaller developments may also incorporate SuDS installations. SuDS are designed to reduce the likelihood of flooding due to surface water run-off.

As part of our work with architects, one of the main questions we deal with is a request to explain the different types of SuDS that are available. There are many different SuDS techniques, including retention ponds, green rooftops, and pervious pavements, however it is pervious pavements that suppliers such as ourselves offer to architects, and construction projects, and which we focus on in our RIBA certified CPD online training.



Pervious pavements provide two functions; to effectively capture the maximum theoretical rainfall and flooding event (known as a design storm event) and discharge it in a controlled manner to the subgrade or drainage system; and to provide sufficient structural resistance to withstand the loadings imposed by vehicles travelling on the surface.

Pervious pavements do this by providing a hardened surface suitable for pedestrian and/or vehicular traffic, while also allowing rainwater to infiltrate through the surface and into underlying structural layers. Cemex's Permaflow is a pervious concrete mixture that works perfectly for SuDS, and is carefully designed to have a network of interconnecting voids which allow the movement of water, providing the optimal solution for surface and stormwater management.

Once it has reached the underlying structural layers, rainwater can be processed in three different ways. It can be temporarily stored beneath the overlying surface before alternative use, such as flushing toilets. This is usually achieved with the use of a geo-cellular system in conjunction with a rainwater harvesting

Of the 57,000 homes affected in the 2007 summer floods, over two-thirds were the result of surface water run-off, not swollen rivers

SuDS are an increasingly vital part of construction, ensuring those who live in our communities and use our infrastructure can do so safely, comfortably and without fear of expensive flood damage

system. Alternatively, it can infiltrate to the ground, returning to the natural water table, or it can be discharged in a controlled manner into the sewer system.

Looking more closely at pervious pavements, there are two types available; porous pavements, which infiltrate water across their entire surface material e.g. porous concrete and porous asphalt; plus permeable pavements, which have a surface that is itself impervious to water but the materials are laid with void space through the surface to the sub-base e.g. modular permeable paving.

An example of a market in which a specification of this type of surface becoming a standard is Germany, where over 20 million m² of permeable pavements are installed annually and treated as standard highway construction.

Architects are also especially interested in whether climate change has affected SuDS planning and setup and this is undeniable when considering the increase in the number of three consecutive day storm events mentioned previously; meaning that continuing growth in the volume of surface water run off needs to be dealt with effectively.

As more sustainable development becomes ever more important, we are also seeing architects ask whether SuDS can be incorporated into environmentally conscious building certification initiatives like BREEAM. Fortunately, the answer to this is yes – we can use porous materials to ensure that sites are managing water correctly and with less impact on the natural environments. Additionally, it's also worth taking into consideration that several studies confirm permeable pavements demonstrate significantly lower total pollution loadings than standard pavements.

Certainly, we have seen SuDS playing a growing role in developments over the past decade or so, as architects and developers try to meet the challenges posed by our changing climate, and this is sure to continue. SuDS are an increasingly vital part of construction, ensuring those who live in our communities and use our infrastructure can do so safely, comfortably and without fear of expensive flood damage.

Hannah Hyslop is specification manager at Cemex UK

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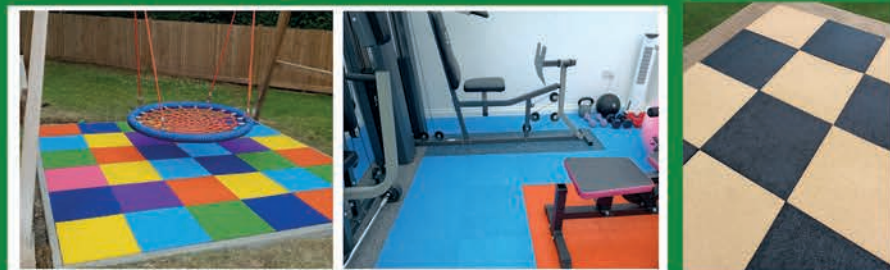
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Transforming this beachfront area of Brighton, Sea Lanes is the UK's first National Open Water Swimming Centre. At the core of the development is a 50 metre, six lane open air heated swimming pool, supported by a vibrant commercial centre that includes health and fitness specialists, food and drinks providers, office space and retail outlets. Designed to deliver an accessible and inclusive environment, visitors to Sea Lanes are welcomed into the main pool building through a TORMAX automatic sliding entrance system. The single leaf door is powered by a TORMAX 2203 drive, which at a height of just 100 mm, is discreet and unobtrusive. Combining cutting-edge power electronics with proven motor technology, the drive delivers unparalleled reliability and longevity. Privately funded by a passionate group of Brighton-based businesses and open water swimming enthusiasts, Sea Lanes Brighton is centred on physical wellbeing and environmental sustainability. Ensuring the facility is commercially viable and sustainable, the scheme includes a range of carbon neutral, modular units providing flexible space for local, independent businesses.

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Harry Dalby Engineering have been manufacturing disabled access platform lifts, in their 39,000 ft² factory in Leicester, for the best part of two decades. Designed and built to the highest quality they are ideally located to support trade customers and end users throughout the whole of the UK. Dalby Platform lifts offer fully DDA part M compliant sizes with the ability to make custom sizes to suit almost any application. To support architects and specifiers, Dalby have a range of drawings available to download from the website or their experienced team can assist you with your requirements.

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Southampton care home roof fire protected using A1 rated Cemgold



IPP Ltd.'s A1 rated high density cement board, Cemgold has been used as part of the flat roof build-up on a new care home complex in Southampton, due for completion later this year, in compliance with both Building Regulations and UK building insurance guidelines. Adanac Park is being built for Hamberley Developments by Highwood Construction with North Yorkshire based sector specialist, Harris Irwin Architects tailoring the design to meet the needs of those with dementia or different neurological conditions. The 95,000 ft² facility comprises two U-shaped buildings either side of a shared service block, with the neurological clinic containing a gym as well as treatment and consulting rooms, while the residential wing has 80 high specification en-suite bedrooms offering long term accommodation. The project manager for Highwood Construction, Paul Davies, commented: "We have used various cement boards the past but the Cemgold has proved very robust and straightforward to cut and fix – provided you have the right blades, as well as complying with the fire requirements. We would certainly consider using it again."

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An uplift for inclusion

Mark Chapman of Stannah Lifts discusses the specification options available to provide access for all users of new and retrofit schemes using space-saving platform lifts

Platform lifts are governed by the Machinery Directive (note: not the Lift Directive) which means they are restricted to a maximum speed of 0.15 m/s. (approximately 20 seconds per floor). Most platform lifts have continuous pressure controls; apart from cabin models.

There's a wide array of platform lifts in the market, but these types of lift can be grouped into five categories.

Open platform lifts

Also called step lifts, these are typically used over short rises, they vertically move user(s) on a guarded platform from one level to another. They travel up to 3 metres and are best where there is a small change in floor level or a mezzanine level. They are most often used where it's not possible or practical to provide a ramp.

Enclosed platform lifts

This is the most common type of platform lift installed. The lifts are composed of a moving platform and control panel moving inside it. As users travel up or down on the platform they are able to see the inside of the structure. These lifts typically serve up to two or three floors but can go up to five floors, or 7 metres.

While some conventional platform lifts are marketed as capable of serving up to six floors and/or 12 metres or more, we'd recommend fewer, as a platform lift travelling 12 metres would take 80 seconds or more to go from top to bottom – a long time for the user to hold the button (especially if this person is elderly and/or easily fatigued).

Cabin platform lifts

These lifts are built within a structure, with passengers travelling in a cabin with automatic lift operation. Cabin lifts include cabin walls, a ceiling, and a 'virtual' or physical cabin door on the sides with an entrance and exit. Unlike the other platform lifts, automatic controls come as standard, (rather than constant pressure



controls) meaning the user does not have to continuously press and hold a button to operate the lift.

Low-pit lifts

Also called pitless lifts, these platform lifts are wall-mounted or in a structure – and have the look and feel of a traditional passenger lift, with automatic car and landing doors, cabin and operation, but like other vertical platform lifts travel at a reduced speed of 0.15 m/s. These features make the lift easier to use, and more appealing, with no encroachment onto landings.

A relative newcomer to the platform lift market, these lift types are growing in popularity, due to the minimal landing encroachment, small footprint and easy operation.

Inclined platform stairlifts

These lifts have a platform that follows the curve of the stairs and are suitable for a seated or wheelchair user. These lifts are a platform mounted on a rail. The rail mounting can be placed on either the floor or wall, or a mix of both, but needs to be suitable for the loads.



lift is not available (or it is impractical to install one). These lifts can also be used for passengers with buggies and luggage, subject to weight limits, but typically aren't suitable for mobility scooters.

Lead times for platform lifts vary, but typically take between 12 to 16 weeks from approval, a key difference from passenger lifts is the quick installation time, which is between one and four days.

Platform lifts are equipped with safety edges, emergency lowering and auto diallers or intercoms for vertical platform lifts. Most platform lifts also have a battery backup for emergency lowering. Where, in the event of an emergency or power failure, the lift returns to the nearest (or ground) floor, enabling the user to exit safely.

While best practice states it's always preferred to install a passenger lift if possible, platform lifts have a small footprint, single phase power requirements, modular design with minimal builders' work and self-contained structure options. All features which make them a popular option for ensuring inclusive design.

Mark Chapman is general manager of the platform & microlift division, Stannah Lifts



The lift can be operated by either the wheelchair (or seated user) or a nearby attendant through remote controls. As they encroach, they are not suitable on stairs used for emergency egress.

Most inclined lifts are placed into existing buildings and as they are not suitable for pushchairs or standing users they are often used as a last resort. They neatly fold away when not in use, making them a good solution where there is an infrequent requirement for accessible use.

All these lifts provide disabled access in low-rise buildings where a passenger

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