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**RIBA AWARDS
RECORD AMOUNT OF
FINANCIAL SUPPORT
TO ARCHITECTURE
STUDENTS**

**NEVILLE JOHNSON REVEALS THE KEY
IMPROVEMENTS TO BRING THE WOW
FACTOR TO ANY HOME**

**SMART LIGHT FOR
CUSTOMISED OFFICE AREAS**



RIBA AWARDS RECORD AMOUNT OF FINANCIAL SUPPORT TO ARCHITECTURE STUDENTS

This year marked the highest number of Part 1 and Part 2 students awarded bursaries and scholarships totalling £213,000.

The Royal Institute of British Architects (RIBA) announced the 37 recipients of five 2022 bursary and scholarship schemes – the RIBA Part 1 and Part 2 Bursaries, RIBA Wren Insurance Association Scholarships, RIBA John and David Hubert Bursaries, and RIBA Goldfinger Bursary. The unprecedented financial support benefitting talented and deserving students was made possible by the generosity of donors to the RIBA.

RIBA President Simon Allford said:

“The financial challenges facing students of architecture have never been greater, exacerbated by the current cost of living crisis and the hidden costs of architectural education. Funding schemes such as these provide a vital lifeline to students, releasing them from some of the financial pressure and allowing them to both focus on their studies and to enjoy their life outside of academe.

I thank all our donors – Joanna Lewinski, the Rosenberg Memorial Fund, Donald and Nancy Notley, Margot Auger, the Wren Insurance Association, and the families of Ernö Goldfinger, Kenneth Mark and John and David Hubert – for their immense generosity which has allowed the RIBA to award a record number of bursaries and scholarships to students to help ease their financial burden.”

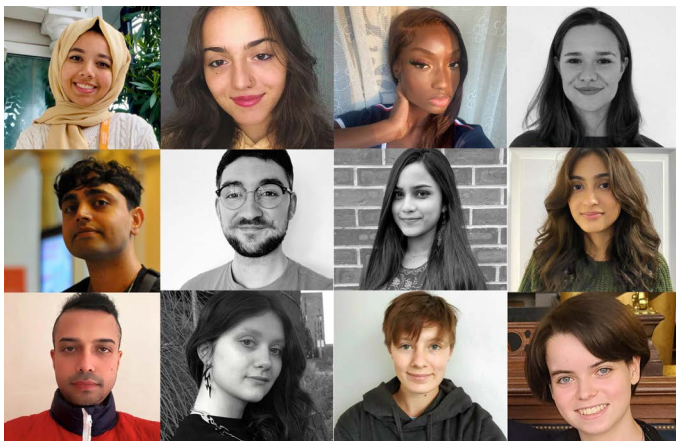
The 26 recipients of the 2022 RIBA Part 1 and Part 2 Bursaries are:

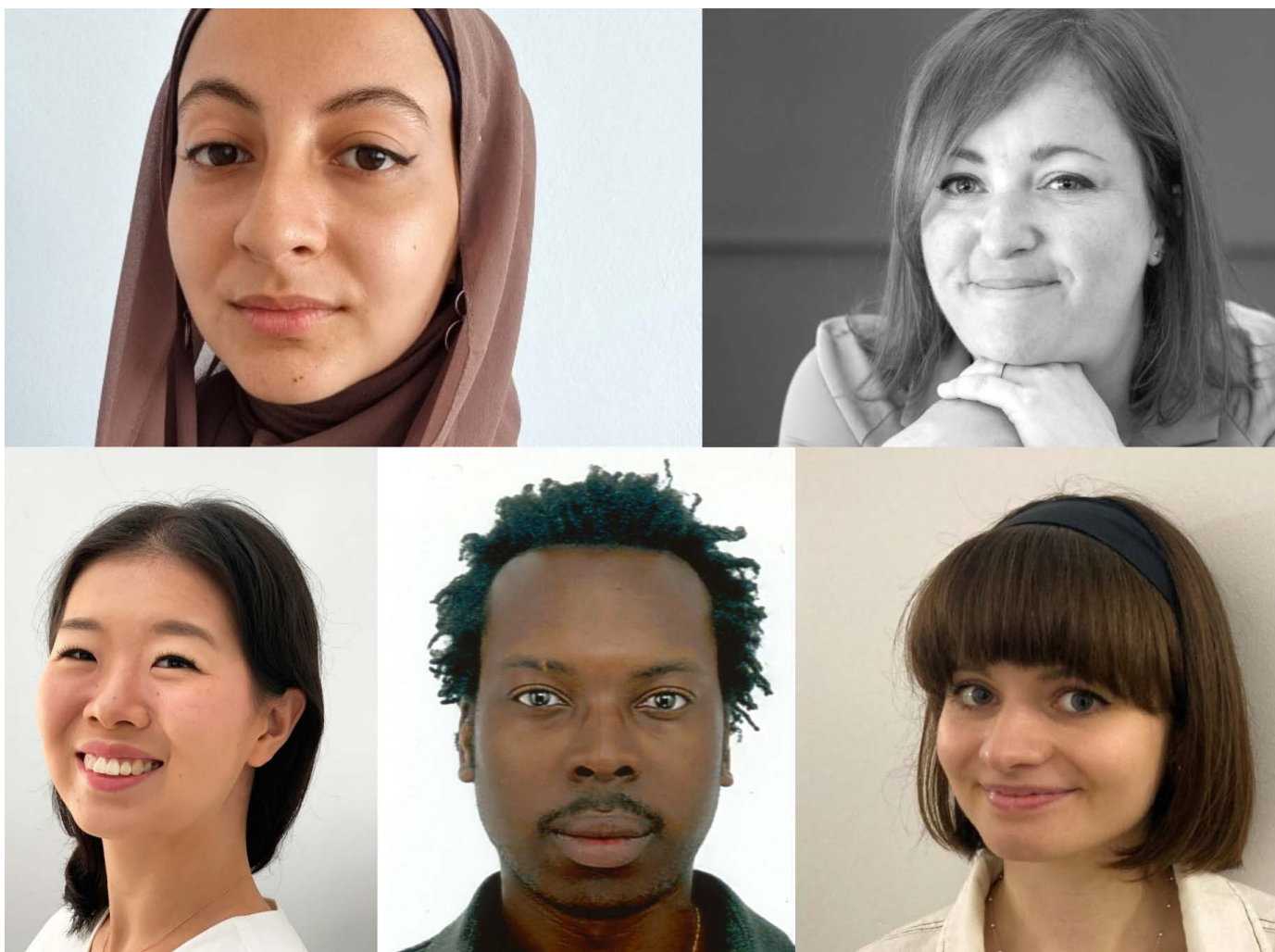
RIBA Part 1 Bursaries

Nehla Abdul Majeed - University of Westminster
 Shabina Ahmed - De Montfort University
 Ultima Alif Jahan - Kingston University
 Eleanor Benayoun - Cardiff University
 Md Tanjir Chowdhury Anik - University of East London
 Norah Dankwah - Central Saint Martins, UAL (Rosenberg bursary)
 Kenneth Dhillon - Cardiff University
 Zelal Edis - Loughborough University
 Lewis Johnson - University of Dundee (Rosenberg bursary)
 India Marsh - Manchester School of Architecture (Rosenberg bursary)
 Elianne Pekoulis David - University of Brighton
 Busenur Simon - Manchester School of Architecture

RIBA Part 2 Bursaries

Olamide Adeyemi - University of Cambridge (Rosenberg bursary)
 Oluwatobi Ajiwe - Royal College of Art (Joanna Lewinski bursary)
 Francesca Brown - De Montfort University (Notley bursary)
 Billy Cameron - University of Greenwich (Kenneth Mark Bursary)
 Lewis Endersby - University of Sheffield (Boyd Auger bursary)
 Mara Fetche – Bartlett School of Architecture, UCL (Joanna Lewinski bursary)
 Joseph Franklin - Kingston University (Joanna Lewinski bursary)
 Edwin Maliakkal - Bartlett School of Architecture, UCL (Joanna Lewinski bursary)





Qamelliah Nassir - Royal College of Art (Rosenberg bursary)
 Manal Omar - University of Greenwich (Joanna Lewinski bursary)
 Melissa Parsons - University of Cambridge (Joanna Lewinski bursary)
 Oliver Porteous-Williams - University of Bath (Rosenberg bursary)
 Thomas Richardson - Central Saint Martins, UAL (Joanna Lewinski bursary)
 Daniel Stokes - Bartlett School of Architecture, UCL (Joanna Lewinski bursary)

RIBA Wren Insurance Association Scholarships

The 5 recipients of the 2022 RIBA Wren Insurance Association Scholarship are:

Sarah Daoudi - University of Westminster
 Oluwadamilade Oyeyinka - Architectural Association
 Chloe Shang - Royal College of Art
 Rebecca Smith - RIBA Studio
 Gabriella Watkins - University of Cambridge
 Chairman of The Wren Insurance Association Ltd, Chris Bennie, said:

“It is our privilege to be able to provide the Wren scholarships to help nurture the talent that is the future of our profession, both in the awards themselves and through the mentoring programme offered by our Member firms. This year the judging panel were once again left in awe of the ability and the passion of the applicants and took delight

in the diversity of their backgrounds and chosen areas of study. We congratulate all the applicants on the quality of their work and wish them continuing success this year.”

RIBA John and David Hubert Bursaries

The 5 recipients of the 2022 RIBA John and David Hubert Bursaries are:

Mohammed Alshami - Architectural Association
 Veronika Khasapova - Bartlett School of Architecture, UCL
 Toluwalope Oyesanya - Ravensbourne University
 Kateryna Pakhomova - Architectural Association
 Mohammad Sabbagh - The Glasgow School of Art

RIBA Goldfinger Bursary

The recipient of the 2022 RIBA Goldfinger Bursary is:

Saarah Hosseinian - University of Westminster
 Representing the family of Ernö Goldfinger, Pippa Goldfinger said:

Saarah Hosseinian impressed the panel with her excellent portfolio but also with her passion and commitment to architecture and the wider benefits to society that it can bring. I wish her the best of luck in her studies and her future career.

ARB PUBLISHES UPDATED GUIDANCE ON PROFESSIONAL INDEMNITY INSURANCE (PII)

Guidance has been updated to address concerns about recent changes in the insurance market that particularly impact architects.

ARB has published updated guidance on professional indemnity insurance (PII). This sets out the insurance arrangements architects need in order to remain compliant with the Architects Code of Conduct.

The updated guidance follows a consultation earlier this year, when draft changes were developed by ARB based on feedback from architects and insurers. The changes address the issues currently faced by the UK's architects in securing the insurance they need to protect themselves, their clients and the people who live in and use their buildings.

All architects are expected to have adequate insurance arrangements in place. However, because of the challenges the built environment faces following the Grenfell

Tower disaster and subsequent cladding crisis, combined with global economic factors, access to PII has become more difficult for architects.

Alan Kershaw, Chair of the Architects Registration Board, said:

"It was no longer tenable to require architects to hold insurance they simply could not obtain. Our updated guidance recognises that there are structural issues with the global insurance market that go beyond anything ARB can resolve on its own. But the changes we have made mean architects should find it easier to get compliant cover that still provides protection for consumers and the public."

ARB's updated guidance has been informed by the feedback from over 300 consultation respondents. It is important that architects are aware of the updated guidance requirements and comply with them. The updated guidance means that:

It will remain the case that architects should have adequate insurance before undertaking any new work.

Coverage for certain types of claims – including fire-safety and cladding – can be held on an aggregate basis, and limited to covering direct losses.

It will not be a matter of misconduct if an architect cannot acquire retrospective insurance to cover historic liabilities, because of new exclusions applied to their policy. No architect should accept a minimum level of cover below £250,000.

NEWS STATEMENT: ARB RETENTION FEE 2023

In 2022 ARB embarked upon an ambitious new five-year strategy to improve the way it regulates. Research and feedback from architects has informed a major programme of work to modernise the initial education and training of architects. ARB is also transforming the way architects access its services online, and developing a new proportionate CPD model.

One year into its corporate strategy, strong progress is being made. ARB remains committed to working with the profession to deliver the essential improvements detailed in the strategy. To help fund this continued work, the retention fee for 2023 has been set at £179. Architects will be able to pay the fee from Monday 24 October 2022.

Alan Kershaw, Chair of the ARB Board, said:

"To set this year's fee the Board has had to balance the need for vital investment in ARB's strategy with rising costs and economic challenges that are affecting every business and every household in the UK. ARB is a small and efficient organisation, with fewer than 50 full time staff. We understand that any increase will be unwelcome at this time of increases in cost of living. ARB's retention fee remains one of the lowest amongst UK professional regulators."

Stephen McCusker, ARB Board Member, said:

"Like many architects on the UK register, I have run a small architectural practice and am ever-mindful of the challenges

involved. In setting the 2023 fee, the Board has considered the cost of living increases faced by everyone in the country alongside the need to modernise ARB. The objectives in ARB's strategy remain crucial. I'm especially keen that ARB continues its work to update an educational model that is over 50 years old with a new model that could encourage innovation and improve access to the profession."

The retention fee is set annually by the ARB Board based on ARB's strategic objectives and annual business plan. As ARB continues to deliver its strategy, the Board will endeavour to keep the retention fee as low as possible. ARB is planning the upgrade to its information systems carefully with the aim that future years will not require the same scale of increased investment in IT transformation.

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DAVID HARBER ANNOUNCES PARTNERSHIP WITH AWARD-WINNING LIGHTING SPECIALISTS, JOHN CULLEN

David Harber, the award-winning British sculptor, is thrilled to announce it will now use John Cullen lighting in all its sculptures. John Cullen, an award-winning lighting specialist, has pioneered architectural lighting for over 40 years.

Lighting is a deeply sensory element with a powerful influence on setting the mood and creating feeling for the viewer. Recognising this, adding carefully curated lighting effects to David Harber's hand-crafted sculptures transforms each one, turning the pieces into an entirely new visual experience from dusk to dawn.

Hydra

The interplay of lighting and the carefully considered materials chosen for David Harber's sculptures is used to striking effect. The natural ethereal glow of the Mantle II (pictured above), crafted using hundreds of delicately latticed Verdigris bronze petals, is beautifully complemented by the subtle yet remarkably warm glow of John Cullen's lighting.

Iris Torus

John Cullen's specialist lighting across David Harber's mirrored pieces is also used to dramatic effect. An elongated version of the original Mantle piece, Teardrop Mantle is formed from hundreds of marine grade, mirror polished stainless-steel petals. By day, the mirrored petals provide stunning reflections of the sky and grounds and now, by night, the lighting enhances these reflections, elevating the surrounding landscape.

Eclipse

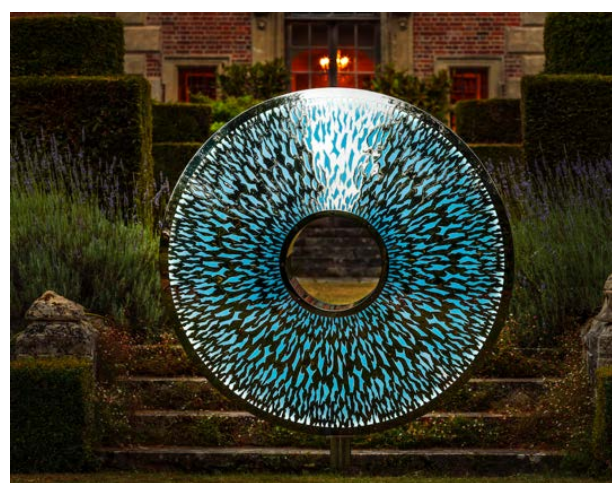
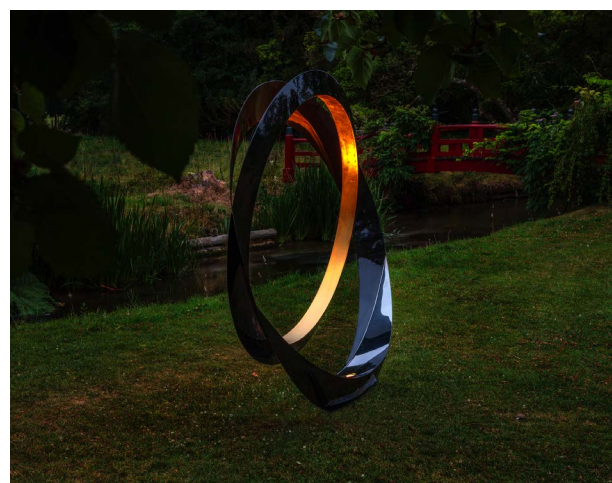
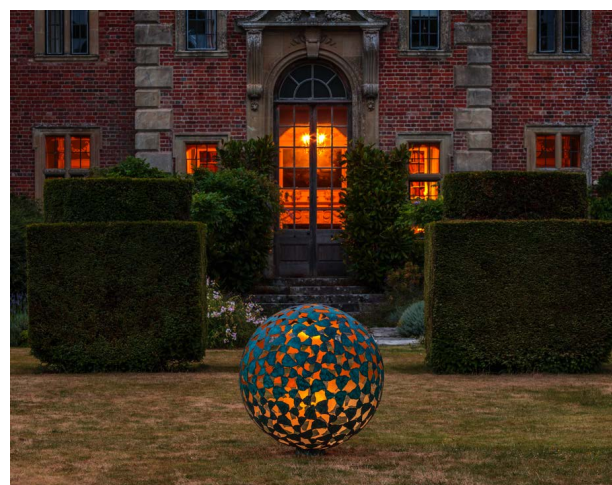
All David Harber sculptures are hand crafted in its Oxfordshire workshop by a highly experienced team of craftspeople. Each bronze petal or black puddle stone

is painstakingly placed by hand. The marrying between David's artworks and intricately placed lighting was the next, natural step in adding another level of grandeur to each sculpture.

Speaking of the partnership with John Cullen, David said "From our very first sundial to the wide range of sculptural pieces we now produce, the relationship between light and shade, texture and tone has always been of vital importance. Having John Cullen, who we believe is one of the finest lighting specialists, advise and assist in getting the very best lighting effect out of our sculptures is a great opportunity for us. The ability for good lighting to create atmosphere and mood for our sculptures at night-time, has afforded a whole new aesthetic and personality for our sculptures."

Since 1981, John Cullen Lighting has pioneered world-class lighting designs driven by a passion for the power of light and enriching spaces through lighting. These principles remain at the heart of the company today. Speaking of the partnership, Sally Storey said "It has been wonderful to collaborate with David Harber to light their stunning collection of sundials and sculptures. Each is unique and requires a different approach, bringing them alive at night with light. It is the perfect marriage of light and incredible craft."

John Cullen lighting is available in all David Harber's sculptures from today.



SMART LIGHT FOR CUSTOMISED OFFICE AREAS

Digitalisation, home office and new work models: the office of the future is facing major challenges today. In a smart building environment in Zurich's Andreasturm, Zumtobel and Amstein + Walthert demonstrate what future digital applications based on lighting infrastructure might look like and how important it is to collect the right data for this.

When it comes to offices, many companies are asking questions like: Do we still really need so much space? Can the power consumption be optimised? And what do employees need in order to be able to concentrate on their work and generally feel good? A joint showcase project in the Andreasturm in Zurich by Zumtobel and Amstein + Walthert, one of Switzerland's largest consulting and engineering companies, provides some answers. It brings together both partners' expertise along the value creation chain of an office building, including the surveying of existing building data, the project design and implementation of the lighting and technical infrastructure, and the continuous analysis and improvement of processes.

"We want to learn more about the opportunities offered by the Internet of Things (IoT) for office management," says Ian Abegglen, Sales Consultant End User Digital/IoT & Finance Services at Zumtobel in Switzerland. "The aim is to integrate the right infrastructure into an existing lighting system, cost-effectively and quickly – for the benefit of building owners, tenants and operators."

To this end, Zumtobel provided 19 high-quality EPURIA free-standing LED luminaires – all equipped with an integrated presence and brightness sensor and wirelessly

controlled via Wireless IoT Mesh based on Bluetooth. In addition, six air quality sensors and a gateway were installed and integrated into the network. With the help of the gateway, the luminaire and sensor data are transmitted to a cloud-based monitoring and analysis dashboard that can be used to evaluate and analyse the acquired data at a glance. The dashboard uses a cloud-based IoT platform from Axonize, which Zumtobel calls the Smart Building Platform. Three asset tags also enable physical goods such as flip charts or printers to be identified and located.

Improving the quality of indoor spaces with sensors

Air quality in the office has been extremely important since long before the pandemic. It also makes sense from the employer's viewpoint to ensure, literally, that there is a good atmosphere: employees will feel good and perform at their best in rooms that are pleasantly ventilated. With the help of Zumtobel air quality sensors, Amstein + Walthert can now measure CO₂ content, air humidity and temperature as well as VOC values. The latter refer to the levels of volatile organic compounds in the air, which may be emitted by cleaning products, paints or adhesives, for example. The system sends an alert when certain limits are exceeded or not reached, and action is required.

A real-life example shows that smart building monitoring pays off, particularly when it comes to employee health. "After a large-scale cleaning of the building, the VOC values were too high – and we were able to search for the cause together with the cleaning service provider," says Ralph Schmid, Senior Project Manager Consulting Real Estate/Facility Management at Amstein + Walthert. Thanks to the documented increase in the system, it was possible to ventilate quickly and remove the unwanted vapours. In short: "Smart building monitoring also allows us to identify environmental factors that you can't see, smell or perceive directly."

For the showcase, Zumtobel provided 19 high-quality EPURIA free-standing LED luminaires – all equipped with an integrated presence and brightness sensor and wirelessly controlled via Wireless IoT Mesh based on Bluetooth. In addition, six air quality sensors and a gateway were installed and integrated into the network. Getting the best use out of workplaces

With home office regulations still in place at many companies, it is no longer the norm for all employees to be in the office at all times. The EPURIA luminaires from Zumtobel serve as sensors and data points. They automatically detect presence and ambient light and dynamically adapt their



light output accordingly. This not only saves energy, but also provides Amstein + Walthert with information about which areas are frequented how often: a database that can be used to reliably estimate future space requirements and to increase the efficiency of spaces.

“Demand is coming particularly from companies who need a lot of space for their employees,” says Ian Abegglen from Zumtobel. “The current rule of thumb is that 0.8 desks are needed per employee. Due to increased digitalisation and established home office concepts, this has changed significantly. Now companies need to find out how much space they actually need in the light of these new work models. Our surveys help them decide whether and how they will use their office areas in the future.”

Data as the starting point for further applications

Using the smart building infrastructure, a continuous energy monitoring system can be created or a reservation system can be set up for workplaces and meeting rooms, for example. Presence data can also be used to set up a smart cleaning system, in which only the workplaces or areas that have actually been used are cleaned. And with the help of the asset tracking function, office equipment such as flip charts or projectors can always be located. It is also possible to set up an indoor navigation system that allows people to find their way quickly and easily in an unfamiliar environment.

According to Ralph Schmid, the important question for Amstein + Walthert was whether the information from the building infrastructure could also be easily transferred to downstream platforms such as booking systems. “Our customers want to remain in possession of their data – and be able to use it whatever the platform. We have been able to achieve this thanks to Zumtobel’s infrastructure.”

From digital twin to real benefit

In order to integrate the showcase as seamlessly as possible into the ongoing office operations in the Andraesturm, Amstein + Walthert kept its employees fully updated at all times. “Communicating well was very important to us in helping to keep our colleagues on board,” says Senior Project Manager Ralph Schmid. After the installation, operations continued smoothly: “It felt as if that’s the way it had always been.”

The basis for Zumtobel’s installation was a 3D scan of the premises: using a 3D scanner, Amstein + Walthert scanned the entire floor and produced a three-dimensional digital model of the building (BIM model). The model then served as a starting point for Zumtobel’s project design, helping them find the best positions for the sensors and luminaires. Before the new building infrastructure was approved for use in August 2021, the lighting designers from Reflexion AG inspected the project design in the model to ensure, for example, that brightness requirements and standards had been met.

One system, numerous advantages: Leveraging potential with smart building infrastructure

The use cases show only one small aspect of the overall benefit of a smart building infrastructure. “Our concept pays off at all levels,” says Ian Abegglen from Zumtobel. “Employees benefit from an optimal work environment and convenient digital applications such as workplace reservation via app. Building owners and managers can operate with increased energy efficiency and cost savings. In light of the EU Green Deal – the EU-wide aim of becoming climate-neutral by 2050 – this is becoming increasingly important.” There are also benefits for real estate service providers: remote monitoring enables technical maintenance work or building cleaning to be planned and invoiced as required.

“Our collaboration shows that the state-of-the-art lighting solutions of today are digital and IoT-ready,” sums up Ian Abegglen from Zumtobel. “They make lighting and the building environment measurable and qualifiable, offering enormous potential for improvements.” Now that the test phase has been completed, Amstein + Walthert and Zumtobel are making their combined expertise available to interested companies. After all, there is still some potential to be tapped with the help of digital applications throughout the building life cycle.

Photo credits: Faruk Pinjo



NEW SWITCHES FROM RETROTOUCH OFFER A SMARTER WAY TO CONTROL YOUR LIGHTING

The new Crystal range offers Touch and Wi-Fi (Touch) models with voice and app control



Lighting innovators Retrotouch are introducing a stunning range of switches to make the finishing touches to any home even smarter. With attractive glass finishes, backlit LED indicators and screwless fronts, the sophisticated switches come in a choice of: Touch Light Switches, Smart Wi-Fi Switches, Smart Wi-Fi Shutter Switches and Touch & WiFi Dimmer Switches. The Wi-Fi models have app and voice control services so you can connect to your Amazon Alexa to manage your lighting and the WiFi shutter switches can also control your curtains and blinds.

All of the new switches come in 4 colour options – Black, White, Grey and Brass – and most of them are available in 1-3 gang options, controlling 1-3 lights.

“We’re excited to be launching our most advanced light switches yet, designed to bring ease of use and sophistication to lighting control,” says Amit Ravat, managing director of Retrotouch. “Whether it’s your home or office that needs bringing up to date, these models are the ideal choice as they’re easy to fit, easy to use and have an ultra-modern designer finish that will complement and enhance any interior scheme.”

Crystal Touch Light Switches – Retrofit, no neutral required

This Crystal Touch switch replaces the

traditional light switch with a smooth, ultra-thin (4mm) toughened-glass front and a stunning LED indicator to bring your home or office up to date. The screwless covers are easy to install and fit a 35mm back box using standard wiring with no neutral required. The backlit LED enables you to easily locate your switches at night. This touch-control model is available in 4 colours and can be linked to 1-3 lights. Price: £21.60, available from electrical wholesalers and www.socketstore.co.uk or visit www.retrotouch.co.uk for local resellers.

Crystal+ Smart Wi-Fi Switches – Retrofit, no neutral required

These smart Wi-Fi switches work with a choice of Touch, App- or Voice-Control with Amazon Alexa. They replace the traditional light switch with a smooth, ultra-thin toughened-glass front, leading-edge dimming technology and a stunning LED indicator to bring your home or office up to date. The screwless fronts are easy to install and fit a 35mm back box using standard wiring with no neutral required. The backlit LED indicators glow soft blue when off and bright blue when on, for locating your switches in the dark. Available in 4 colours and can be linked to 1-3 lights. Price: £46.80, available from <https://www.tech4.co.uk/> or visit www.retrotouch.co.uk for local resellers.

Crystal+ Smart Wi-Fi Shutter Switches – Touch and App control, works with curtains and blinds

These smart Wi-Fi Shutter switches offer App control of lighting, blinds, shutters and curtains. They also offer Touch operation, with only the slightest of touches needed to turn on and off. With a sophisticated glass finish, backlit LED indicators, and advanced control using automation and schedules, these models offer an easy way to completely update any home or office. These screwless-front models are easy to install and fit a 35mm back box. Available as a 1-gang switch with 4 colour options. Price: £46.80, available from <https://www.tech4.co.uk/> or visit www.retrotouch.co.uk for local resellers.

Crystal Touch / Crystal Wi-Fi Dimmer Switches – choice of Touch or Wi-Fi voice-control models, advanced dimming technology

These Crystal Touch / Wi-Fi Dimmer switches work with LED bulbs* and replace the traditional dimmer switch with a stunning ultra-thin toughened glass switch with backlit LED indicators. The indicators glow soft blue when off and bright blue when on, and are easy to locate in the dark. The Touch models have a feather-touch panel with only the slightest of touches needed to turn on and off. The Wi-Fi dimmer can be controlled via App or Voice, with Amazon Alexa. Both versions incorporate the latest dimming technology to deliver your ideal light levels. A memory setting will turn on to the last used setting so you can always go back to your favourite. These screwless-front models are easy to install and fit a 35mm back box. Touch Dimmers come in 4 colours and with 1- or 2-gang options. Price: £38.40 for Touch models. The Wi-Fi Dimmers come as 1-gang models with 4 colour options. Price: £46.80 for Dimmers. Both are available from www.ashdownhomestore.co.uk or visit www.retrotouch.co.uk for local resellers.

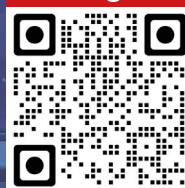


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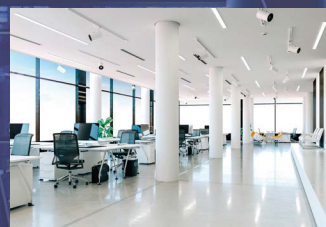
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ARTSED SHORTLISTED FOR MULTIPLE NLA NEW LONDON AWARDS

ArtsEd, designed by De Matos Ryan, has been shortlisted within both the Education and Retrofit categories of NLA's annual New London Awards. It is also shortlisted for the Wellbeing Prize. Additionally, the public can vote for ArtsEd to receive the People's Choice Award through an online vote.

Presented in association with the Mayor of London, NLA's New London Awards celebrate all scales of projects, from community-led to large-scale mixed-use developments, both built and unbuilt, that contribute to and enhance its vision for a New London: a city that is sustainable, civilised and egalitarian, that seeks to improve the quality and standards of new design. All shortlisted projects across the 14 categories and six special prizes have been carefully selected by NLA's team of London-based Expert Assessors. Each project will be presented to the International Jury ahead of the winners' announcement in November.

Located in a tight and landlocked block within a largely suburban site, the first phase of the redevelopment and masterplanning of ArtsEd performing arts school in Chiswick reorganises a previously disparate and physically separated educational campus into one cohesive whole. The project will be delivered in three phases over the next decade to minimise disruption to the everyday running of the school and adjoining properties. De Matos Ryan Director Jose Esteves De Matos says, "With space in London limited and at a premium, the masterplanning of this project within its existing footprint unlocks the site's potential and creates much needed new studio, rehearsal and teaching spaces in the previously unused courtyard and rooftop areas. Our scheme maximises every millimetre of space available to ensure that ArtsEd's four

distinct schools can now all operate from their own state-of-the-art site. The school's facilities will now match the exceptional quality of teaching to ensure that future generations continue to leave ArtsEd as outstandingly confident and creative young performers."

Established nearly 100 years ago, ArtsEd was founded by ground-breaking educational pioneers who believed passionately in the value of combining a general academic education with a specialised training in dance, drama, music and art. Originally purpose-built for Chiswick Polytechnic in the 1950s, the existing building was in desperate need of extension and refurbishment. The site was unable to accommodate all its students nor provide them with the physical and environmental quality of facilities that they deserve and that its teaching requires. Travelling between sites gave rise to safeguarding concerns and there was previously no outside recreational space for its day school students. Restructuring and clearly defining safeguarding separation has helped to consolidate all the students and staff and secure ArtsEd's position as a world-leading provider of musical theatre, dance and drama education for students from age 11 through to graduate level. The redevelopment will rejuvenate and revitalise the existing site, dramatically improve existing provisions and create much needed additional spaces. The new and existing spaces are now environmentally comfortable, sustainable and support the overall wellbeing of its occupants physically, socially and creatively.

In addition to its educational programmes, ArtsEd has a strong community outreach and provision programme that draws in a wide array of the local community to share the school's facilities and expert staff. The school initially looked at various development options, including relocation and new build development, but settled on remaining and maintaining its close local ties. The masterplan aims to enhance the existing cultural asset by modernising its facilities and securing its future financial viability and long-term use. De Matos Ryan has carefully considered the development proposals to ensure that they positively contribute to the school's immediate neighbours, the wider conservation area and the community. The proposed development and refurbishment directly addresses the school's core

objectives whilst ensuring that ArtsEd continues to support the wider community.

The scheme's design and ethos reflects the pioneering vision of Olive Ripman and Grace Cone who founded the school in 1944. The playful architectural narrative is inspired by the ideas of 'natural movement' and the concept of transformational education through the medium of dance. Underpinned by a new, state-of-the-art studio theatre at the eastern end of the site, the scheme unlocks the potential of the existing buildings whilst delivering an additional 2875m² (GIA) of new facilities. The old gymnasium, which took up a third of the existing courtyard space, has been demolished to facilitate the new spaces. With economic and environmental sustainability in mind, careful consideration has been given to the new building proposals



which minimise alterations to the existing building and maximise the potential of those spaces through localised interventions. Reduced energy loss, energy use and operational costs with a new sustainable services strategy was implemented to improve wellbeing. Phase one has included creating a triple layer volume set against the existing building that houses a series of shared rooms and breakout spaces connecting the old and new buildings, new classrooms and three 6m high square dance studios with improved height requirements and sprung floors to prevent injuries.

The exterior treatment of the new extensions uses an architectural language that brings renewed coherence and identity to the school. The façade uses economic industrial envelope material in a bespoke and playful manner to elevate its materiality. The new design cloaks as much of the existing thin and leaky façade as possible in order to

increase the building's overall thermal performance. The specification of the new envelope exceeds the existing regulations to target for future higher standards. The façade's concept is reminiscent of the loops and arcs in musical notation and movement. Varying and dynamic arched openings are set within and against the simple, repetitive rhythm of the profiled anodized aluminium façade to reflect the dynamic activity housed within the school. The large openings provide clear and expansive views of the London skyline from within and open out onto a planted roof terrace and recreational area.

As part of the brief for the masterplan, a new circulation spine along the rear elevation of the main building has allowed the school to become fully accessible. Improved acoustic treatment, ventilation and heating design has been incorporated to minimise energy consumption and the impact of the noisy road on the school as well as the impact of the dance and acting studio noise on neighbouring properties. The existing practice rooms were poorly lit and ventilated with moisture visibly running down their walls. A hybrid natural ventilation strategy has been applied to meet the mix of ventilation demands. Rooftop turrets serve the new circulation spine between the old and new spaces to maximise the impact of newly installed plants. Rainwater runoff is controlled by using several approaches; a 200m² blue roof collection zone that can hold 150mm deep water, a sedum planted roof area and below ground attenuation crates in the front hard landscaping areas.

Careful phasing has eased funding and delivery pressures. Future phases will provide a new adaptable studio theatre, a voice teaching suite, and a series of rooftop studios. The proposed new studio theatre, pivotally located at the heart of the block, will adapt to numerous actor audience typologies, offering unexpected opportunities for creative teams to experiment wider and discover more innovative creative landscapes. The volumetric identity of the studio theatre will remain present at all levels. It will be accessed by a shared social foyer that houses a cafeteria and links to the reception area as well as the main auditorium. A figurative arched entrance canopy and reorganised staff car park will provide enhanced identity and a streetscape that visually connects to the new rooftop volume housing state-of-the-art north-lit dance studios.

BUILD-TO-RENT UPWARD TREND SUBSTANTIATED BY CHANGING SOCIETY SAYS WISE LIVING

RESEARCH by the British Property Federation and Savills, predicting a huge expected growth of build-to-rent (BTR) homes in the UK over the course of the next decade – from 76,800 to more than 380,000 – is a product of a changing Britain says Paul Staley, director at Wise Living.

Paul said: “With the ongoing housing crisis, interest rate hikes on mortgages and an increased pressure on raising housing standards that are squeezing private landlords, professionally managed BTR homes are becoming more essential in the UK as the buy-to-let industry struggles to keep up with demand as home ownership becomes more unattainable.

“People need a place to call home and it looks increasingly like BTR homes are poised to fill the gap within the housing market and will take a leading role. So, while the origins of BTR were student accommodation and city centre apartment schemes, this will expand into the rise of BTR single family homes (SFH).

“Therefore, the predictions that single family homes are expected to grow to 18% of all BTR stock from its 12% today is not a surprise. More people, right across the UK – not just in cities – want to rent a family home.”

This change in the UK housing landscape is also influencing the behaviours of property stakeholders who are responding to these trends, according to Paul.

Paul said: “For investors and housing developers, this has meant a shift in the types of portfolios they are creating. It makes sense to diversify and spread both the risk and opportunity. They are doing this by looking outside of the more established BTR markets and into SFH in suburban towns.

“In fact, as the UK follows European trends and continues to change from a buying generation into a renting culture, it is highly likely that SFH will outpace other types of BTR housing eventually. At Wise Living we have seen this demand in-action, with over 15 schemes delivered in the past few years

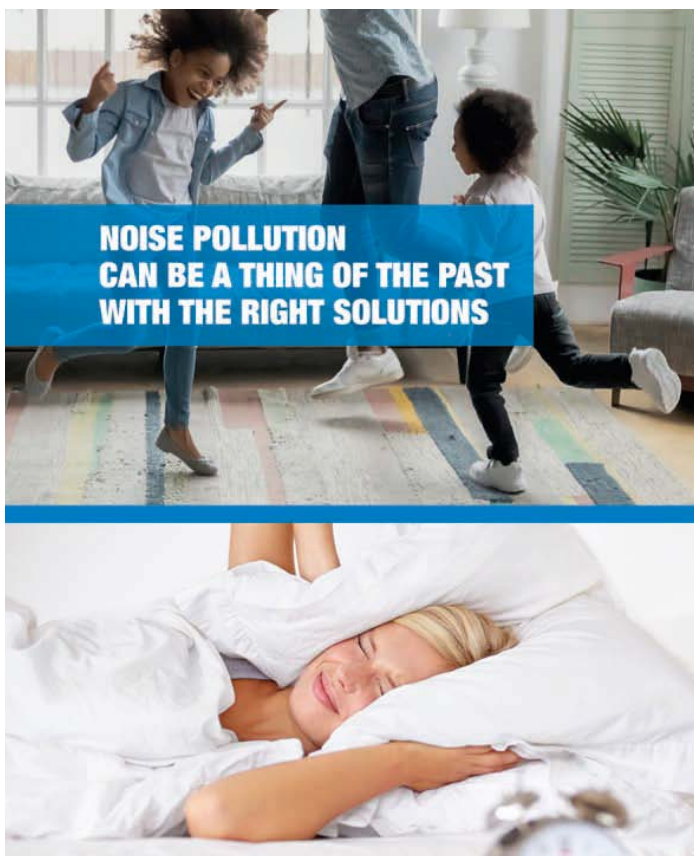
and a healthy pipeline of single family BTR developments.”

As the industry grows this will inevitably increase the number of BTR specialists who will enter the market too, however this needs to be approached with caution, explained Paul.

Paul said: “The industry has grown considerably over the last decade, but its success is dependent on the knowledge of the BTR specialists who need to guide investors, developers and local authorities in making the best decisions. Everything from location, housing layouts and types must be looked at and specifications developed to maximise return on investment, while also providing housing that is both high quality and value for money.

“The earlier the conversation when it comes to coordinating value for BTR opportunities makes the process more efficient, less risky and speeds up return on investment.”

To find out more about Wise Living, visit www.wiselivinghomes.co.uk/



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JET MCQUEEN: “CAN A MONSTER INDUSTRY PIVOT TOWARDS ENVIRONMENTAL FRIENDLINESS?”

In the last nine months I have visited many a design show. I have been hunting for a variety of reasons, but chief among them I’ve been looking for ways in which I can see the industry shift towards more eco-friendly alternative sources and materials.

I am disappointed to report that we are not moving as fast as we need to on this. Yes, there are plenty of recycled or upcycled items. Plastics are being morphed into wall surfacing treatments, Old clothing is being recycled into carpets, Quarrying stones and marble is being replaced by Porcelain tiles and countertops, Natural fibres are beginning to be sourced in more local areas. This all sounds very good...except that when you investigate the products there are several drawbacks. Namely – Quality, Consistency, Selection, Cost, and Credentials.

Let’s start with the elephant in the room. The fact is none of the products I viewed would be considered “first choice” selections if I were working on a design. They just aren’t nice enough, good enough, eco-friendly enough...and that really does matter. These environmentally friendly materials might be selected if a client briefed that all contents in their design MUST be green. But in any other brief, they would never make it into the preferred source list. These substitutes just don’t feel, look, or perform well enough to hold their own next to the other non-GREEN options.

And that’s just not going to do it for the clients who care enough about aesthetics that they’ve hired an Interior Designer. I have clients who are willing to spend more on an environmentally positive item that they love, but I am yet to meet a client who stands by their desire to be Green with such conviction that they are willing to select an inferior material for the protection of the environment. Recognizing this dilemma is

important! Until the industry accepts that most people will not compromise their desires for a principle, it won’t recognize that it’s up to us to deliver an acceptable alternative.

As an industry we need to move as quickly as possible to a point where the Environmentally friendly products on the market are as good as, or better than the other options. It takes only one green vendor to reach a point of preference, for all other vendors to move to meet them. For every preferred green product (in cost, quality, and consistency) would eliminate the desire for any non- environmental product completely shifting the paradigm and the industry.

It was clear by walking through the Design & Surface show in February, that suppliers know that they need to be seen on an environmentally friendly platform, and that this is what clients (aka Designers) want to see. Stall after stall, each vendor promoted their Recycle, Reuse, Repurpose platform, and it was evident that we have reached the Marketing phase of “GREEN”. The front of each mat highlighted products presented as planet-happy revolutionising solutions.

This extended from carpets through to cleaning solutions, sustainable sourcing of organic materials like marble, through to organic paints and recycled and sorted demolition techniques and machinery which is changing the way old buildings are sorted between rubbish and recyclable items.

If you looked at the shell of this event, the



result feels like a positive step-change towards a happy planet and responsible industry... But below the surface the reality is a little murkier. If we magnify into the details, what we are really being confronted with is a front-facing promotion of a singular product “star” that has some redeeming level of GREEN credentials. This NEW star is being represented to increase the supplier’s credibility as a green source provider. Looking deeper at the supplier’s product line, 90% of the remaining products these vendors sell are not green, and their sales teams are quick to move you onto these products. This directly correlates with the volume of sales they generate when you ask about “best sellers”. And so... we are back to the catch 22, where until the environmentally friendly, and carbon neutral products improve, clients won’t switch. When clients don’t buy, the suppliers invest less on the expansion of the range and the green offer remains underdeveloped and uncompetitive against the mainstream offer.

There are some innovative things coming forward to be excited about, and I was particularly encouraged by the number of vendors trying to work through solutions for recycled plastics. Although I am yet to be fully convinced by the look of recycled plastics for rugs, throws and blankets, I was impressed by the softness that can be achieved by processing these recyclable materials. We use fabrics in so many items in our homes and lives that this could be a real game changer



for the planet. My hope is that technology and innovation will provide us with amazing alternatives for future products.

Before we get out our pompoms ready for a cheer, I think it's important to get out our magnifying glass and look at the details in full. While we should celebrate the use of recycled plastics, we need to remember that just because a product employs a recycled element does not make it the Holy grail for the planet. Many of the touted "environmentally friendly" products still have a lot of unfriendly features that vendors are less keen to discuss.

A truly green item needs to consider a lot more than just its ability to recycle a waste item. Where many green products come unstuck is in the processing and logistics carbon footprint. For example, soft furnishing fabrics and recycled products fall below par on their green credentials because of their use of harmful dyes, alongside the deconstruction processing which uses harmful chemicals and excessive heat. To add to this processing generally utilises vast amounts of water which becomes waste. As if to add insult to injury, many have a terrible carbon footprint with recycled items being flown from one location, to be processed in another, and woven in yet another and then finally delivered to the locations around the world.

While finding solutions to one waste problem is commendable, it is harder to rubber

stamp or justify these efforts when new problems in another area of environmental concern are caused. It is an end-to-end environmental solution that envelops a truly Green product, and companies who can comply with this comprehensive approach to friendly products need to be encouraged and potentially funded to fuel the development. Perhaps future Green products need to be government regulated and approved so that they may be coded to effectively communicate the level of environmental consideration they have in all aspects from design to consumer. Afterall, even the government inadvertently adds to some of the non-green features such as the coatings required on fabrics for fire guard. There is hope!

I don't want you to be too discouraged by my recent explorations. While there were fewer solutions and products than what I was hoping to find ..., there were also some very positive signs. The fact is, ten years ago no one was taking the time to promote GREEN. Now having a Green platform is seen as an essential part of a company ethos. To me, this suggests that in future we will see more dedication towards the development of truly amazing environmentally positive products that are sustainable and responsible – beyond just the surface promotion of a singular product offer.

Awareness

The fact that most vendors are aware that

GREEN is the demand the market is after means that they also know this is the way forward. It suggests that they are investing not just in marketing, but we should assume they are also investing in developing better green technologies, processes and ultimately products. Changing any industry (no less an aesthetic one) is often slow and it can be costly. Preferential products and demand for them are the key to making the fastest shifts.

Vendors will move their offer to where the money is being spent, and so the more clients with Green principles willing to put the money behind their planet friendly intent, the more products we will see come forward. In this, it is a combination of factors to consider, but as we see the climate change we are aware that Green products are a need and not a want.

What can you do?

To you, I say... "keep diving deeper and beyond the green product being promoted to you, look at its development and planet credentials (processing and the logistics journey). Want more than just a label, want to know what it has gone through to morph into its latest iteration. Keep looking and demanding "Green" and hopefully the next Design-led show I search through will yield some market leading results that I can share with you on the next design brief.



NEVILLE JOHNSON REVEALS THE KEY IMPROVEMENTS TO BRING THE WOW FACTOR TO ANY HOME

Premium fitted furniture brand, Neville Johnson, has a wealth of experience when it comes to creating bespoke designs that are guaranteed to grab the attention of guests and create some serious talking points.

Living spaces are where family and friends come together, so, creating a bespoke suite of furniture that fully encapsulates your client's lifestyle, while also making it welcoming to their guests is a big trend for the seasons ahead.

A CONTEMPORARY LIBRARY

Recent research from Neville Johnson revealed that nearly half of UK homeowners would choose to install a home library to impress their guests, so now more than ever is the ideal time to welcome this renovation

into the home.

Providing a dramatic yet clean look, Neville Johnson's contemporary white library creates a bright and spacious room which friends and family will love. The library incorporates light oak accent boards in a Bardolino oak finish, with modern white painted cabinets providing a clean, unique look. Floor to ceiling storage creates a dramatic impression and this uncluttered space will allow homeowners to tastefully display treasured possessions.

A CLASSIC CINEMA ROOM

Add a touch of luxury to the home, all while watching festive films in full glory with friends and family with Neville Johnson's contemporary modern grey lounge. The classic lounge incorporates clever storage solutions and a custom-built media centre – offering an easy solution to adding personality decor to a living space.

The incorporated sliding doors gives the homeowner the option to reveal or hide the TV and the built-in cupboards work to discreetly conceal unattractive technology away, making this classic design the true centrepiece of any room.

A MEMORABLE LOUNGE

Incorporating splashes of colour in a living room is an easy way to create guest envy. Neville Johnson's contemporary lounge features the brand's indigo blue and white colour scheme – a much-loved colour combination for interior experts.

This open plan living room design gives a modern home new life, and with fewer walls, this allows more light to flow through. Doored shelving helps to hide items while

the open shelving allows space to add personal touches. With the optimal storage that this creates, the room opens up to reveal a place that is perfect for at-home entertaining.

CREATE A HOME BAR

According to recent reports*, a home bar is an essential addition to any living space this year. Whether a dedicated place to host extravagant evening dinner parties or simply a solo spot to unwind with a glass, this interior trend isn't going anywhere. Neville Johnson's home bar, in the striking Midnight shade, is a simple yet effective example of how fitted furniture can completely transform a space. Fitted shelving creates space for spirits and decorative glassware, whilst closed cabinetry hides away any mixers and bar restock. The bespoke home bar can be configured to most unused spaces and alcoves, completely transforming a blank area into a chic entertaining spot.

Bespoke Home Bar

Simon Tcherniak, Senior Designer at Neville Johnson, said "As the chillier months approach, making sure the home is sophisticated and welcoming for visitors is a top priority for our clients. Fitted furniture is a great way to flawlessly transform a space and create additional room within the home.

"Create a space you can be proud of and it will result in impressed guests which won't want to leave!"

With over 35 years' experience in designing fitted furniture, Neville Johnson is the market leader in bespoke home renovations. Offering free design visits and free brochures, the brand's furniture renovations combine the flair of the UK's top designers with the time-honoured skills of traditional craftsmen, all brought together with your personal selection of materials, colours, and finishes.



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CHARACTERS, JAPANESE CALLIGRAPHY-INSPIRED FURNITURE

SABI by Sabina Blasiotti

London-based Italian architectural design studio, SABI by Sabina Blasiotti, has envisioned a collection of living room furniture called Characters. The collection is informed by Japanese calligraphy, but each piece possesses its own expressional character.

The Characters collection consists of a family of chairs, a table, a coffee table, a cupboard, a bookshelf, a sofa, mirrors, lamps, picture frames, and vases. Each piece is crafted from carved and burnt cedar wood, except for the lamps and the mirror, which include additional metals for the movable lamps' heads and the mirror finish.

The sculpted cedar wood is burnt on the surface to obtain a superficial layer of carbon that allows for more sustainable preservation of the timber when compared to wood oils and paints. Furthermore, the charred finish provides the furniture with a black look, reminiscent of the black ink characters of calligraphy.

Characters is intended to address the self-expression of skilled workers, providing an opportunity to create bespoke sculptures with fluid execution and wood carving tools. In return, each piece of furniture allows its maker's temperament and confidence to be visibly expressed in their work.

Sabina describes the living room collection as well-rounded and multifaceted, suiting a range of environments from private living rooms to retail, office spaces, and hospitality premises. Each "character" is intended to stand alone, as well as to be combined with other collections' pieces to create larger spatial compositions.

"The embodiment of self-expression in design and architecture is very important to me," said the creator, Sabina Blasiotti. "I've always been fascinated by Japanese calligraphy as an exhibition of the calligrapher at a moment of time producing artistic pieces that look alive. Likewise, I conceived the Characters collection as a personal expression at a moment in time, with each piece of furniture designed after a unique series of quick sketches that haven't been further edited or corrected. With this method, I wanted the furniture to showcase personality, as well as imperfections, and to bring life and expression inside living spaces. As a result, Characters seem to have their own conscious life, being familiar to me, but also strangers. They keep changing and revealing ineffable silhouettes as you move and rotate around them, and they are unpredictable as they play with light and shadows through the days and through the seasons."

Contact: info@sabinablasioti.com

Images: SABI by Sabina Blasiotti



DEVELOPERS OF LARGEST URBAN REGENERATION PROJECT IN EUROPE TO REVAMP ATHENS PARALYMPICS SITE INTO PURPOSE BUILT ACCESSIBLE HOUSING

Rhe site of the former “Ellinikon” airport and the coastal front, The Ellinikon, is becoming a reality accessible to all.



The Ellinikon is a commitment to help members of all communities live comfortably and safely in one of the world's most exciting developments.

The vision of Lamda Development goes beyond simply creating a modern building. It showcases a new way of life, of higher quality, easier, more open, more extroverted, that will improve the daily life of children, but also adults with disabilities.

It is for that reason that the entire Ellinikon investment was designed, planned, and is being created with special provisions for people with disabilities.

Design choices made include different-textured surfaces on main routes for the visually impaired and BRAILLE signs placed at appropriate heights at key points. The incorporation of a building complex for vulnerable groups at The Ellinikon confirms that this landmark project involves and supports the entire society.

The design of The Ellinikon development is based on specifications for people with disabilities. Ramp slopes, dimensions of paths, pedestrian walkways, and materials used are considered for the outdoor and pedestrian areas throughout the new green smart city.

In addition, the first building is one for people with disabilities:

- The Ellinikon is in the process of renovating, recreating, and repurposing the 2004 Summer Paralympics facilities into an accessible complex, housing numerous associations for individuals

with special needs. The construction works of the building, which is considered an international model for Care Units, is already underway and will be completed in 2023. The construction cost of the building at €15 million will be borne entirely by Lamda Development, at no cost to the government or taxpayers.

- The initiative of Lamda Development to dedicate the first building on the site as one for people with disabilities is highly symbolic. The welfare of people with disabilities and especially the existence of suitable caring and occupational structures are crucial to them and their families.

- The new building at The Ellinikon that extends over a plot of 7000 square metres, stands out for its pioneering, green, sustainable design, like the rest of the development. It will house associations for the visually impaired, as well as those with autism, paraplegia, multiple sclerosis, learning disorders, and other conditions including Amymoni, Hermes, Niki and The Association of People with Multiple Sclerosis.

Representing the Greek Prime Minister, the Deputy Minister of Welfare and Social Solidarity, Ms Domna Michailidou commented: “We are now in the era where inclusion is necessary not only as a humanitarian model dictated to us by moral rules, but also as a must have prerequisite for social development and financial progress.”

The Minister of Development and Investment, Mr Adonis Georgiadis, commented: “I would like to congratulate Mr Odisseas Athanasiou, because what I was expected was far less than what is being implemented. He gives joy to children who need it. He goes beyond all expectations. He sends an important message that the largest urban regeneration project in Europe is not a project that starts with the exclusion of some people, but a work that embraces all people”.

With an estimated investment of €8 billion, The Ellinikon overall will be the largest private investment in Greece.

INDUSTRY COMES TOGETHER AT HOUSING FORUM NATIONAL CONFERENCE TO DEBATE UK'S HOUSING CHALLENGES

This has been the year that cost of living in the UK came into sharp focus. Central to that are the concerns over housing and energy. The Housing Forum, as the only cross-sector, housing-industry-wide membership organisation has been paying attention and on Tuesday 18th October, held its highly impactful annual national conference, delving directly into these and other pressing issues affecting the sector.

In attendance under the architecturally iconic Regent's Park, Grade 1 listed roof, of The Royal College of Physicians were over 250 representatives from housing associations and local councils, contractors/developers, suppliers and manufacturers, consultancies, and representatives from central government departments such as Homes England and the GLA.

The conference was jointly headline sponsored by calfordseaden, an award-winning multi-disciplinary property and construction consultancy; and Peabody, one of the oldest and largest not-for-profit housing associations in the UK.

There was broad-ranging support for the topical sessions on offer, from sponsors Switch2, South East Consortium, Martin Arnold, PSP, RSK, Genuit Group, Wates, Councils Network (comprising Airey Miller, Baily Garner, BPTW and calfordseaden), Red Loft and Countryside. The conference exhibition area was a lively networking space, this year featuring a Retrofit Zone, sponsored by Faithorn Farrell Timms. Exhibitors include PiLON, Retrofit Academy, Switchee, Stelling Properties, Worcester Bosch and The Clive Smith Foundation.

The day kicked off with an introduction to the conference theme 'Shared Strength through Housing Partnerships', from Stephen Teagle, CEO of Vistry Partnerships and The Housing Forum's Chairman, who noted, "The best way to deliver more and better homes is through partnerships. Partnerships are a fundamental element for handling volatile times."

Keynote speaker, Lucian Cook, Head of



Residential Research at Savills, outlined some of the challenges facing the sector from political instability, high inflation, and the possibility of a housing market downturn.

Speakers looked at how the sector can rise to current challenges, including early engagement with all parts of the supply chain, and advocating the use of joint ventures to ensure we keep building housing through these uncertain times, with affordable housing playing a vital role. Another focus of the conference was decarbonisation, and delegates heard about the potential of heat networks and the challenges around retrofitting, including the need to do more to understand how people use newer technologies in their homes.

The Housing Forum's Council's Network hosted a session discussing the challenges facing local authorities in planning,

funding and affordable housing and how #housingpartnerships can help to tackle some of these. The theme of partnership working was developed further in the final session about new delivery models.

Interactive break-out sessions further investigated ecology, partnerships, the future of work and resident engagement.

Through each of these expert, industry-lead sessions, networking and exhibition experiences, deep sector knowledge and insights were shared and developed throughout the day, inviting collaborative solutions to the profound current challenges in housing supply, safety, and regulation. A full view of the agenda is viewable on the dedicated conference website here: www.housingpartnerships.org.uk Social media conversation: #housingpartnerships



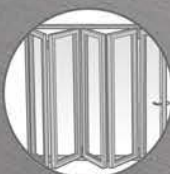
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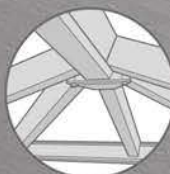
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AWARD-WINNING VICTORIAN TERRACED TOWNHOUSE

Award Winner in the Residential Interior Private Residence London category, of the United Kingdom Property Awards in association with Rolls Royce.

LLI Design completed a total redesign and refurbishment of a 5-storey, period terraced townhouse in Highgate, North London.

LLI Design's work was commended with an award in the Residential Interior Private Residence London category of the United Kingdom Property Awards in association with Rolls Royce. The award's judging panel was chaired by Lord Caithness, Lord Best, and Lord Waverley, members of the House of Lords in the UK Parliament.

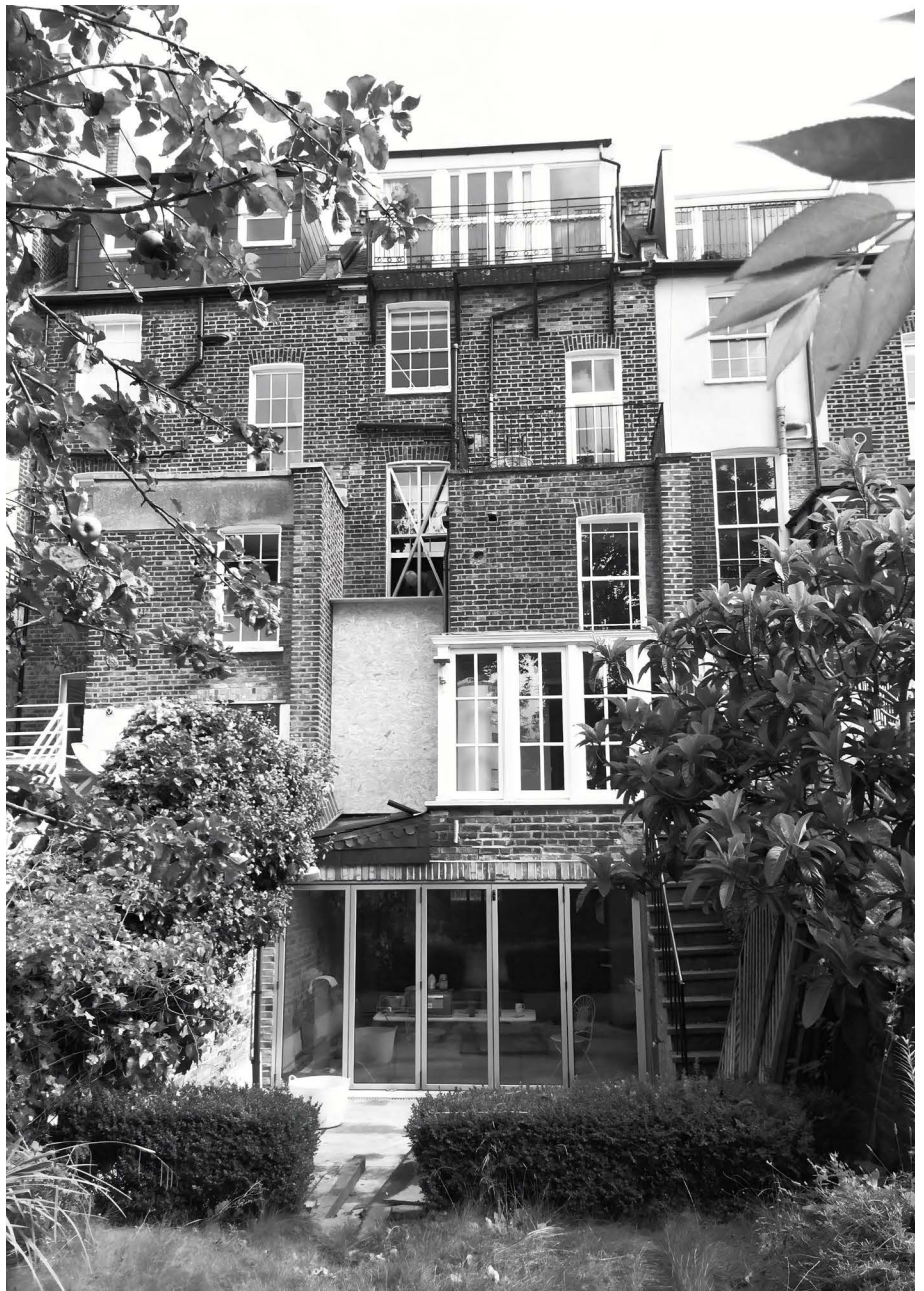
Intro

Historic Highgate is filled with beautiful period family homes, and this one was no exception. Perched at the top of Highgate Hill, commanding enviable views across London, this 1860s house forms part of a terrace. The townhouse sits within the Highgate Conservation area, so any architectural amendments had to be approached in a sensitive manner.

Although the brief was to keep the period feel of the building, it also required that a contemporary individual aesthetic should be overlaid in order to create easy open plan living spaces that worked for a modern lifestyle.

The house was tall and narrow, but had the advantage of being a quite long front to back. A major design problem which had to be addressed in the overall scheme was how to make the property feel visually more expansive laterally.

To answer the brief, the existing layouts required a total redesign, with careful





consideration required to how the dynamics and flow of the spaces would feel. The direction adopted throughout was eclectic, with elements of mid-century, contemporary, industrial, and traditional styling all coming together.

Existing Layout

The property consisted of c. 2,800 sq ft laid out over 5 floors.

The existing Lower Ground Floor featured a kitchen/dining area opening onto the garden.

The existing Upper Ground Floor consisted of a sizable entrance hall, a small study, and a later, non-original addition of a Victorian-style conservatory, all accessed via a long corridor.

There was a small guest WC on the half landing between the Upper Ground Floor and the First Floor.

The existing First Floor enjoyed high ceilings and housed the grand formal reception room featuring a pair of full-height windows overlooking the front of the property. There was a smaller, second reception room towards the back.

The existing Second Floor consisted of a master bedroom with an ensuite bathroom and a small dressing room.

On the existing Third Floor, there were 2 further bedrooms and a family bathroom.

Amended Layout

In reconfiguring the property for family living, it was decided to amend the layout as follows.

On the Lower Ground Floor, a boot room was created by dividing off a section at the front, which allowed for plenty of storage for everyday coats and shoes. It also had the advantage that it could be accessed from the street via the basement light well, making it ideal for everyday family use. The boot room connected to the open plan kitchen, dining, and family living area, which in turn opened onto the garden at the rear of the property.

The Upper Ground Floor was completely reconfigured by way of removing the corridor between the rooms, which freed up valuable space width-wise. A smaller entrance hall, opening onto the formal living/dining room that led onto a new contemporary conservatory, was created, for which planning permission was sought and granted to replace the existing conservatory.

The footprint of the Upper Ground Floor was increased by extending out over the Lower Ground Floor where the building returned. The traditional sash window was replaced with a full height, full width, a fixed window allowing for long views of the garden. The impact of extending this small area allowed for better flow in the dining room, making the space feel more comfortable and cohesive.

The First Floor was re-configured into a master suite, consisting of a master bedroom, dressing room, and ensuite bathroom.

The Second Floor was reconfigured to create 2 bedrooms and a family bathroom, and featured a sizable utility cupboard.

The Third Floor was re-configured with a guest bedroom, home office, and a shower room.

Lower Ground Floor

The Lower Ground Floor was designed for family living and was kept largely open plan, zoning the space as a boot room, kitchen, dining area, casual study, and family living area.



A functional and practical boot room was designed towards the front of the Lower Ground Floor, with full height black metal and glass double Crittal doors opening onto the kitchen.

The bespoke joinery kitchen featured an island with bar stools at one end, a traditional butler sink, and pendant lights above. The kitchen joinery units were designed in a traditional shaker style, contemporized with riven dark bronze handles.

In the dining area, the dining table seated 8, with a long, deep buttoned, bespoke upholstered banquette along one wall.

The small space under the stairs was created into a casual study area. By clever use of lighting, the exposed original brickwork wall under the stairs was enhanced, making the nook an inviting feature of the Lower Ground Floor.

The family living area was placed to the rear adjacent to the garden. Access to the garden was via new contemporary dark grey folding sliding aluminum doors along the whole of the back wall, allowing the whole space to open onto the rugged concrete tiled terrace area and the garden beyond.

The family space featured a robust leather L-shaped sofa and Berber style rug, with a bespoke pale grey lacquer joinery cabinet housing a recessed 65" TV, with a bespoke soundbar below.

Extra skylights were installed in the family living area ceiling, and a new glass floor was installed in the conservatory above to bring as much light as possible into the space, helping to provide a light airy feel.

A new traditional style staircase replacement was specified to visually match the existing core staircase throughout the rest of the house.

To create a cohesive feel throughout the property, the flooring for the Lower Ground Floor and Upper Ground Floor was the same warm-toned, pale grey, wide plank timber.

Upper Ground Floor

The Upper Ground Floor was created primarily as an open plan space for formal living and dining.

A smaller entrance hall was designed featuring a traditional style black and white marble floor, defining the area and creating an aesthetic reference to the property's history. Skirting boards, dado rails, and picture rails were all painted black, as was the lacquered full-width bespoke coats cupboard. As a counterpoint to the traditional features, contemporary details were added such as a large delicate wire and perspex pendant light, an arched metal-framed foxed glass wall mirror, and a marble and brass console table.

From the entrance hallway, simultaneous opening, double paneled pocket doors

opened onto the new open plan formal reception/dining area. The formal reception/dining area had high ceilings at the front of the space and lower ceilings towards the back, giving it a quirky feel. The front of the space featured traditional sash windows with the original shutters, while the back featured a contemporary dark grey aluminum framed window and conservatory, both of which looked out over the garden.

Aesthetically, it was decided to accentuate the positives within the space, emphasizing the ceiling height and drawing attention to the views of the garden beyond.

It was important to facilitate and control the movement of naturally occurring dark tones and shadows at the front of the property, progressing to the bright light-filled conservatory at the back, while at the same time creating a cohesive whole. This was done by way of colour and texture within the decor scheme, as well as the materials chosen for the furniture pieces, emphasizing both light and dark.

A dark colour scheme of navy blue on the walls was used throughout to unite the spaces, with a paler grey used on the ceilings to help visually mitigate the differences in ceiling heights.

Original features were maintained, restored, and in some cases replicated. This included the window shutters, the skirtings, dado rails, and coving. The two original black slate fireplaces were renovated and restored to working order.

The original core staircase with its beautiful banister rail was renovated, with the bottom section re-made to match the original, while turning elegantly into the room. Contemporary architectural elements included the new full height dark grey aluminum framed window and conservatory, which acted as a counterpoint to all the traditional features which were maintained.

A mix of vintage and modern furniture pieces were installed throughout. Washed out vintage rugs in pale corals, pinks, and oranges brought colour and light to the space and helped to balance the dark colour scheme, while a sumptuous dark grey velvet sofa in a traditional style, and comfy tan leather club chairs, enhanced the space.



Bespoke joinery units were built on either side of the fireplace, and a TV was recessed into an alcove above. The height of the room was further emphasized by the feature log store at one side of the joinery.

The dining area featured a contemporary walnut table with mid-century inspired bottle green velvet chairs, and a bold feature contemporary brass and blown glass ceiling pendant lamp above. A small, dark grey bespoke drinks cabinet was placed to the side of the dining area fireplace.

The conservatory featured a traditional-styled cream linen sofa with an accent armchair in a dramatic print of bruised purple and blue hues. A quirky calico lampshade pendant light completed the room. Practical automated blinds were installed, hidden in a contemporary aluminum pelmet, controlled via the lighting and Home Automation control system.

Half Landing – Guest WC

This small guest WC was fitted with an elegant bespoke one-piece Corian vanity top/sink, with a single drop pendant light above.

First Floor - Master Suite

Calm, soft colours united the first-floor master suite. Palest greys, creams, and tones of pink and coral were selected to create a feeling of calmness and wellbeing.

The master bedroom featured pale grey silk wallpaper, a bed with a studded headboard in cream linen, glass, and brass mid-century bedside tables, and a buttoned ottoman at the base of the bed.

A bespoke grey lacquered dressing table with an accent faux fur stool and a large traditional gilt mirror completed the room. Heavy full-length grey linen curtains, with supplementary privacy blinds, framed the tall windows.

Two pieces of specially commissioned artwork were designed to complement the proportions and colours in the room. A large feature glass droplet chandelier hung from the newly installed period ceiling rose.

The dressing room adjacent to the master bedroom continued the interior design aesthetic with bespoke floor-to-ceiling joinery, part of which featured glass-fronted cupboards, traditionally styled but with



clear acrylic, and pull handles to give the overall aesthetic a twist. Plenty of provisions were made for handbag and shoe display. A smaller version of the master bed chandelier was installed to keep the whole look cohesive.

The ensuite bathroom led on from the dressing room and featured a freestanding roll-top bath, strategically placed in front of the low sash window, which featured privacy blinds.

Original architectural features, such as the coving, picture rails, and shutters, were replicated in the bathroom. The period feel was further enhanced by the addition of paneling to the bespoke joinery elements around the WC housing and storage unit above.

The grey composite topped lacquered double vanity unit was given a modern twist by the addition of the same clear acrylic handles as the dressing room. Traditional sanitary ware fittings were specified throughout.

Statuario marble herringbone tiles on the floor, and large format tiles in the same marble, were used for the walls to infuse a luxurious touch into the space.

Second Floor

The second floor was re-designed as a childrens' floor, consisting of a shared bedroom, a family bathroom, and a toy room. A bespoke full height utility cupboard consisting of a washer, dryer, heated airing cupboard, and storage for linen baskets was cleverly tucked behind sliding paneled doors on the landing.



The childrens' bathroom was kept light and crisp using simple white metro tiles on the walls and small hexagonal tiles on the floor, which were picked out using a dark grey grout. A large double vanity unit was specified with plenty of storage below, and 2 no. round grey framed mirrors hung above. Additional storage was provided by a mirrored wall cabinet above the WC. A simple black and white framed poster helped personalize the space.

The childrens' bedroom was bright, colourful, and relaxed, and featured a bespoke, fun, floor-to-ceiling climbing wall, as well as a huge world map wallpaper.

Black metal framed matching beds at either side of the room were complemented by individual bedside tables for each child. A quirky LED-lit drum served as a bedside table for one child, while the other had a traditional navy blue trunk. Storage was by way of grey floor-to-ceiling wardrobes with black pebble handles.

Third Floor

The original third-floor bedroom had the advantage of spectacular views to Hampstead Heath and beyond courtesy of floor-to-ceiling windows across the rooftops.

This room was re-designed as a home office with a rugged masculine aesthetic.

A bespoke dark blue joinery cabinet housed a recessed TV, with a cabinet designed for filing and books, and plenty of shelving for displaying items.

A simple industrial-styled metal desk and mid-century inspired tan leather desk chair were also specified, with a large cow skin rug on the floor.

Landscaping

The brief was to design an easy-to-care-for garden that was child friendly and would be at its best in the spring and late summer. The rear garden could only be accessed through the house, so it was important that any major landscaping works were carried out during the renovations.

At the rear of the house, a tiled terrace was created for outdoor entertaining. The garden was designed to be very low maintenance to negate the need for excessive gardener's equipment coming through the house. To this end, it was decided that installing a faux grass lawn was the most practical option, as very little maintenance would be required. Planting on either side of the lawn

was abundant and free-flowing, creating an English country garden feel with an emphasis on scent and texture. Climbing plants were specified to scramble up the low, weathered, characterful Victorian brick walls. An irrigation system was installed to further enhance the low-maintenance aspect of the garden.

The soft landscaping colour pallet was limited to pinks, purples, and whites. Specimens consisted of perennials such as roses, jasmines, honeysuckles, lavenders, and hydrangeas. These were interspersed with grasses and ferns to add texture and structure. Planting had to be both robust and beautiful, as this was a family garden.

A contemporary fence of narrow, horizontal slatted pine defined the end of the garden, providing visual privacy and framing the childrens' climbing frame area.

Audio Visual & Home Automation

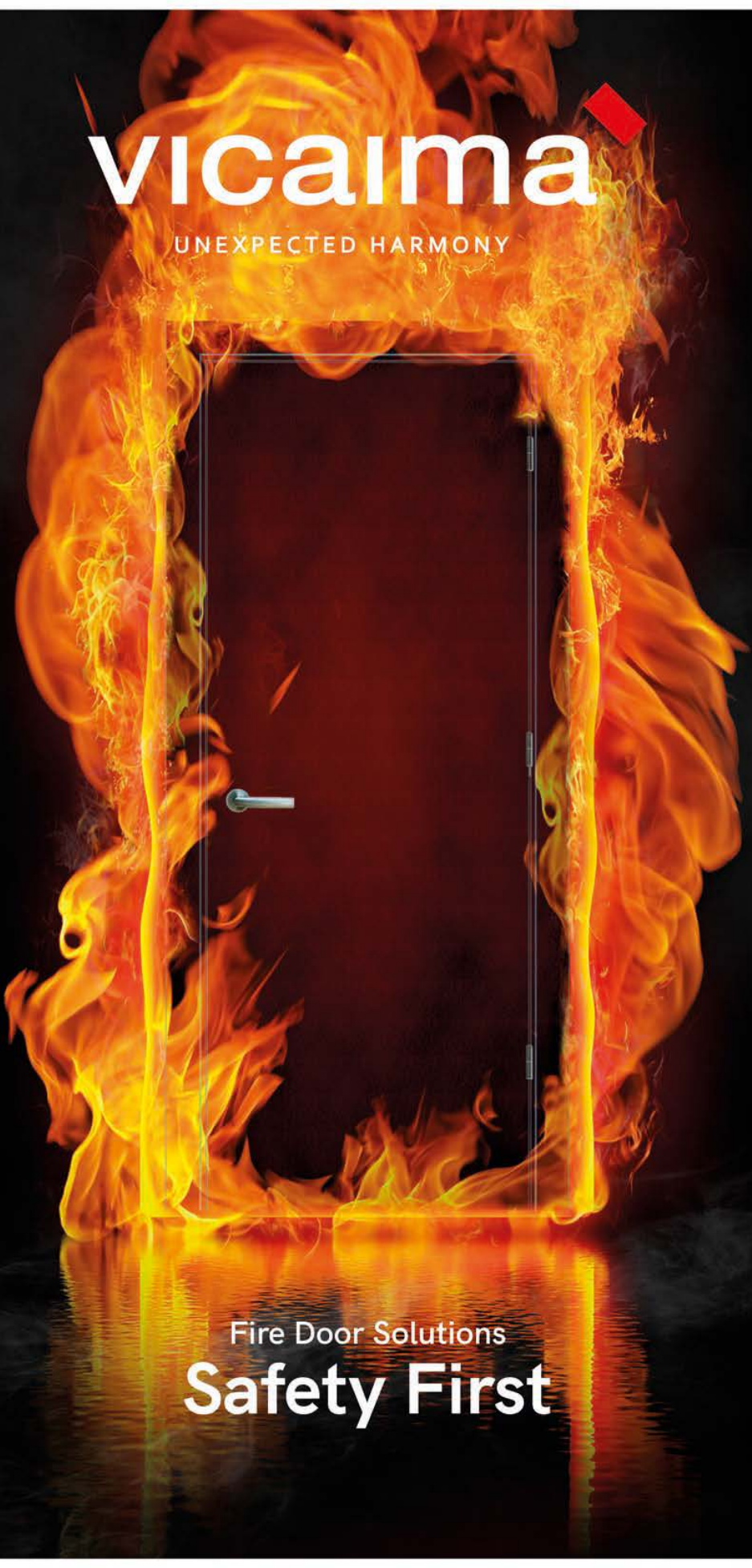
The house featured a full range of Audio Visual & Home Automation technology. Pegasus Automation designed, installed, and commissioned systems for distributed music/audio, distributed 4K video, lighting,

Cont...



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UNEXPECTED HARMONY



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automated blinds, and heating controls, all managed from a custom Savant Home Automation platform. The latter allows for central control of all the systems from one seamless interface, accessible via an in-wall iPad, handheld remotes, and/or an app

To achieve this, the 7-zone distributed audio system played internally through discreet in-ceiling speakers with low profile grilles, with each speaker grill sprayed to match the ceiling. Externally, the terrace outdoor speakers were hidden in the flower beds.

to detract from the aesthetic.

Lighting

To enhance the interiors, a new lighting scheme was designed and specified by LLI Design, including recessed downlight fittings throughout, and extensive joinery lighting. Garden lighting added to the feeling of the terrace being an additional "Outdoor room".

An Intelligent Rako lighting system was designed, installed, and commissioned in order to be able to set scenes, moods, and timed events, both internally and externally. The lighting system was controlled from wall-mounted keypads and also as part of the Savant Home Automation Platform. The Rako keypads were plated in the same bronze finish as the ironmongery and the socket outlets throughout the property.

In multi-functioning open-plan spaces such as the Lower Ground Floor kitchen/dining room/family living area/terrace, the lighting design becomes an integral feature of the function of the spaces. Scenes were designed for "dining", "cooking", "entertaining", "watch TV" etc as relevant to each room, which adjusted lights both inside and outside to create an atmosphere relevant to the function of the room at that time.

Summary

By way of reconfiguration, clever use of colour, and lighting together with bespoke joinery elements, this property was completely transformed from a traditional layout 5-storey Victorian townhouse into a contemporary family living space.

The design stayed true to the Victorian bones and features of the original, but at the same time was able to offer open plan, multi-functional spaces - elements so desired of 21st Century living - with large windows offering inside / outside living.

As with the majority of LLI Design's projects, the construction, joinery, home automation, and landscaping were carried out by their in-house vertically integrated teams - Pegasus Property & Pegasus Automation.

llidesign.co.uk

Photographer: Richard Gooding



running on iOS / Android devices. Seamless whole home WiFi coverage was provided throughout, including in the rear garden.

It was of paramount importance that the technology did not detract from the aesthetic of the house, but rather enhanced its use.

The Lower Ground Floor family living area featured a bespoke soundbar to match the width of the television that was located above it in order to minimize any visual bulk and to make the TV and soundbar appear as one. All TVs throughout the house were recessed flush in alcoves or joinery so as not



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