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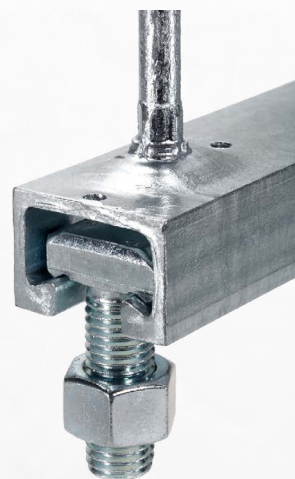
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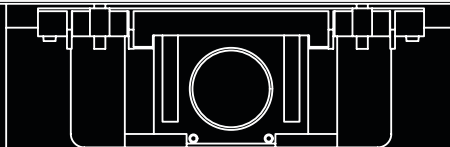




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The Archetech magazine is an insightful information source for Architects, Architectural Technologists and Interior Designers. We feature lead stories on current projects, industry news and case studies so that our readers have the opportunity to keep up to date in the ever changing world of architecture and design.

Archetech offers architectural and design services to all those who are initiating, planning and implementing projects. Whether you're an interior designer, architect, technologist, developer or builder who is searching for inspiration for the next project, Archetech hosts the latest products, case studies and services to meet those needs.

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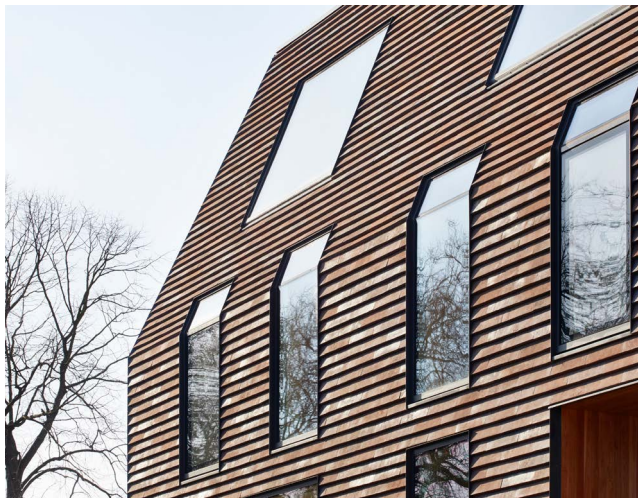
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WOOD AWARDS 2020 WINNERS ANNOUNCED

The winners of the annual Wood Awards have been announced. The judges have selected six structures and three products that represent the best of British architecture and product design in wood. Established in 1971, the Wood Awards is the UK's premier competition for excellence in wood design. The competition is free to enter and aims to encourage and promote outstanding timber design, craftsmanship and installation.

The Wood Awards is one of the few design competitions to go ahead despite COVID-19. The independent panel of judges always visits all the shortlisted projects in person, making this a uniquely rigorous competition. This year, the usual judging process had to be adapted, but the competition persevered, and the judges still managed to see each project.



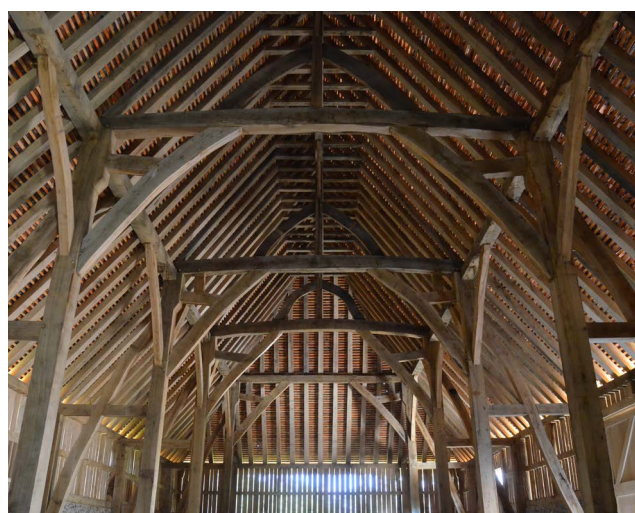
GOLD AWARD & PRIVATE WINNER

The judges chose The Rye Apartments as this year's Gold Award and Private category winner. The Gold Award is given to the winner of winners. Judge Jim Greaves comments, "Tikari Works have taken a gamble and done something very unusual and it's paid off, the apartments are very popular."

Location: London
Architect: Tikari Works
Structural engineer: Webb Yates
Wood supplier: Stora Enso
CLT subcontractor: Eurban
3-layer board: Binderholz
Species: Austrian spruce
©JackHobhouse

This development of ten sustainable apartments sits on a prominent corner site. A mix of one, two, and three-bedroom units are set in two blocks that respond independently to the changing scale across the site. The user's quality of life is at the heart of the design. The project was driven by two key considerations; how

to resist standardised or default positions within housing design, and how to minimise the materials, embodied carbon and cost. CLT was used for the superstructure and all the internal walls and staircases. The CLT is exposed throughout, creating large, light-filled spaces and a comforting atmosphere. These volumes are detailed with white-washed ash floors. Delicate spruce strips form dropped ceilings in the hallways and bathrooms. Kitchens cabinets are made from CNC grooved three-layer spruce ply boards and the worktops are made from recycled paper. The limited palette of natural materials helps to minimise visual clutter.

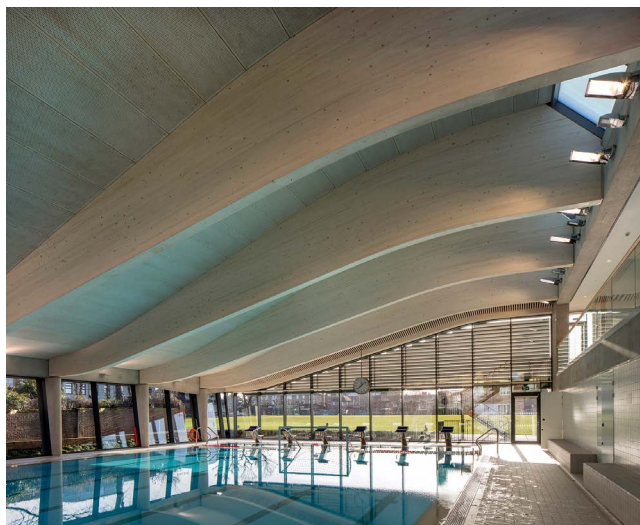


COMMERCIAL & LEISURE

The Commercial & Leisure winner is Frindsbury Manor Barn. The judges admired the attention to detail and scale of the conservation project.

Location: Rochester
Architect & client: The Heritage Design & Development Team Ltd
Structural engineer: The Morton Partnership
Main contractor, joinery & wood supplier: Dolmen Conservation Ltd
Species: British oak

This Grade 1 listed medieval barn, originally built in 1403, was damaged by fire in 2003. At 210 feet long it is the longest barn in the UK. A third of the barn was re-built in locally sourced green oak. Large quantities of curved timber were selected for braces and tie beams. In total, 1400 f3 of oak was used. Extensive stone repairs were also needed. 95,000 Kent peg tiles were used to re-tile the old and new sections of the barn. The project was based on the fundamental principles of conservation: 'maintain as much of the historic fabric as possible whilst ensuring the building has a viable future use'. The barn and its surrounding areas are steeped in history and it remains fundamental to the local community.



EDUCATION & PUBLIC SECTOR

Swimming Pool Hall at King's College School, Wimbledon was selected as the Education & Public Sector winner. Judge Kirsten Haggart says, "The different timber elements all have the same white-washed tone and coordinate perfectly with the reinforced concrete columns, creating a beautiful place which has an intimacy that most pools lack."

Location: Wimbledon

Architect: David Morley Architects

Client: King's College Wimbledon

Structural engineer: Price & Myers

Main contractor: Knight Harwood

Timber contractor: B&K Structures

Joinery: Suffolk and Essex Joinery Ltd

Wood supplier: Metsa Group Ltd

Species: spruce, pine, fir, larch (European)

The Swimming Pool Hall is one of three linked pavilions comprising a new sports centre for the school. The building's design has strong visual connections between indoors and outdoors to encourage physical activity among students whilst seamlessly connecting the old facilities. The form of the roof evokes a dynamic sense of movement in water. From outside, it sweeps down to respect the boundary with a Grade 2* listed building. Internally, it sweeps up to accommodate a viewing gallery. Curved glulam beams support CLT roof panels with integral timber acoustic linings. The roof's geometry and pale stained finish reflect natural top-light and artificial uplighters, eliminating the need for any light fittings above the pool. The flush pool edge and glazing on three sides allow views to the outside.

INTERIORS

The Interiors winner is Brockridge Stair. Judge Ruth Slavid comments, "This is a very beautiful and impressive stair. In addition, there is a great story in that it was used to pioneer an approach to the use of BIM in joinery manufacture that is the recipient of ongoing government grants."

Location: Bristol

Staircase & joinery design: Future Joinery Systems Ltd

Architect: CaSA Architects

Structural engineer: Mann Williams

Digital fabrication: FabLab Cardiff, Cardiff Metropolitan University's School of Art & Design

Joinery: Silverthorne

Joinery & Carpentry

Wood supplier: Hanson

Plywood Limited

Species: ash, birch

This prototype staircase is part of a UK government funded R&D project to enable digital fabrication directly from BIM modelling environments. The stair rises three floors and

is cantilevered from flush mounted stringers. The parts were CNC machined and assembled onsite using standard tools. The new platform developed during research allows designs to be defined parametrically, enabling the user to configure bespoke objects to specific requirements. Parameters such as height, width, depth and material thickness can be user controlled. Digital manufacturing is enabled directly from CAD or BIM software via the platform which enables faster fabrication, better pricing information and reduces errors and waste. Items can be locally fabricated through a distributed manufacturing network model open to any CNC enabled workshop. The process greatly improves construction efficiency, supports COVID-19 social distancing restrictions, increases the type and complexity of work undertaken by smaller site-based joiners, and keeps the labour pool local.



SMALL PROJECT

This year's Small Project winner is Wooden Roof. The judges were impressed by the light and airy garden room and were particularly interested in the process of design through to construction.

Location: London

Architect: Tsuruta Architects

Structural engineer: Webb Yates

Main contractor: JK London Construction

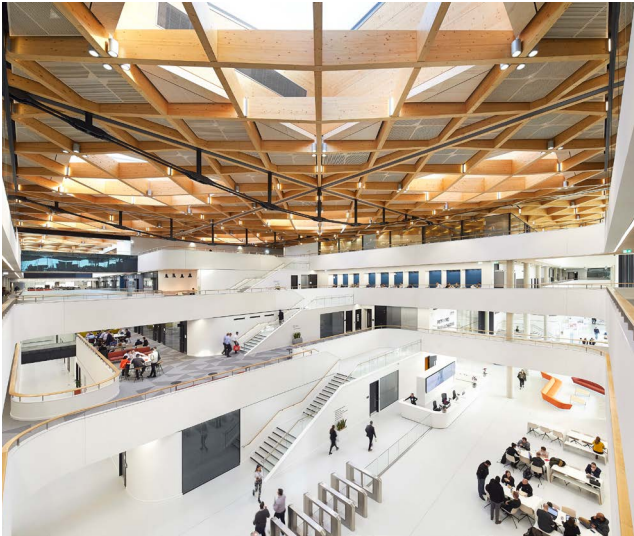
Joinery: Pracownia Wytroju Wnetrz Art Deco -R

Wood supplier: Arnold Laver

Species: Accoya (New Zealand), ash (Canada)

WOOD AWARDS

This conservatory, built for an existing Grade 2 listed house, sits in a north-facing garden. The roof profile had to be pitched shallow to ensure that it sits below the existing adjacent boundary wall shared with the neighbour. The roof also needed to be well-drained. One solid piece of wood, enclosed by four seasons glazing units, forms the entire structure and acts the building's envelope, structure, insulation and cladding. The diagrid frame is a combination of falls that are either short and steep or long and shallow. The pieces were all CNC fabricated and were light enough to be assembled manually onsite. The beam cross junctions were fixed without any glue or mechanical fixings. Each wood section is wide and deep which helps to emphasise natural light and cast shadows throughout the space.



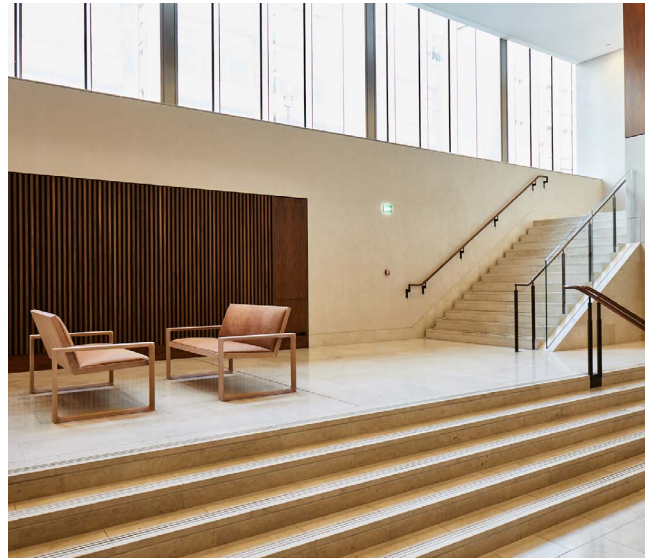
STRUCTURAL AWARD

This year's Structural Award winner is the National Automotive Innovation Centre, chosen from all the shortlisted buildings. Structural judge Nathan Wheatley comments, "We are looking for a scheme that has challenged the engineer, where the concept has been delivered in spite of that challenge and where the resultant structure is in some way integral to the success (and architecture) of the building."

Location: Coventry
Architect: Cullinan Studio
Client: University of Warwick
Structural engineer: ARUP
Main contractor: Balfour Beatty
Joinery: B&K Structures
Quantity surveyor, cost consultant & project manager: Rider Levitt Bucknall
Timber engineer: engenuiti
Wood supplier: Rubner Holzbau GmbH, Ober-Grafendorf, Binderholz GmbH
Species: CLT, spruce glulam (European)
©HuftonCrow

The National Automotive Innovation Centre is the largest research and development centre of its kind in Europe. It can hold 1,000 staff and students working across design, engineering and research. Timber was chosen for its warm, natural feel within the industrial setting and its wellness and low carbon properties. The

walls were assembled using a pioneering system of prefabricated, self-spanning timber and CLT mega-panels that could be erected quickly. As one of the largest timber roofs in the world, the glulam CLT lattice structure unifies the many activities housed beneath a single umbrella. Primary and secondary joists are arranged on a diagrid, spanning onto supporting beams on a 15m grid. Each bay is slightly pitched above to create a nominal fall for the roof, tapered internally within each bay. The undulating soffit profile draws users through the space.



BESPOKE FURNITURE

The Furniture & Product judges selected two winners within the Bespoke category.

Duo by Studio Woodgate were awarded for their elegance, simplicity and exemplary craftsmanship.

Designer: Studio Woodgate
Maker: Benchmark Furniture
Client: Royal Opera House as part of 'Legacy' for LDF 2019 Project
facilitator: AHEC
Wood supplier: Morgan Timber
Species: American red oak
©PetrKrejci

Duo is a pair of deceptively delicate sofas designed for Alex Beard CBE, Chief Executive of The Royal Opera House. When first tasked with project, Woodgate started by observing the space at the Royal Opera House. He noticed that the existing sofas were the same height as the chairs in the room. A lower sofa would create a different dynamic to the room.

Conscious not to make the sofas too comfortable, the approach was to create something more comfortable than a bench but not as soft as a sofa. The light rectangular arms have a curved chamfer detail with cleverly hidden metal rods to ensure the sofa is robust. A subtle 2 millimetre radius runs around the edge of the wood throughout the piece. The two end frames for the arms were made up from solid timber and shaped on a 5-axis CNC machine. The seat and back are made from a solid timber frame and sit on a nook cut into the end frames secured by a metal dowel. The seats are upholstered in tan leather.



The Beehive by Marlene Huissoud was recognised for its unusuality and the attention to detail that went into the making of it. The judges also praised that it is a fully functioning beehive and not just a sculptural piece.

Designer: Studio Marlene Huissoud
 Maker: Benchmark Furniture
 Client: Science Museum London as part of 'Legacy' for LDF 2019
 Wood supplier: Morgan Timber
 Species: American red oak

Sir Ian Blatchford commissioned Marlène Huissoud to create a beehive to feature in a new permanent gallery at the Science Museum focused on the future of agriculture. Whilst doing research, Ian came across a study focused on the habits of bees and the reason behind their decline in population. Marlène's artistic outlook is rooted in the natural world. She also the daughter of a beekeeper. Rather than a traditional, house-like beehive, Marlène created something more organic. The log-like hive is a refuge for wild bees rather than place to make honey. The piece was hand carved and the red oak was then blackened using a scorching technique. It took 100 hours to add the tactile engraving details to the surface using a pyrograph. It was then covered with propolis, a dark resinous material produced by bees, to seal the gaps. This protects the timber and the bees from disease and also attracts bees with its scent.

PRODUCTION FURNITURE

Tenon Table is the Production winner. The judges admired the design and were particularly impressed by how well balanced the tables are.

Designer: Daniel Schofield Manufacturer: L.Ercolani Wood species: ash, oak (Italy)

Designer Daniel Schofield has taken a pragmatic approach to the design of the Tenon Table. Material has been removed where it is not needed, leaving the base weighted and stable which naturally creates the joint for the top. The oversized wedged tenon has become a focal point which highlights the construction of the piece and the quality of craftsmanship. A combination of wood turning, CNC machinery and hand jointing have been used to create each piece. The table is available in two sizes.



JUDGES

The buildings judging panel is led by three-time Gold Award winner Stephen Corbett of Green Oak Carpentry. The panel includes Andrew Lawrence, Arup; Kirsten Haggart, Waugh Thistleton Architects; Nathan Wheatley, engenuiti; David Morley, David Morley Architects; Jim Greaves, Hopkins; and architectural journalist Ruth Slavid. The furniture and product panel is led by design critic, curator and journalist Corinne Julius. The panel includes Oliver Stratford, editor of Disegno magazine; Rod Wales of Wales & Wales; and previous winners Yael Mer of Raw-Edges, Eleanor Lakelin and Sebastian Cox.

SPONSORS

As a not-for-profit competition, the Wood Awards can only happen with collaborative industry sponsorship. Major Sponsors are American Hardwood Export Council and Carpenters' Company. Other Sponsors include American Softwoods, Timber Trade Federation and TRADA.

www.woodawards.com



Photo courtesy of Rigo Spa Ltd



Photo courtesy of London Swimming Pool Co

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EXHIBITION MOVING ONLINE FROM TUESDAY 2ND TO THURSDAY FEBRUARY 4TH

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For the safety of its visitors and exhibitors, the exhibition is moving online from Tuesday 2nd to Thursday February 4th. This makes SPATEX Virtual the most accessible water leisure showcase and shop window in the world and FREE to everyone with internet from the comfort of office or home. It's a show aimed at architects, building contractors, quantity and building surveyors, interior designers, and property developers.

Featuring the virtual booths of the world's top water leisure manufacturers, suppliers and installers you can source 2021's latest models and innovations of water features, swimming pools, spas, hot tubs, enclosures, saunas and steam rooms, all their associated equipment, such as plant room equipment, and much more. Energy saving was a big feature of SPATEX 2020 and this theme will be further explored in 2021.

SPATEX Virtual will be accessible from all laptops, desktops and tablets and does not require a webcam or Zoom.

WHAT CAN I DO AT SPATEX VIRTUAL?

- Interact with international water leisure professionals from the comfort of your desk. Time Saving — at a real-life event it can be difficult to see everything on offer and there is usually something you miss because you simply run out of time.

- Chat with exhibitors via audio, video and text message and network in chatrooms.

- Use a virtual shopping bag to collect product manuals, demos, brochures, videos on your computer which you can then email to yourself or others.

- Hold one to one real time meetings with exhibitors

- Gain inspiration - There's few projects that can't be enhanced with the addition of water. Whether for artistic effect or leisure, water adds another dimension, both in sound and vision.
- Attend free workshops - delivered by industry experts, on the latest design techniques. Pose questions in live Q and As about your own projects or dip in and out of the talks, whilst also popping into the expo area for meetings with exhibitors or leaving the event for a while to carry on with your own tasks. Access to all sessions that are streamed live are available on-demand for 30 days after the event concludes along with all the show's content.
- Tap into a unique pool of free expertise for your projects - SPATEX Virtual is fortunate to count the Industry's many esteemed associations amongst its supporting partners such as SPATA (Swimming Pool and Allied Trades Association) and BISHTA (British and Irish Hot Tub and Swim Spa Industry Association). There's no better place to seek advice from an expert, and all for free and on a one-to-one basis.

Registration is free and now open at SPATEX Virtual
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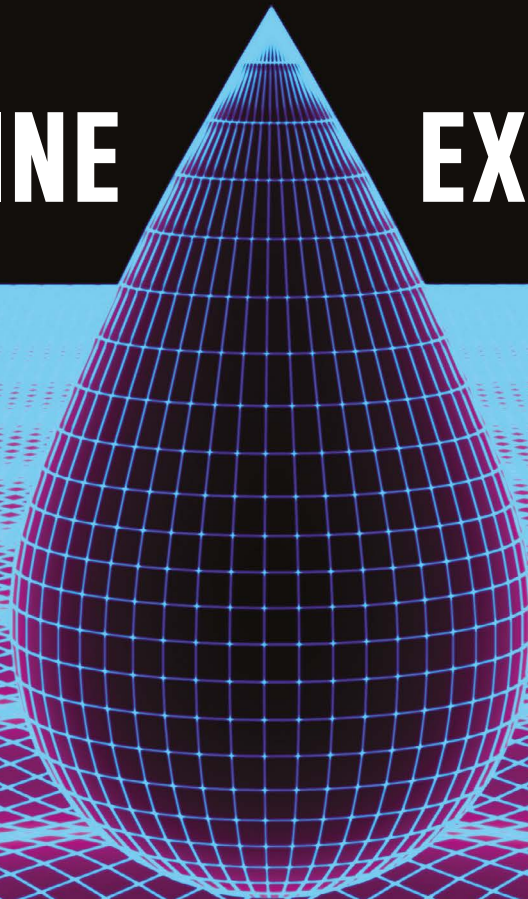


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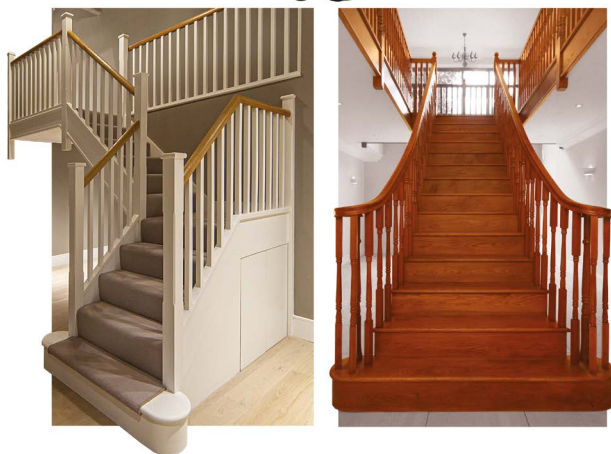
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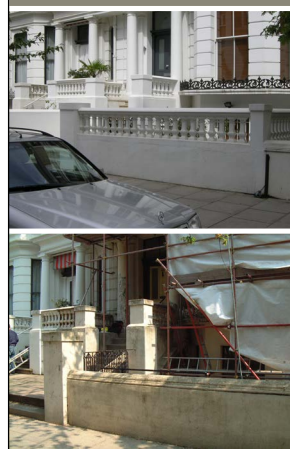
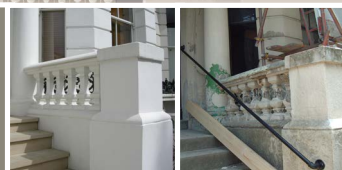
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Replacement Balustrade



A great many character or period properties have stone balustrade incorporated into their design. These balustrades make a large visual impact, but they also have a practical purpose as barriers and screens.

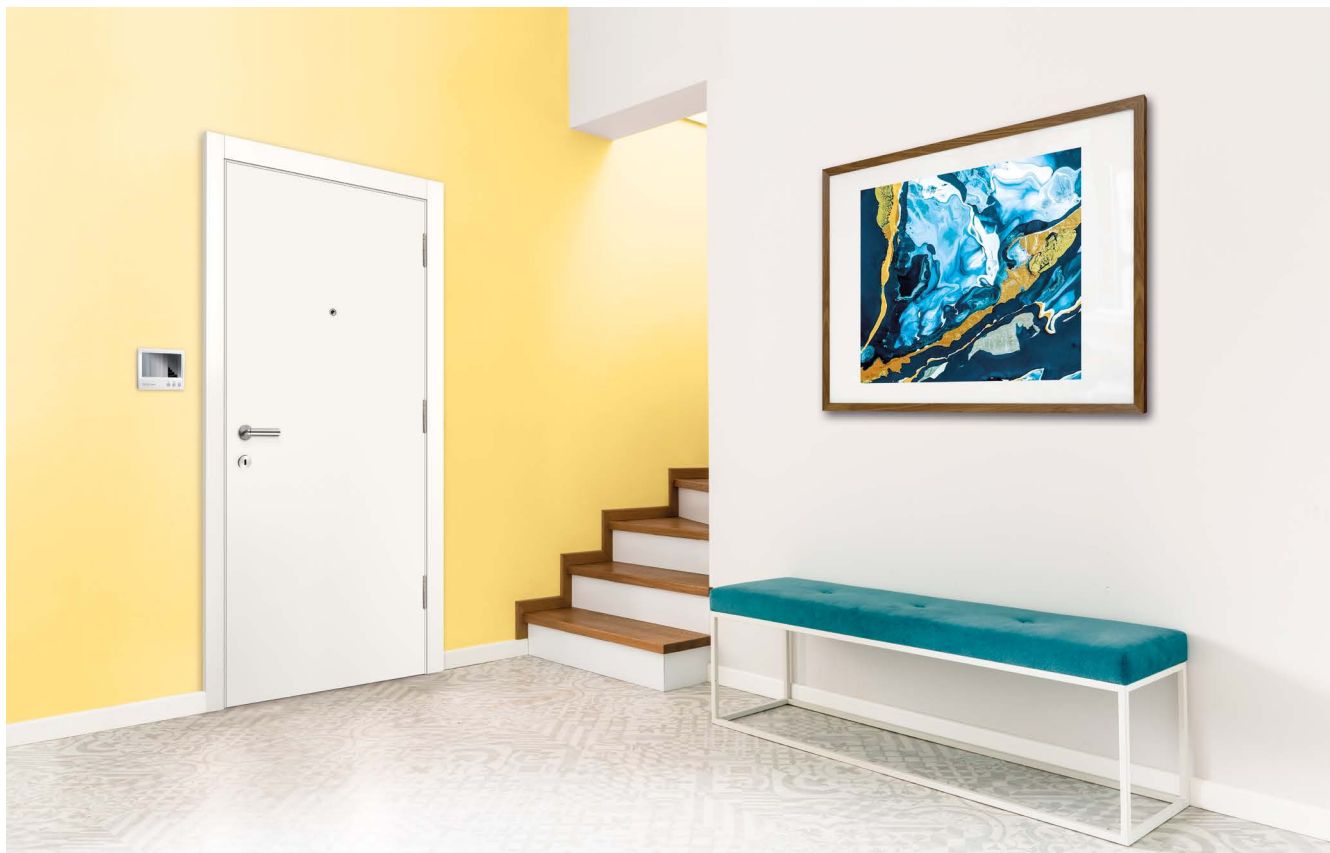


A common cause for the demise of a balustrade is the presence of water. Many original balustrades were made from artificial stonework such as Roman Cement, Concrete and Stucco. These were often reinforced with iron or mild steel bars which rust and expand when exposed to water over a long period.

Other balustrades were made of natural stone such as Portland Stone or Bath Stone. While these types of balustrade do not suffer from 'blown' reinforcing, they do have a finite life span and the surface of stonework will often delaminate or form powdery patches.

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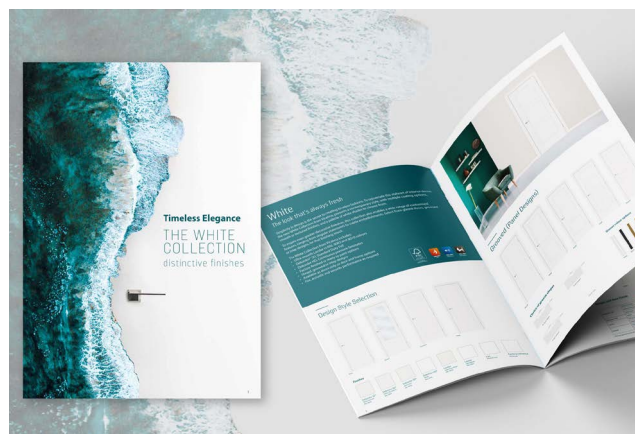


THE TIMELESS ELEGANCE OF WHITE DOORS

Simplicity in design is often thought to be the secret to creating timeless fashions and one way to achieve that desired blank canvas, is by using flush white doors. This opportunity to rejuvenate and add a fresh clean look to interiors has now been given new impetus and inspiration with the introduction of the White Collection from Vicaima, a selection of quality interior doors for home, hospitality and commercial projects.

Bringing together some truly distinctive finish options in white, the collection demonstrates that this fundamental hue is not actually a single colour, but has in fact a myriad of sheens, surfaces and shades to suit every application. In addition, doors can be customised to allow even greater decorative freedom, with the inclusion of face grooves and inlays, together with many glazed patterns.

The White Collection includes [Lacdor](#) in White and Pure White shades, with its ultra- smooth lacquered paint finish; Dekordor SD in White Smooth and Woodgrain finished foils; Dekordor HD White, a continuous pressure laminate for demanding areas and for those who still prefer to paint their own doors, [Primed 2 Go](#), with its revolutionary surface that requires no face sanding or priming and which will accept paint straight onto its smooth face to achieve an excellent end result.



Where performance criteria is demanded, [The White Collection](#) is also available in [fire](#), [acoustic](#) and [security](#) solutions. And as care for the environment is paramount in our minds, everything is covered by FSC® certification. Products can be supplied as door only, door and matching frame assemblies or even as corresponding wardrobes.

For a copy of the new [White Collection brochure](#) or for further inspiration and trend-setting ideas, Visit the [Vicaima website](#) www.vicaima.com or contact info@vicaima.com Tel +44 (0) 1793 532333



A SELF-SUSTAINING ECOLOGICAL COMMUNITY

SCHÖCK BUILDING PHYSICS EXPERTISE FOR ICONIC FRENCH BIOTOPE

The Biotop building, located in the middle of the important European business district of Euralille, in the French city of Lille, is an iconic 30,000m² seven-story architectural complex that transforms conventional office accommodation into a self-sustaining ecological community. It is an ultra energy-efficient building and minimising thermal bridging throughout was critical. The architects turned to building physics specialists Schöck for their expertise in this area.

Designed by Henning Larsen Architects (Copenhagen) and Keurk Architecture (Lille) the Biotop was originally designed to accommodate the European Medicines Agency (EMA). However, due to a change of circumstance, the building now houses 'The European Metropolis of Lille', an intercommunal public authority responsible for transport and infrastructure across 85 cities in the North of France.

The building is conceived as a ripple made of glass, light and natural vegetation. These three core elements form the building blocks of the design – with everything geared towards the wellbeing of the staff. The heart of the building is a light-flooded atrium with an imposing spiral staircase which rises upwards in a sweeping curve. Like everything else in the Biotop, the angled glass panels are both beautiful and functional; with double-skin



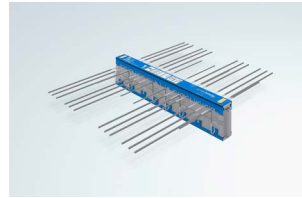
façades regulating the interior temperature, reducing carbon emissions. The serpentine floor plan roughly follows a figure-of-eight path, a dramatic departure from the traditional corridor-style office building. Instead, employees circulate through a winding trail of skybridges, balconies, and rooftop gardens. Large glass units link interior office spaces seamlessly and every floor has access to the numerous exterior open spaces. In terms of functionality the ground floor features a large reception hall, a 300-seat auditorium, a cafeteria and a bilingual nursery.



The first floor is dominated by meeting and conference rooms; the second-to-sixth floors house offices with team and communal areas; and the seventh floor is a panoramic restaurant, which like the floors below has terraces, gardens and balconies.

MINIMISING THERMAL BRIDGING IS CRITICAL

A critical design consideration was the minimisation of any risk of thermal bridging, with its inherent problems of local heat loss and the formation of condensation. To counter any such problems, especially at the balcony detailing, Schöck Isokorb load-bearing thermal insulation elements are used. These thermally separate the components from each other, while also forming an integral part of the structure. The Schöck Isokorb offers the architect complete freedom of design. There are no restrictions when insulating curved shapes, balconies with offset heights, or supported balcony variants.



Schöck Isokorb



Schöck Dorn

Another special feature is earthquake resistance – which had to be guaranteed at specific installation points – and this too is assured with the use of the Isokorb.

ADDITIONAL SCHÖCK SOLUTIONS

The exterior walls are also designed to be energy-efficient and the Biotope is characterised by a high proportion of precast concrete elements. On the ground floor for example there are core insulated double walls and this demanded another Schöck solution. The Isolink, an energy-efficient alternative to conventional stainless steel lattice girders, when connecting the concrete skins of core-insulated sandwich and element walls. It is used here as a spacer and connecting element, where the individual components are reliably thermally separated from each other and thermal bridging reduced to a minimum. On the upper floors, yet another Schöck product is installed where expansion joint construction is required. The Schöck Dorn is used to horizontally reinforce the non-load-bearing interior walls. This serves as a safe, shear force connection between concrete components and as a result, the transverse forces occurring in the area of the expansion joints can be transmitted without any problems.

ULTRA ENERGY-EFFICIENT AND BUILT USING BIM

Unsurprisingly, this ultra energy-efficient building, which is designed and built entirely using BIM, meets the most stringent environmental standards and has been awarded numerous certifications. BREEAM (for ecological and socio-cultural aspects of sustainability); WELL (for the health and well-being of users); BiodiverCity (for conservation of biodiversity in urban areas); E+C- (for a positive energy balance and carbon reduction); and WiredScore (as an evaluation of connectivity). Overall, with the Biotope, the architects have created a sustainable building that impresses with its bright, functional and flexible rooms, ingenious visual connections, its successful blend of interior and exterior elements – and of course its optimally integrated climate concept.

For full information on the Schöck product range; or to view the range of downloadable software, contact Schöck on 01865 290 890 or visit the website at www.schoeck.co.uk



INNOVATION IS KEY FOR ENGINEERING AND CONSTRUCTION CONTRACTOR

For over 50 years, Fordingbridge plc, an independent firm in West Sussex, has been providing solutions to enhance outside space. From humble beginnings manufacturing polytunnels for commercial horticulture, the company has evolved to design and build an industry leading portfolio of bespoke canopies, covered walkways and pre-fabricated statement buildings.

Working in multiple sectors including education, commercial, healthcare and leisure, Fordingbridge have a team of industry experts in each field, providing information and design notations from an early phase throughout to programme delivery. "The ethos we work to is very much a collaborative approach with our installation process," explains Fraser Dixon, Business Development Manager at the firm. "We ensure the clients requirements are fully understood, from both a design purpose and also to the works schedule. Our team achieve this through clear communication, engaging with the programme team as a whole and working with both the architects and end client. With a large volume of our work coming from education and healthcare, we understand the importance of a tight works programme, so always pre-fabricate our structures offsite to allow for a smoother installation with minimal disruption to the site. Our work in healthcare especially, which has included a number of ambulance bay canopies, requires careful planning. Working closely with other contractors, the paramedic unit and of course the NHS Trust themselves, means that we can stage a build to ensure the department can continue to function and crews and patients can access emergency departments."

The team also take the longevity of the end product into account, meaning that the claims of 'industry leading guarantees' are valid. "Our complete process is in-house, from design through to manufacture and installation," Fraser continues. "This means that we can take ownership of the brief, and monitor quality of our output closely. We understand that the value of a product isn't just about price, it's about how well it delivers over time. Our clients understand that while something may cost a little more, they will see the return on that investment through the overall lifespan of the product. If we take a school canopy as an example, where ours may cost a few per cent more initially, our steel structure would be guaranteed for an additional 15 years when compared to a competitor; 25 years in total. Add to that the point that we always ensure our education canopies are subject to full site-specific structural calculations, the overall value of our offering is very attractive."

Fordingbridges' experience in the leisure industry also adds to the diversity of the firm. With projects including roof-top skybars, Zoo Visitor Centres and animal enclosures, the businesses design team have chance to flex their drawing metal when working with architects and planners. Building with steel and glulam



timber as primary construction materials, Fordingbridge specialise in the creation of statement buildings which are as efficient as they are aesthetic. "We understand the buildability aspects of design, so it is always beneficial when we are engaged early," Fraser explains. "As we have the design capabilities in-house to complement the construction and engineering aspect, we can help alleviate some of the pressure architects face on more complex installations. Similarly, we can assist in initial planning. A good example of this is some forthcoming work we have at a popular zoo. We have worked closely with the businesses architect and owners to come up with a design which will be functional, environmentally conscious, deliverable and stunning! Sometimes the buildability aspect may be overlooked which can lead to extra costs for the client, but working with us from the outset means these aspects can be incorporated into the design. We want to bring architects works to fruition, and we want to do it as safely and cost effectively as possible."

www.fordinbridge.co.uk



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VISUAL GROUP

Highfield Group were moving into new premises in Doncaster. The Icon building which was located at one of the main entry points into Doncaster town centre would be the location for their new business headquarters.

Highfield approached Visual Group as they were requiring new signage throughout the building and as a key landmark from the M18 via White Rose Way, it was paramount that signage had to stand out and be eye catching.

Working alongside their Creative Director and colleagues, the project included a number of ideas which covered not only the signage for the exterior of the building, but also how to bring the office interior to life.

This project saw Visual Group undertake a large works contract including manufacture and installation. The sign for the exterior of the building, which is black by day & changes colour by night, saw the Highfield Group logo created as a 10.5m x 2.32m sign, made from fabricated aluminium, acrylic and internal RGB LED illumination.

The interior of the building however took a very different design, incorporating themes about who Highfield Group are, what they stand for, what they do and where they are based in Yorkshire. These designs saw some truly amazing concepts delivered, all to be manufactured on wall vinyl.

Shelley Houlbrook - Director of Communications & Strategic Partnerships commented

"Thank you Visual Group for all your hard work on this project. The office and building look amazing! Visual Group certainly met our expectations, we have been very impressed with the service, advice, quality and installation. During the planning stages there was excellent advice on achieving the look required, working closely with our team, Visual Group provided that expert eye to bring our requirements to life. This was a big project that the team worked very hard on, consisting of a wide range of office interior wall vinyls as well as a 10.5m x 2.32m colour changing exterior sign for the front of our building which is a predominant focal point as you first come into Doncaster".

www.visual-group.co.uk

T: 01302 800 250 E: sales@visual-group.co.uk



A SUCCESSFUL 2020 FOR CONNECTORS AND FASTENERS

Despite the unprecedented nature of 2020 the construction industry remains robust, and we've been working hard to bring you exciting new innovations across our product ranges.

In January our Connectors for Timber and Masonry Construction catalogue introduced the new Gable Panel Connector, a high movement timber frame tie, decorative and heavy duty post bases and an adjustable mini hanger.

Our mascot Rusty advised customers that building requirements only advocate the use of austenitic stainless steel or PVCu beads in UK external rendering applications, not galvanised.

In March we introduced our Premium Fasteners range; Europe's leading range of superior nails and screws, with structural options, including the new the SSH screw for use with connectors where high load capability is required, and a choice of superior stainless steel fasteners.

The range also features our Quik Drive collated fastening system, now available with a lifetime warranty, launched with a viral video game style feature on social media that saw almost 2 million views.



In May we published our Connectors & Fasteners for Cross Laminated Timber Construction catalogue featuring new structural angle brackets, hold downs, concealed beam hangers, and a timber frame Quik Drive solution.

Autumn saw the release of our popular Building Safer Structures CPD webinar, followed by our Light Gauge Steel catalogue. Included in the range is the brand new LGSSC Splicing Clip, designed to connect the over-sail LGS studs to the primary structure, and the new RCKW Parapet Wall Bracket, designed to resist an over-turning moment at the base of exterior knee-walls and parapets.

For more information visit www.strongtie.co.uk

THE NEW HENLEY CLICK-SYSTEM BOARDS BY HAVWOODS

New for winter, Havwoods is proud to introduce six new textured click-system boards to its popular Henley collection. An on-trend surface with plenty of character, Henley is the ideal floor covering for those who desire the ultimate natural wood board. The exciting new additions offer a wonderful array of textures, including handscraped and handcrafted surface detail which when combined with a natural oil finish, provide a board exploding with visual impact.

Thanks to the click-system construction, each board is crafted with a simple-to-lay structure, making it a timesaving flooring solution perfect for both large-scale projects and independent installs. Each plank is manufactured with interlocking joints, eliminating the need for nails and screws, providing a surface that will not warp or buckle from natural movement.

The latest designs to join the Henley collection include both natural and dark finishes, in characterful rustic grades. From the deeper tones of Kelmarsh to the softer hues of Sulgrave, customers can create the perfect look that fits within their individual interior scheme.

Henley's boards are also extremely durable and an excellent surface choice for high footfall installations or areas that are exposed to heavy-duty use. The textural appeal ensures that scratches and marks are naturally disguised without distracting



from the floor's original aesthetic. Whether homeowners or interior designers are decorating traditional or contemporary spaces, the collection promises a rich and sumptuous finish that will stand the test of time in any modern interior.

Renowned as a leader in its field, Havwoods' unparalleled expertise and depth of knowledge truly sets it apart as the UK's prevailing wood surfacing brand. Combining up-to-the-minute designs and an ever-expanding international portfolio of showrooms, this pioneering brand sets the benchmark for superior quality wood flooring for both the residential and commercial markets.

www.havwoods.com/uk



KNIGHT HOUSE

74 CREATES STUNNING LANDMARK AND INTERIORS AT KNIGHT HOUSE, UNIVERSITY OF SHEFFIELD, FOR IQ STUDENT ACCOMMODATION

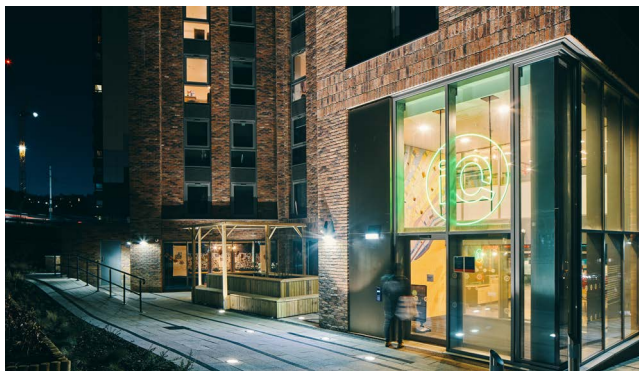
New landmark student accommodation Knight House in Sheffield has been masterplanned and designed by Manchester-based architects and designers 74, who additionally created the project's full interiors scheme, including bedrooms, corridors, wayfinding and all amenity spaces. The new-build architecture for the class-leading student accommodation offer was implemented by Leeds-based architects Cunniff Design, with 74 acting as client-side architectural advisor.

'We worked on this project from its very earliest days', 74 Founder David Holt commented. '74 was initially engaged to examine the ongoing strategy of iQ Student Accommodation's Sheffield campus, made up of three buildings adjacent to the University of

Sheffield. The brief was to re-organise the existing buildings on the site, but further study of the plans and immediate environs revealed the potential of an adjacent site that turned out to be in the company's ownership, in use at the time as a car park. A promising further discovery was a lapsed planning permission for a 12-storey building on the site, whilst under previous ownership. Once we had the client's go-ahead to propose a new building, we sought to maximise the development volume and created the design for a 257-bed, 17-storey student accommodation building, which we are delighted to say has now completed and is set to become a key part of the iQ Student Accommodation Sheffield campus.'

“

The interiors concept was inspired by the surrounding landmark architecture and great natural landscapes all around the city.



ARCHITECTURAL BRIEF

The brief for the building was to design a high-quality landmark structure to serve as a focal point for the area and to sit harmoniously within the context of both large- and smaller-scale existing buildings in the vicinity. The design proposal consisted of two main forms: a 6-storey podium and a tower element which rises above the podium by a further 11 storeys to create the final 17-storey building.

‘Although the planning process was challenging, we developed a very positive relationship with the urban planning team and planning permission for the proposed scheme was eventually obtained’ David Holt explained.

74 designed the building form, the proportions of the apertures and spaces between to create an elegant overall building appearance, exemplified by the slender vertical emphasis of the façade articulation, which includes bronze, anodised metal feature

panels. Large windows run along the full length of the ground floor and lower ground floor amenity spaces.

ANNE KNIGHT LOBBY ARTWORK

Knight House was named after feminist pioneer Anne Knight (1786-1862). A notable public art piece dedicated to Anne Knight now greets visitors in the building’s lobby, in the form of a mosaic wall installation by artist Coralie Turpin. 74 was closely involved in the initial artist interviews and design-stage review process for the commission, as well as inputting into the final colour scheme, using the same yellow as used within the interior scheme.

Entitled ‘Anne Knight and the Dawning of the Women’s Movement in the UK’, the mosaic was constructed by the artist in her studio at Yorkshire Artspace and installed by Anglian Tiling. Anne Knight was a Quaker and anti-slavery activist and formed the first women’s suffrage society in Sheffield in 1851. The mural represents Anne’s legacy as a pioneer feminist, and the cyclical progress of the women’s movement in Britain from the era in which she was born to our present day. Like this mural, the women’s movement has developed in waves, but consistent throughout has been the aim to achieve equality for women in political rights and representation, education, work, health, sexuality and in the family.

‘It is something special that Sheffield is the birthplace of a campaign that finally attained its objectives when Parliament passed the Representation of the People Act (1918), and, a decade later, the Equal Franchise Act (1928)’, Julie V. Gottlieb, Professor of Modern History, University of Sheffield, who created the historical timeline for the commission, explained. ‘These achievements are not to the credit of great leaders alone but to the power of collective action, solidarity and sisterhood. An artwork conceived as we marked the centenaries of women’s (partial) suffrage and women’s entry into Parliament, artist Coralie Turpin gives visual form and texture to the uneven and fluctuating yet overall progressive movement towards gender equality in Britain.’





INTERIOR DESIGN SCHEME

After the lobby, visitors go through to the reception and waiting lounge area, allowing glimpses down to the main amenity space on the lower-ground floor. There are postboxes in red for each student directly opposite, sourced from The Safety Letterbox Company. The reception zone to the left features a bespoke desk with a ply geometric pattern-printed front, designed by 74, and an emerald green marmoleum desktop, along with green wallpaper to the rear and a green ceiling area above, whose shape directly reflects the deskfront. The new logo for iQ Student Accommodation sits behind reception in neon, whilst three pendant lights with an orange knot hang over the reception desk,

‘The interiors concept was inspired by the surrounding landmark architecture and great natural landscapes all around the city’ Bianca Yousef, Associate at 74 commented, ‘as well as by the city’s industrial ties to the steel industry, taking form in both a bold colour palette, with a core emerald green supplemented by red, yellow and orange and strong geometric patterning throughout.’

Alongside reception is a waiting lounge, with a variety of seating arrangements. Acoustic panels on the ceiling are a motif used throughout, whilst in other areas, the ceiling is treated as a part of the design canvas and features green timber slats, interspersed with strip lighting. Pillars throughout are in a half-and-half colour scheme, using one of scheme’s three main colours, together with a marble-effect film, adding a playful take on classicism in the midst of an otherwise highly-contemporary treatment. Curtains are also split at the same level as the pillars (1500mm), in a green and orange colourway.

Furniture in this space includes high-level red chairs at a laptop table, with a bespoke red rope back feature, another motif of the whole amenity-space the scheme. Flooring is a two-tone Amtico vinyl in an oak effect, with a darker-toned floor set at ninety degrees to designate the circulation areas. Feature inset carpeting in a geometric pattern beneath the casual seating arrangements is from Newhay.





A new set of iQ Student Accommodation brand language and illustrations was employed on this scheme. As well as the new identity, the branding also includes a series of bespoke, new, playful and location-specific illustrations, with the first iteration applied to the glazing here, in the form of a continuous line tracing out icon silhouettes of, for example, mortar board hats, pens, hands and laptops.

To the left of reception is the private dining area. A further brand illustration is located here, depicting a chef, whilst a wraparound linking wall features iconic images of Sheffield, from music to parks to famous buildings such as The Crucible Theatre. The private dining room features a blue Howdens kitchen with a stainless-steel splashback and geometric-patterned wallpaper on the opposite wall to the illustration. The communal dining table and chairs are by Telegraph Contract Furniture, who supplied furniture throughout.

To the right beyond reception, a red feature stair leads down to the lower ground floor, where the scheme's social and activity spaces are located. The first area is an inset lounge area for board games and hanging out, with the printed plywood treatment used on the reception deskfront applied once again to the lower wall ply cladding that wraps around the inset seating booths and the TV and gaming screens. Yellow pendant lights and table legs add a bright highlight to the booths. Further illustrations from the new branding are used on the glazing here, featuring faces and hands to denote social exchange, whilst faux leather booth seating is complemented by freestanding furniture, once again featuring red rope-threaded backs. A small nook area has a darker and quieter feel, with a backing of geometric wallpaper, in grey this time. The metal studs on the banquettes here allude to Sheffield's great steel industry heritage.

Huge overhead ceiling rafts over the lounge and gaming areas are in strong geometric patterns and are made of plywood with integrated lighting. A dry bar features bespoke lights and three sets of demarcating red metal grids in powder-coated steel – two zoning the lounge area and one forming the back rear wall of the kitchen, where cupboards are in a dark grey concrete-effect laminate. Three lights on giant steel U-shaped loop frames against the kitchen back wall were bespoke-made for the project by Enigma Lighting.

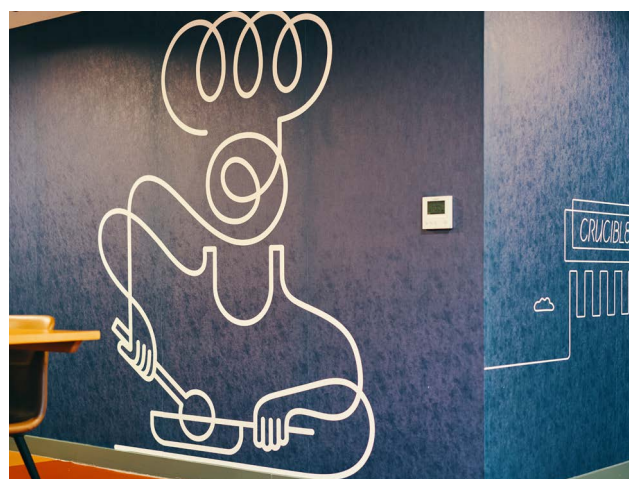
Leading off to the right from the social area is the TV amphitheatre, where pegboard ply steps and integrated seating with emerald green faux-leather seat pads are arranged to face the screen wall. The ceiling slats continue into this space, as do the two-tone curtains and the oak-effect flooring, although laid in a straight, non-herringbone pattern.

The game area to the rear of the main space includes pool, table tennis and table football. The same long pendants used over the main reception, with orange knots, feature here and there are also acoustic panels in red in the ceiling. A window bench seat in emerald green faux leather is by Telegraph Contract Furniture, whilst black demarcating panels in the flooring echo the acoustic ceiling panels in their zigzag shape.

Up on the first floor is a further amenity space, overlooking the entrance lobby, in the form of a small study area with a teapoint, herringbone flooring, two curving banquettes, geometric wallpaper, acoustic ceiling panels, faux-leather benches in green and grey with metal studs, plus a herringbone timber effect floor. Other elements of the ground-floor amenity space also repeat here to link the spaces, including two-tone columns, inset Newhay carpets, red geometric frames to demarcate separate areas and a 'student at work' brand illustration on one wall.

The bedroom designs, with each room slightly different, feature a similar palette. Dressed with a strong use of yellow, the furniture is in oak, grey and white, with a feature wall in dark green and others in papyrus white with a slight grey-green tint. Flooring is oak-effect by Amtico. Two-tone pillars feature in some of the rooms, which are arranged either as cluster rooms, with a communal kitchen, or as individual studio rooms with built-in kitchens. The bathrooms feature an acrylic-panel pod design and were pre-fabricated and craned in, with shower pods and backlit mirrors, manufactured by Walker Modular to 74's design.

www.weare74.com



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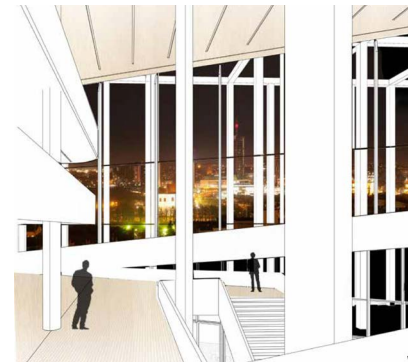
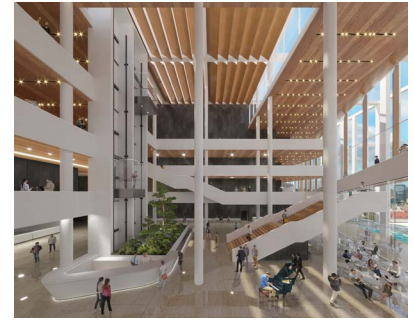
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NATIONAL CONCERT HALL, VILNIUS

This is an entry in the 2019 international competition for an iconic world-class cultural building, a 21-century symbol of the independent Lithuania. The project was designed in collaboration with Arup.

The idea – a compact white rectangular colonnade sheltering the inner sacred volume reminiscent of a glowing piece of amber over a reflection pool - was inspired by a metaphor of a hilltop temple. As the visitor moves up the hill towards the “temple”, the building unveils itself from different angles. Another reading of the light-filled array of tall slim columns might be a pine forest typical for Baltic countries.

The proposed monumental yet transparent volume, set tangentially to the main city view lines, reinstates the broken urban grid and creates a 24/7, all-year round, all-weather, multi-functional and diverse destination with cultural facilities, exhibitions, co-working spaces, cafes, shops and outdoor activities.

The building is L-shaped with its two auditoriums sitting alongside each other. In front of them, the multi-level fully glazed foyer offers a variety of public functions. It features transparent panoramic lifts, public stairs in the centre leading all the way to the rooftop and a large spiral stair at the end of the Main Hall. The foyer absorbs the views of the downtown across the river to the North, the rooftop restaurants provide panoramas of the old town to the East. The boundary between indoor and outdoor spaces, defined by a frameless curtain wall, is almost non-existent. Behind the halls is the back-of-stage block. Some of the National Philharmonic Orchestra’s rehearsal spaces in the basement can be overlooked from the park.

The Main hall provides state-of-the-art natural acoustic performance designed by Arup. The Small hall allows multiple transformations for a broad range of cultural events.



The building aims to achieve at least class A+ of energy efficiency and set a regional benchmark for sustainable design and resilience against climate change.

AR Architecture is a firm of Architects and Interior designers with offices in London and Porto, distinguished by its award-winning design, international expertise and local capability. Founded 10 years ago in London, the practice gets involved in a broad range of high-end residential, commercial and hospitality projects.

The practice is experienced in the most complex jobs and has won many national and international awards.

In the UK, the company’s services span from feasibility studies to statutory approvals (including heritage buildings), and from architectural design to project management during construction.

In Portugal, together with local partners, AR Architecture offers turn-key solutions from an investment opportunity to a completed project.

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NEW BEGINNINGS

ARTOPEX GRANBY - HEAD OFFICE

The recently modernized structure of Artopex's head office stands out in an industrial district that has seen better days. From the outset, the building's bright fire-engine red signage welcomes visitors with its vast floating volume. The old brown brick facade, which previously blended in with the surrounding buildings, is now covered with color panels in shades of grey, providing a refreshing, rejuvenating effect.

Artopex's decision to transform its production using robotic, intelligent, and avant-garde methods required modernizing its installations and upgrading its workspace. With exponential growth, the company was short on office space, had inadequate common areas, and found that traffic could be optimized for the building's occupants. In short, the site needed to undergo a major transformation to better meet the requirements of its occupants.

It is at this point that a three-year partnership begins between Artopex and Luc Plante's team, where the amicable relationship will contribute to creating a building that fully meets the new requirements of modernization, format, and traffic flow. The frequent adjustments to plan preparation are a sign of the ever-changing evolution of their needs.

With only a limited possibility of outward expansion, the renovations had to make maximum use of interior space. The program developed by Luc Plante architecture + design miraculously boosted available office space from 12,000 square feet to 24,000 square feet.

The two priorities behind these changes were to ensure the well-being of employees and to become a high-quality exhibition space for all Artopex products.



“

The two priorities behind these changes were to ensure the well-being of employees and to become a high-quality exhibition space for all Artopex products.

A larger and brighter employee room has been meticulously designed in the plans, with an inviting series of comfortable benches, attached to a complete and functional kitchenette for 130 employees. Nearby, ping-pong and foosball tables encourage employees to engage in healthy competition. The decartmentalization of offices, glass-paned meeting rooms, and hallways linking the various departments also encourage interaction and highlight the friendly atmosphere so dear to the Pelletier family, who founded the company.

Upstairs, a mezzanine repurposed into office space will neighbor a viewing area overlooking the factory to wow investors and demonstrate the company's know-how. Once again, glass dominates, enhancing the team's work environment. These glass partitions were also manufactured by Artopex. The workplace becomes synonymous with pride. Wherever employees look, they see products designed and manufactured by them: wood furniture, freestanding furniture, architectural walls, storage systems, and chairs.

The reception area, the only structural addition to the building, is a glass cube linking the ground floor, the first floor, and other zones, where a cozy lounge welcomes visitors. As soon as we enter this space, the two-storey open volume is intended to bring people together. It is vast but friendly, a sure sign of quality.

The industrial skeleton is prominent thanks to a complete overhaul of the ventilation system: pipes and exposed wires accompany the visitor throughout his journey in the building. The white paint gives a sense of airiness, where these industrial elements are present but not too dominant, subtle but reminiscent of an industrial style. Cream-tinted wood brings a warm touch, adds visual richness,



and reminds the visitor of the products that are actually designed in this factory. Wood floors make way for soft and soundproof grey carpeting with soothing patterns.

Technology is omnipresent; the training rooms, which can also be used as meeting rooms, are equipped with a touch screen at the entrance to check their availability or reserve a time slot. Widescreen TVs can be found both in common areas and meeting rooms. All of these elements are a logical follow-up to major investments in the plant's robotization. Thanks to this major project, Artopex's slogan, "Art and manner", takes on its full meaning.

Technical Sheet

Project: Artopex head office
 Location: Granby, Quebec
 Client: Artopex
 Architecture and space planning: Luc Plante architecture + design inc
 Interior design: Cyr Cathcart interior designers
 Structural Engineer: EXP Granby
 Mechanical engineer: EXP Granby
 General Contractor: IDEAL Construction
 Photographers: Francis Di Salvio from F6foto, David Boyer and Savitri Bastiani

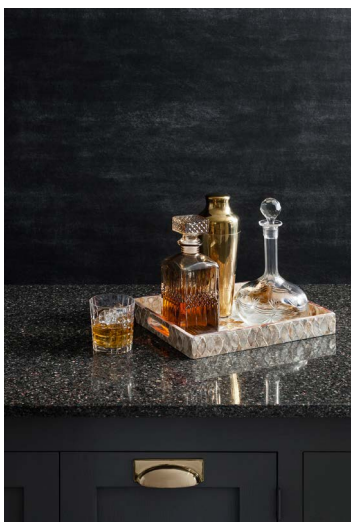
Photos: Francis Di Salvio / F6fotoBastiani photography

lucplante-architecte.com

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SANIFLO LAUNCHES GREASE TRAPS

Saniflo has launched three new grease traps – SanigreaseT24, SanigreaseT and SanigreaseS – for the hospitality sector, hospitals and other professional kitchens to help minimise the issue of fatbergs in the nation’s sewers caused by fats, oils and grease (FOG) waste.

SanigreaseT24 is designed for mobile use. This small, lightweight (4kg) unit can be installed under one sink and is ideal for food trucks. SanigreaseT sits on raised feet and is designed for cafes and restaurants serving up to 100 meals per service and which have 1 to 4 sinks. SanigreaseT features drain valves for quick and easy maintenance. SanigreaseS is very easy to install, can fit through an internal door (773mm wide), is available with ventilation and drainage pipe and features an optional alarm. SanigreaseS is ideal for large, professional kitchens in hotels, hospitals, canteens and other mass catering venues that require larger grease traps with a sludge trap for recovering heavy materials.

It is estimated that the UK spends some £200m a year cleaning out over half a million tons of FOG from sewers, yet apparently just 30% of the UK’s 400,000 commercial kitchens are served by some sort of FOG mitigation system.

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Paragon is a grand Grade 1 Listed Georgian Terrace designed by Thomas Attwood and built in 1768. Situated in Bath city centre, it is surrounded by period architecture. Guinness World Record holder and Britain's fastest snowboarder Jamie Barrow, decided to take on a slower challenge to fully renovate a two storey apartment in the terrace.

Jamie re-plastered the apartment in lime to ensure it remained breathable. He said: "In the basement of a Grade 1 Listed building, there were obviously some damp issues. As we were not allowed to damp proof these buildings, we had to use breathable materials, which is why we used lime plaster on the walls."

Jamie decided to use Earthborn Claypaint due to its high level of breathability, thick creamy consistency and ease of use. He added: "We initially used a lime wash as this is what was suggested but after many coats it just wasn't covering well. This is when I looked into what breathable paints are available and came across Earthborn Claypaint. I decided to give it a go and after just 1 coat it covered amazingly and gave a really nice luxury feel. That is why I am now using it on my other projects."

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FIT OUT OF WORKPLACE

MUSE AT RIVERSIDE HOUSE, DESIGNED BY SPACEINVADER WINS BCO NORTHERN AWARD

A workplace scheme for national urban regenerator Muse Developments at Riverside House in Salford has just been announced the winner of the Fit Out of Workplace category at the BCO Northern Awards 2020. The 540 sq m scheme was designed by Manchester and Leeds-based interiors practice Spaceinvader, for whom this constitutes a third BCO Northern Awards title in the space of three years, having been double winners in 2018 for Hilson Moran in the Innovation category and Number One Kirkstall Forge in the Commercial Workplace category.

BACKGROUND - THE PROPERTY:

Riverside House, built in the 1860s, is a Grade II-listed building, adjacent to the old railway goods yard at New Bailey in Salford and located directly alongside the River Irwell. The building was locally listed but had stood in ruins for a number of years, before

being acquired by the English Cities Fund for re-development. The main building structure was heavily damaged and the decision was taken by the fund to retain and repair the existing brick façade and construct a new, four-storey CAT A office with a brand-new structure. Muse then took the decision to relocate to Riverside House and signed a lease agreement with the fund.

BACKGROUND – THE CLIENT

Muse is one of the country's leading names in mixed-use development and urban regeneration and is a national developer with regional operations in Manchester, London, Leeds and Glasgow. The company transforms the urban landscape through its partnerships, working across commercial, residential and mixed-use regeneration. It is part of Morgan Sindall Group plc.

“

Views of the river from Riverside House and the river's effect on the surrounding city are at the heart of the concept.



APPOINTMENT AND BRIEF

SpacelInvader had previously worked with Muse on a number of residential projects and the developer had enjoyed the company's process and approach on those collaborations, going on to choose them as the design partners for its new, future-facing Salford scheme. A thorough initial research stage was undertaken by SpacelInvader at the project's outset to establish the brief and key objectives, which included prioritising substance over style, whilst at the same time providing a great-looking shop window and incorporating a new approach to ways of working that would promote collaboration and foster mutual appreciation, awareness and recognition within the Muse team.

'We really needed to understand the thinking of the senior team and so interviewed the firm's project managers, office director and central staff', John Williams, Founder of SpacelInvader explained. 'The process was very open, thorough and also two-way. Muse were as interested in the thinking behind our questions as we were in their answers. The great thing was we'd covered everything in

such depth that by the time we got to space-planning that there couldn't have been any other solution. The final designs were entirely rational, as well as being intuitive and responsive.'

Sustainability and waste reduction were also major aims of the project, whilst the concept also needed to reflect the building's proximity to water and nature - with views, biophilia and outdoor decking all key.

'What was great is that SpacelInvader helped us establish the brief. We needed to reflect our brand and ethos, but John and the team helped us to write the brief too, so it was a really interesting process', Phil Marsden, Project Manager at Muse Developments commented.

At the time of appointment, the Muse team had set desks and no facility for agile working, though there was plenty of ambition surrounding how best to progress to embody a company developing office space for others that was also itself at the forefront of optimum practice.

'The most important bit about working with SpacelInvader was the process in first couple of months – the interviews, the questionnaires and the site visits, during which they really got to know us, our brand and both how we used to work and the changes in working methods we wanted to bring in', Phil Marsden added.

DESIGN APPROACH

The intent for the new office was to allow the Muse team to move to an agile way of working, where desks were not allocated to individuals. Desks would be clear at the end of each day, with belongings stored in a locker. The overarching rationale was to provide colleagues with different places to work better suited to their tasks, whilst encouraging improved collaboration. By identifying the differing needs of all colleagues, the team was given options of where to work, knowing also this may change again in the future as the business and the demographic of future employees evolve.





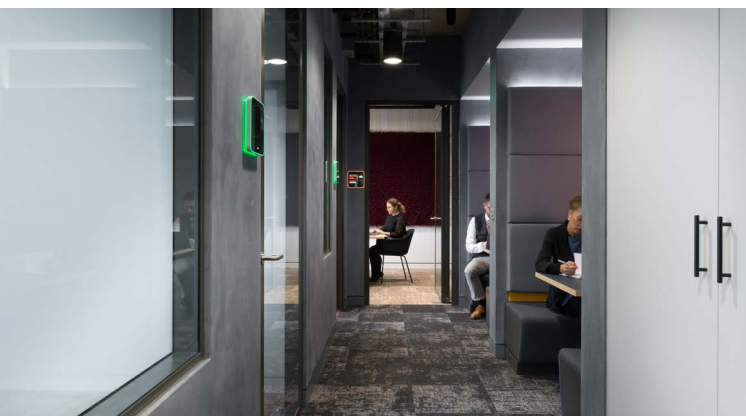
The riverside location was also key to the design. Views of the river from Riverside House and the river's effect on the surrounding city are at the heart of the concept. Not only does the river affect people, but also the built environment, with natural materials which make up the riverbed influencing the surrounding city. The fit-out also makes reference to that, by keeping an underlining industrial aesthetic throughout. The project was about celebrating Salford as well as showing what the company can do for its own tenants, whilst the water outside, its movement, colours and the wildlife it attracts, particularly kingfishers, informed the colour scheme. The designers looked to the various strata of the riverbed to create a sense of horizontal layering, using tones of red from

the local sandstone bed, combined with industrial textures to ensure a unique and sophisticated finish.

THE FINAL DESIGN

SpaceInvader liaised with the building's refurbishment architects to ensure the design reduced waste as well as rendering the perfect space plan. For example, chilled beams and lighting units were moved to suit the meeting room layout and floor grilles moved to suit desk layouts. This minimised cost, disruption and also waste. There were also some specific enhancements requested by Muse to allow the CAT A design to blend seamlessly with the fit-out design. The wall linings were uplifted in a number of locations and a slatted timber finish created for the perimeter walls to the open plan floor plate, lending a domestic feel to the finishes palette, whilst arched window linings help frame views out towards Salford.

The internal space planning of Muse's two floors – the second and the third - was thoroughly considered. The areas that captured the best views were reserved for the most active environments, such as shared desk space, the project room and staff kitchen. Alongside this, the floors were addressed differently in terms of function and atmosphere, with the second floor providing an open plan workspace with its adjoining alternative settings and the third floor providing the visitor / client experience.

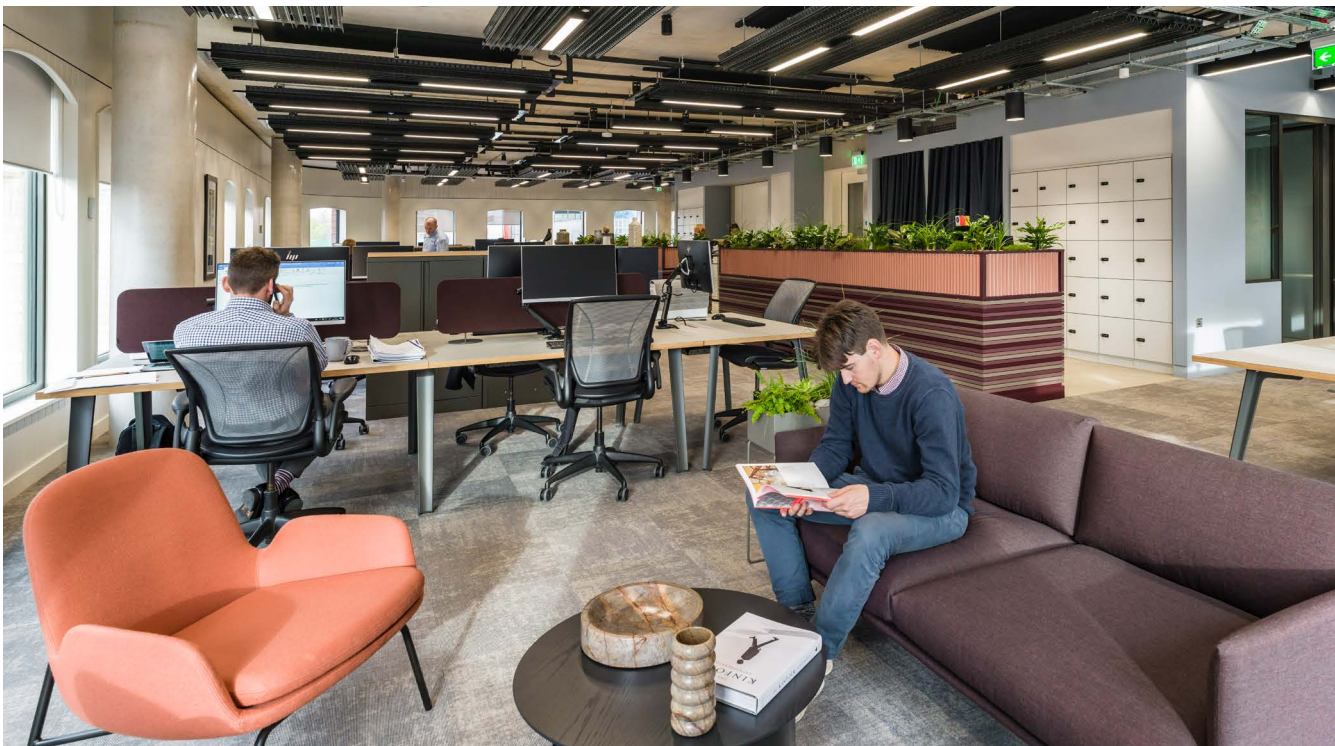


All noise, lighting, circulation and toilet provision met BCO standards. An acoustic consultant was appointed who ensured all areas had the appropriate amount of acoustic finishes to control noise comfort. Upholstered seating, full height booth seating and specific acoustic wall treatments all work in tandem. All areas, including common parts, were designed using durable materials and intentionally viewed holistically alongside the base build finishes to give a consistent language ensuring fit-out and building character and identity, whilst the clear floor-to-ceiling layout is in excess of the BCO-recommended 2.8m, due to the slab height of the existing building.

On the second floor, a variety of work settings blend as they wrap around the building core. Project spaces and communal quiet spaces flank the edges with flexible, openable partitions allowing engagement with the open plan area if required. A landscape of moveable furniture and partition options supports wider working practices, maximising natural daylight and views whilst ancillary support functions are practical and well-placed close to the core. Ease of use and connectivity have been designed into all the joinery and loose furniture pieces.

The circulation on the third floor is logical, clear and precise. The underlying principle was to ensure the adaptability and flexibility of spaces. The client lounge adopts this philosophy. From the core, clients and the Muse team enter into an open, relaxed lounge and informal meeting space. This in turn is connected to both the outdoor terrace and the staff kitchen area. Views out to the landscape and river are enhanced with the introduction of a feature ceiling designed to capture the very essence of the Salford weather and surrounding views. Aesthetically, the feature represents the formation of clouds, with fully-controllable LED luminaires enabling the ceiling either to compliment or contrast with the external environment, creating an instant connection to external aspects. Access out onto the terrace was enhanced by specifying a wider, outwardly swinging door with a hold open mechanism to allow these three spaces to flow seamlessly during social events.

'The connection to the outside influenced all the spaces and proximity to the perimeter and natural daylight was a driving factor in the space planning of both floors', John Williams explained. 'The abstract concept of the river and riverbed was translated into the scheme through a mix of natural colour tones and horizontal layering of materials. The detail is particularly important, because the vast majority of the space is very clean and simple. There are block colours and clean lines throughout, with 'hints of sunshine.' This is introduced by timber accents in the joinery and furniture, whilst the layering creates a depth within the scheme, as well as replicating the layers of strata that make up a riverbed.'





Living planting throughout the space reflects the recognised and important aspect of biophilic design within the workplace. This is not only with air-purifying qualities and reduction of potential pollutants in mind, but also because the visibility of planting openly promotes employee well-being. Additionally, eight stand up desks are provided along with a stand-up desk in the project space, allowing colleagues to stand whilst working and move around throughout the day. Fresh fruit and lunches are provided free of charge to all colleagues to encourage socialising and users to be able to move away from their desks.

The SpaceInvader team also reached out to Manchester based, independent artists to create feature commissions within the space, such as the feature 'wave' ceiling within the client/ visitor lounge. In addition, the team commissioned a local art photographer to celebrate the area through a series of location-specific photographic artworks. These feature within the meeting rooms around a theme of 'Manchester pubs'.

DESIGN SUCCESS

The project has revolutionised the way Muse works. Colleagues now have a modern, quality, flexible, logical and well-designed space in which to work. Muse's rationale was simple: their new office should make a statement about their approach to innovative, regenerative development and their commitment to the region, whilst seizing the opportunity to embrace a new way of working. By paying homage to Salford through its landscape, urban grain and engaging with its people, such as local artists, a further dimension has been added to this building as it starts its new chapter.

'Within weeks of moving in, the Muse team was moving around the office using the different spaces and collaborating with different people. The new agility has been a huge success' John Williams commented.

A survey of Muse employees (with over 70% response rate) showed that 100% felt that working at Riverside House helped them work more collaboratively. 96% said the office helped them work more efficiently and 88% felt that it helped to support their physical and mental wellbeing.

'We've ended up with a fairly unique office. Everyone loves the look of it. I know everyone says that, but everyone who comes to the office genuinely does love it', Phil Marsden commented.

www.spaceinvaderdesign.co.uk





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P C HENDERSON'S SLIDING DOOR HARDWARE SPECIFIED FOR LUXURY HOTEL IN SHANGHAI'S NEW NATIONAL EXHIBITION AND CONVENTION CENTRE


P C Henderson's sliding door hardware has recently been specified for a luxury hotel built within Shanghai's new National Exhibition and Convention Centre (NECC) in China.



Built in 2019, the Intercontinental Shanghai Hongqiao NECC features 536 rooms across 10 floors and is the only hotel to be located within the NECC. The hotel boasts many luxurious features including a fitness spa and wellness centre, a grand ballroom and a signature restaurant which offers an array of international cuisines.

The design brief required a sliding door system for each of the 536 rooms to create a partition wall between the bathroom and bedroom. A range of P C Henderson's sliding door hardware systems were specified for the project including 504 Husky Sliding systems for the standard guest bedrooms and 85 Husky Telescopic systems for the hotels executive rooms.

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In fact today, Touch can supply a wide range of finishes including Brass, Satin Brass, Polished Chrome, Polished Nickel, Satin Nickel, Copper, Bronze – solid and plated, BMA, Antique Brass, Black, Pewter, Ceramic, Leather, Stainless Steel, Satin Stainless Steel, Gun Metal, and the list keeps growing. Whatever finish you require, Touch can help you get the right look.

Touch occupy their recently refurbished showroom at 210 Fulham Road, Chelsea, where they display a vast range of their 5,000 products. With a customer base including Interior Designers, Builders and Individuals who are interested in the quality end of the Ironmongery market, Touch mainly supply to residential premises but hotel and office properties also contribute to their vast clientele.

The company also have a healthy export market to all corners of the world, namely the Middle East, Europe and the Americas. Touch's owner and founder, Bill Benham, has 38 years' experience in the ironmongery trade, as do his colleagues Jim Haselup and Alan Blanchard. Saleem Qureshi is the newest member of our team and has 10 years' experience, meaning their knowledge is unrivalled in this industry.

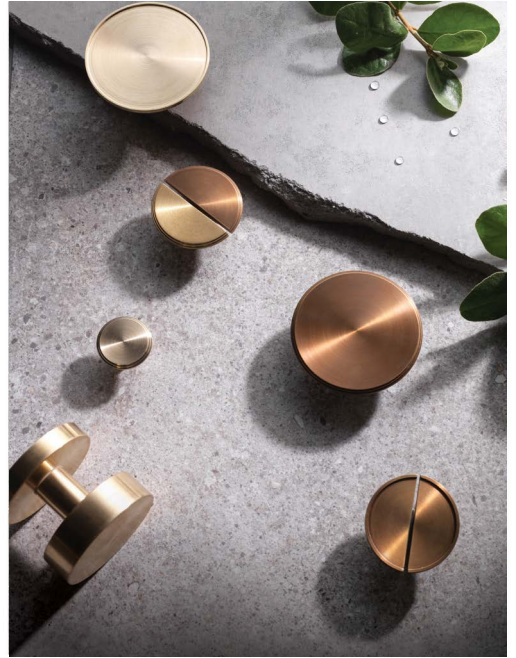
The range of products supplied by Touch date from circa 1640 French (Louise XIV) and cover all subsequent periods (Georgian, Edwardian & Victorian), art deco and contemporary pieces also make up the product ranges. In addition, Touch showcases the very best of British manufacturing; the best ranges are still produced in the Midlands by craftsmen in factories dating back 200 years or more.

Touch Ironmongery have recently become suppliers for **Designer Doorware (Australia)** who have beautiful products with a cutting edge design Metal, Wood and concrete. We also have the exclusive rights to sell the **Olaria (Barcelona)** range in the UK.

Olaria make all our bespoke products, they have incredible levels of workmanship. Touch also sell European manufactured goods which is considered to be of a very good quality and in recent years they have introduced some of the far eastern made products, albeit in a limited range but cost effective. With trends continuously evolving new innovative products are constantly under development. Touch understand that keeping up with the fashion-shifts is imperative in order to provide every customer with the best solution for their requirements.

Ironmongery can be a difficult and complicated aspect of a building project, as a result Touch aim to take this awkward aspect and make it user friendly and clear to understand by offering an on-site service where they carry out a detailed door by door, window by window, room by room Ironmongery schedule, highlighting all requirements and identifying any items that can be refurbished. Refurbishment is a large part of the business; Touch will undertake complete ironmongery refurbishment projects, and can restore old paint covered door furniture to their former glory, looking as new, at a fraction of the cost to replace.

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THE DOOR BECOMES PART OF THE DESIGN

'FLUSH TO WALL' DOORS WITH NO VISIBLE HINGES OR ARCHITRAVES

It started as a fashionable thing to do a couple of years ago and would normally have gone out of fashion but the 'Flush to Wall' door with no visible interruptions has extended the interior designers canvas by making the door part of the design and for this reason has become even more popular.

Of course the line of sight is cleaner, wall – door - wall, the contemporary result gives a very modern feel but it also allows the door to be incorporated into the design making it a continuation of the overall look.

No more compromises, having to choose the style of door that is closest to the interior design concept. With 'Flush to Wall' the door can be painted the same colour as the wall becoming almost part of the wall – sometimes called an 'invisible' door!

That is not the only option though, for example the door could be wallpapered the same as the wall, or it could be used as a continuation of the design itself. If you'll pardon the pun the Flush to Wall' concept opens up the door to a complete homogenous interior design.

Rocket Door Frames are at the leading edge of this change, manufacturing a galvanised steel frame that can be plastered into at the edges creating the 'Flush to Wall' effect. Combine this



with integrated invisible hinges, a useful telescopic adjustment to accommodate varying wall thickness and strike plate adaptors for the leading types of locks and you have a very complete package.

To make it easy for the installer the Rocket system is designed for use with readily available 44mm flush panel doors and, along with the frame, Rocket supply a individual hinge jig for routing out the door. There is even a FD30 version supplied with intumescent strips to attach to the frame.

So if you are an architect or interior designer and you want to make the most of your design consider Flush to Wall doors and take a look at rocketpocketdoors.co.uk or call 03309980617



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With values shared by the architecture studio and Sanlucar, such as ecology and sustainability, for this new project, sanahuja&partners makes it a point of honour to reveal through the architecture the values that the company transmits through the products it grows and markets.

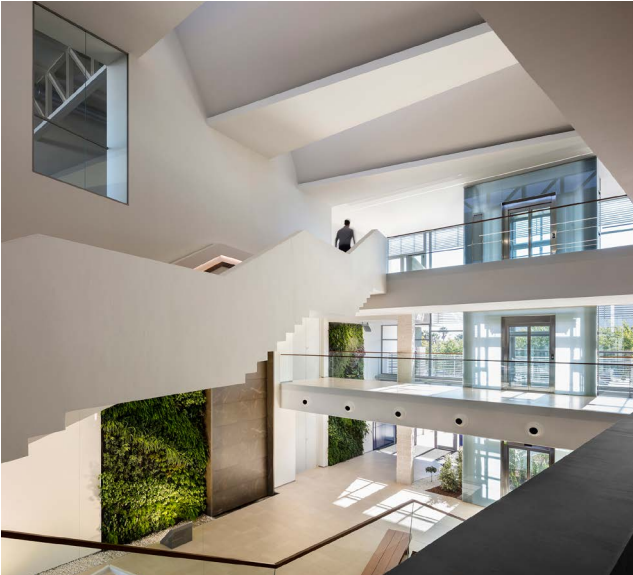
Ecology, sustainability, quality and freshness are the brand's driving forces, in line with our modern society and the increasingly responsible choices of consumers.

To approach the conception of this project it was essential to consider the importance of its emblematic and representative character for the company. As a real place of identity, the architecture of this place must be able to transcribe a certain brand image, an identity, significant to Sanlucar.



“

The basic idea of the interior design was to create very flexible spaces with a high degree of comfort for its permanent users and visitors.



Each partner must be able to relate to it, find the common values that unite him to the company in order to carry out their business in the best possible environment.

To do this, the construction of this multinational's flagship headquarters was divided into two phases.

As a first step, an extension was planned with the addition of a new building and then the restructuring and renovation of the existing facilities was started, ultimately uniting these two spaces into a single office complex.

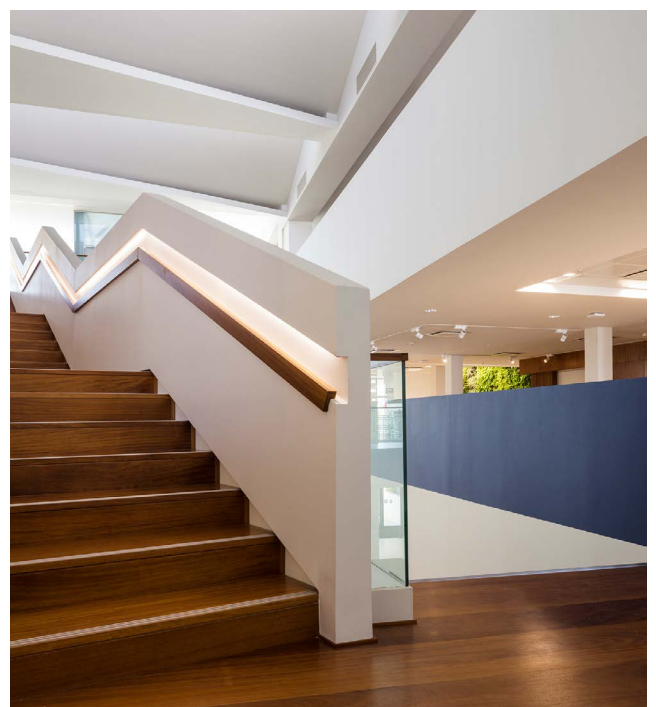
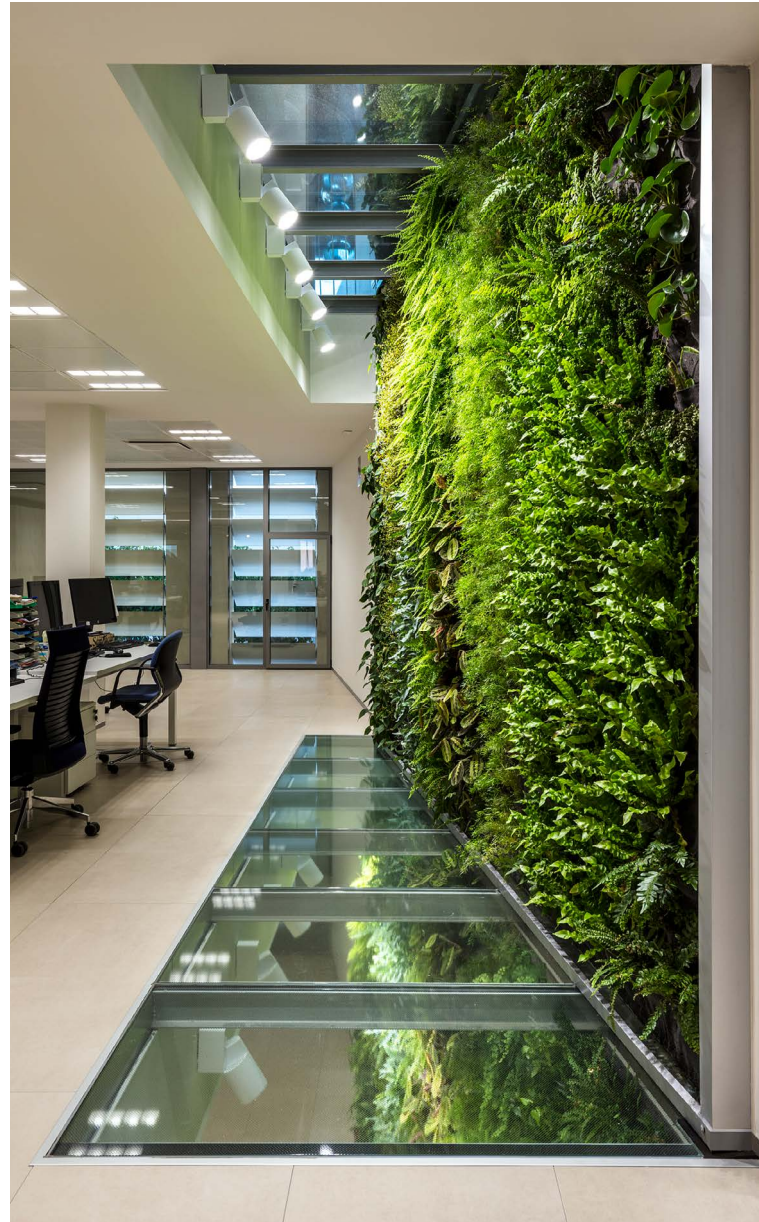
Thus this impactful new space, although somewhat fragmented on its northern and southern sides, blend into the current building through the large hall in their centre.

The major expression load of the project is concentrated in this articulated space by flooding it with natural light to feed the vertical and horizontal gardens it houses, within which the main staircase of symbolic character passes, making it no longer just a practical element but a crucial element in the aesthetic of the interior.

The basic idea of the interior design was to create very flexible spaces with a high degree of comfort for its permanent users and visitors.

The use of natural materials combined with the most efficient systems and installation conception, (passive) solar control systems, lighting domotization or electric vehicles, as well as the introduction of vegetation as a natural and healthy ornamental element, make this building a commitment to the most sustainable architecture from an economic, environmental and social point of view.

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Upon full application and once dried, the primer provides a waterproof surface membrane, blocking the passing of residual construction moisture from affecting subsequent floorcovering installations, thus allowing early installation of floorcoverings.

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MILLIKEN DESIGNERS CONJURE UP MAGIC ON THE FLOORPLANE

Change Agent is a carpet and LVT collection influenced by the transcendent act of bringing new purpose to natural materials. Originally launched in January 2020 Milliken now present two additional, new designs 'Rootwork' and 'Conjure' to complete this popular collection. Rootwork captures the subtle beauty of traditional textured wood and Conjure evokes rich charred effects. Change Agent was inspired by the beauty found within perpetual transformation; whether it be science, magic, or a bit of both.



Both designs are 25cm x 150cm planks made with high performance LVT FlexForm™ Sound. Milliken's LVT has additional well-being attributes for improved acoustic performance with a compact cushion layer to reduce impact sound with its FlexForm Sound™ construction. This innovative layer can reduce impact sound by up to 17dB. Milliken's LVT is 'Loose Lay', created for easy, adhesive free installation and maintenance and is particularly beneficial where regular access to underfloor facilities is needed, such as within commercial environments.

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Early in 2020 the owners needed to carry out a refurbishment of the Function Room in order to improve its suitability as a wedding venue. Although solid and in good condition, the original 265 sq m tiled floor required updating. Cerface, the wall and floor tiling contractor based in Gillingham, were the tiling contractor on this job.

Due to the fact that the existing floor was solid and also due to the very tight timescales involved, the decision was taken not to remove the existing tiled surface, but to tile over it.

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MOXON ARCHITECTS COMPLETES NEW STUDIO IN SCOTTISH HIGHLANDS

RESPONSIBLY SOURCED AND ASSEMBLED WITH CARE

Moxon Architects has completed its new Scottish headquarters, a highly contextual low-lying building sited in a former quarry, surrounded by a heavily wooded Site of Special Scientific Interest in the Cairngorms National Park in the Scottish Highlands. Anchored around two concrete monoliths, the principal studio and café buildings of Quarry Studios represent the private and public aspects of practice: encouraging collaboration and concentration and is a response to the growth of the practice in recent years.

Quarry Studios is conceptually anchored in the landscape by two main elements; vertical concrete chimneys acting as a counterpoint to the low profile of the roof and a massive timber wall that intersects each volume. Around these, the hybrid steel and timber frame, sheet metal roof and black timber walls are

wrapped. Tucked into the bowl of the quarry with the roofline set parallel to the escarpment edge above, the mono-pitch roof to the front of each volume matches the side slopes of the quarry and presents a single-storey covered colonnade towards the centre of the site.

Each internal space has an external counterpart with related characteristics; by turns introverted, expansive, shaded, private or publicly accessible depending on its function. For example, a private office combines with a partial courtyard planted with native shade tolerant species while clerestory glazing connects the studio with its roof terrace, bringing north light deep into the plan and providing views to the top of the quarry bowl and the dramatically elevated surrounding treeline.

“

The site is located close to several specialist timber yards, which felled and partially seasoned the material locally.



The interlocking timber walls that demarcate the building plan are formed from 200 x 200mm Douglas fir sections supplied in 4.8m lengths. The site is located close to several specialist timber yards, which felled and partially seasoned the material locally. The timber was further milled, shaped and planed on site before being stacked in place using the primary structure of the building as kingposts. These walls organise internal and external areas alike into primary and secondary spaces, allowing a visual continuity between them.

After its original use as a quarry the site was used for several decades as a tip. The project therefore involved the rehabilitation of the landscape surrounding the studio: the safe removal of material; protection of self-seeded silver birch; regrading and modelling of the landform to tie in with the surroundings and the planting of native seedlings and young trees. Specially sourced juniper seedlings have been planted throughout the site as a continuation of the understory in the surrounding woodland, while



the roof of the studio directs rainwater into a new bog and wetland area in the centre. The site treatment represents a practice preoccupation with rewilding the settings of its projects where possible, albeit in this case on a modest scale.





The absence of separate compartments in the main working areas is a consequence of Moxon's desire for a flat hierarchy while recognising the requirements of different activities and need for privacy. Natural ventilation and generously spaced working areas were designed in at the outset but have taken on greater significance with current working practices. Across the studio there are workspaces to accommodate 25 members of staff.

Quarry Studios has a lightweight hybrid steel/timber frame construction by virtue of its scale and to ensure simplicity of erection and to minimise foundations. Reflecting an emphasis on

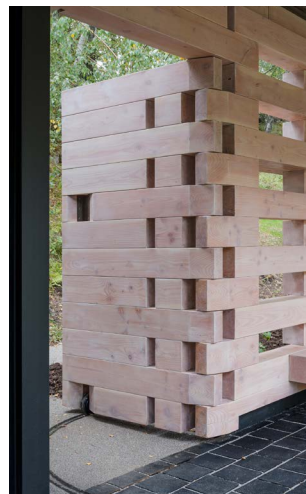
longevity, durability and energy consumption in use, the envelope is highly insulated with space and water heating for all parts provided by a Ground Source Heat Pump whose borehole goes 250m down into cairngorms granite. Concrete is used for the two 'pillars' that anchor each building around a hearth - providing thermal mass within the lightweight shell.

The scheme also includes a public café which is open six days a week year-round and provides 4 FTE jobs for the area. The focus of the café is on a simple menu using high quality ingredients sourced from Aberdeenshire and the Highlands.

Of the project Ben Addy, Managing Director, said 'Quarry Studios has seen Moxon Architects commission, design and build a bespoke home for our team in Scotland, offering us unique freedoms combined with the inherent challenges of being client, architect and contractor. The location has afforded us the privilege to showcase our understanding from a client perspective combined with the knowledge and environmental commitments we hold as architects.'

Caitlin Donald & Tom Checkley, managers of Tàrmachan Café, said 'It's a pleasure to run our café from this unique setting. Beautifully crafted by Moxon Architects, the space is shaped by the landscape that surrounds it, responsibly sourced and assembled with care.'

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PANASONIC INTRODUCES CONEX

Panasonic has developed a new IoT remote controller: CONEX. Offering next generation solutions for the Panasonic Commercial Air Conditioning line-up, this advanced system brings a host of benefits for compatible units through your smartphone or tablet.



CONEX is accessible, flexible, and scalable with accompanying Apps tailored to meet requirements for installers, service engineers, and end users alike. With simple control via easy to use graphics, CONEX offers a range of Apps for daily remote operation and maintenance:

Panasonic H&C Diagnosis: designed for diagnosis and troubleshooting, giving real-time data for both indoor and outdoor units that also stores historical data, ideal for installers and service engineers. It even allows communication and diagnosis from outdoors onsite, improving time spent on diagnosis and maintenance. Using CONEX, users can visualise the operation status and diagnose failures indoors.

To find out more about Panasonic, please visit www.aircon.panasonic.eu.

Watch Panasonic CONEX: https://www.youtube.com/watch?v=INdMA_oP9ZI&t=4s

BIG FOOT PROVIDES NON-PENETRATIVE SUPPORT SYSTEM FOR HAMPTON BY HILTON

Big Foot Systems has provided a complete non-penetrative support system for Hampton by Hilton in Ealing. The task was to provide support for a louvre screen, 2 AHUs, several VRV units, ductwork, cabling and pipework. The 87 linear metres of all-weather louvre screen provides a protected environment against wind loading alongside visual improvement to neighbouring buildings.

The design was carefully thought out by in house Engineers, coordinating the 12-sided layout with 3 entry points around; the building structure, a large lift overrun, falls & drainage and several rooftop vents. Detailed design analysis was carried out to ensure the project's specific technical considerations were met.

The team were able not only to maximise the allowable space on the inside for the plant support but also for services and access routes. The various banks of Daikin VRV units situated on the perimeter framework go together to provide unit support whilst acting as ballast to counterweight the louvre.

The original plans for this project were to penetrate the roof with H steels and add a secondary steel beam structure to support the plant and potentially the screen.



After attending site to review the requirements in more detail it was clear that Big Foot could offer a suitable alternative proposal to be installed directly onto the recently laid green/sedum roof. The contracting team on site found the benefit of using a Big Foot non-penetrative system was not only a saving in time and cost but also limited future risk to the roof surface for their client.

For further information on all products and services offered by Big Foot Systems email: enquiry@bigfootsupport.com or telephone 01323 844355.

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2. If complete ease of installation is at the top of your list, Gazco's Vogue Midi electric makes the perfect solution. Requiring only connection to the mains to function, this electric stove offers stunning flame effects and a choice of striking fuel beds. With sophisticated, modern-traditional styling, the Vogue creates the perfect atmosphere in virtually any part of the home. [Find your local retailer at gazco.com](#)

3. The Reflex 105 Multi-Sided, from Gazco, is a wide format gas fire which not only offers instant heat, but also a range of energy-saving options to reduce gas usage, including adjustment to the heat and height of the flames. This particular fire can also be installed as a single-sided version for a hole-in-the-wall aesthetic. [Find your local retailer at gazco.com](#)

4. The award-winning ME, from Nordpeis, is a truly unique wood burning stove with its inspired design and striking originality. This stove is offered with a host of installation choices, from pedestal, steel or glass log stores, benches and even ceiling hung options to name a few. The ME can also be selected with side windows for panoramic flame visuals, capping off this avant-garde stove. [Find your local retailer at nordpeis.co.uk](#)

5. Featuring stunning contemporary styling, the Lotus Jubilee 10 woodburning stove offers a neat, compact aesthetic, with a 4kW heat output. Along with its Ecodesign Ready burn, this attractive stove offers an ergonomic soft close door, and three stylish door handle options. [Find your local retailer at lotusfires.com](#)

6. The Bornholm woodburning stove from Varde provides a panoramic view of stunning flames, and ensures a high efficiency 5kW heat output. This model also features the addition of a door to the useful storage area in the stove's base section, allowing logs and accessories to be hidden out of sight. [Find your local retailer at vardestoves.com](#)

7. The Dovre 425 electric stove can be as easy to install as plugging in and switching on. Featuring Chromalight™ technology, this stove offers both a mesmerising display and a variety of energy-saving features. With remote control operation, you can adjust the flame effects from the comfort of your sofa, or even opt for no heat at all. [Find your local retailer at dovre.co.uk](#)





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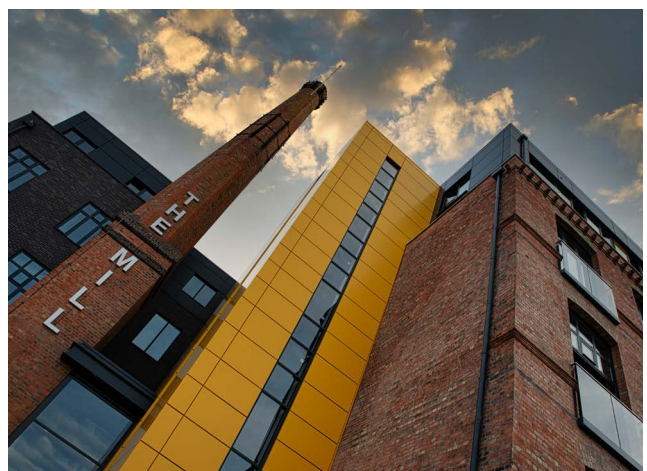
SAVED FROM THE BRINK, CATALYST FOR CHANGE

THE MILL, WATERSIDE VILLAGE, LOUGHBOROUGH, LEICESTERSHIRE

A former hosiery mill, a pinnacle of historical commerce dating from 1889 that faced dereliction, has been beautifully restored and elegantly redeveloped into luxury apartments as part of an exciting waterside village development. The Mill is once again deeply interwoven into the community; becoming a gateway hub into Loughborough, fusing the area with the town centre, as well as facilitating neighboring business expansion and being a catalyst for regeneration.

RICH HISTORY RESPECTED

The magnificence of the building and its industrial past has been captured by HSSP Architects. The iconic chimney is now seamlessly entwined into the new wing. The rugged industrial feel is present throughout internally and externally.



“

The magnificence of the building and its industrial past has been captured by HSSP Architects.

The desire to preserve the history and traditional materials within the building yet incorporate these with modern interventions is a real blend of striking styles.

Beautiful, exposed brick work, bullnose brick detailing and decorative stops, high ceilings, splendid original iron, oak, and bow string beams, as well as cast iron columns have been retained as a nod to the mill's yesteryear.

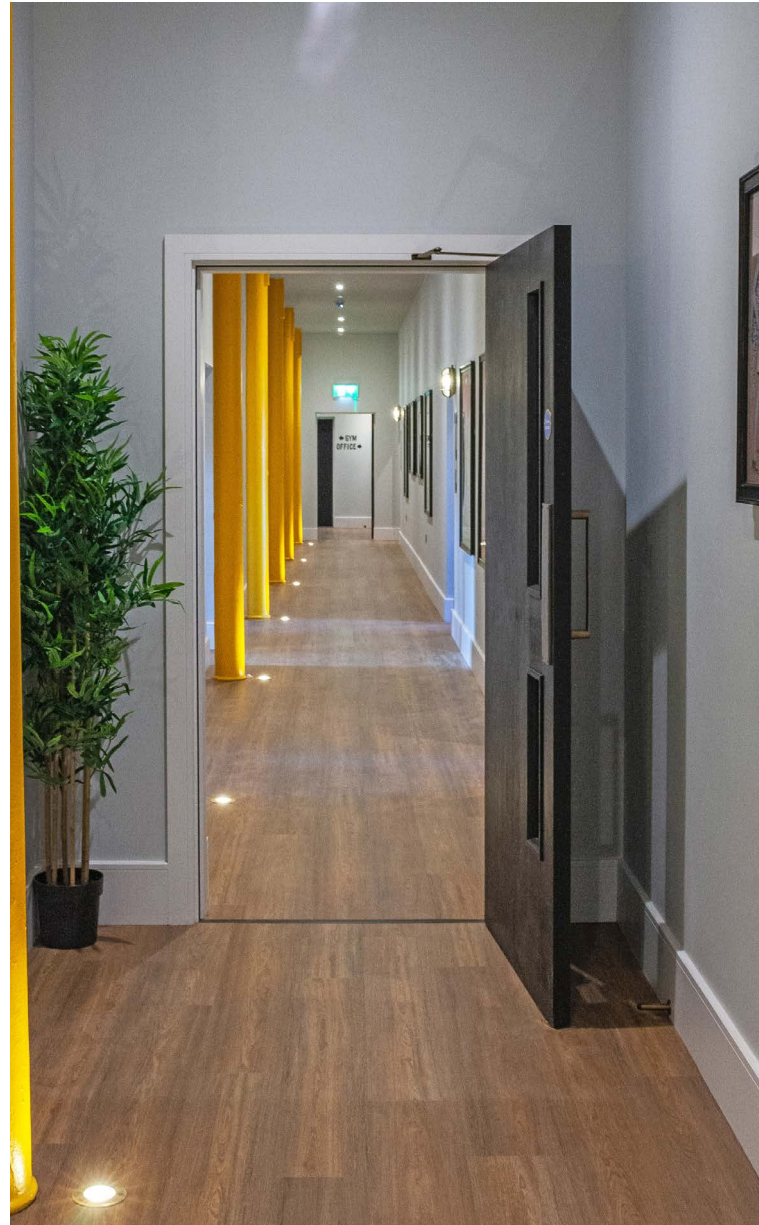
COMMUNITY LIVING

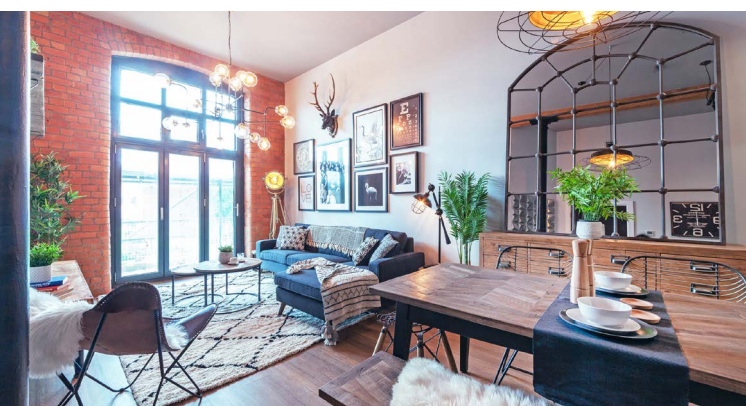
The Mill has been designed for living, working and playing in. Its ideal placement and close proximity to the town centre, train station, and canal towpath, encourage active travel options. A gym, communal workspaces, a conference room with kitchen facilities are present, as well as a concierge service based in the wondrous double height atrium lobby. The Gate will house the private swimming pool, with canal side moorings and private gardens completing the perfect living experience.

Successful collaboration between all parties has been a necessity throughout the project, especially in light of the coordination and integration of new modern methods of construction with building methods over 100 years old. Bespoke extraordinarily complex technical systems, non-standard structural elements and significant design development were necessary.

SUSTAINABILITY

The repurposing of this culturally significant building rather than it face demolition and ultimately become landfill, is a tremendous sustainability achievement.





The measures that could be implemented in the building itself were to a certain degree restricted by its 130 year age, but the majority of the existing fabric of the building has been able to be saved and repaired at great cost rather than covered with non-sustainable materials.

For the two new storeys added at roof level, fusion frame was selected for its light weight and high-tolerance, however it is also an environmentally conscientious material in that steel is 100% recyclable and is the easiest material to recycle. Sustainably sourced FSC registered timber was selected for the new partitions for its renewable properties. The majority of the original slate roof was removed to allow for the additional storeys; some of the slates were used to touch up a remaining roof, with the rest being sold and upcycled onto the next stage of their life.

Sedum roofs have been incorporated which bring a host of benefits from encouraging biodiversity, to reducing the carbon footprint by its very nature of improving insulation, to the absorption of carbon dioxide in the air and converting it to oxygen, thus improving the surrounding air quality. A communal heating system has been installed throughout which is far more energy efficient than individual boilers in each apartment. The radiant heating nature of underfloor heating in the apartments also enables the system to be run on lower temperatures.

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SHIFT

REHABILITATION IN THE HEART OF A NEIGHBORHOOD IN FULL RENEWAL

Ideally located in a thriving neighborhood that is attracting many companies and administrations, SHIFT is conceived as an accelerator of transformation towards more collaborative ways of working and concerned about employee fulfillment.

Arte Charpentier Architectes was a rather special undertaking. The original office building, straddling the boundary between the 15th arrondissement of Paris and the district of Issy-les-Moulineaux, was designed and built by the same practice at the beginning of the 1990s for Unibail.

This heavy rehabilitation allowed the implementation of two major interventions who have brought the building out of self-imposed isolation and allowed it to reconnect with the city, setting up a renewed dialogue with the immediate surroundings:



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Designed like a garden, SHIFT integrates plants into its interior with its 1,800 m² of private terraces, loggias, and balconies.

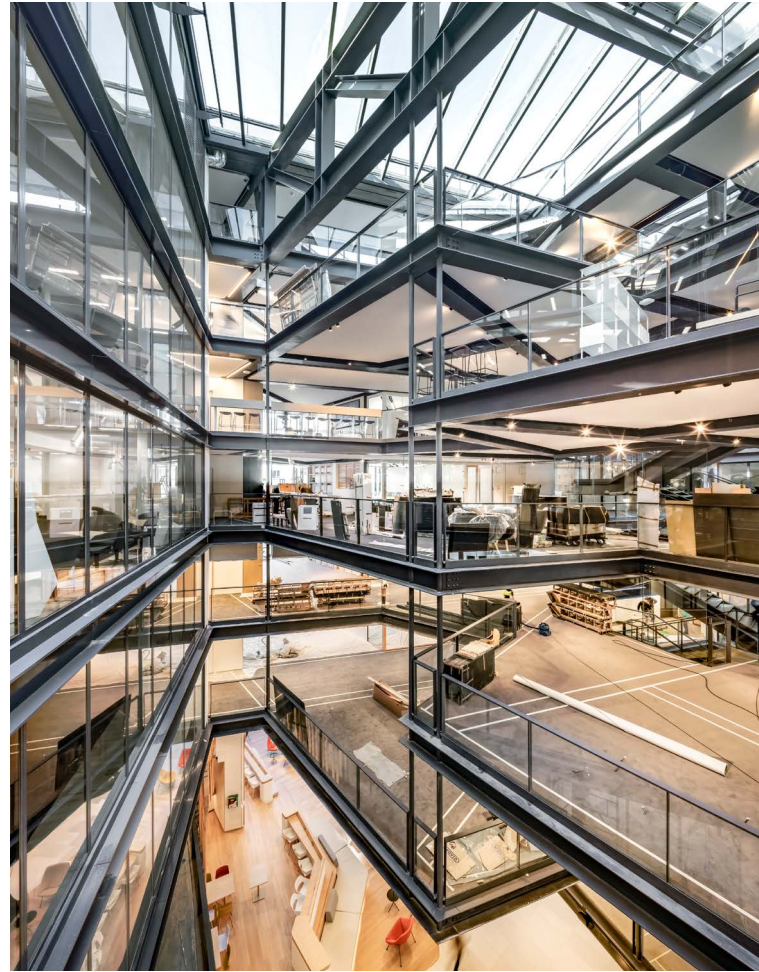
- the removal of the concrete façade panels and their replacement by a glazed envelope articulated by vertical projecting composite fins.
- the creation of an internal atrium crossing the building from east to west, connecting the two streets and becomes a link between Paris and Issy-les-Moulineaux.

A major architectural innovation, the vertical fault located in the center of the building is overhung by a large glass roof. It houses a complex set of mezzanine balconies, connected by a monumental staircase, whose construction process was like a suspended mobile, from top to bottom.

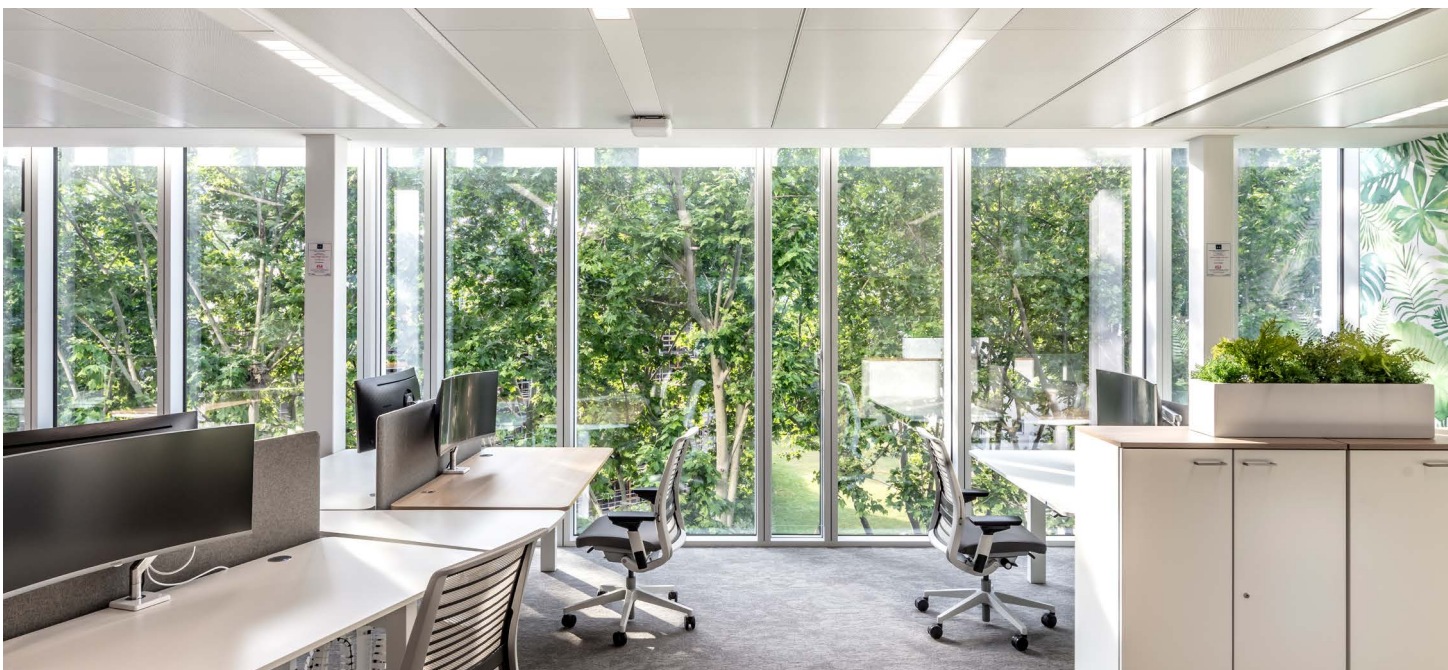
Within the modern and lively atmosphere generated by this interplay of raw and refined materials and a warm palette, Shift's generous spaces exude a warm, welcoming ambiance. Continuing the rhythmic theme of the façades set up by the vertical fins, the entrance lobby is finished in vertical battens in Beech.

The whole of the 5000m² ground floor level is occupied by communal and shared facilities organized around the central atrium space, including the reception, the Welcome Bar (200 m²), the caretaker service, the beauty room, the Plug & Work area (177 m²), the entrance lobby (122 m²), the 200 seat auditorium, the restaurant (1700 m²) plus formal and informal meeting areas (180 m²).

The restaurant, offering 5 different catering themes each day for 1800 settings, create a buzz similar to a marketplace with a bar situated close to one of the entrances, and kiosks for each of the dining themes lining the central area. It benefits from a vast green terrace (60 places).



At the heart of the project is the central unifying space around which the daily working experience revolves offering comfort and conviviality, inspiration and creative thought, social interaction, and exchange. The offices (5,800m² on average/clear height from 2.65 m to 2.90 m) with varying depths, breaks with the usual monotony of standard layouts, and increases the possibilities for adaptation. The largely glazed façades allow natural light to be used as the main source of lighting.





Designed like a garden, SHIFT integrates plants into its interior with its 1,800 m² of private terraces, loggias, and balconies. The former technical roof has been transformed into a landscaped and green terrace on 2 600 m² offering real living spaces: an alternative outdoor workspace, a restaurant for lunch in the greenery, and 1,000 m² of urban agriculture operated by Sous les fraises, which partly feeds the RIE with the virtuous and educational aim of raising awareness of the notions of ecology and proximity.

Reinventing the uses and ways of working in an existing building, SHIFT operates an architectural and ecological transition of the building which aims at the double certification BREEAM "Excellent" and HQE "Exceptional". SHIFT is a laboratory for experimenting with future practices, such as urban agriculture.

This ambitious scheme, led by Arte Charpentier, under the impetus of Unibail-Rodamco-Westfield, attracted Nestlé France, who chose to set up their first Centre of Nutritional Expertise in France. The 2 500 employees of the various brand names belonging to the group, such as Nespresso, Nestlé Waters, Herta, Galderma, etc are brought together within SHIFT's 46 000 m².

Technical data

Construction phase: April 2017 – December 2019

Client: Unibail-Rodamco-Westfield

Lead design consultant: Arte Charpentier Architectes (architecture, interior design, landscape)

Construction phase design consultant: SCO

Design consultants:

Structures: Bordas + Peiro

Fluids: SF21

Quantity surveyor: SCB

Site inspection: Socotec

Environment: Alto

Acoustics: Avel

Fire safety: CSD-faces

Facades: Oteis-Façades 2000

SPS coordinator: LM3C

Geothermal energy: Burgeap

Contractors:

Demolition and reconstruction of primary structure, steel framework: GCC

Facades: Goyer

HVAC: Tunzini Lefort

Plumbing and electricity: Spie UTB

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PLASWOOD PROVIDES BUILDING SOLUTION FOR RAINFOREST RESTORATION PROJECT

SPECIALIST PLASTIC LUMBER FROM PLASWOOD, A BRAND OF BERRY GLOBAL, IS PROVING TO BE AN IDEAL BUILDING MATERIAL FOR A MAJOR ECOSYSTEM RESTORATION PROGRAMME IN INDONESIA

Restorasi Ekosistem Riau (RER) comprises 150,693 ha of peat swamp forest, situated in two landscapes on Sumatra's eastern coastline. Operating under five ecosystem restoration concessions (ERCs) issued by the Indonesian government for a 60-year period, the RER restoration area is about the size of London. The purpose of an ERC is to restore a degraded forest to a balanced condition, and to ensure that it can provide ecosystem services such as water storage and supply, carbon storage, fisheries and non-timber forest products.

Plaswood lumber, made from recycled plastic, is being used in the construction of pontoons, jetties, bridges and platforms. These will allow the research and conservation teams access to the remotest areas of RER, which comprise degraded tropical peat swamp forest on the Kampar Peninsula and Padang Island in Riau Province, Sumatra.



Plaswood is a particularly suitable building solution for the wet and swampy environments of a tropical rainforest. The material's waterproof properties and longevity mean that it will not rot or degrade once the structures have been built. As a result, there will be no need to disturb the surrounding area again to replace decaying materials as would be the case if traditional timber had been selected.

Brad Sanders, Operation Head at Restorasi Ekosistem Riau said: "Plaswood has proven itself very well in that it remains strong, un-weathered, and essentially unnoticed by visitors as being plastic; indeed, they are quite surprised to learn it is recycled plastic."

The next phase of the project involving Plaswood will be the construction of elevated platforms in remote areas to provide outposts for safari tents and research camps.

"This is a very important and ambitious project, and one of which we are all proud to be part," commented Katherine Lorek-Wallace, General Manager at Plaswood. "Considering the scope of the challenge and the scale of the task of restoring and protecting this versatile landscape, the use of Plaswood sustainable building materials that are long-lasting, durable and safe for the rainforest environment is a logical choice. Unlike timber, Plaswood will not rot and deteriorate with time, which means that this diverse ecosystem will not need to be disturbed again to carry out replacement and maintenance works."

To learn more about the project visit www.rekoforest.org/

To find out more about Plaswood sustainable materials visit www.plaswood.eco



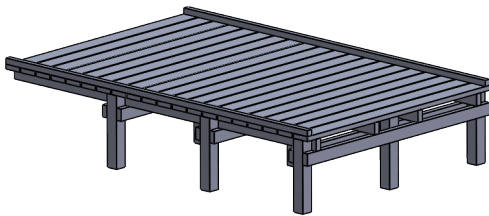


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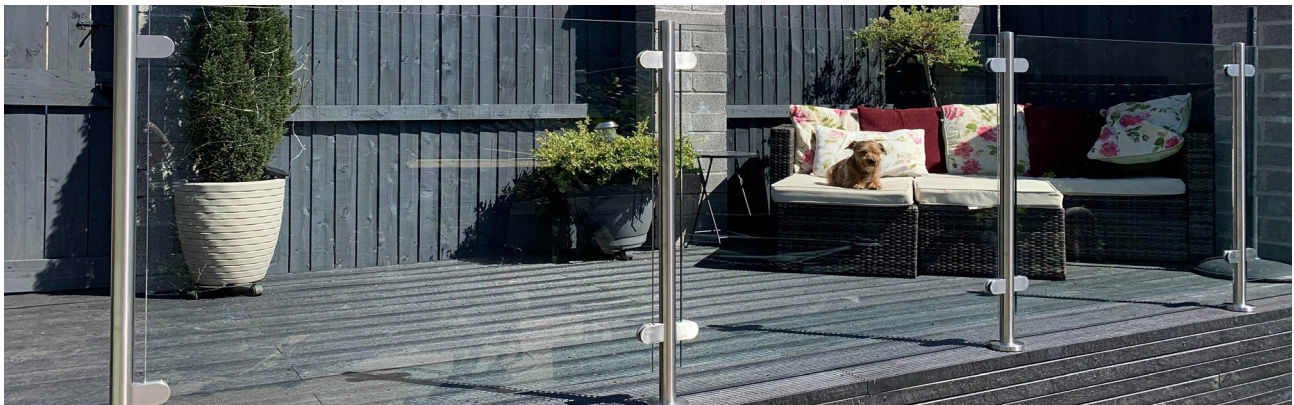
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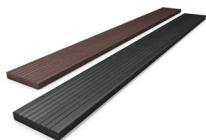
Patio Decking Replacement

...The existing structure was difficult to clean and was not safe in wet seasons with returning patches of algae. The new structure was built using Plaswood, recycled plastic decking and support frame – designed to create a sleek and stylish contemporary look with no maintenance required....

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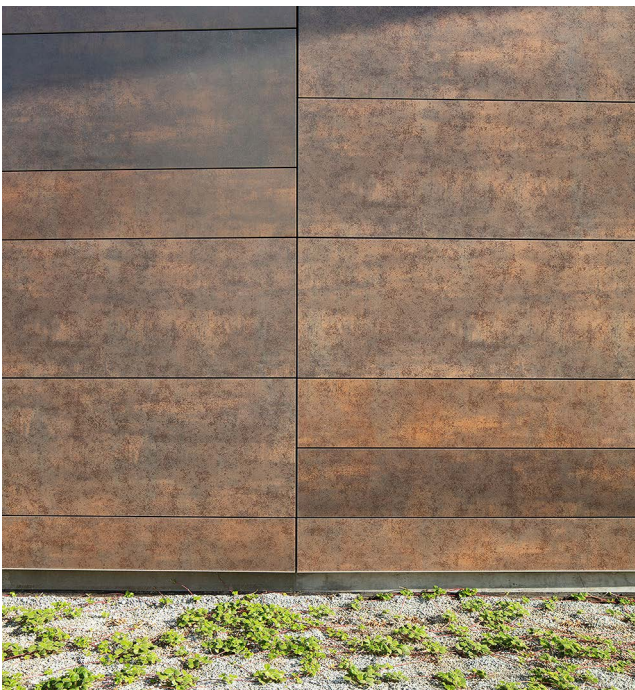
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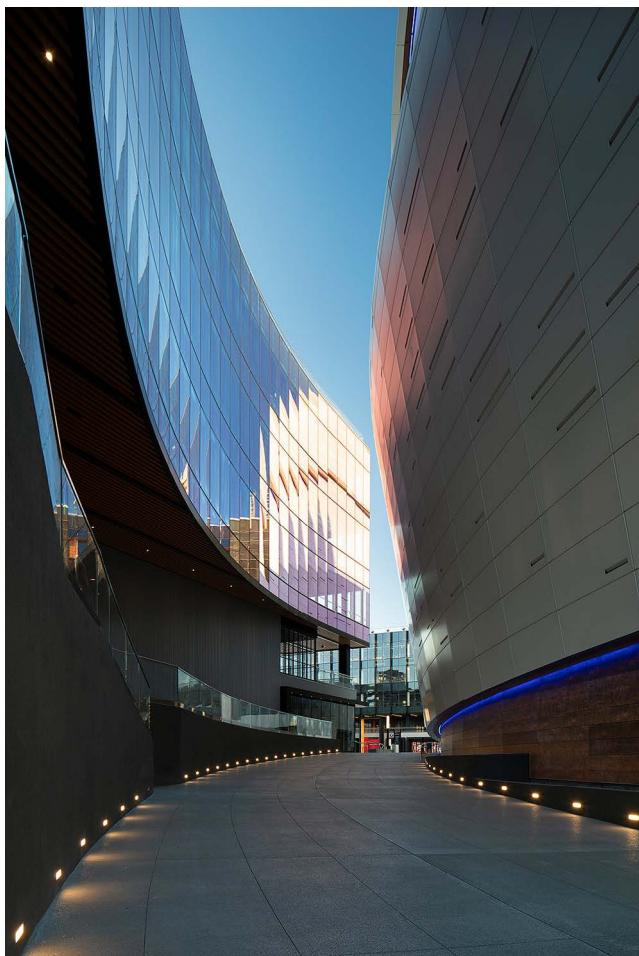
NEOLITH® BRINGS ITS A GAME TO CHASE CENTER



A well-planned arena offers so much to a community beyond access to sporting events. It also serves as a music venue, supports local vendors and artists, creates jobs, provides social spaces and draws in tourists in turn supporting local businesses. So, when the Golden State Warriors looked to move to San Francisco from their previous home venue in Oakland, ensuring smooth integration within the Mission Bay locale was a top priority.

While the team was based in San Francisco for a brief stint in the 1960s, the city they were returning to was much changed. Mission Bay is a modern neighborhood, characterized by large, hard-edged buildings the size of city blocks, creating a dense urban environment.

When David Manica, lead designer and architect at Manica Architecture, was brought on the project, the brief from the city and the Warriors was clear: the building needed to be sympathetic to and in contrast with the area. It had to be simultaneously futuristic and timeless in its aesthetic. Crucially, the client also wanted a 360° design with no back entrance or rear façade. This way, the arena would feel inviting from every angle.



MATERIAL WORLD

The base of the building would be especially visible to the public, so it was important for it to be not only warm and pleasing to the eye, but also able to withstand impact and potential vandalism. The client was adamantly against using concrete, so David went in search of a different material and found Neolith®.

With the help of distributing partner, Evolv Surfaces, patinated Iron Corten was specified around much of the Chase Center's base, boasting bold, deep orange tones with plenty of embodied personality. To suit the project's specific needs, Neolith customized the pattern, providing three variants in addition to the standard slab.

He explained, "I'm very happy with our decision. It looks wonderful from different distances. From far away, you catch the warmth and texture of the stone panels, then, as you approach them, it gets even more interesting as you see more detail and how crisp the joints are."

David visited the Neolith factory in Castellón to find out more about its qualities and how it's manufactured.

David continued, "When we went to the factory, I was so impressed with the material's durability. If it's spray-painted, it's easily cleaned. If you take a screwdriver to it, it's virtually impossible to damage or scratch. It was everything I wanted it to be, with the added benefit of being really beautiful to look at."

Along with the use of PURETi, a special, photocatalytic treatment,

“

The real highlight is seeing the client happy on opening day or at the first game, hearing the crowd roar, getting excited about the building as a whole.



the Neolith slabs break down greenhouse gases into harmless substances which can be easily and safely removed, contributing to the building's overall sustainability credentials. The façade is clad in 15,500 square feet of Neolith. With the special finish, this is equivalent to taking over 1,400 fossil fueled cars off the road, or planting 360 trees.

Alongside these client's requirements, David wanted the new venue to be appropriate for its waterfront situation.

This is what drove his search for particular materials which would reflect the nautical history of the bay. A good example of this is to be found in the arena's white metal cladding, reminiscent of the clean, modern lines of sails. With an all-encompassing design, it's as if the building is spiraling in the same wind that powers boats on the water.

In contrast, the building's interiors are specified in a much warmer palette. By incorporating Neolith Iron Corten, David was able to hint at what lies within, creating the illusion of the white exterior peeling away in places by including soffits and cladding in darker colors.

WHAT GOES AROUND

While materials were selected to be sympathetic to the area's architecture, it was also important for the design to provide some contrast to Mission Bay's linear, blocky aesthetic. David and his team opted for a round building, as opposed to the predominantly cuboid nature of the neighborhood's buildings. By employing seamless curves throughout the large venue, they were able to soften some of the locality's rigid aesthetic.

Complementing this, Manica Architecture worked carefully with the city and the Warriors to ensure the surrounding space was subtle and inviting as well. Public walkways and plazas around the arena are open all year round, an asset for the local community.

For such a large project, David found working with city planners a valuable resource. Weekly meetings with city officials and the site owners provided insight into everyone's desires for the end product simultaneously. By finding common ground between them, David was able to push the project forward successfully.

He commented, "The real highlight is seeing the client happy on opening day or at the first game, hearing the crowd roar, getting excited about the building as a whole. It's really why I do what I do, being part of history in the making."

Speaking on both the work carried out by Manica Architecture and Evolv's involvement, James Amendola, Neolith's VP of North America, said, "We are thrilled to have been selected for what can only really be described as a landmark project, and to have worked with such a talented and much sought-after design firm. We also continue to be impressed by our distributing partner, Evolv, without whom Neolith's inclusion in this project would not have

been possible. They truly went above and beyond to provide all the necessary material and ensure the process was a smooth one, and we are thankful for their assistance throughout."

Mar Esteve Cortes, Chief Marketing Officer at Neolith, added, "As soon as the stadium re-opens, we know that the Golden State Warriors and all of its fans will have their time to shine and celebrate many victories in this beautiful arena. Chase Center serves as a symbol of perseverance, happiness and comradery, and we are both honoured and proud to have been a part of its rebirth."

Evolv Surfaces, previously located in San Francisco, opened its new showroom on Berk 825 Potter St., Berkeley, CA 94710.

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QUSHUI-LANTING RESORT HOTEL, HANGZHOU

THE MAIN ATTRACTION AND FULCRUM OF THIS RESORT HOTEL HINGES ON ITS INTERIOR DESIGN AND GUESTS MAY ABSOLUTELY TAKE A FANCY TO BATHING ENTERTAINMENT

Wang Bing, the principle designer and chief architect, would be delighted with a particular preference for associating bathing with spirituality - a lively ritual - to build community and connection, and hence a thought to be spared for an artistic renovation to the bathhouses in the conventional sense. Thus, Qushui-Lanting Resort Hotel is a practice of Wang Bing's belief in offering superb spa experiences to its customers through the design.

From ancient Rome's quintessential bathhouses during its heyday to the sophisticated showers in the modern day, whether be of hygienic, therapeutic, ritual or presumably social purposes, plenty of cultures seem to have a tendency with clever and pleasurable contrivances to facilitate the enjoyment of bathing.



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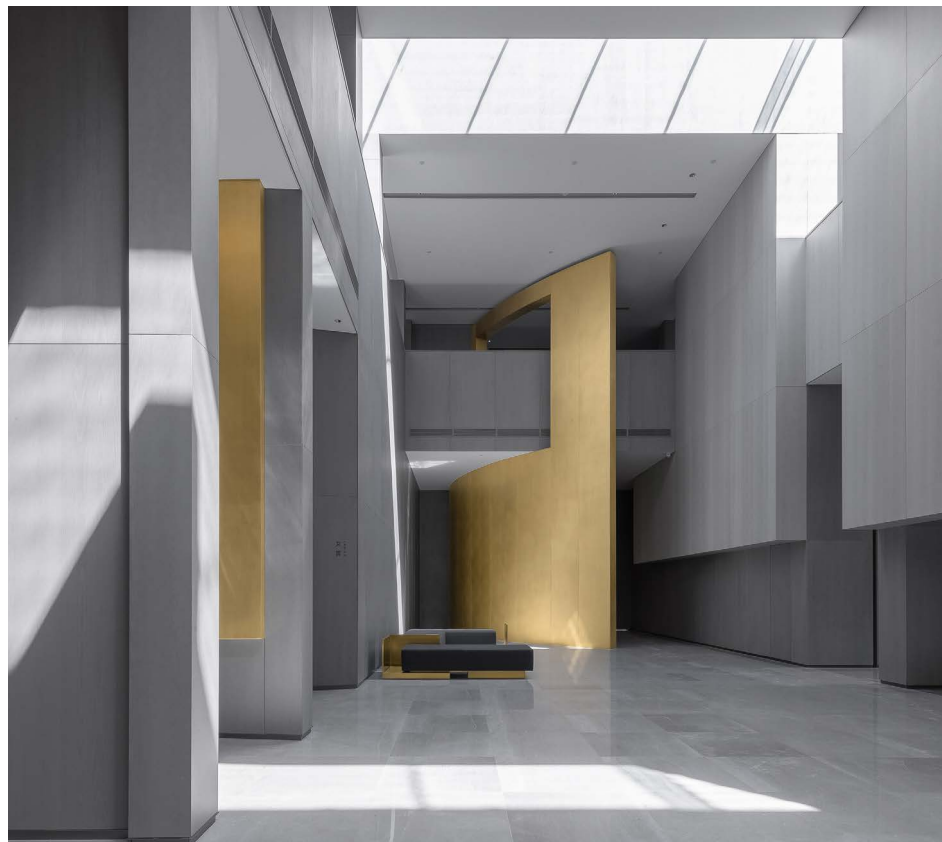
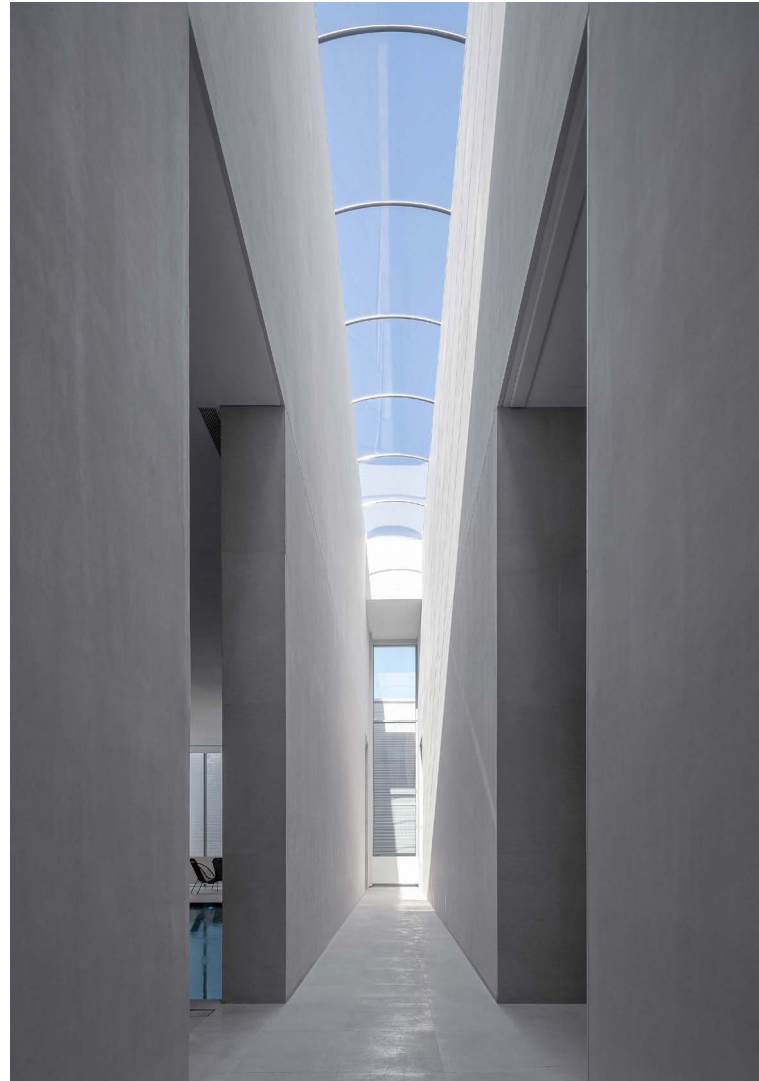
Brass, needless to say, is performing a ‘melodramatic’ concert with light involved; yet does it convey a hint of beauty.

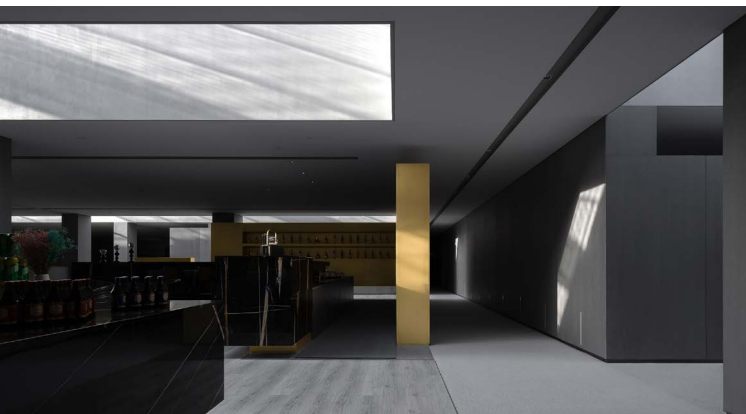
LET THERE BE LIGHT

Wang Bing believes that light is a pivotal element to his advantage to undo the blurriness of boundaries among dim objects, and to go further, light can create a scheme for a house to make it flow and feel cohesive, so is literally for a bathhouse/hotel. The design team, under the leadership of Wang Bing, on the basis of an exquisite design concept, decisively forges an artificial interaction between light and water.

The team would love to shed new light on the smart usage of natural light in a bid to make a balance spring into being. It is a balance to beautify the ambience, pleasing each guest - water may portray a room as a compound of dynamicity and staticity, a state of tranquility and pacifying the minute light perches on the water and a dance ensues - a guest could luxuriate in the relaxation in its fullness, fall into the reveries of a solitary being, or even commence pondering over a physical puzzle of time and space.

Apart from the intimacy of light and water, as aforementioned, Wang Bing takes a principled stand to adopt light through all the spaces, so that’s to say, the hotel is an interesting exercise of visual textures. Quantitatively, He steers clear of the overdose of unwanted light; qualitatively, he drops a clear accent on the proper reflection of materials to contribute to the proper mood and atmosphere.



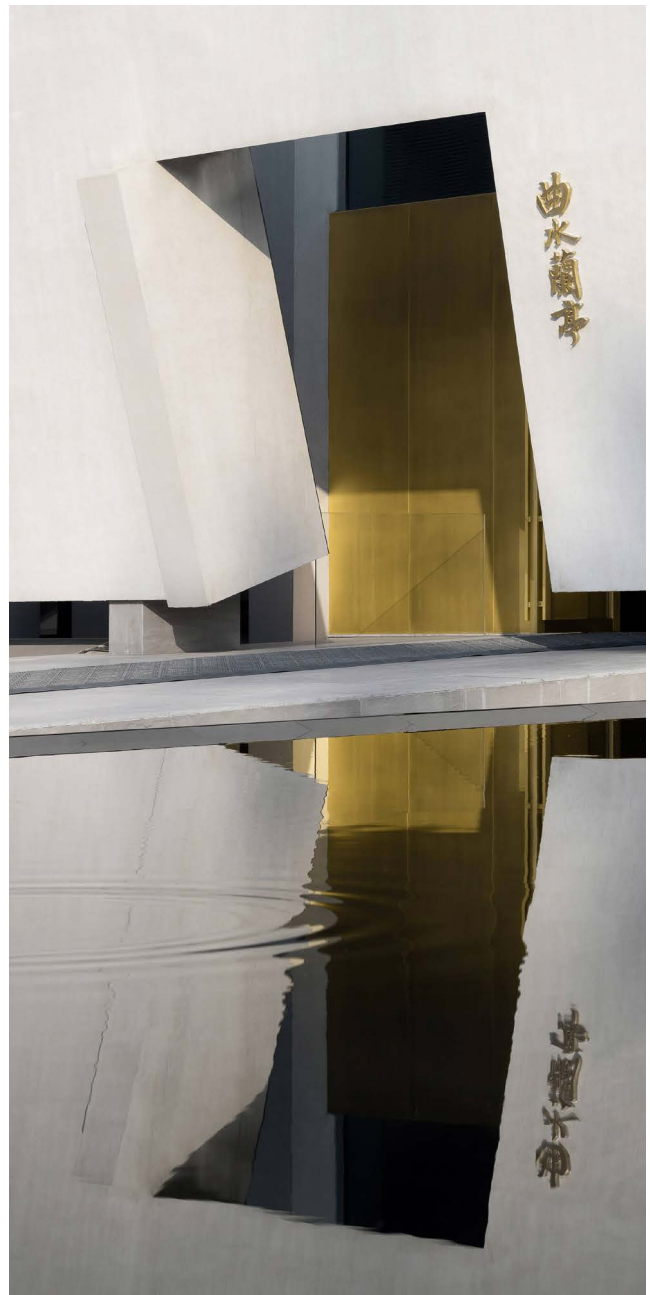


Then, brass is another noteworthy material in the spaces.

BRASS PERFORMS A 'MELODRAMATIC' CONCERT

Brass is timeless. Brass adds a touch of elegance and interest to the space. Unlike copper vulnerable to oxidation reduced to the flaky verdigris, brass could justifiably claim its responsibility for keeping a golden metallic hue in a humid climate. Smaller brass details, more often than not, are mixed with muted palettes in a modern domicile to display stylishness and genteelness.

Wang Bing makes a twist in using the material. The functionality of brass is fortified with the melodramatic massiveness of the shape. The ribbon-shaped brass walls are not a mere work of installation



art, but also a cohesive and asymmetric rhythm to tone down the geometrical monotony of gray marbles and grayish materials. A curvaceous wall, influenced by Art Deco Movement, brings an element of interest and personality, moreover, it serves as a visualised continuum from the entrance to the different areas, and certainly a visible guide conducive to leading guests through all the space.

Brass, needless to say, is performing a 'melodramatic' concert with light involved; yet does it convey a hint of beauty. As the warmer colour is released by the natural light, a calmer sense of happiness sets off. Meanwhile, brass makes the space more expansive and adds a new dimension to the expression of the space.

The ultimate goal of a commercial design is to attract guests. Wang Bing and his team imbues the resort hotel with a thoughtful strait which turns out to be susceptible to the guests' liking.

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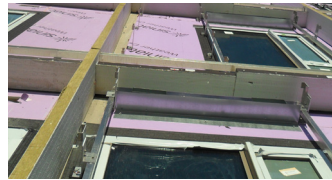
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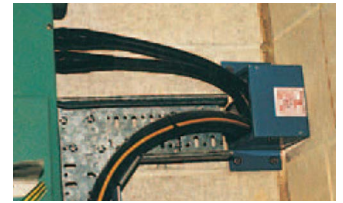
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PROFAB ACCESS PROVES ITS WORTH AT HIGH-RISE RESIDENTIAL AND HOSPITALITY DEVELOPMENT

Situated in the centre of the City of London, One Bishopsgate Plaza is one of the first high-rise residential and hospitality developments to be built in the capital for a number of years.

The flagship 43-storey tower will house London's first luxury 5* Pan Pacific Hotel, which will comprise of 237 rooms, while 160 luxury one, two and three bed residential apartments will be located across levels 21 to 41.

As part of the construction process, over 200 steel riser doors from Profab Access in a range of door leaf configurations and sizes from its 4000 Series, combined with over 300 bespoke ceiling panels from its 7000 Series, are currently being installed throughout the entire tower by BDL Dry Lining.

Specified due to their impressive seamless integration into masonry walls, shaft walls and drywall partitions, the riser doors provide discreet and secure access that won't impact on the overall interior design scheme of the development, a main consideration for the public and private areas of the hotel.

The 4000 Series' third party CERTIFIRE bi-directional certification from Warrington Fire was also a leading factor for specification, as the riser doors are fire tested from both sides to two hours, providing the highest standard of evidence for fire safety performance.

All of the doors were supplied with comprehensive CERTIFIRE accreditation documentation as evidence of Profab Access' up to date fire testing, providing both the specifiers and contractors responsible for the development with absolute confidence in the performance of the critical fire integrity products. The 4000 Series is the only riser door in the UK to be independently bi-directionally fire tested and certified by an accredited third party, to ensure legal compliance.



The bespoke Profab Access 7000 Series Ceiling Access Panels have also been specified for installation throughout the hotel bedrooms and communal areas to provide concealed and maintenance free access to the ceiling shafts.

Due to the significant size of the ceiling access panels, which span up to 1100mm x 1800mm, Profab Access developed a bespoke additional safety system that featured a one side lift out and one side swing/push latch mechanism.

Tony Grayson, Project Manager at BDL Dry Lining, said: "This is a standout development to be involved with and we knew from the very beginning that Profab Access would be our go to supplier for this project.

"Over the last two years we have worked closely with Access 360's team of Specification Managers and Engineering experts to deliver and install the riser doors and ceiling access panels throughout the 41 storeys. The access solutions are extremely easy to install and offer the highest standards in performance, quality and compliance for unfaltering consistency across the entire site."

The riser doors are also 35dB acoustic rated, smoke sealed and airtight to Part L. In the event of a fire, the doors will maintain their frame and integrity for up to two hours, limiting the spread of fire and transmission of radiant heat for this period of time. The doors' intumescent smoke seals also enables occupants to safely exit the building, whilst subsequently minimising potential damage to other areas of the construction.

For further information on Profab Access and its range of riser doors, access panels, and steel doors, call +44(0)1827 719051 or visit www.profabaccess.com.





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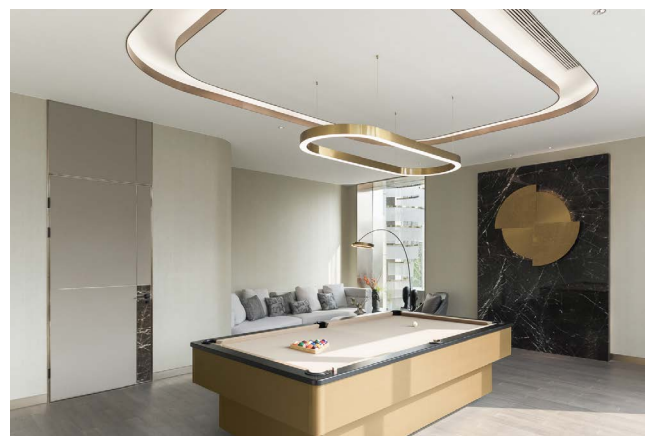
HUZHOU CLUB CENTER

A FLUID DESIGN THAT FUNCTIONALLY DIVIDES THE SPACE INTO THREE AREAS OF ACTIVITY

The project for the Huzhou Club Center is part of the new “Change on - White city” residential complex, in the ancient province of Zhejiang: an exclusive club at the service of the residences, but also open to the city and its guests.

The concept is inspired by the place and its tradition, specifically by its nature, by the sinuous shape of the Gingko tree leaves, the ancient tree of the city whose evocative forest extends for 12.5 kilometers, and by the archetype of the fan, with its shape and characteristic ribbing.

A fluid design that functionally divides the space into three areas of activity: leisure at the ground floor, entertainment at the first, wellness at the basement.



“

Marbles, metals, glass, leathers and fabrics, with their encounter, sometimes even extreme, lead to dynamic and vibrant environments.



Among the most interesting elements of the design, the creation of iconic custom designed elements, such as the spectacular triple-height glass and metal chandelier in the hall, the marble and steel reception counter, the self-standing washbasins in the bathrooms, metal monoliths interlocking on a marble top, the glass partition of the wine cellar.

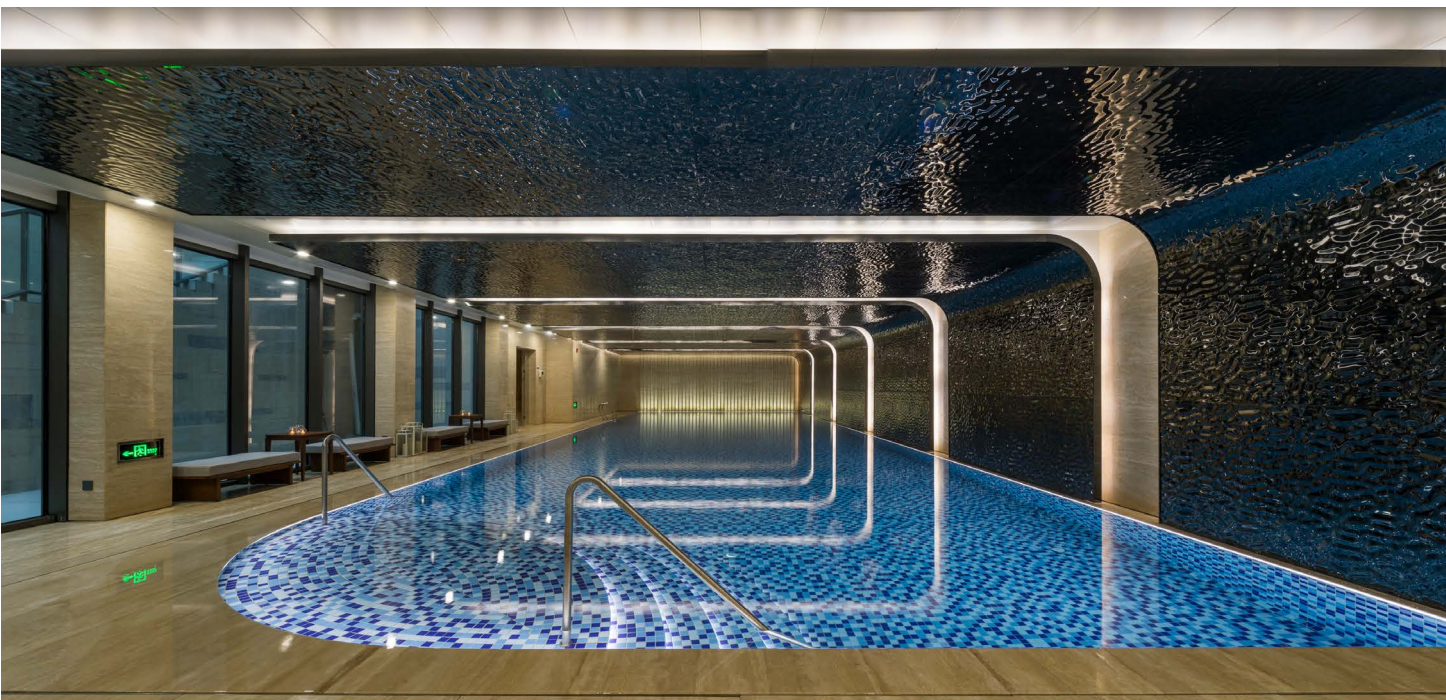
The material contrast is another key element of the project: marbles, metals, glass, leathers and fabrics, with their encounter, sometimes even extreme, lead to dynamic and vibrant environments.

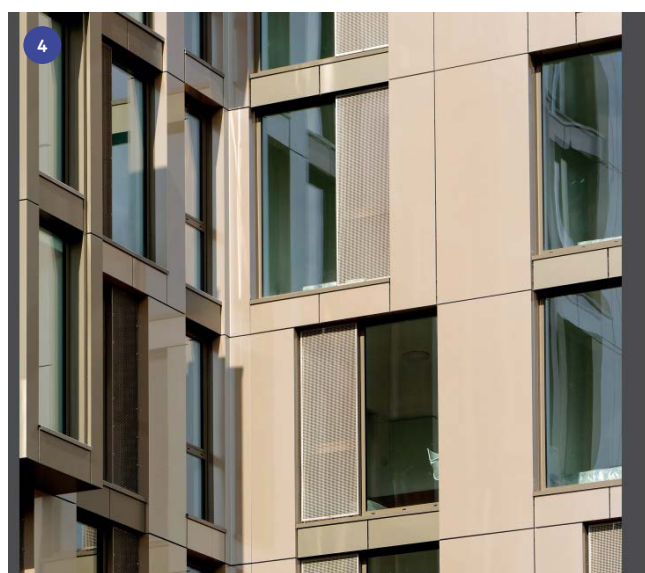
Light sources emphasize the passages and the geometries of the spaces, such as grooves of light in the false ceiling and backlighting of visual points of particular importance, in addition to traditional technical and decorative lighting.



Finally, some artworks were designed ad hoc, such as the marble and metal one in the billiard room that recalls the circular movement of the opening of a fan, or the backlit sculpture in onyx, marble and metal in the wine cellar corridor: unique details that give a touch of exclusivity to the place.

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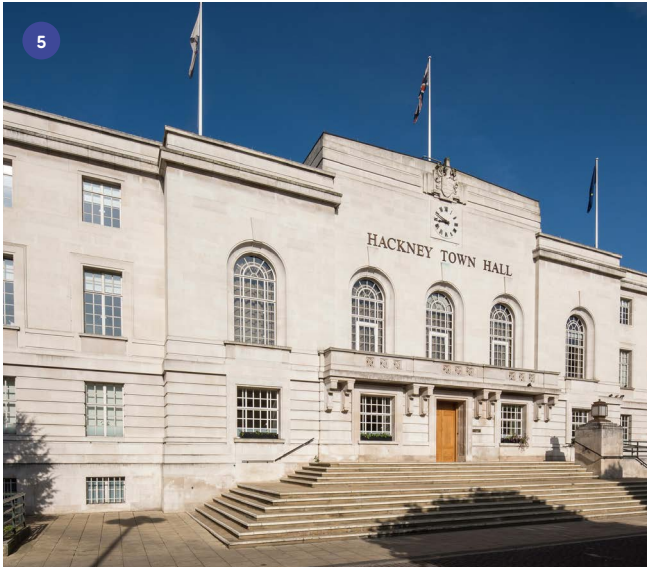
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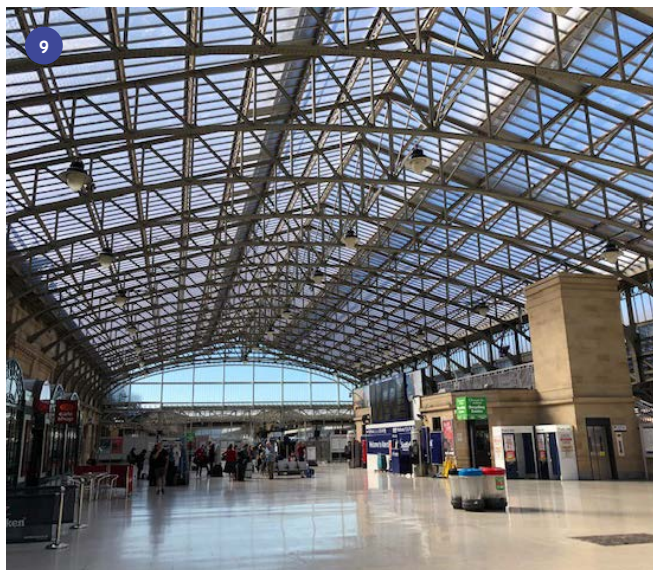
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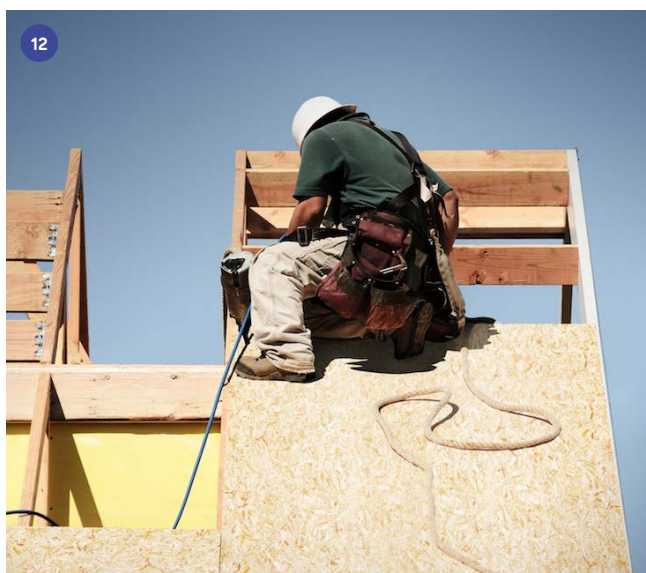
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12

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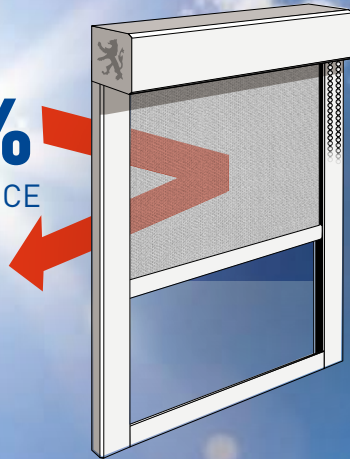
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The major new training center of 5 000 m², dedicated to the transmission and promotion of French gastronomic expertise, is located in the outlying district of Meudon-la-Fôret, 10km to the south-west of Paris, in an area of huge potential for the Greater Paris region.

Situated on the edge of Meudon forest, the building is inspired by the presence of nature.

The building mass is subdivided into 4 separate entities representing the four elements of earth, water, fire, and air, with a strong physical and metaphorical link to the act of eating, and which are reunited around a central space, the fifth element or "void".

The workshops and kitchens are gradually revealed, by means of openings and see-through panels allowing an understanding of the spacial organization of the building, its functions, and uses.



“

Comprising a variety of evergreen and deciduous species, the visual screen changes color with the evolving seasons.



The internal street, evoking with its lively ambiance the famous Parisian covered passages.

At the ends of the street, forming a cross in plan view, full-height glazing admits a maximum amount of natural light, whilst bringing views of the natural landscape into the building.

The building sits upon a smooth, dark, solid concrete base, which anchors it firmly to the site, and expresses the notions of permanence and stability. Symbolically, it represents the theoretical foundations of learning, whilst the upper, most important part, symbolizes practice and experience. This upper section clad in a sculpted metal skin is lighter in appearance, and more subtly articulated, the shiny metal echoing the stainless steel furnished kitchens found within. It is this contrast between form and material which gives the campus all its force and character.

These overhanging elevations, being more exposed to the processes of weathering, are given a sculpted metal form as if eroded by the natural forces of rain and wind, creating a wholly unique appearance and contemporary feel. From the outside, the architecture is characterized by the curving rhythms of brushed metal punctuated by sweeping glass facades.

The main façade is dominated by a large restaurant, forming the prow of the building, showcasing the expertise of Chef Alain Ducasse, and open to the public. The 215 m² restaurant with a seating capacity of 60, laid out and decorated by design agency Jouin Manku, has been imagined as a double-height, linear space, orientated towards the terrace.

The different training and activity areas are organized on the ground and first floors, comprising 9 laboratories for the culinary arts, a patisserie, a bakery, chocolate, and ice cream-making areas, an area for sensory analysis for the matching of food and wine and for the discovery of new flavors, 7 classrooms for instruction in subjects such as finance, marketing, and human resources, 1 knowledge center and co-working areas, 1 back office and administrative offices. In addition, there are areas open to the public such as a culinary boutique with a takeaway service, and

a restaurant offering two different styles of dining: 'gastronomic' and 'bistro'.

The Ecole Ducasse meets French Energy Efficiency Standard RT2012 and has received HQE Passeport (excellent) certification.

The landscaping proposals for the Ecole Ducasse were informed by a reflection on the integration of the site within a natural context, characterized by the abundantly green surrounding plots, and by the edge of Meudon forest itself. To this end, trees were planted around the edges of the site, accompanied by shrub hedges and fruit bushes, to create a buffer zone of planting around the building.

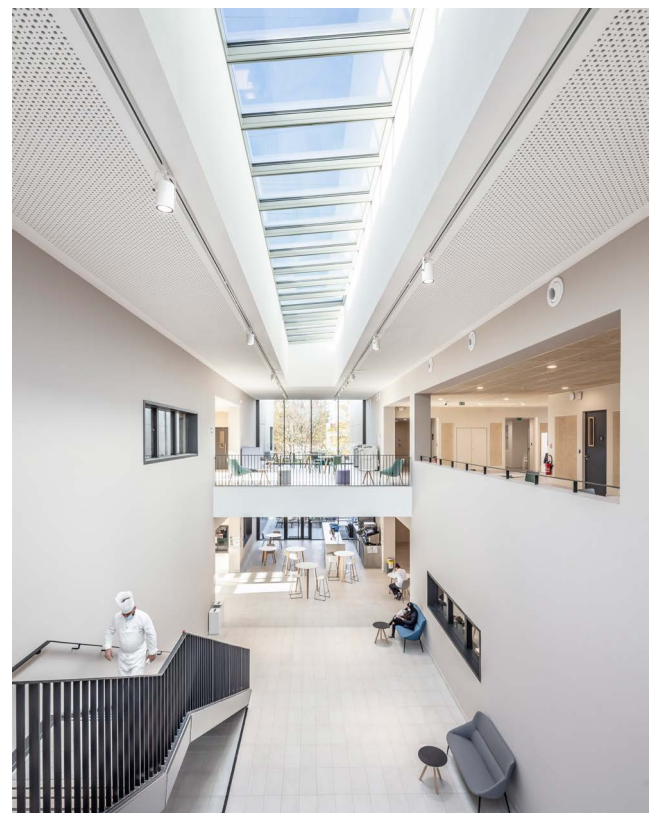
Comprising a variety of evergreen and deciduous species, the visual screen changes color with the evolving seasons. The biodiversity of the site is augmented by the planting of a large range of aromatic and fruit-bearing shrubs in the hedges, which might also satisfy the curiosity and appetite of students who can sample them throughout the seasons.

Landscaped places: the entrance forecourt is an outdoor terrace for the restaurant, a flavor garden composed of aromatic or edible plants for educational or recreational use, a cherry orchard provides a shady place to sit out during a break in the activities, the car parking area is also green and mostly hidden from the main entrance, the restaurant terrace, and the street.

The Green Roof, certain inaccessible areas such as the roofs will constitute natural refuges for the local flora and fauna. Locally occurring insect-pollinating plants will be favored for

their production of quantities of natural seeds, and their role in attracting pollinating insects to the site.

www.arte-charpentier.com/en/





PAUL SPENCER. FROM MASTER CARVER TO ALCHEMIST

For over twenty years Paul Spencer has been busy creating and carving some of the most prestigious fireplaces for acclaimed historic houses and carving unique, spectacular designs for some very discerning clients.

With his well-earned reputation as one of the country's leading master carvers, it would have been easy for Paul to rest on his laurels and continue in the same vein, producing his marble masterpieces.

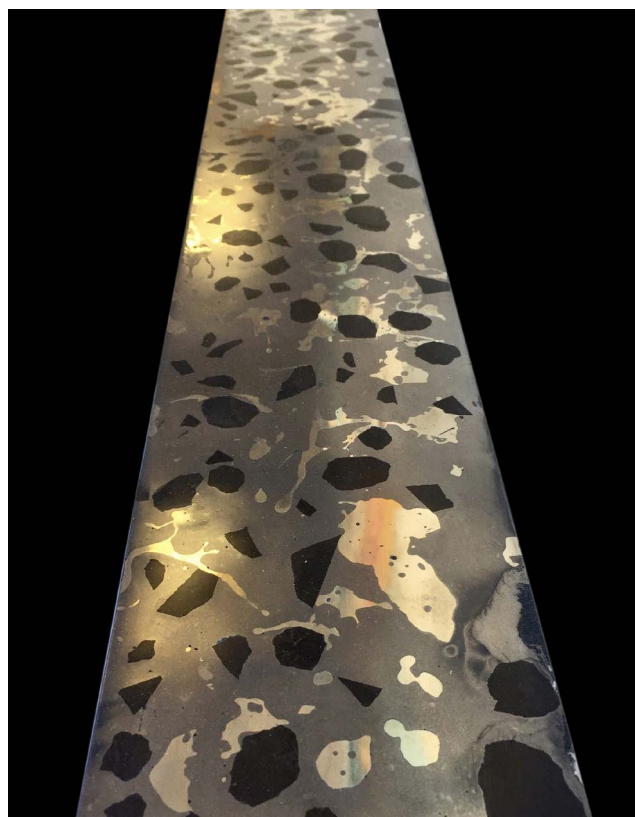
But instead, Paul decided to pack away his chisels and return to his first love, painting. (Paul studied Fine Art Painting at Farnham College of Art.)

Paul also decided that he'd like a change of scenery and spent the next six months in Italy. In this new environment, with his newfound freedom to create and experiment, Paul started to work with different materials, colours and textures - this is when the Alchemist was born.

In this period of exploration, Paul experimented with the art of Scagliola, a traditional technique dating back to the 17th Century, which combines plaster and pigments to achieve a unique faux marble effect.

Paul has re-mastered these ancient techniques to create a new Metal-Marble in a mesmerising array of colours and effects, incorporating glints of precious metals, with shimmering silvers, bronzes and golds.

As well as being stunningly beautiful, this amazing material is waterproof and extremely hardwearing, so it can be incorporated into so many design schemes. From stand-alone statement pieces, decorative wall panels and fireplaces (naturally), to work surfaces and even floors, the possibilities are endless.



And it wasn't long before Paul's Scagliola mastery was put to the test, when he was commissioned to design a fireplace incorporating a London Plane tree, for a client in Berkeley Square. The results speak for themselves. Paul's background in Fine Art enabled him to combine his phenomenal experience in fireplace crafting, with his passion for painting, resulting in a uniquely beautiful piece.

www.paul-spencer.com

London Plane *Berkeley Square*



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