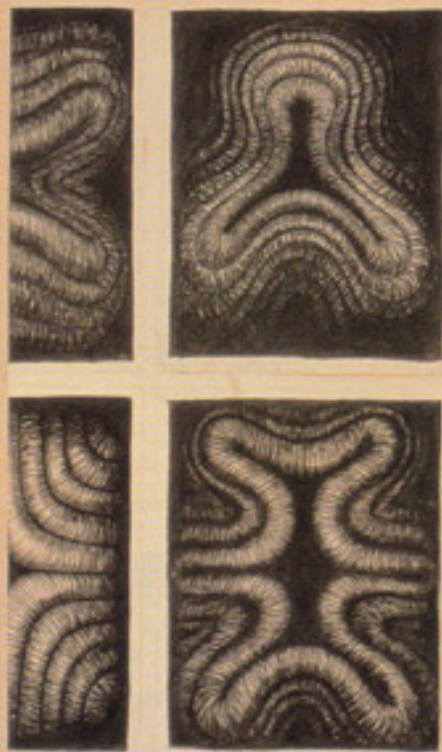


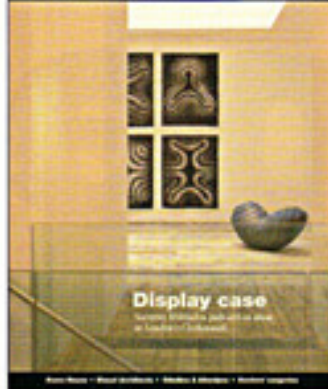
RIBA *Interiors*

Small works and refurbishments for architects



Display case

*Socrates Miltiadou puts art on show
in London's Clerkenwell.*



SOCRATES MILTIADOU'S ART GALLERY, CLERKENWELL, LONDON. PHOTO: PETER SMITH.

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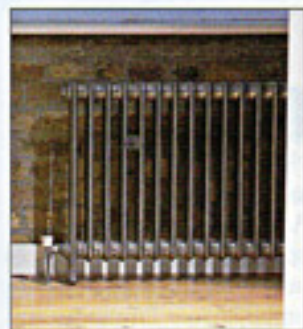
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STEP UP: Nowicka Stern's speculative office in Clerkenwell (p14).



NEWS: A new Home (p4).



TECHNICAL: Radiators (p36).

Who's who

RIGHT: Brian Clivaz, who describes himself as a 'well-known fuller figure', founded Home House, a - sorry - the new club in London's finest Robert Adam house. What does the club say culturally after its refurbishment by Feilden & Mawson? **Page 4**



LEFT: Socrates Miltiadou (34), whose gallery in London's Clerkenwell graces the cover of this month's RIBA, actually designed the gallery while working full-time for Sheppard Robson. He's still there, working on the redevelopment of the former Britannic Tower. **Page 8**

RIGHT: Abiodun Odedina (38, right) and Alex Allardyce (42, far right), whose London College of Fashion is featured this issue, set up Odedina & Allardyce in 1995. The practice concentrates on the London Institute, the organisation that runs some of the capital's most fashionable art schools, but also works on lottery-funded theatre projects. **Page 24**



This month in brief

- 4 News** How Feilden & Mawson's refurbishment of Home House has turned one of Robert Adam's finest houses into London's most desirable club.
- 8 Interior study** A new art gallery in London's Clerkenwell by Socrates Miltiadou.
- 14 Interior study** Nowicka Stern's speculative office development in Clerkenwell, London.
- 18 Interior study** Bluel Architects' office, NatWest Tower, City of London.
- 24 Interior study** Odedina & Allardyce's London College of Fashion.
- 30 Business leads** How will changes in funding for GPs' surgeries affect architects' workloads?
- 36 Technical** If you have to specify them, what kind of radiators should you go for? Plus developments in office furniture.

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Large sculptures (above) in the basement have been lowered by crane through two sets of doors concealed under the entrance mat.

Although the space naturally breaks down into three areas, Miltiadou also wanted it to read as one coherent space with a clear circulation pattern, achieved on one level simply by cleaning up the brickwork and matching existing floors with reclaimed timber. When architecture is introduced, it is subtle – the aim being to concentrate on the art, not the architecture.

Lightweight plaster screens complete the lineal relationship between the floorboards and lighting track, and also act as a counterpoint to the existing loadbearing structure. Some of these screens move, concealing storage and office space.

The Stephen Lacey Gallery is a small-scale example of what is going on elsewhere in the art world as artists and curators discover the joys of working and showing in existing, preferably industrial, spaces, rather than having to work within purposes-designed buildings.

London's new Tate Gallery of Modern Art at Bankside and Gateshead's choice of a redundant flour mill building for its new gallery of contemporary art come to mind.

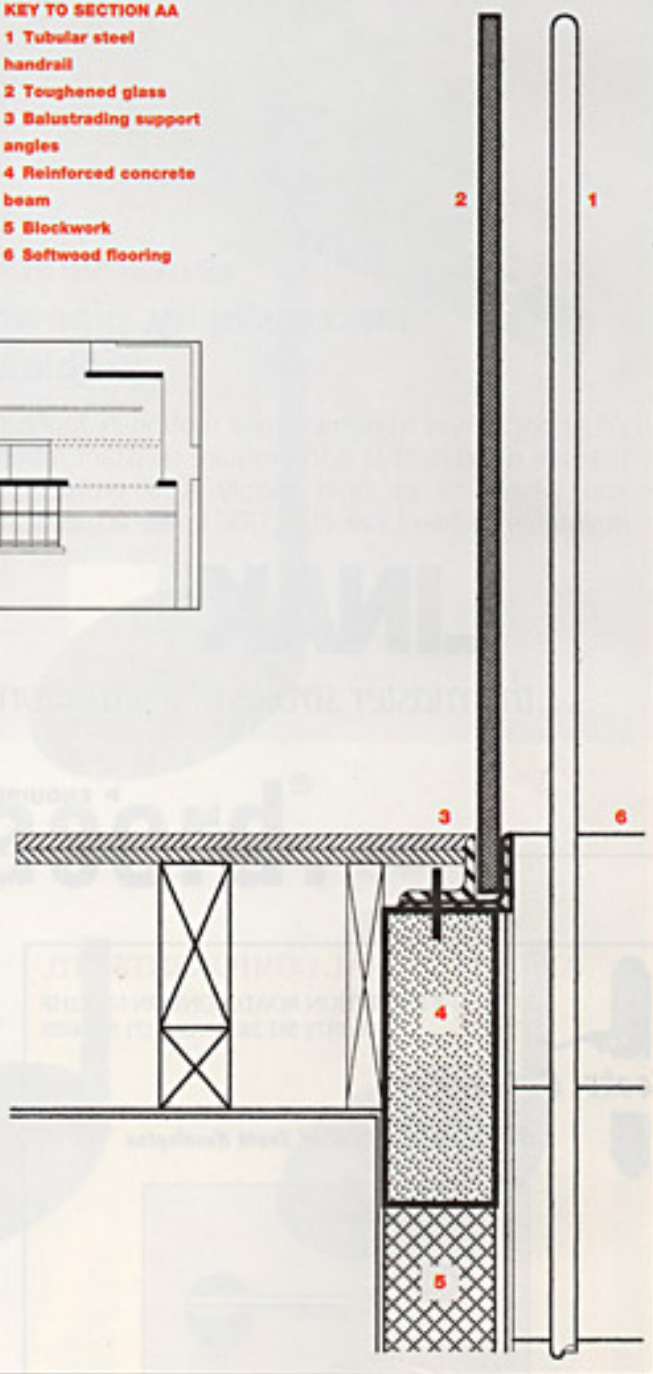
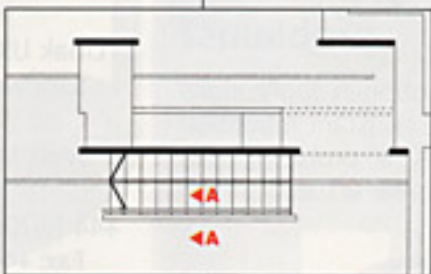
What links all three is that the art, unfettered by the ego of the architects, can sing loud and clear.



Detailed section through balustrade (right), one of the few new sections in the space, which completes the clean, uncluttered stairwell (see floor plan detail below).

KEY TO SECTION AA

- 1 Tubular steel handrail
- 2 Toughened glass
- 3 Balustrading support angles
- 4 Reinforced concrete beam
- 5 Blockwork
- 6 Softwood flooring



CREDITS

Client Ray Street Investments/
Stephen Lacey Gallery
Concept architect Socrates
Miltiadou
On-site architect Miltiadou
Design Associates (Milton
Miltiadou, Rupert Cook)
Main contractor CJ Sims
Services engineer Ove Arup &
Partners
Structural engineer Dewhurst
Macfarlane
Tender advice John Shreeves &
Partners

Cost Specification

Total area	270m ²
Total cost	£256,500
Cost per m²	£666

Costs	
M&E installation	£40,000
Glazing	£10,000
Specialist gallery hanging system	£2,000
Joinery	£9,000
Louvers	£500
Kitchen	£1,000

Specifications	
Specialist lighting track supplied by Se'lux (reader enquiry no 2001).	

Gallery hanging system by Absolute Design (enquiry no 2002).
Specialist joinery by Cox Brothers (no 2003).
Frameless glazing from the Proto Group (enquiry no 2004).
Louvre shutters from the Shutter Shop (enquiry no 2005).
Trench heating supplied by the Trench Heating Company (enquiry no 2006).
Ventilation by Nu-Air Squirbo (enquiry no 2007).
Ironmongery supplied by Beaver Hardware (enquiry no 2008).
Kitchen fittings from Ikea (enquiry no 2009).
Sanitaryware by Armitage Shanks (enquiry no 2010).

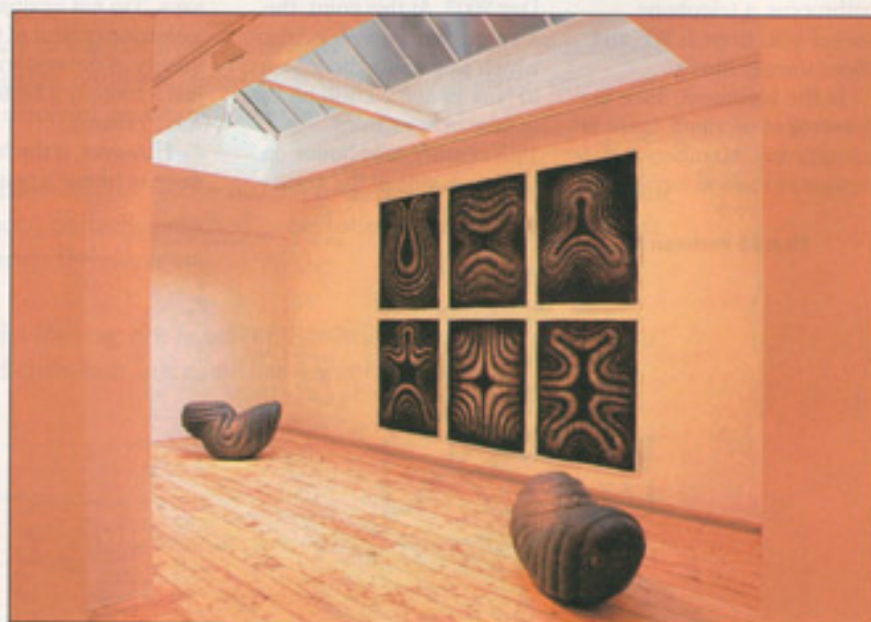
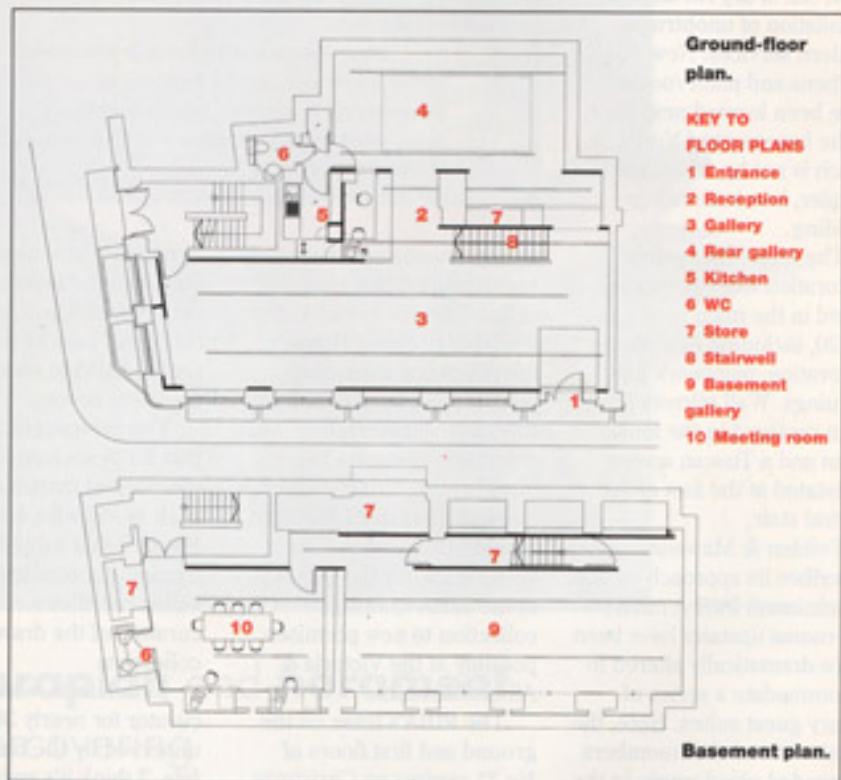
Softly softly

A new commercial gallery in London's Clerkenwell has been designed to let the art outshine the architecture. Amanda Baillieu reports

When rents in London's West End soared in the late 1980s, many of the smaller art dealers moved out of Cork Street – some to fashionable Notting Hill and the braver ones to Hackney. But where better than Clerkenwell, the home of loft living, white walls and wooden floors, to open a gallery selling big, modern art?

Stephen Lacey is one of the first dealers to have established a presence in the area, having previously been based in Bermondsey in south London. He shows an interesting selection of artists from the colossal granite sculptures of Peter Randall-Page to the abstract canvases of Nick Gammon.

Architect Socrates Miltiadou was invited by Lacey to look at the building after a previous scheme by Lacey's architect cousin Nicholas was abandoned. The gallery occupies the ground and basement of a former printer's works in Ray Street – tucked behind the *Guardian's* offices on Farringdon Road – while above lives the Architecture Foundation's director Lucy Musgrave and engineer Tim Macfarlane.





PETER SMITH

Miltiadou, who works for Sheppard Robson, has an interest in galleries. While working at Ahrends Burton Koralek, he was involved with the competition for the Dublin National Gallery and was the project architect for the extension to the Newlyn art gallery in Cornwall – a lottery project that has since been abandoned. He was introduced to Stephen Lacey by a mutual friend, artist Lilaine Lijn, with whom he has collaborated on a number of artistic and architectural projects.

The brief was straightforward. Lacey wanted to maximise the hanging space for the gallery and to provide a cohesive sequence of spaces where all types of art can be viewed. He also wanted to devise a structural solution for bringing large sculptures – up to 3 tonnes in weight – down into the basement.

Miltiadou (whose father was on-site architect for the project) warmed to the building immediately. The advantage of natural light was the starting point for his subsequent refining and articulating of the three main spaces: the basement, with pavement lights, which allowed one of the walls to be washed with light; a top-lit area, with a large glazed lantern; and the main ground-floor space, which had windows overlooking Crawford Passage.

The large ground-floor windows and the pavement lights were replaced, and imposing 6m-high double glass doors now mark the entrance. In summer they can be held open and the windows opened right back. Just inside the entrance a large mat conceals two sets of doors which open to allow large sculptures to be lowered, by crane, into the basement below.

Natural light (left) floods the back gallery while the front (above) is dominated by new double doors and windows, both of which can be held back in the summer.