

in association with  
Hadfield Cawkwell Davidson

# Another coup for Sheffield

## New building is leading the way on the environment

**I**N another coup for Sheffield, the city can now lay claim to its first BREEAM 'excellent' rated, future-proofed, wholly sustainable development.

It might sound a little like science fiction, but this is science fact. But don't expect wind turbines or solar panels to proclaim this building is doing its bit for the environment. To those outside the profession, this landmark example of excellence, could almost go unnoticed. However, it will set a precedent that, if followed, will actually achieve something far more newsworthy.

The building is the new Home Office development at the Riverside. Designed and developed in partnership with local practice, Hadfield Cawkwell Davidson (HCD), this is the next generation of 'green'. The

### Hadfield Cawkwell Davidson

structure of this traditionally constructed building conceals a wealth of complex, innovative and revolutionary systems and features. In fact, this working model of how commercial property can and should be engineered considers every element, from the building's effect on the environment to the environment's effect on the building.

The structure has been orientated to the north and east to reduce heat build up from solar gain. A green roof absorbs the solar energy and reduces rain water run off - all of which is harvested to irrigate a rooftop garden. Air conditioning uses non-HFC refrigerant so all internal spaces are 'comfort cooled' but with zero global

warming potential. And extracted air passes through heat exchangers, warming incoming air and negating the need for anything other than the heat provided by the 95 per cent efficient condensing boilers. This building will actually consume less energy than its naturally ventilated equivalent.

The design also catches optimum daylight, solar glare is controlled by an extending roof canopy, and the light fittings are, of course, energy efficient. Even HCD's choice of materials, wood from sustainable forests to recycled carpets, maximises energy conservation while minimising waste and cost.

This really is a true reflection of intelligent design meeting an environmental ethic to optimise sustainability and future-proofing. It's a perfect example of

how to reduce the carbon footprint and running costs by integrating measures into the structure from the outset. No environmental element depends on user control and each will remain for the life of the building. All of which contributed to the 2005 award of 'excellent' status by BREEAM - the Building

Research Establishment's highest accolade when grading the environmental impact of a commercial development. This is an office development leading the way for both government and the private sector. In a month when Sheffield plays host to the international Cooling the Planet conference, where science predicts the future and politics struggles to change it, through architecture, Hadfield Cawkwell Davidson is offering one small piece of the solution.



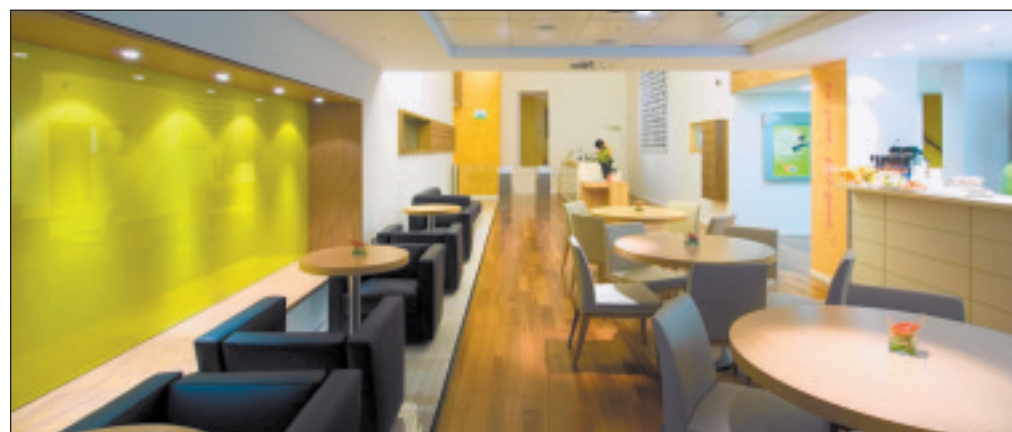
▲ **Wholly sustainable:** The Home Office development

# Designers and architects unite with success

**I**N an evolution of the norm, the thriving Sheffield practice, Hadfield Cawkwell Davidson, has taken interior design and placed it firmly in the hands of ... architects. Original thinking captures the ethos of HCD, and in this case it couldn't be more apt.

Over six years after Hadfield Cawkwell Davidson took the unconventional step of creating an interior design group lead by architects, this runaway success has proved the making of something spectacular.

The theory is simple. Once, the architect created space while the interior designer took that space and stamped an identity on it. This new concept explored what happens when the architect plans for that identity from the outset. Does a designer's understanding of an architect's job make a difference? And vice versa? The answer... is yes. Improved



▲ **Interior style:** Original thinking is the ethos of the HCD interior design group

empathy between the two and a more informed and easily integrated method of working, have produced significant benefits - including a reduction in costs.

Mostly renowned for its com-

mercial work, HCD has a long history of turning its hands and talents to a huge range of projects on national and international stages. With this new modus operandi it garnered

particular interest from, and success with, the leisure industry.

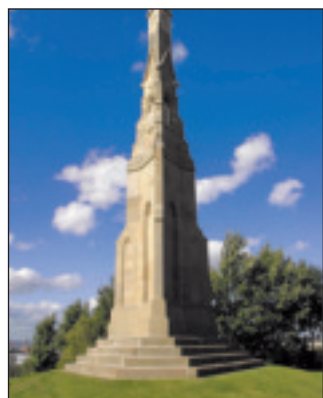
So much so that Hadfield Cawkwell Davidson has recently completed one of the

most prestigious 5 star health clubs in Europe. Holmes Place, in the heart of central London, is a true example of the sympathy between architect and designer. Located beneath the city streets, the club's subterranean position provided the key influence for development that was to follow. The Holmes Place concept is one part homage to city history, one part haven from modern life. The passage of time is documented and depicted throughout with the use and gradation of natural materials - stone, granite and wood. Strata define the walls, and light and water are used with great effect to capture this elemental spirit of the city's geological history.

HCD took colour inspiration from Olafur Eliasson's installation in the Turbine Hall of the Tate Modern. The primary use of sunshine yellow throughout Holmes Place, creates ambient

light and warmth and draws directly from the principles of Eliasson's weather project reflecting the vibrant city above. This strong commitment to art in the public realm is also embraced in the lobby centrepiece - a 3.5m high montage of city life... created by the architects themselves. A collection of 3000 photographs, taken over 3 days, was narrowed down to 280 that truly capture the essence of London. Mounted as strata and abstract from a distance, up close it depicts the constant and the fleeting - a portrait of place and people. In a sector notorious for demanding a high degree of both specification and co-ordination, this evolution of the architect and marriage between design elements has achieved something fundamental, yet incredibly simple - a better understanding of the big picture...and consequently a better result.

# Sheffield leading the way on new thinking over public art in cities



**Public art:** Cholera monument

**I**N 1834 Sheffield architect Mathew Hadfield, the founding partner of Hadfield Cawkwell Davidson (HCD) completed his first structure. Not a building, but a piece of public art looking over the city from Norfolk Park. Entitled the Cholera Monument, the piece still stands 173 years and a renovation later.

Since this early installation, public art in cities has changed. Historically created to honour or remember people or events, city art was often seen as mere decoration, an afterthought rather than an influence. Today, however, contemporary culture

dictates it should evolve with greater artistic interpretation... from subject, to materials, to medium.

While the term public art is invariably used to describe any addition to the cityscape not deemed essential, in recent years its presence has become a valued asset. Sheffield, in particular, is a pioneer of city art and its fundamental place in urban design. In 1987 the city adopted the Percent for Art policy - years ahead of the Art Council's formal equivalent. As the title suggests, the scheme asks that one per cent of the total cost of any development

be spent on public artwork. This philosophy has long been embraced by HCD which continues to breakdown barriers between architect, engineer, artist and contractor and turn the conventional art gallery inside...out.

The practice's most recent opportunity to incorporate works of art within a commission will be unveiled at the site of the new Home Office development at Riverside Exchange by HCD.

HCD landed a major coup by bringing on board international artist Mel Chantrey, renowned creator of works for public

spaces the world over. Chantrey was involved from the inception of the build, creating an installation that was to become integral and fundamental to the development of the overall project.

Considering the site context, Chantrey studied the city's social, spiritual and industrial past.

"My work for the riverside exchange site, alongside the River Don, draws directly from the history of the site", says Chantrey. "It is about moment, memory and metallurgy. It simply records and celebrates making, in this instance, steel.

Its purpose is to evoke a response in the individual, perhaps curiosity, and hopefully a reflection that in some instance induces a meditative state that focuses upon its physical nature and the contextual relationships between the piece and its place."

The finished work, a seven metre high, 20 ton cor-ten steel sculpture, marks the public entrance to the new Home Office development. Entrenched in the steel theme, the design draws inspiration from a preserved casting from the Vickers works made in the early 1900s.