

Drawing: section sketch

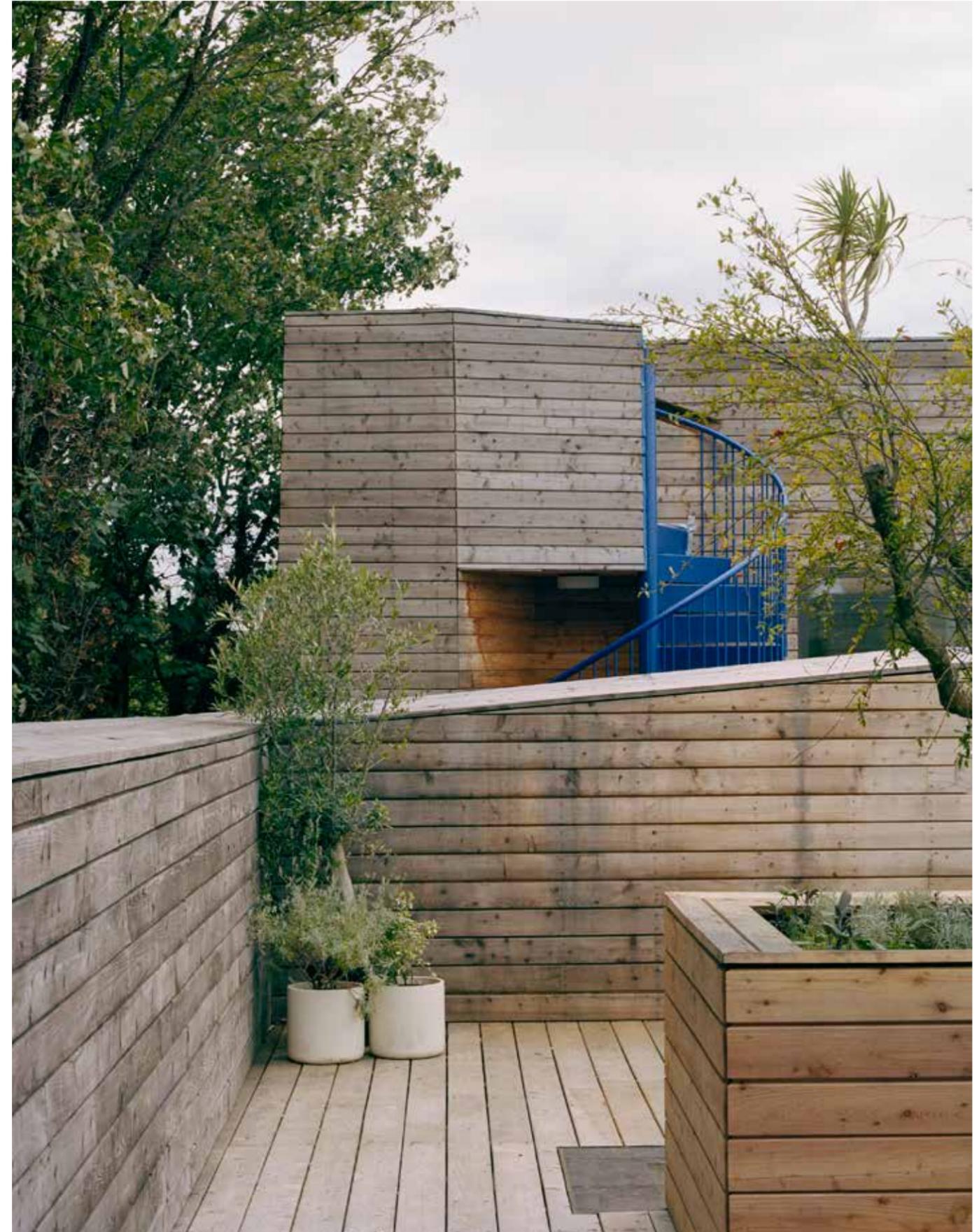
This development sketch for Bouverie Mews is part of a series that could almost be a flick-book. I was quite obsessed by this particular section because it's really one form floating in another – the living quarters suspended above the hard-working studio component beneath.

The stepping is a response to rights to light and privacy for the neighbours, as well as to form

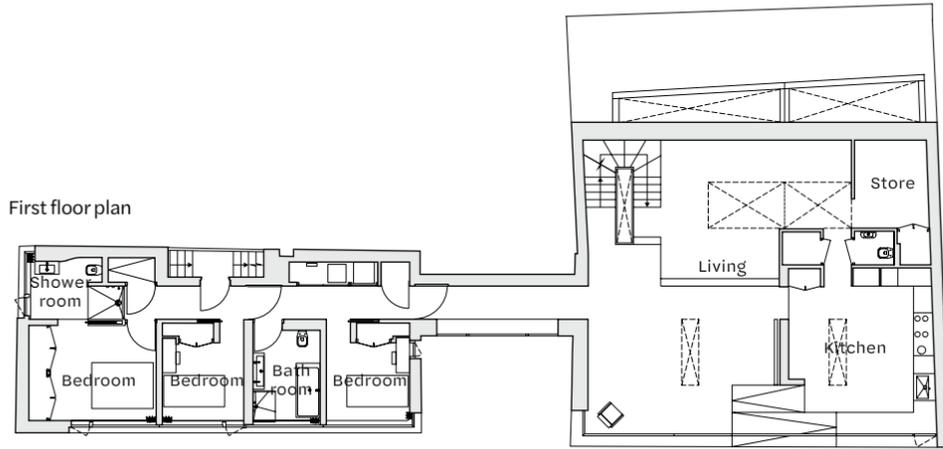
spaces to slip in skylights to flood spaces that can't have windows with natural light from above.

I always thought of the building as one that would be experienced from the roof, as much as from within, and of the skylight planes as part of that experience, so the roofscape is quite persistent in the sketches.

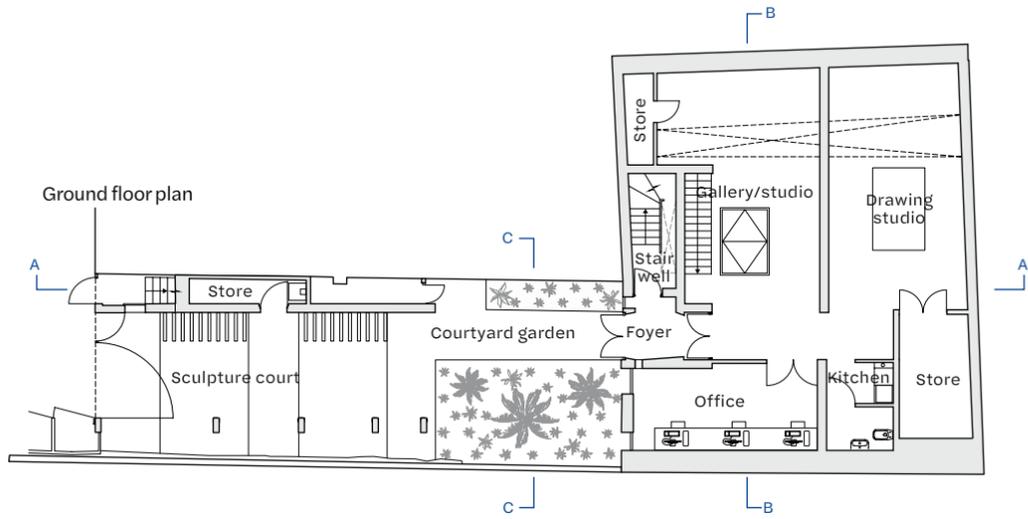
Peter Culley, creative director and founder, Spatial Affairs Bureau



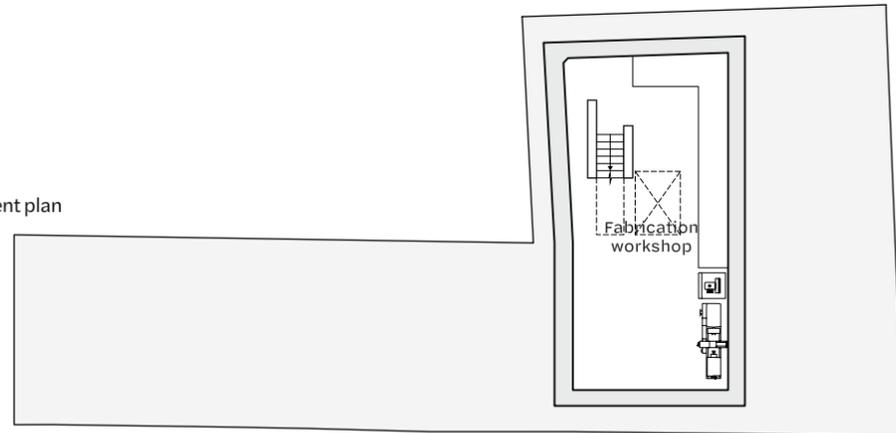
First floor plan



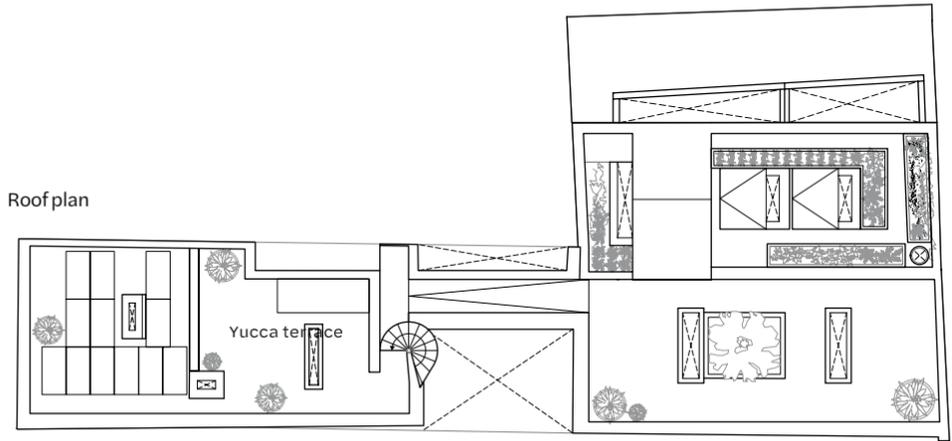
Ground floor plan



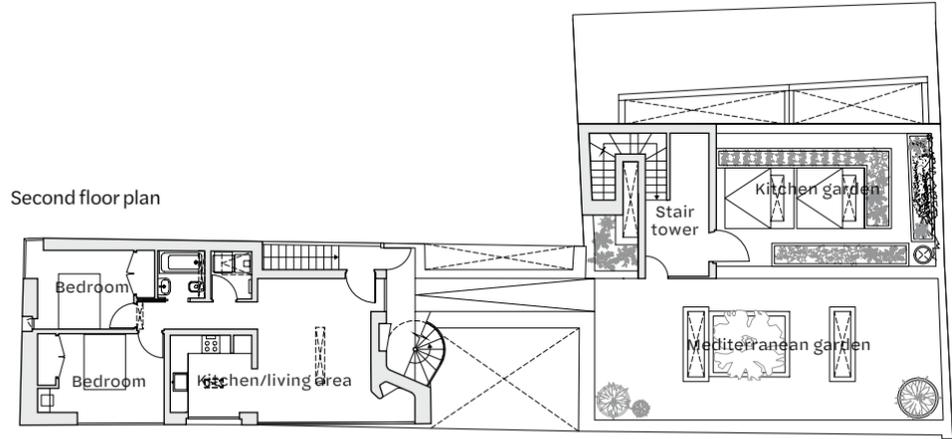
Basement plan



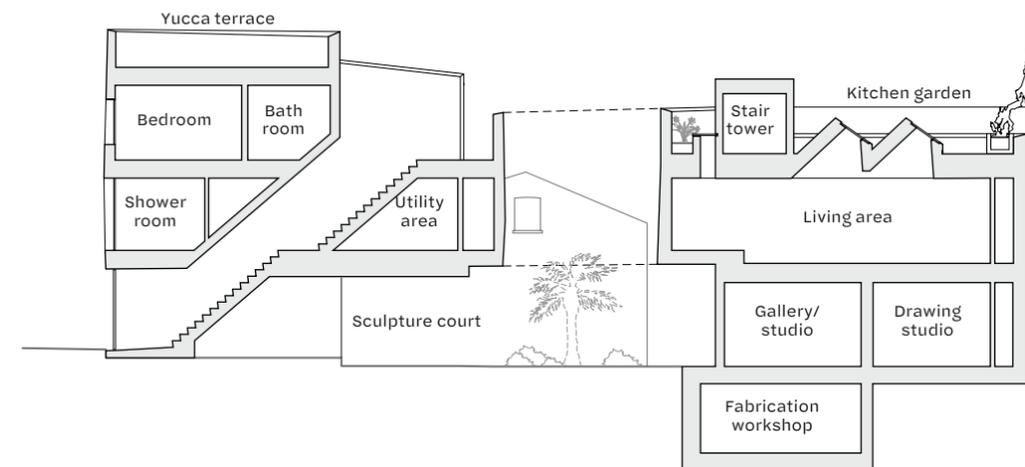
Roof plan

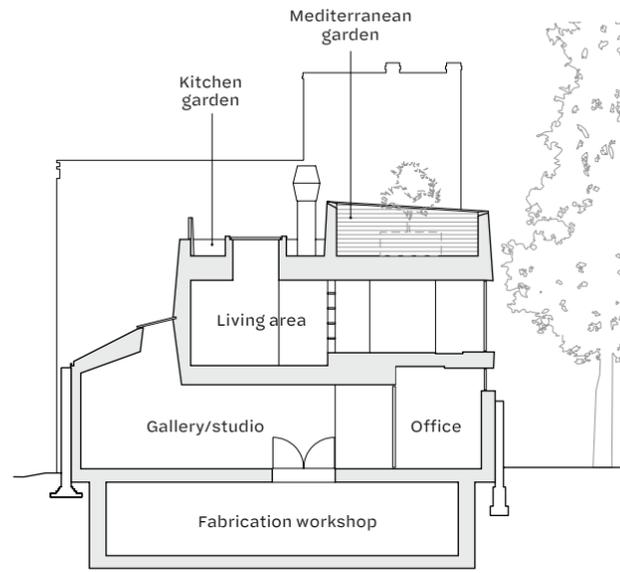


Second floor plan



Section A-A





Client's view

The brief was to create separate places to live and work that were easily connected so that I could easily prioritise between my children and the work, but I didn't want to always be able to see or hear from one space to another. I needed to know that when I was out of the studio, I could feel totally away from it.

One of the reasons I wanted to work with Peter is because, from his experience from working with major museums, he knew about conditions for lighting and other environmental factors for hanging and displaying work. Despite the site being severely limited in its ability to achieve windows, having clean natural light in the studio and in the home – where I also make work with my children and show work by other artists – was absolutely key.

I really liked how Peter would come and work with us early on

to understand how we operated and as part of the design process we developed a circular strategy for the studio from delivery and storage of raw materials, through the various stages of fabrication and finishing, to photography and display, and then tracked that to physical space. The overall concept was for a flexible warehouse model with robust materials. It became something more refined, but these qualities are still there.

Peter was able to bring in sunlight at all times of the day, even though the only real scope for openings was to the east. With such a strong relationship to the seasons from the cemetery woodland, the spaces continually change and evolve. Spatial Affairs Bureau's approach, attention to detail and care for the client's needs have been exceptional.

Rana Begum

Engineer's view

The fabric of the building was designed for an energy performance approaching Passivhaus standard, with highly insulated air-tight construction and minimised cold-bridging that would limit uncontrolled infiltration. It is designed to meet and exceed the strict Code for Sustainable Homes Level 4 energy, noise and sustainable material selection criteria required by the local authority at the time of the planning application.

Each of the dwellings and the art studio needed to achieve acceptable ventilation mechanically with the windows kept shut. This is in response to the risk of nuisance from insects, dust and leaves from trees, for security and to reduce noise, as well as the potential for summertime overheating. Fresh air is filtered and pre-heated in winter. Cooling can be applied to reduce summer peak temperatures. Rooms that receive direct sunlight additionally have

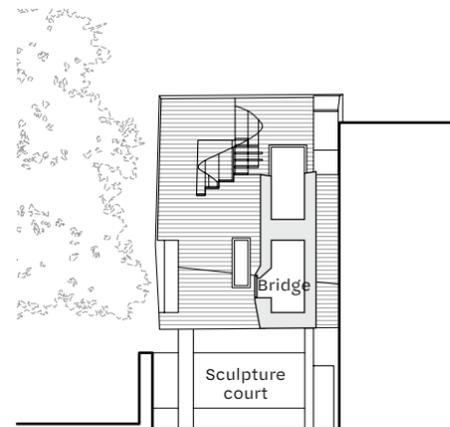
windows that can be opened to increase ventilation and prevent overheating. The roof and protected courtyard provide a valuable, secure and relatively clean space for such openings. Through-ventilation from courtyard to roof is arranged to promote stack and wind-driven air flow through protected and secure openings at dwellings.

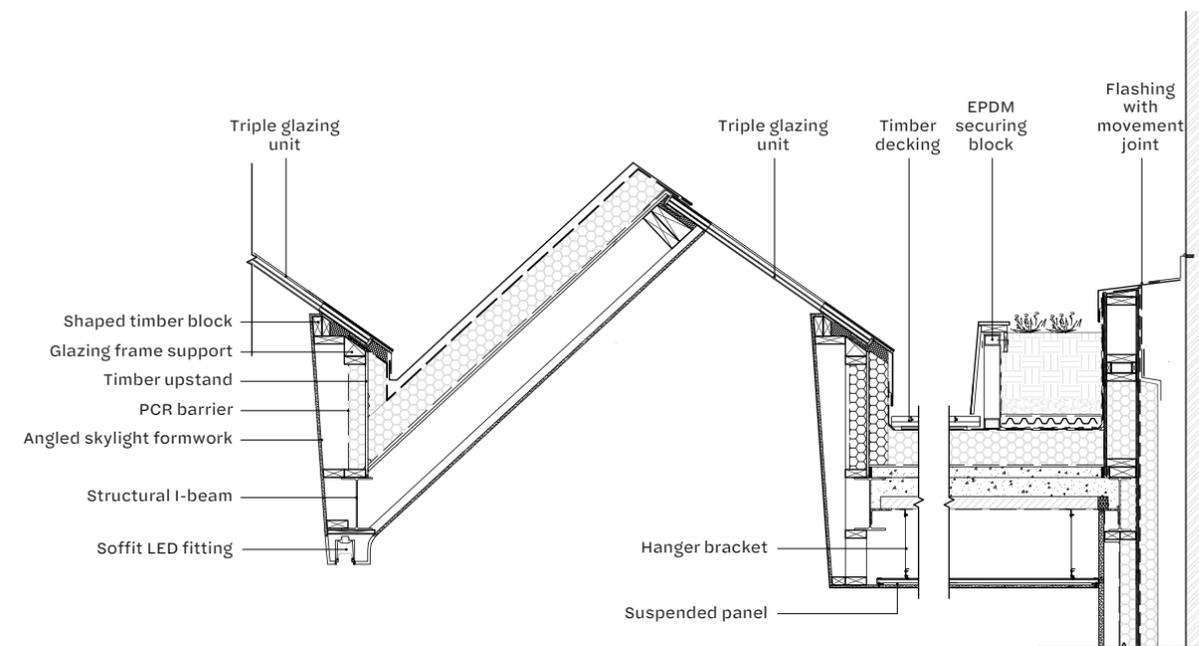
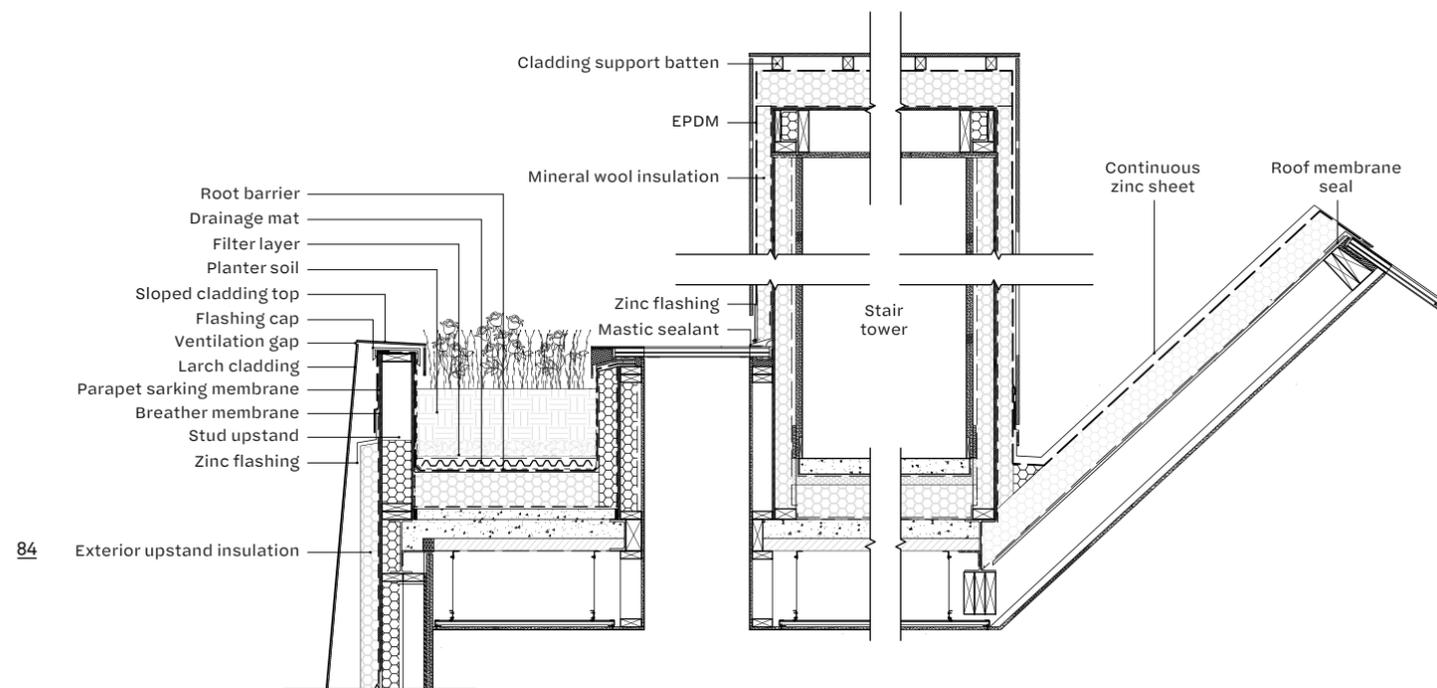
The prevention of overheating relies on good solar protection of walls and roof through external thermal insulation, internal and embedded thermal mass, and window shading through selective glass, as well as from adjacent buildings and trees.

The design relies on an exposed concrete floor (no lightweight covering) with secure night-time purge ventilation. East-facing windows are protected from deciduous trees. South-facing windows are shaded from adjacent buildings and the rooflights are oriented away from high summer sun.

David Lindsey, M&E consultant

Section C-C





Working detail

This detail cuts through the north first and second-floor spaces, where a top-lit, north-facing gallery has rooflights set within one of the roof gardens.

The triple-glazed, laminated, low-e, low-iron rooflights are designed with oversailing glass that completely covers the surrounding upstands to ensure water is carried fully away to the main roof beyond. Zinc flashings are used throughout. Decking and planters with lightweight,

moisture-retaining composts are built up on top of an EPDM layer, with filtration, root-guard matting and drainage layers allowing the planters to drain to the general roof system. Irrigation water is pumped up from the courtyard rainwater collection tank.

The parapets are formed with a steel structure, lapped with EPDM and breather membrane, capped with aluminium flashing and then entirely overclad with exterior fire-treated timber boarding. The

exterior wall make-up is typically Scottish Larch cladding on adjustable-length wall brackets to achieve the canted forms, with rainscreen mineral wool insulation over breather membrane and sheathing. The stair enclosure is treated like a large parapet and wrapped entirely in EPDM.

Colour temperature-adjustable lighting is embedded in ceiling profiles in the gallery space below. *Peter Culley, creative director and founder, Spatial Affairs Bureau*