The Swiss Church in London

Complement to the incomplete Planning and Listed Building Application
08/02/2008

APPLICATION REF: 2008/0342/INVALID
ASSOCIATED REF: 2008/0345/NEW

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1. Schedule of works

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Demolition work:

- dismantle existing organ
- dismantle existing gallery and carefully number and dismantle the existing stairs leading to it
- dismantle existing wooden floor in main hall, carefully remove skirtings, and
- demolish existing concrete slab on ground floor
- remove third entrance step
- form pockets in existing walls for padstones for bearings for new concrete slab
- break out stairs to basement
- dig-out basement extension, lift pit and services trenches
- remove the existing decorative finishes to the side walls and vault down to the existing plaster work
- carefully dismantle memorials and store on flat boards during building process
- reopen first roof-light (entrance side) blocked by later works
- remove bars to the two lower windows of the facade and make good
- remove later decorative finishes to the front elevation and later cementitious patches to the columns and ashlar work

Building work:

- cast new concrete retaining wall, floor slab and lift shaft in basement, mount new prefabricated columns
- cast new concrete slab (with minimal structural fixings to existing structure to existing walls) and lift shaft on ground floor, mount new prefabricated columns
- cast new concrete slabs (with minimal structural fixings) and lift shaft on mezzanine and gallery floor, mount new prefabricated columns
- mount new fire resisting glass partitions on all floors fixing these to the existing structure as shown in the submitted detail.
- form new staircases.
- reinstate original staircase, amend treads and add new treads in Yorkstone to match and fit
- replace glazing to roof-lights with double glazed lights to reduce heat loss
- fix secondary glazing internally to reveals in lower windows of the facade
- install new services throughout, including the removal of existing pressurised air system, and replacement with displacement ventilation system
- apply new finishes to walls and ceilings, in a colour scheme sympathetic to the original
- install and new pneumatic pipe organ on gallery, in a new case
- repair front elevation in mortar matched in composition to original, matching finishes,
- redecorate in microporous paint, colours pale stone colours, with pediment inscription picked out in gold.
- secure new ventilation units on rear wass to rear light wells as shown on details.
- repair and repoint rear external walls in lime mortar
- remove metal grills and floors to rear void over cellar and replace with solid floor structure: steel beams and wood covering, with built up bituminous felt-roof as elsewhere.
- reinstate former rear fire escape stair and doorway to adjacent property
- supply and fit new safety rails to rear parapets and access ladders for health and safety proposes.
- adapt railings to front elevation for easier access (DDA)
- adjust door weathering and frame following removal of upper step
- reinstate memorials onto the front wall internally to make a feature and improve visual accessibility, fixing onto stainless steel dowels set into resin bonded anchors

2. Historic building mitigation Statement

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1: Brief description: *(extracted from the Quinquennial inspection report 2008)*

A5 DESCRIPTION OF BUILDING AND STATEMENT OF SIGNIFICANCE

1. **General description:** a single barrel vaulted space with a road frontage to the east, approximately 40' wide. Of London Stock brickwork with a rusticated façade with two cylindrical columns and two rectangular section columns with Doric capitals and a central pediment over an entablature. A central doorway with round headed windows to the side, with two square windows and a semi-circular window lighting the gallery. Three steps up from the pavement to the front door, with access through a lobby into a vestibule area with contemporary styled oak faced block wood doors and panelling and close fitted carpet. Stairs lead down to a basement area, with lavatories and a catering kitchen.

   Double doors lead into the worship area with a carpeted floor, plastered walls, plastered panel vaulted ceiling with an apse end. A door to the left hand side leads to a storeroom, with a further storeroom on the first floor and access to the roof over the apse. External walls are of rendered brickwork. The roof structure is conventional trusses with Welsh slate finish and a central roof light, lead parapet gutters behind low rise brick parapets with York stone caps. The right hand doorway from the main worship area leads to a fire escape to the adjoining property, with galvanised metal stairs leading down to the cellar containing the warm air heating system and storage.

   The brickwork is four brick thicknesses thick at the base diminishing to two brick thicknesses (9") at the top. According to the previous quinquennial inspection, the site is approximately 0.027 hectares, with a frontage of 10.7m to Endell Street, with the site splayed to the front elevations and then to approximately 80°. The height at the apex of the glazed roof is given as 10.86m and the gallery floor 3.55m. We have not checked these dimensions.

2. Ordnance survey reference no: TL 87 NE

3. **Listing:** the property is listed Grade II

4. **Statement of heritage significance:**

   In our opinion, the following elements have heritage significance and we identify the nature of this significance using the following key:

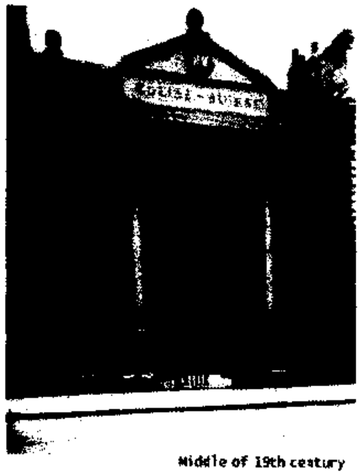
   H: Items of UK national heritage significance, which ought to be included in the listing information attached to the property.

   h: Items of regional or local heritage significance from an architectural perspective.

   i: Items which are of local interest, or which add interest to the building in its context, or which may be of significance to the Swiss community.

   q: Items of reasonable or significant quality, in terms of design or workmanship, which add specific significance to the building and which should be retained or preserved.

   - One of the best standing works by a nineteenth century Swiss architect in London. **H**



Middle of 19th century

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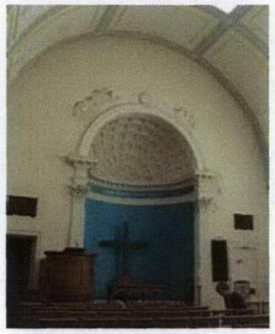
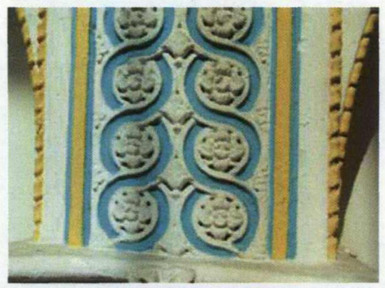
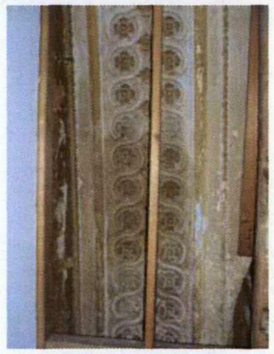
- Impressive street frontage at the entrance to Endell Street from the north. **H**



- The apse end with its scripture reference in French, but not the present colour scheme. **H**



- Fibrous plasterwork forming the ceiling decoration and including the decorative corbels, but not the colour scheme. **H**



- Stone steps leading from the ground floor to the gallery, but not of the lower flights below the level of the landing. These appear to have originally turned southwards at the landing position but have been relocated in their present arrangement. **h**
- The front entrance doors. **h**
- The front façade, including the window joinery, and the metal guards to the windows (added 1869), but not the front entrance railing which is later (post 1960). The various memorial slabs around the church, although the small slabs in the vestibule area do not appear to be in their original location. We refer you to the historical analysis, and the statement of significance in appendix to this report. **h**
- Memorials (generally). **i, Q**
- Memorial to Suzanne Hoffman (d. 1932), a very early work by Thomas Clapperton, pupil of Sir William Gascombe John RA who carved a memorial for Anna Martine Weiss. Clapperton's best know work is the Statue of Robert the Bruce in Edinburgh Castle and statuary frieze representing "Britannia and the wealth of East and West" for Liberty's store in Regent Street. He completed other commissions in Canada, Australia, India and New Zealand. **q,h**
- Memorial to Anne Martine Weiss by Sir William Gascombe John RA (her husband). A significant middle career work of a respected artist. **q, H**

2: Importance of the building:

The church was built as a Reformed church for the Swiss community in London, by a second generation Swiss architect George Vulliamy, in 1854. It has remained in use by the Swiss community ever since. Vulliamy trained under Sir Charles Barry and was working at the time of this design for his Uncle Lewis Vulliamy who designed several churches and domestic buildings in London, few of which remain in their original form. George Vulliamy's main claim to fame is as the designer of the dolphin light standards on the Embankment, while he was surveyor to the Metropolitan Board of Works (1861 – 1886). Since the original construction, the west gallery has been extended in 1949, an organ placed on the gallery in 1932, new accommodation created beneath (mid 1980's) and new rooflights incorporated over the main sanctuary.

3: Particular physical features of the building:

3.1: There is a light and spacious sanctuary with an apse end which originally had visibility from the main street, subsequently lost by later additions under the gallery, which include an enclosed meeting room and lobby on the ground floor. Cloakrooms and a catering kitchen have been installed in the basement, reached by stairs from the ground floor.

3.2: The organ is recorded but not graded in the registers of the British Institute of Organ Studies and the National Pipe Organ Register, which confirms that it is not considered a particularly good instrument. Its degree of fixture has not been established. We propose to replace the organ with a new pipe organ more suited to the liturgy and breadth of scope to which the building is put, in a contemporary case.

3.3: The original stairs leading to the gallery are in stone but the lower third of the treads were turned, and a half landing incorporated when the gallery was extended forward in the early twentieth century. It is intended to retain the stairs and the remains of the side panelling in a new position within the proposed scheme but not in their original position. A full photographic record will detail the arrangement before work starts, which may be deposited with the NMR.

3.3: Within the sanctuary there are a number of memorial tablets including one by William Gascombe John RA and another by his pupil Thomas Clapperton, of local heritage interest, and others of specific significance to the Swiss community in London. These have all been recorded in the Quinquennial Inspection report produced by our historic building advisor. The scheme proposes to relocate all the memorials on the front façade internally for improved visual access and impact.

3.4: The present internal colour scheme uses garish colours which would not have been considered appropriate in the original church context. We propose toning these down and restoring the interior to a more temperate colour scheme, after consultation.

3.5: The external street façade has been heavily repaired and redecorated in successive generations and the original finishes are showing signs of deterioration. We propose to conserve the original rendered surfaces using materials which match the originals, removing Victorian strap iron reinforcement and later unsympathetic repairs, replacing the strap iron with non ferrous materials where necessary and redecorating, keep the colours scheme in different tones of white and to enlighten its existing tones.

4: Setting and contribution to local scene:

The front elevation is all that is visible from the road, the remaining elevations being concealed by adjacent buildings. Designed in what Pevsner and Cherry call "incorrect Palladian" (*Buildings of England: London 4: North, p261*), the classical detail punctuates the turning of the corner into Endell Street in what is otherwise a bland mix of modernist concrete buildings and monotonous Victorian brick terraces. The façade was originally decorated in pale yellow ochre and raw sienna colours, with graining to the plinth and joinery. keep the colours scheme in different tones of white and to enlighten its existing tones.

5: DESIGN MITIGATION:

5.1: The intentions of the scheme are stated in the submission document on page 14 under the heading "design mitigation". Briefly stated these are:

- to remove later additions to the building to re-appreciate its original form and structure
- reinstate the original open areas under the gallery filled in by later works
- minimise structural interventions caused by the new works
- increase the amount of useable space within the building
- reduce the carbon footprint of the building by minimising the number of new marterials introduced.
- re-decoration of the church inside and out in a scheme sympathetic to the original.

5.2: The proposed new design include some structural interventions and amendments to the existing structure. These have been carefully considered and minimised to include only those essential to the scheme to provide improved access or to satisfy the general design mitigation statement above. These have been amended following pre submission discussions with the principle amenity societies. In detail these are as follows:

1. **Re-positioning of the stone staircase**: This is proposed in order to enable a lift to be incorporated for access to the upper floors whilst maintaining usable space to the north on the upper floors. Retaining the stairs in the original position prevents the maximisation of the space to the upper parts and prevents the benefits of the light from the larger window to be appreciated to the south side of the front elevation. The base of the staircase originally curved back on itself under the gallery but this has been lost in later re-orderings and modern concrete steps formed at the base instead. Also, as the new scheme proposes a new gallery, just one meter higher than the lowest level of the existing one, the existing stairs doesn't comply anymore with the new levels. The proposed design includes for the careful dismantling of the remaining elements in the existing staircase and reassembling them in the handed position to form the south basement access stairs, thus retaining the staircase on site. It is proposed to store the timber balustrade on site, because this has been much repaired and altered in the past and which accounts for the ambivalence of the amenity societies as to its reuse in the project.

2. **Lowering of the ground floor slab**: This is proposed in order to reduce the difficulties of equal ability access into the church by removing one step from the front elevation, lowering the floor under the gallery and throughout the church, maintaining this all at one level. There is no other access to the church wide enough to cater for wheel chair access and no space for a permanent ramp sufficiently detailed to comply with the regulations for unassisted access. The proposal is to lower the slab and remove one of the three external steps to enable wheelchair access with a lightweight ramp which can be lowered when necessary, with a gradient of 1 in 20. The floor is a mid twentieth century concrete slab under the gallery, with a mid twentieth century suspended timber floor in the chapel beyond of no architectural value and containing no original parts. The floor finish has decayed through age and use; extensive repairs are essential and require the removal and replacement of many of the floor boards. The proposed remodelling of the basement beneath it will enable the lowering of the slab without significant additional impact on the original structure but with added benefit to the reinstatement of the original space.

3. **The replacement of the gallery**: The present gallery structure contains some elements of the original but in a fragmentary way that have been eclipsed by later structural interventions, including the liturgical eastwards extension to form offices above and meeting room below, the boxing in of former open spaces, the introduction of modern fibrous plaster capitals and dummy shafts. The original form of the gallery has now been lost, the original structure usurped by the later interventions, including those introduced to support the organ. The original proportions of the chapel have been corrupted as a result of these interventions. The casing-in of the (liturgical) east end of the gallery using plasterboard and fibrous plaster capitals is aesthetically poor and introduces details alien to the original concept of the chapel. The proposed scheme aims to return to the original gallery depth and thus re instate the original proportions in the main chapel, to remove the later (mainly 1980's) work and recreate the gallery in a modern idiom using simple materials in an honest way, in a twentieth century rendition of "gothic" in its purest form. We have listened to the amenity societies and to the local authority, and designed the new gallery so as to have the absolute minimum intervention into the existing building, and to make the original detailing more accessible. The Victorian Society reacted with "The quality of the worship area will be much improved by the removal of the present gallery structure, and its replacement strikes us as a well-conceived modern intervention that responds well to the austere aesthetic of Vufflamy's interior..."

4. **The organ**: The organ will be replaced. The present instrument dates from the 1930's (see the quinquennial inspection report submitted with this document for a full description of the instrument). It was always under-voiced for the space, and has been much altered since in an attempt to improve the sound quality and bring it up to standard for the volume into which it speaks. This has not been successful, and the church now have the opportunity to obtain an alternative pipe organ which will have a greater ability to fill the volume and a versatility to match contemporary liturgical and concert requirements. The instrument was inspected by the British Institute of Organ Studies and The National Register of Pipe Organs but its quality of tone and manufacture and its historical significance was not thought worthy of listing under their scheme.

5. **Lengthening of external doors and removal of steps:** This work is in consequence of the need to make the building more accessible. We believe that the door can be lengthened satisfactorily using a weathering as detailed (see attached detail 1064_06-001), and dimensioned in such a way as to harmonise with the proportions of the façade without loss of historically significant detail, and with some enhancement in the proportions of the door itself.

6. **Railings**: These were installed in 1991. We propose to amend the design to enable easier access as shown on the submitted detail plan 1064_06-003.

7. **Window frames on front elevation**: We originally proposed to amend these to include new, thin section double glazed units, without materially affecting the appearance of the windows. The amenity societies have expressed some concern about this and as a result we are now proposing to install secondary glazed frames within the internal reveals. This will enable the existing window frames to be retained.

Christ & Gantenbein

Whitworth Co Partnership

AJR/ajb/C713/2

7th February 2008

BASWA – acoustics system

General information
The BASWAphon acoustic system is an innovative, mineral-based, patented modular product line designed for controlling sound reverberation time. The system is comprised of a pre-coated mineral fiber panel which is glued on a hard surface (cement, plaster fiber panel) and is then seamlessly coated with a micro-porous coating mass.

The system is suitable for:

- **level surfaces such as ceilings, floors**
- **arched and vaulted surfaces**
- **double-folded surfaces**

BASWAphon technology provides architects and acousticians with new design possibilities thanks to the following characteristics.

- **seamless, smooth surfaces**
- **exceptional sound absorption**
- **minimal loss in room height**
- **unrestricted color choice according to Corbusier or NCS**
- **non-combustible**
- **sound absorbing cooling and heating surfaces**

Please visit our Internet address www.baswa.com which will provide you with photos of several objects and design possibilities.

Systems
In order to satisfy a wide variety of acoustic and architectural requirements, four systems are available to you in four different system strengths with a price-performance ratio optimally suited to the various features and field of application.

On the next pages, you will be givan a system description of the following systems:

- BASWAphon – Classic
- BASWAphon – Base
- BASWAphon – Fine
- BASWAcool

Seamlessness
Taking into account the specific features of the ceiling surface such as: shape of ceiling, material expansion, possible sinking and/or deformation of the building's shell, up to 400 m2 of surface can be designed seamlessly with a corresponding shadow gap of approx. 1 cm. We'd gladly be of assistance to you in finding the suitable solution to meet your specific needs. .

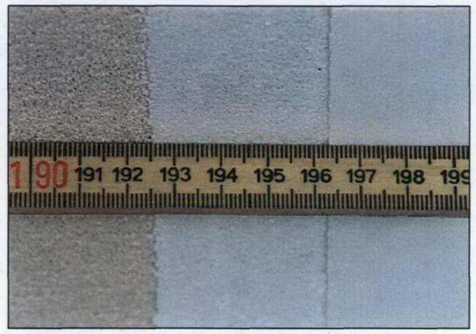


Illustration 1 Finesse of structured surface

Acoustic features of the system's thickness
The systems satisfy a variety of acoustic and architectural requirements. Which is why BASWAphon acoustic systems are available in a system thickness of 30, 40, 48 and 68 mm.

We recommend consulting with an architectural acoustician for your specific dimensioning requirements. The measured values are listed in the BASWA test report documents.

Acoustic design
For acoustic reasons, it can be an advantage to have increased sound reverberation in some of the ceiling fields. This can be achieved by using sound-proof surfaces such as cement chases, curtain walling or by closing the pores on the supporting panel with a latex paint.

Due to the various degrees of material porosity and flow resistances, the level of soiling may vary during the course of use, which cannot be avoided and which is why no claims will be accepted in this regard.

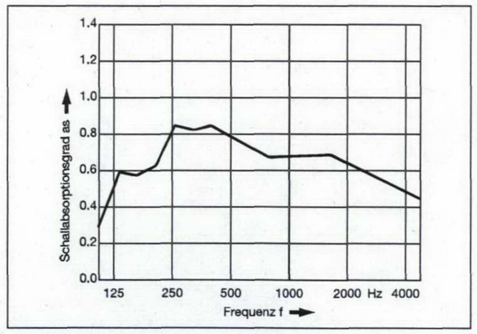


Illustration 2 Sound absorption level of BASWAphon - Classic 68 mm

3. Requested details

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3.1 Baswaphon plaster

Use of Baswaphon in the proposed scheme:

1.Baswaphon plaster is planned to be used on the internal part of the front street facade, on the gallery floor only. This will add a layer of about 30 to 40mm onto the existing internal facade wall. It will provide the needed acoustical insulation level in the planned meeting room. Joints to existing windows will be carefully chamfered to match the existing frames.

2.Following further investigation concerning the needed acoustical measures for the main hall, we learnt that the planned Baswaphon on the lower parts of the walls of the main hall will not be needed (see plans 1064_02-002 and 1064_02-008). Therefore we would like to revise our proposal on those plans you registered on 16th January: no Baswaphon will be needed there.

Product manufacturing / manufacturing quality
The quality of the surface greatly depends upon the care that went into carrying out and adhering to the manufacturing instructions. BASWAphon ceilings are not merely industrial creations, rather are handmade, quality objects and therefore do not show any signs of irregularities, furnishing clear evidence of the fact that our products are the result of high-quality craftsmanship.

Should the ceiling be exposed to extreme side light, minimal signs of unevenness in the smooth white plaster surfaces may become visible. (In order to give you an idea of the quality achieved on site, we would be pleased to name several objects with side light).

Manufacturing is only permitted by employees certified by the BASWA acoustic AG company.

Inexperienced contractors can receive a qualification for installing the BASWAphon acoustic system by receiving in-house technical training.

The different detailed solutions are also discussed during training thus providing contractors with a high degree of expertise in the manufacturing and consultation of the product.

We'd be pleased to provide you with a current list of plaster contractors upon request.

Ceiling maintenance
Systems used to reduce reverberation time are based on micro-porous surfaces where sound energy is transformed into heat. These pores may become soiled over the course of time due to soot, nicotine or dust.

This may especially take place when the backside of the BASWAphon ceiling forms a negative pressure. It is therefore particularly important to pay attention during planning that no pressure inclinations (location of the ventilation ducts, leakage) are formed between the cover's bottom and the massive ceiling.

The pores would also become clogged by a coat of paint, which is why BASWA surfaces should under no circumstances be painted.

In order to uphold optimal acoustic characteristics and optic requirements with respect to clean surfaces and/or change in shade of color, BASWA's construction principle is based on enabling the system to be renewed at any given time.

Depending on the size of the object being dealt with, renewal can be carried out within 1 to 2 working days.

Partial soiling
Partial soiling such as nicotine stains, water and beverage stains, traces of chlorophyll, etc. can be carefully removed by moistening the area with a 10% oxygenated water solution. Please contact us should you be confronted with a case involving some form of damage.

Refreshing process
Any yellow or gray discoloration of the surface resulting from normal use of the room can be refreshed by spraying the paint in the process of being prepared. This procedure can be repeated as many as three times.

Renewal process
When confronted with badly soiled surfaces, the last layer is removed and re-built. In order to do so, steam is applied to the BASWA surface for approx. 3 minutes with a standard steam-cleaner used for household purposes. After a brief saturation period, the BASWA Top layer (approx. 0.5 - 1.0 mm) is scraped off with a simple tool, swept off with a clean broom and is newly applied. Thanks to this rapid renovation process, the BASWAphon acoustic system is predestined for locations such as restaurants, hotels, conference rooms, etc.

Color concept
In order to create colored surfaces, the coating mass is dyed. In order to retain open-porousness, acoustically effective surfaces may under no circumstances be covered in paint.

Most colors are available in the Corbusier color concept or NCS color range. The special composition of the coating mass limits the selection of the pigments and the usable amount thereof so that we may not be able to honor all requests. Due to the open-porousness, variations in lighting, angles of vision, the manufacturing process chosen, a color may somewhat differ from the model.

Depending on the intensity of the desired color, the foundation coating may have to be dyed as well.

As is the case with other mineral systems, slight cloud formation cannot be ruled out.

When dealing with bordering building components that are the same shade of color as the BASWA surface, we recommend painting them only after completion of the BASWA component.

Do you have a specific color in mind? We'd be more than pleased to send you a sample.

Building management, work planning
The system is purely water-based. The drying process, therefore, is not accelerated by hydraulically binding additional substances. This is why we estimate, with appropriate manpower, a minimum building time of 5 working days per surface.

Generally speaking, smooth surfaces are difficult to repair, which is why the final coating ought to be applied as late as possible during the building process. By doing so, clients can minimize the risk of damage. Gloves ought to be worn when putting applications on already existing ceilings in order to avoid fingerprint marks.

Electrical, ventilation and plumbing installations as well as any possible fastening devices are to be precisely determined and planned in advance. Contrary to a normal smooth plaster ceiling, making corrections at a later point is very costly.

Sound reverberation zones are planned by an acoustician and indicated prior to applying the foundation coating.

By applying the final coating as late as possible, mechanical flaws as well as soiling due to color, fingerprints, etc. can be avoided.

Seeing to it that all involved in the construction are aware of the vulnerable nature of the final coating can help ensure a problem-free process as well optimal end results.

Illustration 3 Colors NCS

Vaulted, arched surfaces
When dealing with vaulted ceilings or surfaces with severe curves, the pre-coated mineral fiber panels are cut into approx. ¾ of the way and are carefully pre-bent and then glued to the surface.

In case of radii of less than 0.5 m, we recommend constructing with an uncoated mineral fiber panel as a basis which is then coated in three working stages (BASWAphon Fill, BASWAphon 407 and BASWAphon – Top).

Thanks to the supporting panels' high degree of flexibility, not only can walls of simple vaults be developed, but also cross-vaults and/or double-curved walls. Depending upon the appearance of the object, structured surfaces can also be developed as is the case with restorations of historically valuable buildings.

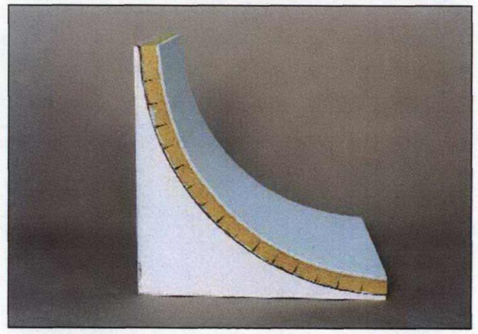
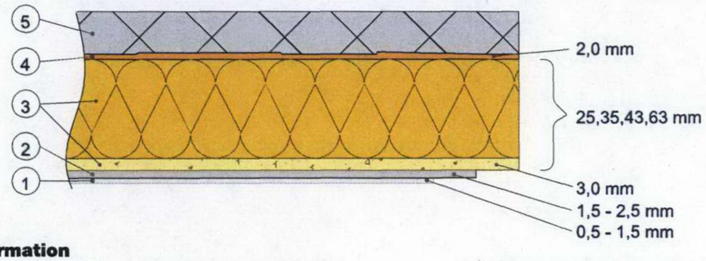


Illustration 4 Exemple de cintre

BASWAphon – Classic

System set-up



General information
This tried and tested system can be put to use universally and combines all the advantages of the BASWAphon acoustic system. The system provides the highest degree of freedom, enabling the creation of the very finest surface structure.

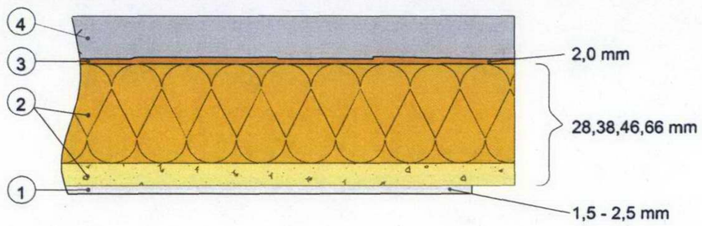
1) BASWAphon Top Covering Layer
2) BASWAphon 407 Foundation Layer
3) BASWAphon Supporting Panel
4) Adhesive
5) Background

Special features

- finest surface structure
- intense coloration
- curved surfaces

BASWAphon – Fine

System set-up



General information
This one-layer procedure stands out for its smooth, fine surface. This system is ideal for suspended systems and/or in case of a need for short installation times.

1) BASWAphon fine covering layer
2) BASWAphon acoustic panel
3) Adhesive
4) Background

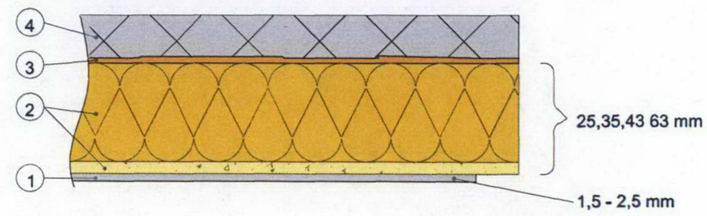
Special features

- fine surface structure
- short installation time

BASWAphon – Base

APPLICATION REF: 2008/0342/INVALID

System set-up



General information
This module has a smooth, white, seamless, finely structured and mechanically-speaking relatively durable surface with an interesting price-performance ratio.

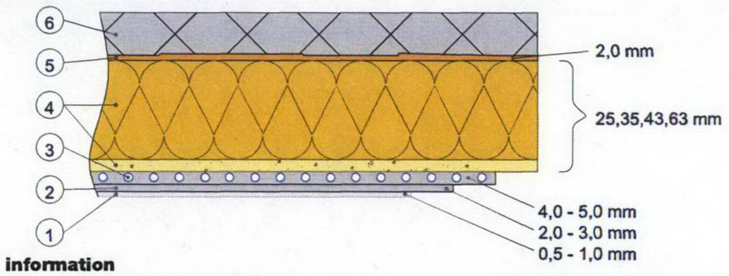
1) BASWAphon 407 foundation layer
2) BASWAphon supporting panel
3) Adhesive
4) Background

Special features

- curved structured surfaces
  intensive coloration

BASWAcool

System set-up



General information
This product class combines sound absorption with the water-bearing capillary tube system and creates a room temperature in tune with our clients' specific needs.

1) BASWAphon Top covering layer
2) BASWAphon 407 base layer
3) Capillary dube cooling mat
4) BASWAphon – Supporrting panel with cement foundation layer
5) Cement-like adhesive
6) Cement

Special features

- seamless, smooth surface (Classic, Base and Fine)
- draught-free, noise-free heating and cooling
- exceptional sound absorption
- Refrigerating capacity > 87W/m² at a dT of 10 K
- short thermal reaction time

Wall construction

Increasing mechanical stability by incorporating a net
The BASWAphon acoustic system can also be used for projection purposes, that is for overhead projectors, movie and slide presentations. The application of the system on walls is similar to ceiling application. As an alternative, a white synthetic reinforcement net can either be partially or entirely embedded when the first foundation layer is being applied (BASWAphon – 407). This helps increase system stability. However, additional reinforcement may cause absorption to be somewhat diminished.

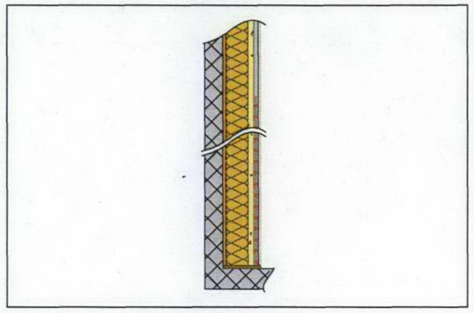


Illustration 9 Wall construction with reinforcement material (see drawing Z023)

Increasing mechanical stability by means of curtain walling
Maximum mechanical stability of specific exposed areas can be attained by applying curtain walling made out of mineral building material. This is then covered by the acoustically effective surface, thereby creating a seamless wall. The transition region between the curtain walling and the BASWAphon supporting panel ought to be reinforced with a net in order to prevent the formation of fissures.

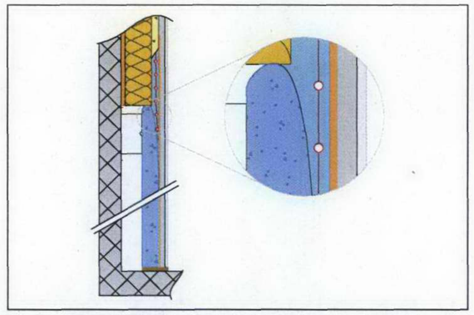


Illustration 10 Wall construction with curtain walling (see drawing Z007)

Surface connections

Wall connection with severance strips
In order to prevent fissuring, all BASWAphon acoustic surfaces ought to be separated from bordering surfaces and objects in the vicinity such as curtain rod tracks, tubular feed-throughs, embrasures, etc. with a BASWA tape joint.

In addition to what is shown on the diagram to the right/to the left, the severance strip can also be cleanly cut only after completion of the BASWAphon top surface.

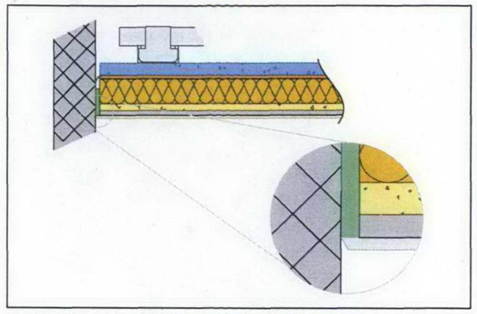


Illustration 12 Wall connection with severance strips (see drawing Z002)

Wall connection with a Swedish cut
Due to higher mechanical oscillations or expansion coefficients (with respect to air humidity), respectively, when dealing with connections on dry walls or wooden walls, we highly recommend choosing a 2 to 3 mm Swedish cut.

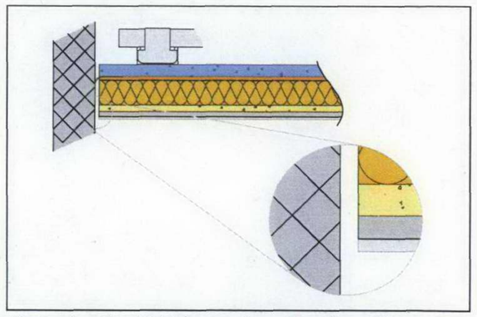


Illustration 13 Wall connection with a Swedish cut (see drawing Z003)

Wall connection with shadow gaps
Individual shadow gaps can of course also be filled according to the diagram to the right/left.

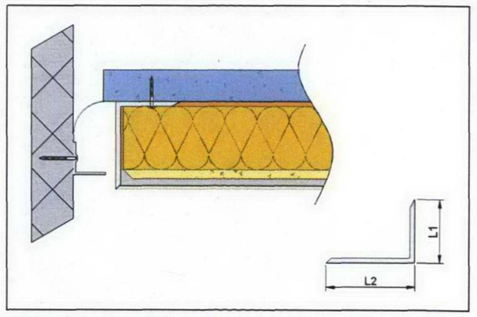
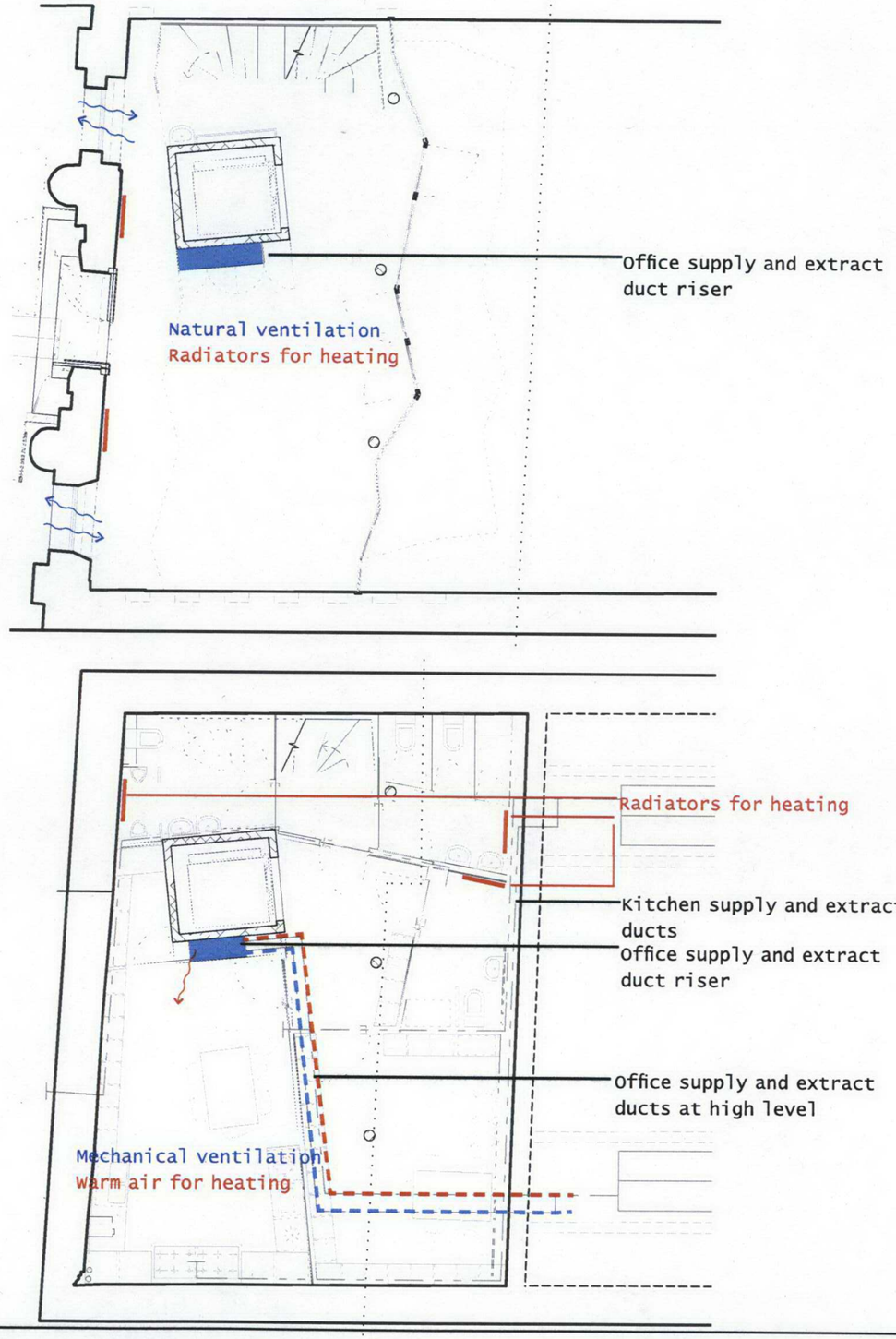
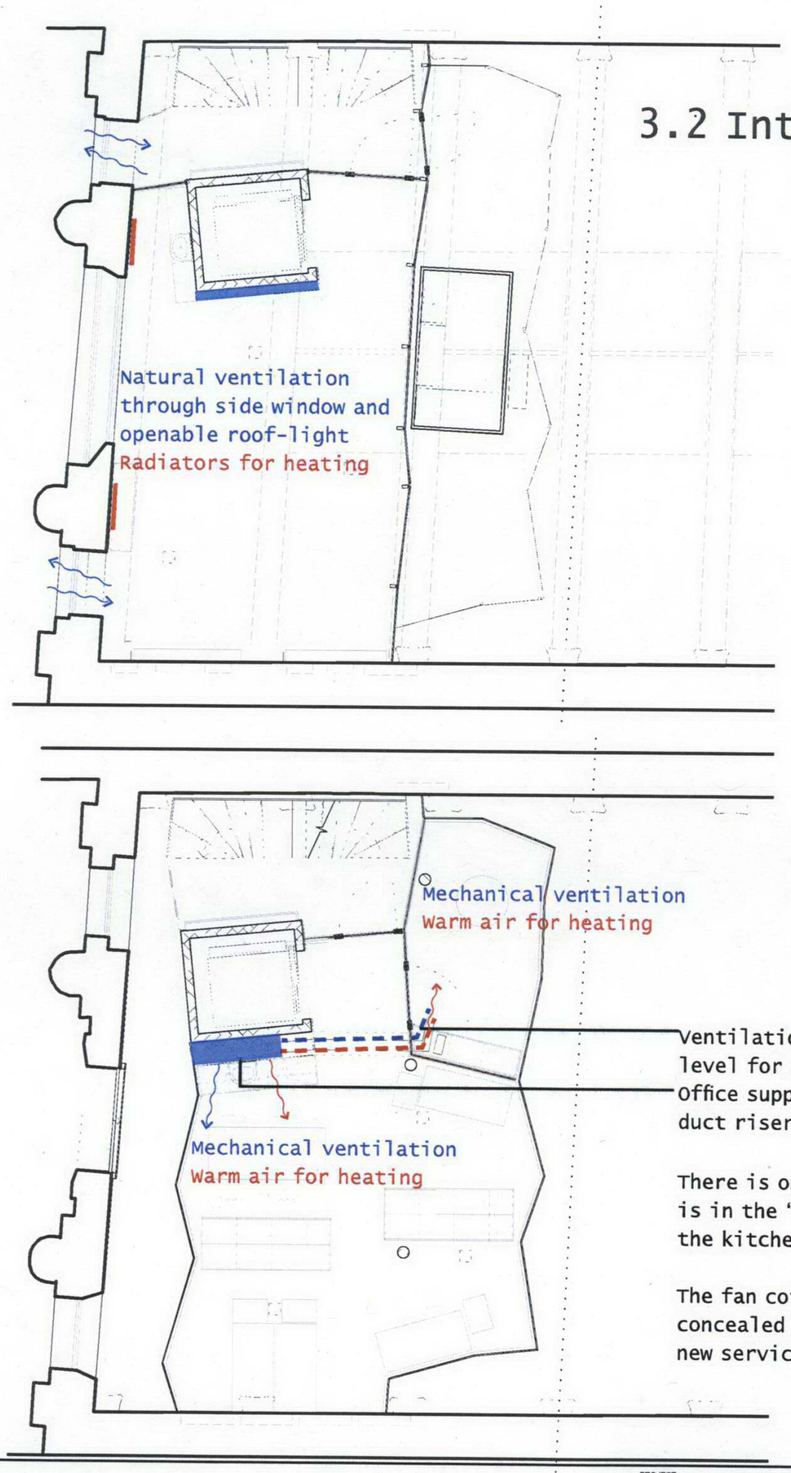


Illustration 14 Wall connection with shadow gaps (see drawing Z016)

3.2 Internal fan coil unit





There is only one fan coil unit and it is in the "new services zone" behind the kitchenette, by the lift.

The fan coil unit is completely concealed behind the panelling to the new services zone.

DO NOT SCALE OFF DRAWING
REPORT ALL DISCREPANCIES
CHECK ALL DIMENSIONS ON SITE

08/02/2008

PROJECT			PHASE
The Swiss Church, London			Listed Building Application
CONTENT			PLAN NO.
Proposed ventilation and heating			1064_06-004
FORMAT	SCALE	DATE	REV.
42/29.7	1:100	11.02.2008	

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