The truly flexible window system

www.sapabuildingsystems.co.uk

DF 75 Si Windows
Superior energy efficiency to A++
Enhanced weather performance
PAS 24 compliant

For further details, please call
01684 853500
Rejecting growth may be the only positive route to the future

There's more point to a map than mere navigation

Institutions unite to boost architects' standing

Forensic Architecture has a mission to help justice and legality

How the Hayward's Space Shifters challenges your perceptions

The fascinating life of Robert Venturi

The institute was looking to the future, but Norman Foster was already there

Meet the social warriors who make up this year's cohort of young talent

The first out of town department store lands in Los Angeles
The medieval city of Oxford was walled, only accessible by four main gates. Each gate led the people who travelled through them to Carfax crossroads and the bustling centre, a meeting point to trade, socialise and rest after a difficult journey.

The modern Oxford of today is still a destination for people, for education, business and vacation. In place of the original gates and wall is an open city, welcoming visitors from across the world just as it has done for centuries.

Named after the original West Gate, the Westgate Shopping Centre provides a new destination for these visitors. The large open-roofed terrace gives the opportunity to view the ancient city and buildings that have stood for centuries.

Open to the elements, the terrace benefits from ACO's stainless steel drainage systems. Complementing the building's lines, the sleek channels effortlessly convey the water away as the rain falls. For the access routes at ground level, ACO's discreet MultiDrain slot drainage is used, blending seamlessly with the paved floor.

We worked in the design to make the journey smoother. We know the difference it makes.

WWW.ACO.CO.UK
The medieval city of Oxford was walled, only accessible by four main gates. Each gate led the people who travelled through them to Carfax crossroads and the bustling centre, a meeting point to trade, socialise and rest after a difficult journey.

The modern Oxford of today is still a destination for people, for education, business and vacation. In place of the original gates and wall is an open city, welcoming visitors from across the world just as it has done for centuries.

Named after the original West Gate, the Westgate Shopping Centre provides a new destination for these visitors. The large open-roofed terrace gives the opportunity to view the ancient city and buildings that have stood for centuries.

Open to the elements, the terrace benefits from ACO’s stainless steel drainage systems. Complementing the building’s lines, the sleek channels effortlessly convey the water away as the rain falls. For the access routes at ground level, ACO’s discreet MultiDrain slot drainage is used, blending seamlessly with the paved floor.

We worked in the design to make the journey smoother.

**We know the difference it makes.**

[WWW.ACO.CO.UK](http://WWW.ACO.CO.UK)
Refresh Systems are a complete package of components for over-cladding existing roof and walls that have failed, require performance enhancement or a cosmetic upgrade. They provide the assurance and sustainability necessary for a long-lasting, attractive and high-performance refurbishment.

A range of external profiles, colours and materials, combine with adaptable constructions that provide an array of thermal and acoustic performance levels. This combination provides you with the choice you need to meet the challenges of almost any over-clad refurbishment. Add in Euroclad’s comprehensive sales, service and technical support, plus the Refresh System guarantee of up to 25 years, and you’ve got something that is far more than the sum of its parts.

Bolstering assurance and sustainability, Colorcoat HPS200 Ultra® and Colorcoat Prisma® pre-finished steel from Tata Steel are highly recommended as part of Refresh Systems. These Colorcoat® products come with the Confidex® Guarantee for the weatherside of industrial and commercial buildings, offering extended cover for up to 40 years, and BES 6001 Responsible Sourcing certification.
This is the issue with a lot of old men on the cover – and two women. It is certainly a visual representation of the maleness of the profession from the late 19th century to the early 21st, but for our purposes it is also something else: a trawl through our own back pages.

When we sat down to discuss how we could mark our 125 years of existence in the same year that the RIBA finally resumed in-house publication of its magazine, we thought: why not chronicle our own history, broadly decade by decade, through a dozen Royal Gold Medalists spanning the period? Each of the four RIBAJ editors selected his or her favoured RGM and a preferred building by each. The idea is to avoid the more obvious names and projects, shining a bit of light elsewhere. We hope you enjoy this delving into architectural archaeology.

As for the future – our Rising Stars winners on pages 85–96 provide a clue to the changing shape of the profession. •

Below
Royal Gold Medallist Zaha Hadid’s Serpentine Sackler Gallery, page 36

ONLY ON RIBAJ.COM
There is lots of space, everywhere, on one of the most expensive plots of land on earth
Hugh Pearman knows how Bloomberg won the Stirling: ribaj.com/bloombergstirling
A story of architecture

What has happened in architecture in the 125 years of The RIBA Journal’s existence? To introduce our birthday issue, Hugh Pearman went to the ever changing city of Berlin to find out.

Words and photographs: Hugh Pearman

Berlin always repays attention, its architecture shaped by power, wealth, construction, destruction, division, reunification, rebuilding. Since the Wall was breached in November 1989, Berlin has been the world’s testbed for rethinking and remaking the historic city, a process which it has been amazing to watch over the years. There is no better place to consider the state of architecture, 125 years after this magazine was founded.

Ascend the wonderful (if very destructive when built) relic of the East German (DDR) regime, the 1960s observation and TV tower at Alexanderplatz, and today you see a still predominantly low-and mid-rise city stretching to the horizon. Look down and south-westwards and close by you see the ultimate architectural parable for our times: the nearly completed, brand-new-yet-ancient Berliner Schloss which is to be the enormous home of Berlin’s latest museum – the Humboldt Forum which is intended to rival the British Museum. Indeed, former BM director Neil MacGregor is a founding director of the project.

The Berliner Schloss or Stadtschloss is the city’s baroque palace, originally dating from the 15th century and reaching its final form in the mid 18th century, probably to the post-humous design of court sculptor-turned-architect Andreas Schluter. Prince-electors, kings and until 1918 emperors lived there. Burnt out through bombing during the Second World War, its carcass was later demolished by the East German regime to make way for their own 1970s Communist Palast der Republik, a combined parliament and cultural centre in bronze glass and stone that was by no means a bad building despite being riddled with asbestos: were it in the UK it would have been a candidate for listing. But just as the DDR preferred to lose a historic building that symbolised Prussian imperialism, so the new Germany was uncomfortable with a recent building that symbolised the communist East. Despite protests and the fact that the asbestos was removed, the Palast in turn was demolished in 2006-8. Simultaneously came the government’s decision to rebuild the Stadtschloss.

Right Nearing completion – Berlin’s astonishing Stadtschloss, an architectural parable. This is its modernist elevation, but turn the page...

TIMELINE

1538
first Stadtschloss built

1950
Stadtschloss ruins demolished

1976
Palast der Republik opens on Stadtschloss site

1990
German reunification

2008
demolition of Palast der Republik

2007
government decision to rebuild Stadtschloss

2008
Francesco Stella wins competition

2013
Stadtschloss rebuilding starts
And so, at huge expense to state and private donors, it has come to pass. The original palace has now been rebuilt in faithful replica and will open next year. But only majority replica because – thanks to the competition-winning design of Italian architect Francesco Stella – its north-east (rear riverside) elevation is an entirely modernist stone facade butting up against the faithfully reproduced baroque flanks of the building. This mix of replica-baroque and modernist facades continues in two of the building’s internal courtyards, in those cases three-quarters modernist and one-quarter replica baroque. Interior spaces are proportioned such that while they work just fine for a museum now, replica rooms from the old palace can be built inside at a later date should the money be found. The windows are remarkable combinations of historic authenticity and high-performance museum-grade climate controllers. All in all – as I discovered while being shown round the deserted building at sunset, roosting starlings chattering in the tower crane that was about to start the copper cladding on the dome – the whole place messes with your mind.

Or rather, it does if you are British and have a received British idea of historic authenticity and truth in buildings as handed down from William Morris, born the same year the RIBA was established and still living at the time the RIBA Journal was founded. If you are German, though – where faithful reproduction of lost buildings is entirely normal, witness the rebuilt Frauenkirche in Dresden which is an undoubted wonder – this seems not to matter so much. Besides, it was by order of the Bundestag that the building was made with an acknowledgment of its newness in its modernist (if classically-proportioned) parts. So that was something of a
Because it is well built, after a while this curious and enormous hybrid building starts to seem entirely normal, especially when you consider our own near-universal agreement that Mackintosh’s twice burnt-out Glasgow School of Art should be rebuilt in replica, including disassembly and rebuilding of unstable walls. Apart from the fact that in the case of the Mack its history has been continuous, is that so very different?

A few hundred yards downstream from the Stadtschloss, past the still more baroque Lutheran cathedral and the long, Enlightenment facade of Schinkel’s restored Altes Museum, you are in Museum Island, another of Germany’s great post-reunification cultural projects. David Chipperfield has been working here since winning the 1997 competition with Julian Harrap to rebuild the war-damaged mid 19th century Neues Museum by Friedrich August Stüler. This was completed in 2009 in the British manner of showing and celebrating the marks of history, damage and repair. Now he has another contribution nearing completion here: the all-new James Simon Gallery which will double as the key entry point and distributor for the whole museum complex.

Built on the site of Schinkel’s long-vanished Neuer Packhof customs house and warehouse (one of its original long wooden piles is displayed in the new building) the
James Simon Gallery is, in a different way, as strange a building as the Stadtschloss.

James Simon Gallery is in its very different way as strange a building as the Stadtschloss. As much a public promenade as a building (what Chipperfield calls a ‘built topography’ as the older buildings are), most of its bulk is below ground, even below the waterline of the canalised arm of the River Spree here, which caused some construction problems. It too is now nearing completion. Aesthetically it is all about the slender giant-order stripped-classical colonnade that Chipperfield designed to ‘complete’ the existing Stüler colonnades in this museum district, linking most of the various museums above ground as they will also be at basement level.

This project is thus as much about public space and circulation as it is about containment and exhibition display and, once again, it shows a very particular engagement with history. Where have we got to in 125 years, you ask? Oddly enough, right back where we started, with the quest for a pure, dignified architecture appropriate to our times and responsive to history and the classical tradition. For everyone who thought architecture would all be about walking titanium pods by now, sorry to disappoint. There is plenty of wild shapeism around of course – no shortage of that technologically-enabled strand of architecture and some of it is glorious. But there is also still a market not only in reproduction, but more fruitfully in the architecture of permanence, cartesian civility and rich historical allusion.
Two Studio Designer Conservation Rooflights®.

- Linking bars for every size
- A Conservation Rooflight® size to fit all openings
- A simple and cost-effective way to introduce more light

The original and most authentic Conservation Rooflight®. Choose from 14 sizes. Call 01993 833108 or visit www.therooflightcompany.co.uk/linking
There is a particularly evocative scene in Arnold Bennett’s 1916 novel The Roll Call, which follows the career of ambitious young architect George Cannon. It is the turn of the 20th century and one evening George has decided to visit the nearly completed Westminster Roman Catholic cathedral.

‘Suddenly, out of Victoria Street, they came up against the vast form of the Byzantine cathedral. It was hemmed in by puny six-storey blocks of flats, as ancient cathedrals also are hemmed in by the dwellings of townsfolk. But here, instead of the houses having gathered about the cathedral, the cathedral had excavated a place for itself amid the houses. Tier above tier the expensively curtained windows of dark drawing rooms and bedrooms inhabited by thousands of the well-to-do blinked up at the colossal symbol that dwarfed them all.

‘Immense without, the cathedral seemed still more immense within… They gazed, more and more aware of a solemn miracle.

““It’s marvellous – marvellous!” he breathed.’

But it gets more marvellous still because the architect himself, John Francis Bentley (1839-1902), appears as if in a vision:

‘On the highest floor, at the other extremity of the cathedral, in front of the apse, a figure had appeared in a frock-coat and a silk hat. The figure stood solitary, gazing around in the dying light.

““By Jove! It’s Bentley! It’s the architect!”

‘George literally trembled. He literally gave a sob. The vision of Bentley within his masterpiece… was too much for him. Renewed ambition rushed through him in electric currents. All was not wrong with the world of architecture. Bentley had succeeded. Bentley, beginning life as an artisan, had succeeded triumphantly. And here he stood on the throne of his triumph. Genius would not be denied. Beauty would conquer despite everything. What completed the unbearable grandeur of the scene was that Bentley had cancer of the tongue, and was sentenced to death. Bentley’s friends knew it; the world of architecture knew it; Bentley knew it…’

Indeed he did. Bentley worked right to the end – a letter from a friend recounts how he was still designing details the evening he suddenly died of paralytic convulsions in 1902, aged 63. The cathedral opened the following year, minus a great deal of the interior finishes that Bentley intended: its raw brick interior spaces however carry their own enormous, Piranesian power and controversy has always attended later work carried out inside. As is clear from Bennett’s novel, the story of Bentley and his culminating commission fascinated the public at the time: this was a great project carried out at the height of Britain’s imperial power and wealth.

If you visit the foyer of the RIBA at 66 Portland Place today you will find his name carved into the wall, prominently separate from all the other Royal Gold Medallists. It reads: ‘John Francis Bentley was nominated for the award of the Royal Gold Medal in 1902 but died before the nomination could be confirmed.’ Indeed, that year the medal went to TE Colcutt so this is a unique example of two instances of this highest accolade being recorded for the same year. The one that does not officially count is, of course, the one that really does count. •
Left: The magnificent Piranesian interior of the cathedral photographed in 1953 by Reginald Hugo de Burgh Galwey.
The story of Aston Webb’s buildings in Birmingham probably sums up all we need to know about how architecture has progressed over 125 years. His Victoria Law Courts on Corporation Street, designed with Ingress Bell (who never received a Royal Gold Medal), were clearly supposed to convey the power, long tradition and steadfastness of the English judiciary.

Webb (1849-1930) and Bell beat 126 other architects to win the competition to design the building in 1887. Greeted by a wrought iron inverted portcullis, visitors were meant to feel tiny in the face of this ancient institution. Detainees could be brought up to the forbidding courtrooms directly from tunnels to Steelhouse Lane Police Station custody cells. Asymmetrical, like a castle added to over time, it was intended to strike fear into people and fill them with awe, an effect enhanced by Gothic Revival elements such as turrets, sloping roofs, extreme ornamentation and expanses of stained glass outside, and a gargantuan hall, hammer beam roof, dark woods, endless tunnels and corridors within.

The building would have exuded importance. The red terracotta tile exterior gave the impression of stone, and the stained glass celebrating Birmingham’s industries and notable figures instilled a sense of pride and heritage in what was essentially a young city. Like the city itself, those working in the building would have had an elevated public stature.

It’s a ruse of course. The towers drag up the perceived height of the building to make it seem more massive than it really is (it is only two storeys). But this miniaturised fortress would have had the desired effect – especially once the terracotta Central Hall over the road was completed in 1904 and other buildings like it appeared nearby. Together they created a distinctive architectural identity for Corporation Street, which was designed to be like a wide Parisian boulevard, and for Birmingham.

Oh, how things have changed. Webb’s building is still in use as the city’s magistrate courts, but, like many public buildings here (Moseley Road Baths and School of Art are just two examples), its grandeur has diminished. Weeds grow from the roof. The entrance route is botched. Crowd control barriers are placed in front of doors to prevent access. Tarmac is unswept and patched up in front. Spaces are badly divided with low quality, low cost solutions. Everywhere A4 signs printed on white paper instruct visitors and make excuses, and until recent localised repairs court proceedings were often interrupted by leaks on rainy days.

In contrast to earlier times, today the building speaks of a system that fails to imbue it with the social or historical significance it was designed for and deserves.
It isn’t clear whether this is the effect of government cuts, which have come down hard, or an internal ambition to let the building rot so it will have to be replaced with a new facility elsewhere. (A new building by Denton Corker Marshall, where the magistrate courts formed the base of a building piled high with flats and retail, had been planned until the change of government in 2010 stopped it.)

It’s a tragedy either way. As a grade I listed building with six original courtrooms, it would struggle to find other uses, yet the short-term savings gained by carrying out only ad hoc repairs will only make renovation more expensive if the courts stay. What’s telling though, if you jump on the X20 bus to the University of Birmingham to see Webb’s other principal buildings in the city, is that it’s not as if there isn’t any money. There, the whole place is undergoing a huge £606 million transformation and renewal. Twelve acres in front of the Aston Webb building is being remodelled into a ‘green heart’, creating an imposing parkland avenue from the North Gate, demolishing multiple buildings in its wake.

These two places speak of very different situations and priorities. Education, paid for by debt and international fees, is blooming, while at Victoria Law Courts it isn’t the people who might feel insignificant any more but the legal system itself – and it’s possibly a bit leaky too.
If London’s 1851 Great Exhibition had its Crystal Palace, Paris its Eiffel Tower for the 1889 Exposition Universelle, then San Francisco had the 432ft high Tower of Jewels – the centrepiece and portal of its 1915 Panama-Pacific International Exposition. Designed by New York Public Library architect Thomas Hastings (1860-1929), the tower announced the city’s return to the world stage a decade after its earthquake and devastating fire. The 675 acre site in Presidio was to become a staggering temporary citadel of domes and minarets along the north shore of the city’s Narrows.

But Hastings had his work cut out. Here, Beaux Arts neoclassicism melded with Spanish colonial, Moorish and Byzantine influences by a menagerie of the expo’s
architects. All built in an innovative faux Travertine, styling was further guided by illumination chief Walter D’Arcy Ryan and ‘director of color’ Jules Guérin’s need for ‘earthy tones’. The former was crazy – to illuminate its 8 million ft² surface he used 823 searchlights and even had a 228 tonne steam engine jacked up on standby to create ‘fog’, if needed, for his nightly, rainbow-hued lightshow, ‘The Great Scintillator’.

Hastings’ response to this over-the-top-ness was a neoclassical wedding cake on a massive scale, tier upon boxed tier of columns sitting atop a triumphal arch bigger than Paris’ Arc de Triomph (it even had a quadriga). If size wasn’t enough, it was hung by hooks with over 100,000 coloured cut-glass crystals – ‘Novagems’ – each with its own back mirror to respond to Ryan’s lighting obsession.

Unlike Bernard Maybeck’s extant Temple of Fine Arts, universally praised at the time, the Tower of Jewels was less well-received. Originally slated to be taller, its ‘busy-ness’ and horizontality bothered contemporary architect John Barry, who noted: ‘If the outline had been clean, it would have achieved the soaring effect so essential to an inspiring tower.’ Eugen Neuhaus, while appreciating its colossal proportions, felt ‘it lacks that oneness of conception that characterises almost every other architectural unit in the exposition… devoid of much interest… the column motif repeated too often.’ But modern accounts are kinder. Expo historian Laura A Ackley calls it ‘a grand curiosity… early conceptual designs for the Tower were fairly dreadful, but I find the finished structure whimsical and satisfying, particularly with the addition of the glittering Novagems.’

It’s this I try to imagine. Due to the war, Germany, and indeed Britain, were not present at the show, but one wonders if Hastings, with his shimmering tower, had been aware of Bruno Taut’s crystal-hung Expressionist Glass House of the 1914 Cologne Werkbund Exhibition. For the seven months that the tower stood, it was both ephemeral and yet monumentally solid; its lighting an evocation of the city’s conflagration 10 years earlier. As the expo’s official historian recounted of one of its lightshows at the time: ‘Concealed ruby lights and pans of red fire behind the colonnades on the different galleries seemed to turn the whole gigantic structure into a pyramid of incandescent material…and burned like some sentient thing doomed to eternal torment.’
‘Most essentially English,’ is how Guy Dawber (1861-1938) was remembered after his death by The Architect and Building News. His country houses could be found in many corners of England in Surrey, Woodford, Cheshire and Norfolk (where he was born). But most were in the Cotswolds, where he spent early years as an architect sketching the soft stoned buildings that grew out of that landscape before other arts and crafts pioneers such as William Morris discovered the area.

On the southern edge of the Cotswolds, near Bradford-on-Avon, sits one of the houses that repaid all that study. Conkwell Grange claims history with a 17th century style, although it was completed in 1907. It sits above a steep wooded valley which tumbles towards the River Avon, to the east facing the plains of Wiltshire.

The two landscapes are echoed in the two sides of the house. The approach has a pleasant informality; you come in past the pyramid-roofed game larder to the asymmetrical front with its hipped roofs and substantial chimneys. The house has an historic sense of complexity to it – suggesting it grew over time. But on the elevation facing the terraced garden, formality reasserts itself. Funded by the proceeds of wool and cloth mills this was intended to be a grand house. It survives as such, with its grade II listing – although it is rather eclipsed by the racing stables alongside which lend an aristocratic air to a house that never was an aristocratic seat.

‘He managed to carry on the English tradition with something added,’ wrote Harry Stuart Goodhart-Rendel, one-time RIBA president and friend of Dawber. Some of that expertise and attachment led Dawber to co-found the Campaign to Protect Rural England in 1926. But he was in no way a little Englander; he travelled across Europe, illustrating his journey with watercolours of Budapest, Rome and Venice that often made it onto his Christmas cards, and maintained a great admiration for the French architects of the day.
FRENCH EMBASSY, BANGKOK
Ventilated Façade System from Butech covered with KRION™ Lux Snow White from Systempool by PORCELANOSA.
LEVATO MONO
Porcelain paver system and coordinating internal tiling

Surface 360, formerly The Deck Tile Co, has 150+ colours and finishes in their Levato Mono 20mm porcelain paving tile ranges. This creates a seamless visual transition between internal and external spaces with coordinating interior 10mm porcelain tiling.

- For both residential & commercial use.
- Ideal for balconies, root terraces, garden decking and pazzes.
- Various sized 20mm thick porcelain tiles.
- An eternal zero maintenance product - offering massive over-life savings.
- Timber, stone & cementitious effects.
- “Floating floor” - installation over single ply membranes.
- Height adjustable/slope correcting support system: 9mm - 550mm.
- Lightweight - 45kgs per m².
- Highly abrasion and stain resistant.
- Highly slip resistant: R11 A,B,C.
- High load bearing.
- Impact resistant.
- Completely non porous.
- Frost proof.

INTRODUCING OUR NEW WEBSITE:
WWW.SURFACE360.CO.UK
There’s something telling in the fact that Ivar Tengbom’s (1878–1968) Royal Gold Medal citation in 1938 made no direct mention of his modernist Citypalatset for Swedish banker and newspaper magnate Torsten Kreuger, built six years earlier. For British architects only had eyes for Sweden’s unique blend of national romanticism and classicism – exemplified by Tengbom’s 1911 Högalid Church, 1920 Stockholm Concert House and 1928 Swedish Match Company offices. On the night, Grey Wornum waxed lyrical over Högalid’s west towers, Edward Maufe calling it ‘the most completely satisfying modern Swedish building I have seen’ – and TA Darcy Braddell hailed his Swedish Match Company offices ‘the most lovely building of all’ in his oeuvre.

But there was an elephant in the room – perhaps two. Was Wornum vicariously critiquing the Citypalatset when he continued: ‘The Swedish Match offices...should at least provide compensation to those unfortunate people whom Kreuger failed’? And did Tengbom make a Freudian slip when expressing his honour at being the second Swedish recipient of the Medal (after Ragnar Östberg), ‘the equivalent of the Nobel Prize’? Tengbom, smarting at losing to Östberg on the 1911 competition to design Stockholm City Hall – which hosts the Nobel Prize banquet – made Högalid’s west towers a tad higher than the city hall’s grand campanile.

Perhaps Tengbom, with his overtly international modernist 1932 Citypalatset, was conceding to the younger Asplund and Lewerentz the nuanced territory of classicism and modernism that would be the apotheosis of Swedish 20th century architecture. In his Gold Medal acceptance speech, Tengbom admitted he lacked ‘the ability to let my imagination entirely disregard the economic and technical aspects of my art,’ a sentiment Alan Powers seconded 60 years later, at an AA Tengbom retrospective; calling him ‘a ‘safety first’ architect where style was concerned.’

In contrast to earlier work, the Citypalatset eschewed brick and copper, running white marble, steel and plate glass unrelentingly across a whole city block, acknowledging the inevitable tide of industrialisation and political change sweeping Europe in the run up to World War II. But ‘was the abandonment of 30 years’ work really so easily achieved?’ asked Powers. ‘The political changes around 1930 seem to have shaken all architects, and Tengbom kept himself in the swim.’ A noted national romanticist, he would, Powers felt, prove to be a lacklustre modernist; ‘his later work quite unmemorable compared with what had gone before.’

Above Main entrance from the square to Citypalatset, Norrmalstorg.
Left View across the square of the six storey office and hotel block.
Every half year when I was young, on a rainy Saturday when we couldn’t think of anything else to do, my mum would take me to the factory shops in Rushden, Northamptonshire to buy new shoes for school. I remember the rows of metal shelving, lack of choice, rundown spaces, convoluted ways in through battered side doors and up crooked staircases, as well as the musty smells. It was clear then that the whole operation, and town’s purpose, was up. We no longer bothered with the high street as we would have done in the previous decade. It was the mid-1990s, buildings were being vacated. In 2000 Rushden & Diamonds FC’s new stadium and DMs’ factory brought hopes that were dashed a few years later.

This was a long time ago, but Rushden’s decline felt so entrenched I never thought there would be a reason to visit it for RIBA Journal. This is still true in a way, though mass housebuilding and retail parks are bringing life to the town again. Yet RIBAJ’s 125th birthday and its celebration of these Gold Medal winners have afforded us the opportunity to consider how architecture has changed over these years, both what it is and where it is.

Northamptonshire is not often visited by architecture critics, nor are factories. The buildings that emerged out of Northants’ famous shoemaking from the 1850s (centralised production came late to footwear) were generally designed by local firms and their characteristics so omnipresent that they may have seemed unexceptional. Now, given the chance to visit a new factory, we jump at it, all nostalgic.

How the architect Albert Richardson (1880-1954) and John White, who founded John White Footwear in adjoining Higham Ferrers in 1918, came to form an association is lost in time. White was a local man focused on costings, modern manufacturing and being his own boss in the only industry he knew. Richardson, living 25 miles away, was London-born and had a fancy for dressing in 18th century clothing and all things neo-classical, preferring to live without electricity.

When their business relationship began in the 1930s, White’s company had grown from one-man ‘uppers’ supplier to producing a million pairs of shoes a year, while Richardson was a noted conservative UCL professor who designed buildings such as the rusticated stucco Manchester Opera House (1912) and later the Financial Times building in London (1958), and wrote books advocating Cockerell, Soane and so on. But it is his 20-year association with White that is most quirky – though it never made it into history books or magazines.

Having pulled his nascent company through the difficult ‘20s to become one of the largest shoemakers in Britain, White was in expansion mode and no doubt sought an architect who represented his ambition. Beginning with a stripped back classical head office for
the company in 1936, either side of WW2 Richardson designed multifarious buildings in unexpectedly multifarious styles – something serious architects would never do now – that could have amounted to a small village: an arts & crafts house for White’s daughter and the redesign of White’s own house in the 1930s, and an estate of single-storey alms-like houses around a green for White’s employees in 1951. But the most remarkable was his Lime Street Factory of 1938. With its combination of art deco and international modernism, it must have seemed as if a huge white spaceship had landed in the middle of a large landscaped lawn, gleaming from the road. It had hints of the Garden City Movement too. It isn’t possible to find another Richardson building nor Northants shoe factory like it. Its curved projecting sun room at the front, reached by a pair of external ceremonial staircases, saw-tooth roof hidden by a deep parapet, airiness and chimney relegated to the rear, send out architectural messages of health, lightness and pleasure.

This cannot have been far from the intention. White was, according to his memoir, keen on the wellbeing of his operatives, particularly clickers (leather cutters) who were known to be susceptible to TB, and never forgot how one shoemaker told him he didn’t want his children to stand beneath frosted windows for 40 years as he had. Here glass was clear, windows enormous and people could see in and out. White was proud, illuminating the building with floodlights as if it were a fun palace or dog track until he was ordered to remove them during WW2.

But by 1990 John White Footwear, once a marvel, had become just another company where money mattered more than employees. It closed. The building never got its floodlights back and lost its ‘John White Impregnables’ signage across the front, but it was one of the first factories in Rushden to be converted into flats, by PCA Architects in 2002. Like White’s ambition for his shoes, I’m told there is nothing like them for the price.

Slowly the town is finding its happiness again too. •
By the time the Games of the XVII Olympiad opened in Rome in 1960, Pier Luigi Nervi (1891-1979) had already received his Royal Gold Medal, marking his pivotal ‘builder engineer’ role, that helped push the boundaries of reinforced concrete construction in modern architecture. Behind him would have been a significant body of work; among it the Paris Unesco headquarters, the Pirelli Tower in Milan designed with Gio Ponti, Naples rail station, Rome airport and a key role advising on the city’s huge Termini Station.

The 1960 Olympics saw him design his most idiosyncratic work; with the Palazzo dello Sport and Stadio Flaminio in Rome, and the Palazzetto dello Sport in EUR, all completed 1957-59. With their stunning, contemporary, prefabricated concrete vaulting set in the home of the Pantheon, one imagines their poetic engineering sealed the deal with the Gold Medal judges.

But Nervi was prolific – and proved engaged with less glamorous civil as well as structural engineering. A case in point was the viaduct of the Corso Francia, a major artery in Rome’s north suburbs. It passed right over the centre of the Olympic village, allowing athletes and visitors to pass freely beneath it. It is clear from the design he realised that he felt the viaduct was as much about the people beneath as for the cars above.

Precast, 16m-long transverse beams support each of the Corso’s two traffic lanes, themselves sitting on long soffit of ‘corrugated’ V-shaped beams, not unlike the folded structural concrete employed earlier on the Palazzo dello Sport. Note the sculptural columns holding the whole thing up, cruciform in section at their base but morphing into rectangles to elegantly connect with the cross beams.

Breaking ground in June 1959, the adoption of the ‘Nervi System’ of prefabrication to construct it saw the viaduct in operation by the time the Olympics opened in August 1960; Nervi’s unsung but timely engineering solution allowing cars to speed through the Eternal City as the visitors below looked up on their leisurely passeggia.
Delivering next level innovation

The Kingspan ThermaTaper® TT44-K and Kingspan ThermaTaper® TT47-K roofing systems combine tapered insulation with a premium performance Kingspan Kooltherm® packer board. With a thermal conductivity of just 0.018 W/m·K, Kingspan Kooltherm® allows slim, light constructions to meet the desired level of thermal performance with confidence. Typical thickness savings of 20-40mm could be achieved, dependent on the individual scheme and build-up, when compared with a full Polyisocyanurate (PIR) system.

Thinner tapered roofing solutions.

Find out more at:
www.kingspaninsulation.co.uk/tapered

Further information on the Kingspan range is available on:
+44 (0) 1544 387 384
literature@kingspaninsulation.co.uk
www.kingspaninsulation.co.uk

Pembridge, Leominster, Herefordshire HR6 9LA, UK
*Kingspan, Kooltherm, ThermaTaper and the Lion Device are Registered Trademarks of the Kingspan Group plc in the UK and other countries. All rights reserved.*
Today, passing by the congested, polluted end of Ladbroke Grove in North Kensington, you wouldn’t look twice at Kensal House, the modernist white block set back from the road. The dirty modern city has developed around it – a 1990s Sainsbury’s supermarket and car park behind, de facto arterial road beyond and Victorian parade opposite minus its shops. You would recognise the 1930s architecture, but the lack of celebration in the urban planning around it may lead you to think it is in the style of Maxwell Fry rather than Fry himself.

Indeed, when it was built, Kensal House’s intentions were modest: to provide housing for workers at the Gas Light & Coke Company, a major employer and owner of the site, as well as the land behind (the gasholders are still there). However, when the building was completed in 1936, it was quickly understood as a major piece of social history and a statement of what housing could be – ready for the UK’s relatively new full democracy following the Equal Franchise Act of 1928, where every individual could flourish and contribute. As gas and electricity competed, the building was to demonstrate that a full automatic fuel service was economically possible for even the cheapest dwellings. There was no electricity, but instead a gas fire, coke fire, gas copper, gas cooker, gas water heater and even a gas-powered iron.

Set up as a housing association to make use of government subsidies, Kensal House provided 54 three-bedroom and 14 two-bed flats in an area that had one of the worst death rates in London. Although designed by Maxwell Fry (1899-1987) in the years before his partnership with Jane Drew, the project was brought to fruition by a committee that included five architects and Elizabeth Denby, a social reformer who worked with Fry at Peckham Pioneer Health Centre.

The flats are laid out in two curving blocks. Walkways from the road allow step-free access to bicycle
and pram storage at the base of each stairwell, from which the flats are arranged to minimise circulation space. Bedrooms are on the east to catch morning sun, while on the west are the living room, state-of-the-art kitchen with all mod cons and two balconies – one for leisure, one for drying laundry. The idea behind the project was to rebuild the family life that the slums had destroyed. Parents had their own bedroom which, with the living room, could be shut off from the children’s. Leisure time was to be put to constructive use in the ground floor communal rooms and garden. In a 60-place nursery around the former gasholder pit, Macmillan nurses taught working class children how to be helpful mini citizens with good habits and hygiene. The nursery is now the home of a charity helping people with special needs. After a period of dilapidation, the community rooms are occupied by SPID, a site-specific theatre company that relocated here in 2005 and uses the building as inspiration for the workshops it runs with young people. Residents can hire the spaces for £5 per hour, but incremental changes to their fabric, the replacement of French doors with glass blocks and a lack of investment over time has left them dark and dank. Although the building’s exterior has just received a lick of bright white and blue paint, long-known problems remain. According to Anita Williams, who has lived with her family at Kensal House for 14 years, these include condensation and noise from the single-glazed metal windows. Room sizes do not meet modern expectations either: ‘It would be lovely to have a kitchen table, a bathroom that fits a full-size bath and bedrooms where you can open your wardrobe doors without sitting on the bed,’ she explains. ‘As it’s a listed building we are told changes cannot made, which I find bizarre as I’m sure Maxwell Fry would like the building to move with the times, not stay backwards.’ There is hope. Last year SPID signed a 25-year lease and has secured £1.9m to redevelop the communal rooms, restoring features as well as making them fit for modern needs. The rest of the former Gas Light & Coke Company site is also potentially up for renewal, touted as a possible Crossrail 2 destination. It will be interesting to see how much significance is given to the social and urban importance of Kensal House within that.
While there is pure admiration for the architect who devotes a lifetime to mastering their art, it’s tinged with envy for those that find success despite Epicurian diversions. Michael Scott (1905-1989) was just such an architect; an indispensable part of three practices that for 40 years set the course of post-war Irish modernism.

Despite a passion for acting, he was articled to a Dublin firm from 1923, and committed to the ‘serious’ practice of architecture. His natural confidence served him well in courting work from government and church – as well as socially. In his 1989 eulogy, close friend Peter Palumbo remembered him fondly as a ‘legendary raconteur and afflictingly convivial.’ Scott once told friend Dorothy Walker of an inadvertent big night out with Hollywood actress Anna Mae Wong before she sailed from Dublin for Liverpool. He boarded her boat and got ‘rather tight…I’m not really clear as to what went on, but I do know the next day the boat arrived in Liverpool…’ The first architect to have the Gold Medal presented in person by the Queen, Scott, larger-than-life, was the epitome of the debonair bon vivre.

By 1938 he was a stateside celebrity. Securing Gropius and Mendelsohn to lecture in Ireland, Scott’s love of Corbusian modernism manifested at his home, Geragh, Sandy Cove, and later that year he won the commission for the Irish Pavilion at the New York World’s Fair. Shamrock-shaped in steel, render and curtain walling, it won him ‘best in show’ and honorary citizenship of New York – all before qualifying. The win set him up with work in Ireland; by 1952’s Donnybrook Bus station and 1953 Busáras in Dublin with Ove Arup, his style of humanist modernism was defined.

When PJ Carroll’s cigarette factory was designed in 1967, his practice had moved into Miesian modernism. But if you’re seeing the influence of Mies’ Crown Hall at IIT, look again. ‘Cross potent’ steel columns made Carroll’s infinitely extendable – as it was, twice. The long-span trusses might have played up his structural expression but the design concept downplayed Mies’ closed, classical monumentality; inspired more by the domestic yet infinite modularity of Katsura Villa in Kyoto. At 2.3m high, the trusses formed the service void, and their 20.6m maximum span became the factory’s de facto module. Trusses would be used to greater effect in Scott, Tallon, Walker’s 1973 Goulding House in Wicklow, cantilevered dramatically over the River Gargle, but partner Ronnie Tallon thought Carroll’s the firm’s best design. And 12 years after Scott’s death, with its ‘free plan’ easily converting into Dundalk Institute of Technology, time may have proved them right.
Big national monuments are designed to stun us into silence. Take two very different examples: the Valle de los Caídos outside Madrid is a neoclassical ode to Fascism that is rich in Spanish symbolism; the Holocaust Memorial in Berlin takes Fascist ideologies and deconstructs their sense. But the architecture of both is scaled to bear the weight of history. We’re supposed to shut up and reflect. And when scores of dutiful schoolchildren break the shackles of their trip to use Peter Eisenman’s blocks as a playground, the knowing public frowns.

The Gandhi Smarak Sangrahalaya, completed by Charles Correa (1930-2015) in Ahmedabad in 1963 is, by contrast, unashamedly diminutive. It commemorates Mahatma Gandhi, who lived there from 1917-1930, and who himself stood at a modest 5ft 4in. As Correa noted, the building is ‘human-scaled, unpretentious and modest’, thus faithfully expressing the ascetic message of India’s founding father.

Formally speaking, the building is unremarkable. Plinth beams elevate the structure to lend it a degree of weightlessness, but if leaves had been used on the roof instead of tiles, perhaps Laugier’s ideal of the Primitive Hut was never more faithfully constructed.

Conceptually speaking, there is much to sink your teeth into. A modular system laid out on a 6m x 6m grid allows for the archives to expand. The units are haphazardly clustered into something approaching a village. You don’t so much trudge through the museum as meander. Correa would return to thinking in modules in everything from his luxury Kanchanjunga apartments to the affordable Belapur Incremental Housing.

At the Smarak Sangrahalaya the young Correa also began to develop a theory of museum design that he would refine over the course of his career. His observation that bored visitors must be allowed to rest from their looking and learning holds even truer today. As you wander through the windowless museum, interior space spills out into ‘open-to-sky’ courtyards. Correa thereby both literally and metaphorically dispels stuffiness.

Given the tendency today to create memorials of bombast, where the opportunity to make sculptural architecture is rarely spurned, the Museum shows us another way. Why bully your public into behaving in a certain way? Why aim for awe? Correa does not force us to be silent, he coaxes it out of us.
Michael Hopkins and Patty Hopkins, née Wainwright, were the second set of architects to be jointly awarded the Royal Gold Medal – the first being Powell and Moya in 1974. Patty was the first woman architect to be so honoured. 1994! However Patty was preceded into the male bastion of RGMs by designer Ray Eames, representing ‘The Office of Charles and Ray Eames’ in 1979. Charles had died the previous year.

Patty (b.1942) had set up her own practice on leaving the AA: Michael (b. 1935) worked at first with Frederick Gibberd and Partners and then as a partner with Foster, being project architect for the Willis Faber building in Ipswich, now grade I listed. But in 1976 the two of them joined forces professionally to establish Hopkins Architects, based in the famous house they had built for themselves in Hampstead the same year. This was quite an undertaking, as they were also raising their own young children there at the same time. The delicate, glassy house, incidentally, was extensively refurbished, re-skinned and thermally upgraded by Patty a few years ago. She did this so skilfully that you could scarcely tell the difference. It is now Grade II* listed. Later the office moved to a site north of Marylebone Station in a complex made from the ‘Patera’ lightweight prefabricated system which they designed.

The Hopkinses received the medal in the year that their Glyndebourne Opera House was completed, the apogee of their ‘heavyweight’ mid-period which revisited traditional loadbearing masonry materials and found new ways to construct them. Before that, they were best known for their lightweight approach to design, as exemplified not only by glass-and-steel structures but also by the use of Teflon-coated glass fibre fabrics: hence the 1985 Schlumberger research centre outside Cambridge, a Big Top of a building consisting of a tensioned fabric roof in three bays which include a high clear-span space for the use of test drilling rigs.

The Greene King Brewery Draught Beer Cellars is a key industrial project from 1980. ‘Real Ale’ was catching on in a big way and the brewery needed much more storage and distribution space for its barrels. This is the most functionalist of Hopkins buildings: a noble shed. Raising it on short columns above the floodline also brings its floor level with the tailgates of delivery trucks. The building does everything you expect from such a basic industrial activity: its steel-truss-roof extends over the loading/unloading docks, its main elevation consists of glazed rolling-shutter doors, its flanks are plain and unadorned, and subsidiary structures inside such as offices and workshops are
freestanding. Yet through proportion and detail it becomes a piece of real architecture.

Later the Hopkinses became the go-to practice for schools, universities and historic contexts, in particular new additions such as visitor centres, cafés and kiosks for stately homes – demountable such as for their 1995 Buckingham Palace ticket office, or permanent such as the large centres at Alnwick in Northumberland and Holkham Hall in Norfolk. And they finally cracked one of London’s most intractable sites to build Portcullis House, the Parliamentary annexe for MPs, plus the new Jubilee Line station beneath it. The practice has proved as adept with brick, stone, timber and leadwork (consider their exquisite circular David Mellor cutlery factory of 1989 in Hathersage near Sheffield) as it is with lightweight materials.

This is modernism which draws on the techniques and attitudes of the past: long based in Suffolk as well as London, the Hopkinses point to the prefabricated nature of timber medieval houses as the precedent for everything they do. Theirs is highly thoughtful, highly individual architecture.
When the Serpentine Gallery in London’s Hyde Park began its programme of temporary summer pavilions it turned to Zaha Hadid (1950-2016), then an advisor and trustee. She had already made her mark on the imagination of many architects with her remarkable, intense, energetic paintings. So the 2000 Pavilion was something of a let down, the angles and folds recognisable but the tensile fabric rather flimsy compared with her vigorous art works.

It did however arrive at the moment Hadid’s built career was starting to take off and signal the start of Hadid’s long-awaited realisation of her visions. With it she cemented her avant-garde credentials. When two years later she completed the Bergisel ski jump – a form that perfectly suited her lines – she seemed to have found her place with dramatic gestural designs. And her practice was already working on the complex programmes of industry and culture that saw her threading car assembly lines through the corporate heart of the BMW Central Building in Leipzig and the impossible-looking melding of floor and wall at the Rosenthal Center for Contemporary Art in Cincinnati.

Hadid continued as Serpentine trustee through the years as the pavilion programme became more ambitious, with international names including her one-time tutor Rem Koolhaas, Oscar Niemeyer and Toyo Ito. She stepped in when Olafur Eliasson and Snøhetta’s pavilion was running late and designed a cluster of toadstools with the curving, singular surfaces that her work was evolving towards.

Above External and electric light beautifully pared at the top of the steel columns and light scoops.
Then came the chance for the Serpentine to expand. And not just into a summer pavilion. Down the road was a long-neglected 1805 magazine store, built under threat of Napoleonic invasion to ensure supplies of munitions for defending the capital. On the outside its Palladian portico barely acknowledged its function, though the depth of the brick walls hinted at it. This became a new Serpentine Sackler Gallery, its enclosed courtyards and walls lending an intensity to the art, including a show of Hadid’s own paintings after her sudden death in 2016. The delicately restored magazine lends weight to the swooping tensile fabric of the restaurant alongside. Critic Ellis Woodman, writing in the Telegraph, called the new addition ‘aggressive and banal’ when it opened in 2013. But the shaved, sculptural, steel columns that draw in light from above add ethereality to the space (despite a certain awkwardness as they are negotiated by waiters and diners) and there is pleasure in the way the roof goes from high to low, framing the green around it and the historic magazine building itself. It was also an experiment, a test bed for Zaha Hadid Architects’ investigations into curvilinear structural surfaces.

It was a relatively small building by this stage in Hadid’s career. But the symbiotic relationship with the Serpentine could not be denied. Serpentine director Julia Peyton-Jones described Hadid’s loyalty. ‘Zaha has always been generous, and we are lucky at the Serpentine to be on the receiving end of that generosity. The architects and artists who work with us are paid only a stipend based on the visual-arts economy, not the architect’s economy. In other words, she wasn’t paid as much as she usually is.’ Other Hadid buildings are more famous and feted but the Serpentine shows another side to this first solo woman Royal Gold Medallist.
MacEwen is calling: enter now

The MacEwen Award keeps producing winners. If your project benefits the wider community it could join them.

It’s time to gear up for the RIBAJ MacEwen Award 2019. This is the award that recognises and celebrates ‘architecture for the common good’. We are looking for buildings and places demonstrating a clear social purpose, which enhance the lives of people rather than (or ideally as well as) just looking good. As with all the awards we run at RIBAJ, it is free to enter and aims to reach previously under-represented parts of the profession. Deadline is Monday November 12, 2018.

It’s now the fourth year of MacEwen. Our first three winners were, starting in 2016: a relocated and reconfigured Segal-method building – offices-turned youth centre by then architecture students Benjamin Barfield Marks and Matt Atkins, in south London. This was followed in 2017 by another youth centre, but this time all-new, at Tadley in Hampshire by fast-rising practice Ayre Chamberlain Gaunt. Then early this year we declared the 2018 winner as the Meadow View community care centre outside Matlock in Derbyshire by Glancy Nicholls Architects.

The MacEwen Award is named after Anni and Malcolm MacEwen, she an urban planner who pioneered a conservation-based approach to regeneration in both town and country, he a campaigning journalist and former editor of this magazine. This year as last we are delighted to be supported by BDP, that hugely successful multi-discipline practice that has always been guided by a strong social ethos.

Above 2018 winner, Meadow View community care centre, by Glancy Nicholls.
Left 2017 winner, The Point youth centre by Ayre Chamberlain Gaunt.
Below left 2016 winner, Oasis Children’s Venture by Benjamin Barfield Marks and Matt Atkins.

RULES
Projects must be in the UK, Ireland and islands such as Man and the Channel Islands. Projects must have been broadly physically completed within the two years to 1 November 2018, and must not have been entered previously for the MacEwen Award. A phase of a longer-term project is eligible.

Anyone including clients may enter a project, but the design team must have included an architect or architecture student.

The number of awards and commendations given will be at the judges’ discretion: shortlisted entries will be published on ribaj.com, culminating in the winners and commended entries appearing in the RIBA Journal February issue; those involved will be invited to a winners’ celebration lunch.

INFORMATION REQUIRED
Entries should be submitted online only via the link below
Name, location and description of project (300-500 words) explaining the beneficial social impact of the scheme.
Credit list of consultants and clients.
Maximum of six images, to include photos and drawings.

ENTER HERE: ribaj.com/enter-macewen-award

DEADLINE: Monday 12 November 2018, 23:59
Some day, all roofing & cladding manufacturers may provide a service like this.

At APL we’ve always done it.

APL Cladshield™ is a ‘Full System’ 25-year Warranty. It is a partnership between APL and the Cladding Installer in which APL take full responsibility for the materials, detailing and assembly and the Installer takes responsibility for labour and quality of installation. On-site inspections and quality plans are completed and ‘signed off’ at every stage with written reports and photographic records at all critical stages.

The rigorous inspections are carried out by an independent, PI-backed, specialist, MCRMA registered inspector, the number of site visits being dependent on the size and complexity of the project.

When the 25-year full system ‘Cladshield™’ warranty is issued, it is a serious document of real substance and real value. The cost may be minimal but the savings in buildings insurance and PI insurances using non-combustible constructions can be very substantial.

100% Traceability
Responsibility
Accountability

APL Cladshield™
Why accept anything less?

APL – MASTERS OF THE METAL ENVELOPE

Architectural Profiles Ltd
0118 927 2424 • e: info@archprof.co.uk
www.archprof.co.uk
Specifiers have their say

Sintered stone specialist Neolith has been asking architects in London, Paris and Verona which of its new prototypes they’d like to see in production next year.

In a pop-up showroom in London’s Bethnal Green during the London Design Festival, architects gathered to run their fingers over eight new surface prototypes from sintered stone manufacturer Neolith. Variously resembling stone, timber, concrete, metal and terrazzo in both looks and texture, these new designs are vying to be chosen as the 2019 additions to the Neolith range.

Unusually, it’s the architects who will decide. The London event was one of three ‘live-testing’ sessions held in September as part of a process instigated to ensure that Neolith’s range meets the needs of specifiers. Architects attending the London pop-up and similar events in Paris and Verona were invited to give feedback on the designs and nominate which they’d like to see in production. These events were followed by further primary research in Neolith’s key European and US markets.

‘It’s a reassurance that what we launch next year is actually what the market wants,’ said Neolith director Mar Esteve Cortes.

In this way, she added, the company gains valuable insights into architect and client preferences and so reduces the risk of unpopular designs, while specifiers get the opportunity to influence the latest additions to the collection.

The new prototypes have been under development for a year and reflect Neolith’s research into a number of emerging surface design trends.

‘The past five years have been all about super bright white for applications such as kitchens in the high-end residential market. While that’s still a lasting trend, we’re seeing a subtle move towards darker, more intimate, a little more masculine colours such as blacks, browns, reds, and more grainy designs as well as continued use of grey,’ said Esteve Cortes.

This new direction is referenced in Neolith’s two new metal prototype designs Sofia Iron 1 & 2, which have sober, burnished-effect patterns, and in two new grey tones. New York-New York responds to the continued demand for the industrial look and a recent revival of interest in concrete for domestic interiors and worktops, while Moonlight draws inspiration from both Jura stone and the cratered appearance of the moon.

There are two strikingly grained stone-look designs. The ripple-effect Mar de Plata is inspired by the Brazilian Dark Pearl granite while the gentler Mont Blanc is a homage to white quartzite and a response to trends for a more understated look. In these designs, the ‘veins’ of the marble can be felt on the surface for the first time in the same way that ‘grains’ of wood are perceptible to the touch on Neolith’s timber designs. The resulting texture gives an even more realistic impression of the natural material it references.

Another trend, said Esteve Cortes, is that of terrazzo, which has been used extensively in the design of surfaces, furniture and fabric over the last few years.

‘It’s a vintage material that’s really coming back,’ she said.

This was the inspiration for Neolith’s Venice Midnight prototype, which was the most challenging to create out of all the new designs because of the complexities of ensuring the high contrast between the dark background and the white ‘terrazzo’ flecks.

In response to the continued popularity of Scandinavian design over the last decade, the new prototypes also include a new wood design, Scandinavia, inspired by untreated oak with a softly contrasting grain.

After gathering feedback at the live-events, Neolith will decide on four or five designs to take into production, possibly with refinements to design details such as grain and colour to reflect comments from those attending the live testing sessions. The chosen new designs will be available initially in 6mm or 12mm thick formats as part of the Neolith collection from January 2019.
NEW TECHNIQUES

The Neolith manufacturing process for sintered stone has been refined to deliver its new designs in a more ecologically friendly way. The company is switching from solvent to water-based pigmentation by adopting the HYDRO-NDD 2.0 decoration technique. This reduces contaminating emissions while retaining the same quality of design.

“We are very conscious of our responsibility to operate in the most environmentally friendly way possible. Further to this, our clients are demanding greener building materials to deliver on specific sustainability rules and guidelines linked to their builds,” said Neolith director Mar Esteve Cortes.

Neolith is manufactured using high-resolution images of natural materials, which are then digitally manipulated to create the final design. In order to achieve its aim of achieving the highest degree of realism, Neolith has developed inks that behave differently when heated in the kiln to give variety to the look and feel of the surface. Previously, the texture of the pattern was achieved through a pressing process.

“These inks can create a number of different effects including moments of shine or polish at specific points on the surface which literally pops up parts of the slab, or those which lightly penetrate the material,” said Esteve Cortes.

Another recent innovation is the introduction of a shorter size of slab, 2.6m x 1.2m, which has the advantage of less wastage for interior applications such as residential kitchens.

LONDON MARKET

Neolith is expanding its presence in the UK following the launch this year of a dedicated distribution hub in Harlow, Essex, and the reopening of its London showroom in the Business Design Centre, Islington.

The Harlow facility is the first distribution centre that Neolith has opened outside its Spanish homeland and is an indication of the company’s confidence in the potential of the UK market.

“2019 is a critical year for us in the UK,” said Neolith director Mar Esteve Cortes, adding that the country is one of its most important markets in Europe.

“Residential is the bread and butter of our business. But in the UK there is also so much potential for commercial uses in restaurants, bars, hotels, offices… The material has the technical characteristics to be used everywhere,” she said.

Recent completions include a project in Hove, East Sussex featured on the George Clarke Channel 4 programme Old House New Home. This kitchen island project features the Estatuario E01 design, which was created to emulate the veined appearance of Carrara marble. The elegant product was chosen to complement the contemporary update of the Victorian property, which includes a modern glass extension. Estatuario was used in 12mm thickness with a silk finish with the slabs book-matched to give a seamless spillover from the island worktop to the cladding.

For further information on Neolith’s new collection, contact Neolith UK, Lovet Rd, Harlow CM19 5TB.
T: +44 (0) 1279 454301.

Above Neolith’s Venice Midnight, a dark, terrazzo-style finish.

Above middle Mar de Plata, inspired by Brazilian granite.

Above right Scandinavia prototype, inspired by untreated oak.

Left Architects were asked which prototypes they would like to see in production.
Forterra manufacture design and innovation led building solutions, helping turn your aspirations into reality. Our commercial and specification team will support you at every stage of your project, from design and construction advice, providing product samples through to CPDs.
Michael Pawlyn

Following the Intergovernmental Panel on Climate Change report, Michael Pawlyn, director at Exploration and author of Biomimicry in Architecture, talks about how architects can help stop catastrophic climate breakdown.

What should architects learn from the IPCC report?

The key point is that we are far off track to reaching a target of no more than 1.5°C global rise in temperature and we have only 12 years to achieve the reductions needed to avoid climate breakdown. As Phin Harper has pointed out in Dezeen, even the ‘most sustainable office in the world’ (Foster’s Bloomberg HQ) is based on keeping within a 3°C rise. It shows we need a huge rethink.

Roughly 50% of CO₂ emissions are associated with buildings, which architects can affect in influencing clients, designs and products used. A further 25% comes from transport – again architects can influence how cities are planned. Of course, clients have the final say but we should not accept a master and servant relationship.

There is excellent work in sustainability, but too often it is about mitigating negatives. We need a regenerative model. Cities/buildings/our relationship to nature must shift from a linear model of resource-use to cyclical flows based on ecosystems – for example, harvesting rainwater to cool facades. Similarly, if we compare how humans manufacture materials, biology achieves the same using far less energy. Sea glass sponges make high quality glass at ambient temperature and pressure, while corals create mineral structures that remove atmospheric carbon. The nearest human equivalent, concrete, emits copious greenhouse gas.

We must plan for a ‘big here and long now’. It’s inevitable that we do less newbuild and more radical refurb. There is a case for newbuild in developing countries, but this should aim for the most stretching targets because, once built, it locks people into a certain level of emissions. Kate Raworth’s book ‘Doughnut Economics’ is an essential read on the economics of it for architects.

Rather than fixate on growth at all costs, if larger practices were content to stay at a steady size they could be discerning about only taking on sustainable projects and stop proposing climate damaging ones. Unless they and the avant-garde show leadership, we’re sunk.

Anything else?

When I was young, architects were held in low public esteem because of the failures of modernism. Now they are celebrated, but if we keep on this way there’s a risk we’ll be seen as accomplices on the road to ecological ruin.
One of these four projects will this month be named winner of the RIBA International Prize. What can we learn from the architects’ thoughts on technology, craft and the future?

Tomo Yamanashi, Nikken Sekkei
Shortlisted for Toho Gakuen School of Music, Tokyo, Japan. ‘Village’ of practice rooms above first floor campus space

What gave you the chance of making a great building?
It was my clients. In fact two clients with completely different ideas from each other. The first were professors who promoted the school expansion to a new, less constrained, site. I had already collaborated with them and they trusted me to take time to investigate the existing building and interview music school professors and students.

As the ground works finished, the client changed to the second team of professors opposed to expansion to another site. They wanted to keep the construction cost low, planning to use it as a decant building then as a warehouse.

So, I cancelled all the finishing work and proceeded with construction as a warehouse. When the concrete structure was nearly completed, I invited the second client to site and showed the building to them as a warehouse. However, I had asked the contractors to finish one small room with interior decoration as a music school and I had students waiting there. At the end of the tour, I invited the client professors to this small room and asked them to listen to students’ performances. When the performances finished, the professors said it was ‘likely to be a good music school’ and the project was changed to music school again.

The critical attitude of this second client was also indispensable for the birth of this facility.

What has most changed the way you work in the last decade?
Three things overlapped and have changed my way of work. The first is the power of ICT, including computational design. It enables many people to manipulate very advanced information with computer assistance. The internet, virtual reality and artificial intelligence are representative examples.

The second is collective knowledge. Specialised information on the architectural design becomes complicated and advanced, and we have to design in a way that gathers the wisdom of the team.

The third one is globalisation. The design and production of a building strongly depends on both global rules and local rules. At the same time, we can identify regional characteristics and feed them back into our own designs.

How have your processes or buildings changed with digital technologies?
Digital technology means everyone can easily obtain sophisticated information; the expert’s information advantage is no more. Manufacturing is beginning to shift from mass production, which tried to satisfy many people by average values, to mass customisation responding to individuals’ high demand.

Architecture is no exception, it should move in the direction of mass customisation, with digital technology at the centre.

Do you still see the importance of the craft, or art, of making?
It is impossible to build architecture by any one method. Machine-driven work should be automated to increase productivity. Difficult tasks that can only be done by craftspeople should be properly rewarded.

What can your shortlisted building tell us about the architecture of the future?
When you carefully observe an old building you can see the reasons and rationality there, and you can see that it was born from the repeated involvement of many people. It is not a violent thing that looks meaningless and random, using a random function installed on computers.
What I aimed for with this project was to incorporate as many design conditions as possible using a computer, to create a naturalness born in a rational choice. In other words, it was to build an algorithm to create ‘new nature’.

**What is the greatest challenge that architects face? What can individual architects do about it?**

In Japan there is the phrase ‘fueki ryukou’. Fueki means never changing, and ryukou means changing according to the times. It is not important to change, but how you respond to change really matters. One of the important things is to collaborate with people with different talents.

Our ultimate goal as architects is to design a work that we can convince people is good.

So only the results are important. And a good work, I believe, is a building that can create new value and meaning for society, sufficiently answer the client’s brief, and achieve self-realisation at the same time.

---

**HOW DIGITAL TECHNOLOGY IS CHANGING ARCHITECTURAL DESIGN**

By Tomo Yamanashi

1. **Computer simulation.** Being able to confirm the quality before construction of the building contributes significantly to the end result.

2. **Computational design.** When making things with a large amount of information, computer intervention is necessary. Rather than design a form itself, we approach the design through an algorithm that generates forms from information.

3. **Digital fabrication.** By directly linking digital design information to a digital machine tool such as CNC or 3D printer, we can make complicated shapes that, until now, were difficult to produce.

4. **IoT.** With the Internet of Things the building itself becomes a digital device. It will be able to exchange information not only with people and devices inside it, but with other buildings, so the word ‘building’ will begin to have a different meaning.

5. **BIM.** There are various definitions of BIM, but the important thing is that in a digital age the design, management and operation information of a building needs a digital design drawing.

6. **AI.** If all of the intellectual labour from the points above was from humans the resource cost would make buildings unviable. AI is expected to fill that gap.
IRO heat-enhanced architectural timber is a revolutionary and exciting new range of cladding and decking products developed by BSW Timber. Created using the traditional Japanese method of Shou Sugi Ban, IRO is available in a range of 15 colours which complement every environment.

contact us for more information  hello@irotimber.co.uk  |  www.irotimber.co.uk
Stefano Boeri, Stefano Boeri Architetti
Shortlisted for Bosco Verticale, Milan, Italy
Two towers of flats, 80m and 112m, with highly planted balconies

What gave you the chance of making a great building?
We normally use a research team at the beginning of projects, it helps redefine the contents and format of the brief. On Bosco Verticale we were asked to design a high rise building in Milan and we wanted to do something other than a tower with glass panels. So we do explore and document an idea. But also we work in a complex profession that has two great skills: expanding our knowledge, and arriving at something possible – we are extremely skilled at the final cutting, it is select, select, select. The dialogue between the two is architecture.

What has most changed the way you work in the last decade?
What has not changed over the last 10 years is that for an architect there are two main issues, climate change and poverty. We cannot avoid them and they cannot be separated. We are in a position to improve both of them. And, as well as alleviating poverty, we want to avoid segregation, so we are looking to build at density with quality spaces, attracting a variety of individuals on different incomes. In Italy we call it mixte which encompasses the cultural and typological richness.

How have your processes or buildings changed with digital technologies?
BIM has brought a kind of comprehensive approach so we can change everything in real time and design a 3D building – and everything that goes right through. It is more efficient and more open to collaboration.

We have also used technology on the Bosco Verticale so people can find out what is happening to a plant on a 15th floor balcony and around the estate. All this feeds into a central monitoring station so we can study it and learn from it. It is an experiment.

Do you take advantage of prefabrication or improvements in building or material technology?
We have been working on a reconstruction in Amatrice, Italy, of a study centre that was hit by an earthquake. Using prefabricated roof panels we have been able to build quickly and cheaply with security of delivery. We are also using wood for new buildings; in Paris we have won a competition for a high rise in wood. In Holland we are using prefabricated balconies and facades on inexpensive social housing where it is helping to keep the cost down to €1,300/m².

Do you still see the importance of the craft, or art, of making?
I do. To me it is extremely important. In Venice in September we brought together hundreds of sculptures and craftspeople working on them for an exhibition called Home Faber: Crafting a more human future. We are aware of the manual hand work that goes into buildings and their design – for Bbloku Cube in Tirana, Albania we have a very intricate skin that we are currently trying out on a 1:1 model. Bosco Verticale’s craft is really in the soil.

What can your shortlisted building tell us about the architecture of the future?
It does help deal with issues around environment and poverty. Our cities in Europe and the UK have to absorb people and carbon dioxide. Urban forestry, together with housing, can help.

What is the greatest challenge that architects face? What can individual architects do about it?
We have already covered those challenges but we can’t do it as individuals, only when we work with networks, including politics. We have a pressured role as architects to build the future in the present but also to take risks to see what might or could happen.
Sheila O’Donnell and John Tuomey, O’Donnell + Tuomey
Central European University Phase 1, Budapest, Hungary. Refurbishment and new build around courtyards knitting together a new urban campus

What gave you the chance of making a great building?
Sheila O’Donnell: The client was brilliant and we had time to elaborate the brief. We started with immersion, physical, social, historical and the users. Between us we saw more than 50 user groups. It becomes like a Dickens novel, there are so many characters. And the city – we have come to understand Budapest in a very intense way.

John Tuomey: We came at it from the inside, hollowing out the space from within the block like quarrymen. It is around 50% new, 50% transformation. The new feels of its time but it is important it doesn’t embarrass or mimic the old building.

What has most changed the way you work in the last decade?
SO’D: Bureaucracy has increased a lot, there were always regulations to keep up with but after you get work there are many more layers than necessary.

One of the most important layers is management. For a building to have a life those running it need to be fully part of the intellectual process of architecture. When that conversation is distanced the building suffers. We try and build those relationships at every level from chief executor to contractor, but project management can get in the way.

How have your processes or buildings changed with digital technologies?
JT: In my life I have the same pencils, the same notebook, the same roll of sketchpaper. But working out from my desk there is much change. Revit and BIM is probably what we thought computers would be when we moved to CAD: faster, can be turned around more quickly and definitely needed for transnational projects.

SO’D: We have used new technology to allow things not to change in our approach. We keep the same things on drawings and still use physical models.

Do you take advantage of prefabrication or improvements in building or material technology?
JT: What is prefab? Windows are, bolts are. Saying that, I have a totally prefabricated house on my desk. But the university is a crafted building, that is the industry in Budapest.

SO’D: We have used precast materials on the university. And in concrete and steel we are very aware of developing technologies, including changing concrete mixes for environmental and other reasons.

Do you still see the importance of the craft, or art, of making? Where is that visible on this building?
JT: Architecture as a discipline is a craft. A tiny thing I have found: making things just a little bit difficult to do means they get done a lot better. We can’t talk about craft without talking about humanity and people’s willingness to do well is undiminished. You take a guy on site by the hand to the wall and suddenly you are talking the same language.

SO’D: The way we wanted to use the beautiful local stone was a surprise to the team. The contractors tendered for 80mm thick stone then suggested 20mm of Chinese stone. Discussions become economic and philosophical. We kept the depth.

JT: When you are in the quarry saying mitre no joints and cut no edges you are understood. But not when you are in a meeting and it is item seven on the agenda.

What can your shortlisted building tell us about the architecture of the future?
JT: It shows how the useful beauty of architecture contributes to the shape of society. That an architect has the role of being the one who proposes. That comes with a lot of value.

What is the greatest challenge that architects face? What can individual architects do about it?
JT: Believing that architecture itself is worth the effort, even if that is just appreciating it. That is the real task, keeping the subject alive and maintaining a sense of purpose in itself.

SO’D: The architects’ role is building society. That is becoming more difficult but it is important to keep all the voices at the table.
Ecophon Solo™ is the original acoustic cloud. Launched over a decade ago, it changed the way we improve acoustics. Flatteringly, Solo is often copied, but it’s creative freedom and product quality has never been bettered. Until now.

To learn more visit www.ecophon.com/uk/thenerwsolo

To discuss how Ecophon Solo and Baffle can be used in your project, contact our specification team on 01256 855 280.
What gave you the chance of making a great building?
Firstly an amazing client who understood the importance of architects – which is rare in Brazil. Then the problem and extreme conditions of the region which meant we needed different approaches. The fact that it was a social project for kids in this remote region, living away from home, gave us the chance to build a great team, including for example lighting experts who are more used to working on museums.

What has most changed the way you work in the last decade?
I am 33 so only graduated in 2010! But I see as a small practice that we are trying much freer approaches. We will investigate different things then come together and combine this knowledge. I am interested in where things come from; on this project I explored how to build using natural prefabricated elements (the wooden structure) and a local one (the bricks). And how to meld the building with its surroundings by avoiding doors and playing with the thresholds. My partner, Pedro Duchenes, was concerned with the system of measures, the idea of scale, the pillar and what happens around it.

How have your processes or buildings changed with digital technologies? How about on this building?
I am interested in them not as a trend but a way to build cheaper and better. On this project we used CNC cutting for the structure. The site is remote – 12 hours and two planes from São Paulo for me and a week by truck for the materials. With CNC everything is accurate. If you can’t guarantee the precision on each element of this big building you can have a huge problem.

Do you take advantage of other improvements in building or material technology?
We look both forwards and back. For the sundried brick we looked to the past. People stopped using them locally as the dried grass in the mix made it crack over time and bugs got in. Now we can make them with a different mix, more precisely and more quickly.

Do you still see the importance of the craft, or art, of making?
The art of making is the face of your culture. In terms of architectural knowledge in Brazil, I think it is important to show how something is built well to show others how to build better – like raising the timber on metal feet, it makes the structure float, it feels like ornament but of course it also stops water rotting the wood. There used to be craftsmen, but no more. We almost need to start again, as with the bricks.

What can your shortlisted building tell us about the architecture of the future?
There are so many futures – and every site has a specific future. A notion should be developed locally about materiality and content. It makes people happier.

What is the greatest challenge that architects face? What can individual architects do about it?
Sometimes we are forced to be really specific – say on the thermal insulation properties of glass. But then we can lose the context and the whole. We have to be able to understand specificity and also to zoom out to understand the whole. Zooming in and out is the challenge.

As individuals we should never forget what we are, we have a specific role in society at different levels. Sometimes there is too much rushing so we just repeat things but we need to listen to the world and act on what we hear.

Above Local sundried bricks and CNC cut timber were used on the Children’s Village by Rosenbaum and Aleph Zero.
Need a complete roof system?

We’ve got you covered.

When specifying a roof, you’re looking for maximum performance that stands the test of time. With the most comprehensive roof package from one source, you get all of the elements you need to create high-performance roofs for every project. So you can be sure that everything will work perfectly together – and it’s all backed up by a full 15-year system guarantee too.

Find your peace of mind at marleyeternit.co.uk/roofsistema
Living on the lawn

The generous gardens of an interwar housing estate in Bristol are being harnessed in an imaginative bid to help solve the housing crisis

Eleanor Young

Since the Urban Task Force was set up in 1998 we have had years of focus on densifying urban areas on brownfield sites. But there is another extensive source of land: back gardens. We are not talking about the long narrow strips behind city terraces, but the generous 70ft ones behind and around the council housing of the interwar years. This fabled period of house building extended the edges of cities across the UK into a green, garden city suburbia of 25 homes per hectare. There are an estimated 2.75 million of these council houses across the UK.

Architect Craig White of White Design, one-time RIBAJ columnist and tireless innovator, has been trying to untie the knotty problems of increasing building density in one such area, Knowle West, a 1930s council estate of 5,000 houses on the southern edge of Bristol. White, operating as We Can Make with his University of the West of England studio Live Work Make, and partnered with arts-led Knowle West Media Centre, has had many hurdles to get over: planning, land ownership, finance, efficient build.

But it is worth persisting because mapping exercises have shown that it has the potential to deliver 1,500 new homes in gaps and corners, and 500 in back gardens – and this is just one of five such estates in Bristol. Compared with demolition and densification, which has been proposed on similar
sites, the social benefit of White’s approach is obvious and it has been set up to be initiated by residents.

We Can Make has come up with a novel Airbnb experiment to show how the proposition adds up. Parked round the side of Knowle West’s Filwood community centre is a well appointed one-bed prefab on wheels, which they’ve dubbed a TAM (transportable accommodation module). This structure is cosily sustainable – designed to Passivhaus standards – and decked out with locally inspired art work; you can book it for a weekend or a night to try it out and imagine it in your back garden. Knowle West residents can do this for free and more than 100 have taken up the offer so far.

‘Citizen housing’ is what Melissa Mean of Knowle West Media Centre calls this. The media centre has been at the heart of investigating and engaging with the proposal: We Can Make conversation starters have included touring the estate with a bubble machine.

On the estate of three-bedroom homes, 54% of people are living either alone or in couples but have nowhere smaller to move to locally. We Can Make has found residents wanting to downsize but not leave the area, one living alone and struggling with rent because of the bedroom tax; a single mother camping at her parents without the money for independent living nearby; and a grandmother hosting emergency bed spaces for her wider family who have nowhere to settle locally. Put this need for more flexibility together with the nationwide shortage of genuinely affordable homes, and a Knowle West resident might consider trading a garden for extra or more

Above left The timber-clad TAM could be parked in the back gardens of Knowle West.

Left Inside the TAM. Over 100 residents have now spent a night in here.
suitable space. In fact 80 have expressed an interest so far and 46 of these sites are undergoing feasibility studies.

Straightforward extensions or garden rooms might be the answer for private home owners, who account for around 50% of the homes thanks to right to buy. But remarkably, We Can Make research has shown that planning applications from Knowle West are twice as likely to be turned down as those in Bristol’s more affluent Clifton, a conservation area. And then there is the cost, and the problems of raising money as individuals.

‘How can the community pull the levers?’ asks White. Convincing the city authorities and owners of the remaining 50% of tenant ed houses has been one prong. Bristol mayor Marvin Rees has spent a night here in the TAM, as has the city’s head of housing. The caravanette, built without planning permission (but with licence), has hosted workshops for planners. Working with them, with grant funding from Power to Change and the Nationwide Foundation, White Design is creating a design code covering the look and feel, form, parking issues etc to smooth the route to planning permission for up to 350 units (the number estimated as realistic to produce at 50 a year over seven years). Alongside negotiations are under way on leasing the land from council and state by a dispersed community land trust.

Then there is paying for it. Once the land trust has leases it should be able to raise money against them, which would also allow investment (the Triados Bank is currently running the financial models to check it all stacks up). But the form of the new houses also makes a difference to individual borrowing. If they are on wheels they are classed as recoverable capital, unlike houses, and can be lease financed. This has less demanding financial tests than raising a mortgage. White is alive to other sources of funding too – currently with the city council is a £4m bid for a programme of deep retrofits for the 30s houses using TAMs as a decant option.

So what would Knowle West look like if this took off? Probably very similar but a bit busier. The extra homes would be mainly in back gardens to a small number of designs. There is White Design with its woody TAM, Barefoot Architects working with a foam glass panel system from Tufeco and designs from Barton Wilmore and Bews Mews. The estate might also look a little more prosperous as all these buildings are highly insulated and triple glazed so won’t require much to heat, a pertinent consideration when 39% of Knowle West residents live in fuel poverty. There might also be a few extra local jobs: it’s proposed that the units are batch manufactured on the estate. White has some experience in this, having set up Modcell to systemise straw building. This manufacturing capability is one of the metrics that fed into the target of 350 units, figure that will be written into the design code now being consulted on - which should be adopted as supplementary planning guidance in the local authority plan.

We Can Make has won itself a place on innovation promoter Nesta’s New Radicals 2018 list and its proposals could spread beyond Bristol. White is taking them to Manchester’s head of housing and Cherwell District Council in Oxfordshire for its custom build pathfinder scheme at Graven Hill. And in coastal Devon, Teignbridge District Council has commissioned a pilot study over three sites to see how the TAM and its peculiar status could help with options for an ageing population, for key workers homes and maybe for seasonal demand from tourism. Hopefully these ideas will also become reality for both current and future residents of Knowle West.
The world’s thinnest inverted roof insulation.

The ProTherm Quantum® advanced Vacuum Insulation Panel system has been specifically developed for inverted roofs, balconies and terraces or wherever depth is critical to the overall construction. Quantum® can dramatically reduce the depth of a finished roof system, providing the solution to counter low upstands against the increasing thickness of traditional EPS & XPS products specified in order to meet more stringent thermal demands. It delivers an exceptional thermal performance and has been consistently proven to meet challenging standards required by home warranty providers. Quantum® is the first Vacuum insulated panel in the world to achieve BBA certification for inverted roof applications.
Over the century since 1918, and through over four generations, Franz Kaldewei GmbH & Co KG has become a global partner for iconic bathroom solutions made of superior steel enamel. With a portfolio of over 600 shower surfaces, washbasins and baths, the premium manufacturer provides perfectly co-ordinated solutions for project business and private clients – featuring a uniform material throughout and harmonious design.

Kaldewei collaborates with renowned international design firms and has received over 150 awards. The company has been recognised for its unique brand management with a gold German Brand Award. In 2018, a long-term partnership was launched with WWF, the nature and environmental conservation organisation. Kaldewei supports the WWF marine conservation programme that is devoted to reducing plastic waste in our oceans.

Growing the brand
During 2018, Franz Kaldewei GmbH & Co KG is looking back at 100 years of successful business. Brave decisions, a gaze firmly fixed on the future and the art of constantly reinventing itself are all attributes that have turned a small tinware factory into one of the world's leading manufacturers of steel enamelled bathroom solutions. Today, with its trinity portfolio of shower surfaces, washbasins and baths, Kaldewei is at home in millions of bathrooms all over the world; from residential London projects to international hotel chains.

Franz Kaldewei is the fourth generation of the family to run the business. ‘I have great respect for the achievements of my predecessors,’ he says. ‘My credo for running the family business is “learn from the past in order to shape the future”.

Based on 100 years of experience, Kaldewei continues to trust the material that has become the company’s brand essence – Kaldewei steel enamel, which comes with a 30-year guarantee and is 100% recyclable. Throughout the past century, Kaldewei has always remained true to its ideals and values and has preserved its independence.

Strategic decisions
In the early 1930s Kaldewei turned its focus on the bathroom market, and has continued to shape it ever since. Courageous investments in the company’s own enamelling works, and using its own enamel furnace, ensured that Kaldewei was able to control production along the entire value chain. The first Kaldewei bath appeared in 1934 and was made of several parts welded together. Kaldewei engineers continued to work intensively on new machinery and production processes. The world’s first hydraulic bath press line started operating in Ahlen in 1957, making it possible to draw baths seamlessly from a single sheet of steel. It was this pioneering technological work that enabled Kaldewei to assert itself in the growing and highly competitive bathroom market and further expand its market share.

Growing the brand
During 2018, Franz Kaldewei GmbH & Co KG is looking back at 100 years of successful business. Brave decisions, a gaze firmly fixed on the future and the art of constantly reinventing itself are all attributes that have turned a small tinware factory into one of the world’s leading manufacturers of steel enamelled bathroom solutions. Today, with its trinity portfolio of shower surfaces, washbasins and baths, Kaldewei is at home in millions of bathrooms all over the world; from residential London projects to international hotel chains.

Franz Kaldewei is the fourth generation of the family to run the business. ‘I have great respect for the achievements of my predecessors,’ he says. ‘My credo for running the family business is “learn from the past in order to shape the future”.

Based on 100 years of experience, Kaldewei continues to trust the material that has become the company’s brand essence – Kaldewei steel enamel, which comes with a 30-year guarantee and is 100% recyclable. Throughout the past century, Kaldewei has always remained true to its ideals and values and has preserved its independence.

Strategic decisions
In the early 1930s Kaldewei turned its focus on the bathroom market, and has continued to shape it ever since. Courageous investments in the company’s own enamelling works, and using its own enamel furnace, ensured that Kaldewei was able to control production along the entire value chain. The first Kaldewei bath appeared in 1934 and was made of several parts welded together. Kaldewei engineers continued to work intensively on new machinery and production processes. The world’s first hydraulic bath press line started operating in Ahlen in 1957, making it possible to draw baths seamlessly from a single sheet of steel. It was this pioneering technological work that enabled Kaldewei to assert itself in the growing and highly competitive bathroom market and further expand its market share.

Growing the brand
During 2018, Franz Kaldewei GmbH & Co KG is looking back at 100 years of successful business. Brave decisions, a gaze firmly fixed on the future and the art of constantly reinventing itself are all attributes that have turned a small tinware factory into one of the world’s leading manufacturers of steel enamelled bathroom solutions. Today, with its trinity portfolio of shower surfaces, washbasins and baths, Kaldewei is at home in millions of bathrooms all over the world; from residential London projects to international hotel chains.

Franz Kaldewei is the fourth generation of the family to run the business. ‘I have great respect for the achievements of my predecessors,’ he says. ‘My credo for running the family business is “learn from the past in order to shape the future”.

Based on 100 years of experience, Kaldewei continues to trust the material that has become the company’s brand essence – Kaldewei steel enamel, which comes with a 30-year guarantee and is 100% recyclable. Throughout the past century, Kaldewei has always remained true to its ideals and values and has preserved its independence.

Strategic decisions
In the early 1930s Kaldewei turned its focus on the bathroom market, and has continued to shape it ever since. Courageous investments in the company’s own enamelling works, and using its own enamel furnace, ensured that Kaldewei was able to control production along the entire value chain. The first Kaldewei bath appeared in 1934 and was made of several parts welded together. Kaldewei engineers continued to work intensively on new machinery and production processes. The world’s first hydraulic bath press line started operating in Ahlen in 1957, making it possible to draw baths seamlessly from a single sheet of steel. It was this pioneering technological work that enabled Kaldewei to assert itself in the growing and highly competitive bathroom market and further expand its market share.

Growing the brand
During 2018, Franz Kaldewei GmbH & Co KG is looking back at 100 years of successful business. Brave decisions, a gaze firmly fixed on the future and the art of constantly reinventing itself are all attributes that have turned a small tinware factory into one of the world’s leading manufacturers of steel enamelled bathroom solutions. Today, with its trinity portfolio of shower surfaces, washbasins and baths, Kaldewei is at home in millions of bathrooms all over the world; from residential London projects to international hotel chains.

Franz Kaldewei is the fourth generation of the family to run the business. ‘I have great respect for the achievements of my predecessors,’ he says. ‘My credo for running the family business is “learn from the past in order to shape the future”.

Based on 100 years of experience, Kaldewei continues to trust the material that has become the company’s brand essence – Kaldewei steel enamel, which comes with a 30-year guarantee and is 100% recyclable. Throughout the past century, Kaldewei has always remained true to its ideals and values and has preserved its independence.

Strategic decisions
In the early 1930s Kaldewei turned its focus on the bathroom market, and has continued to shape it ever since. Courageous investments in the company’s own enamelling works, and using its own enamel furnace, ensured that Kaldewei was able to control production along the entire value chain. The first Kaldewei bath appeared in 1934 and was made of several parts welded together. Kaldewei engineers continued to work intensively on new machinery and production processes. The world’s first hydraulic bath press line started operating in Ahlen in 1957, making it possible to draw baths seamlessly from a single sheet of steel. It was this pioneering technological work that enabled Kaldewei to assert itself in the growing and highly competitive bathroom market and further expand its market share.
Rates and fees diverge

Fees are continuing to move up, while hourly rates remain flat. How can it be?

Aziz Mirza

History shows there isn’t a direct relationship between hourly rates and fees charged. The latest edition of Architects Fees has been published, the results of a survey which has been conducted among architects of all sizes across the UK continuously for the last 20 years. Respondents provide data on the fees they charged for all the new jobs they received – so these are actual commissions, not just fee bids – and show an upward trend. The same respondents also provide hourly rates data. These rates are not rising so how can the fees for jobs be rising?

Looking back over the trends since this survey began, average hourly rates kept on rising in the 2000s. When the financial crisis hit, hourly rates fell back initially, but then flattened and started to recover. By 2015, hourly rates were higher than they were before the crisis. Since then, rates have flattened again, refusing to move up or down in any consistent or meaningful way.

Contrast this simple pattern with the way average fees have moved. These climbed at a faster rate than hourly rates in the early 2000s, but then fell dramatically as the financial crisis unfolded. Fees, unlike hourly rates, fell to well below their year 2000 level during the crisis but then started to recover and have kept on rising. So the hourly rates line is flatter, and less responsive to shocks, than the average fees line. That’s how we get average hourly rates standing still while average fees are moving up.

Average fees have been pushing up across the board, but in the last 12 months it’s been the commercial and public sectors which have seen the biggest improvement. The research analyses the data as an index, and the Architects’ Fees Index has increased from 112 last year to 115 this. That index – which is based on a wide range of jobs and strips out the effects of building cost inflation – is now at its highest level since the survey started in 1998. While the fees index tumbled sharply during the recession, it recovered slowly and by 2015 it had just exceeded its pre-recession peak. In the last two years, the Index has continued to grow.

Housing work, particularly small house extensions or alterations, dominates architects’ workloads, and average fees here have increased in the last 12 months but only for refurbishment work. Some of the most convincing upward movements in fees seems to be for larger refurbishment jobs; average fees for minor works remain competitive. The average fees recorded for private housing new build work is slightly lower this year, particularly for smaller jobs.

We’ve looked at how fees have changed over the medium term – the last four years. What’s interesting is that average fees have increased the most in those sectors which already had some of the highest average fees. Refurbishment in private housing and leisure were towards the higher end of average fees in 2014, and both sectors record an improvement in fee levels since then. Taking fees for a £1 million job as an example, average fees for private housing refurbishment work have increased by three percentage points, so the average fee charged for a £1 million refurbishment job this year, 11%, has increased from 8% in 2014. Private housing new build fees have also improved markedly since 2014, as have leisure refurbishment and retail new build. On the negative side we see that average fees for health new build and office refurbishment have fallen back compared with 2014.

The demand for architects’ work in London is such that fees and hourly rates are highest here. Average fees reduce with distance from London in a very direct way. Average fees are about 10% higher than the

A quarter of sole principals charge £99 or more per hour; another quarter charges no more than £63
UK average in London and the South East; and about 10% lower in Northern Ireland, Wales, Scotland and the North of England. Across the Midlands, East Anglia and the South West, average fees are around the UK average. What’s emerged recently is a real narrowing of the differential in average fees between London and the South East. London remains highest, but fees in the South East are coming close to matching those in the capital. This is probably a consequence of house price inflation in the region pushing up demand for residential architectural work.

Apart from geography, the main factor influencing hourly rates is size of practice. Size has a huge impact on rates – across the board, not just for partners/directors. The average rate for an associate in a three to five person practice is £75; compare this with the average of £98 in a practice with more than 30 staff. An architect with less than five years’ experience, is charged out at £55 in a three to five person practice compared with £71 an hour in a practice with over 30 staff. While it’s clear that large practices charge more than small ones, the group of staff with the biggest variation of hourly rates is mostly within one size group: sole principals. The difference between lower and upper quartile figures among sole principals is massive; a 55% difference. A quarter of sole principals charge £99 or more per hour; but another quarter charge no more than £63. That bottom quartile figure is the same rate that a large practice charges for an architectural assistant. Many sole principals will be competing against part-qualified architectural designers. But can working at such low rates really be the basis for a sustainable business? And given the rapidly increasing numbers of architects emerging enthusiastically into the profession from schools of architecture, or arriving in the UK from overseas, it may be hard to avoid further downward pressure on rates. The low pay (see RIBAJ September 2018) earned by some sole principals is evidence of this. If sole principals charging these lower rates want to avoid this circular trap, surely the way forward is to start raising hourly rates backed up by the evidence of clever, elegant and successful projects, aimed at convincing clients that using an architect brings tangible benefits.

Aziz Mirza is director of The Fees Bureau
See the full findings as a printed report or pdf, Architects Fees, or as an online subscription service, The Fees Bureau Calculator feesbureau.co.uk
Hi-therm+ LINTELS

We’ve cracked it...

The low cost solution for reduced carbon emissions

Find out more hithermlintels.com
How to arrive with style

Infrastructure has a huge impact on all of us all the time. This RIBAJ/Knauf seminar tackled how to bring the value of good placemaking to an often squeezed branch of design.

Remember that government-backed competition to come up with an innovative and beautiful design for the humble electricity pylon? Danish engineer Bystrup’s winning T-pylon hit the headlines in 2011 and was all set to debut at Hinkley Point. Government energy regulator Ofgem disapproved, however, declaring that the additional £65 million cost of Bystrup’s T-pylons was not justified to mitigate the project’s impact on the local landscape. National Grid, which has so far only erected a test line of the pylons at its training academy, is still aiming to go ahead and install 116 T-pylons at Hinkley next year.

The story sums up part of the challenge with all things infrastructure-related; this is a sector where political will and cost considerations dominate projects large and small. The impact of such decision making can be seen not only in our legacy of infrastructure but also in its surroundings, particularly where road or rail routes are driven through countryside or communities. Such fracturing has often resulted has its own technical term: community severance.

Architects needed
But the country’s stations, pylons and other infrastructure are exactly the kind of projects that need architects, argues Kate Hall, design director with the High Speed 2 (HS2) rail project. ‘These projects are not like working on the tallest skyscraper, but don’t underestimate the change that architects can make in a field where they don’t often tread,’ she warns.

HS2’s approach to design, with its independent design panel and focusing on people, placemaking and future flexibility and adaptability, is far from the norm. Research carried out for the RIBA’s recent report, Joining the dots: A new approach to tackling the UK’s infrastructure challenges, found repeated examples of poor-decision making in public bodies. These decisions, it said, were often geared to meeting short-term political or financial objectives, and distorted by the cost-benefit analysis model for projects needing government

Modern data gathering can help align infrastructure and place making with health and wellbeing
Currency of learning
The business case for design could be improved through a greater focus on post-occupancy evaluation of design, argues Hall: ‘There’s a currency of learning from when things don’t go well – that bugbear of when you can’t get where you want to in a station.’ Just look at people struggling to move wheelie cases and pushchairs because there is no dropped kerb, she points out. That missing dropped kerb is no accident.

‘It generally means that somewhere there has been a value management exercise and something got dropped. We can all learn from these compromises,’ Hall continues. ‘Sometimes there is a need to articulate the cost of poor design.’

Hall was speaking at the third in a series of debates on the theme of Space in Architecture, organised by the RIBA Journal in association with Knauf and chaired by Holly Porter, founding director of Surface-to-Air. The debate’s speakers highlighted some of the key considerations when placemaking with and around infrastructure projects.

‘When bringing in infrastructure it is important it doesn’t disrupt existing streets,’ says Ed Parham, director of Space Syntax. ‘There are patterns to how people move.’ This and other factors need to be thought through at a range of scales, he adds. ‘Things that look small, like if a tram line is level with the ground or not, will have a big impact on whether someone will cross a road there.’

The introduction of a station can be accompanied by broader disruption and redevelopment that can leave an area in a state of flux for years, Hari Phillips, partner with Bell Phillips Architects, notes.

‘There’s often a time when the community is building around it, so there’s the question of how you create a sense of place over time. Do you do it using meanwhile uses?’ The regeneration of King’s Cross in London, constrained by railway lines, a road and a canal, was a positive example, Phillips says. ‘They have worked with the heritage assets they have and built public realm around that.’

Demands on space
In other locations, placemaking involves remedying past infrastructure wrongs, particularly those relating to cars. A prime candidate for change is Milton Keynes, famous for its 130-plus roundabouts, where Assael Exteriors is ‘trying to reclaim space from vehicles,’ explains Donald Roberts, senior landscape architect with the firm. ‘People think that’s about introducing trees and green, but it’s actually about providing a whole variety of spaces.’

Technological innovation will continue to drive change in the UK’s infrastructure and could also present opportunities.

‘One of the biggest challenges in making places is that there’s no requirement on infrastructure organisations to work together to make public realm. In London utilities suppliers won’t budge – there are competing commercial interests,’ says Kay Hughes, founder of Khaa. ‘There’s a point where technology for renewable energy will start to break down these structures.’

Space Syntax’s Parham is more cautious about some of the concepts being discussed to reshape cities for self-driving vehicles. ‘The focus should be more about cities being for people coming together – or we’ll get a city that works for that technology and nothing else.’ But modern data gathering offers the potential to align infrastructure and placemaking with health and wellbeing, he says, pointing to a recent project by his consultancy that has modelled walkability and obesity across a neighbourhood.

Short term, long term
Such data may well help to strengthen the business case for design in the future, but that still leaves the challenge of negotiating politics, where relatively short terms of office conflict with the protracted periods needed to deliver many infrastructure projects. HS2’s Hall stresses the importance of putting the right message to the right people: ‘When you talk outcomes you can unite people. HS2 is long term and has cross party support so it is possible. Also, the civil service behind the politicians is agnostic and they drive policy and advise ministers.’

She adds, ‘Look to the people who stay around so that they understand value, and articulate our benefits in terms like productivity that they care about.’ When all is said and done, Hall’s message for architects is frank: ‘If you don’t get excited by infrastructure projects and lobby to be involved, then don’t complain.’

For more reviews of the Space in Architecture events see riba.com/space-in-architecture

Left Speaking from the platform (left to right): Khaa founder Kay Hughes; Ed Parham, director at Space Syntax; and HS2 design director Kate Hall at Knauf Clerkenwell.
Keeping a grip on quality

A new digital management tool is aimed at preventing another Grenfell

Matt Thompson

Building in Quality, the initiative sponsored by the RIBA, RICS and CIOB, has launched its Quality Tracker – a free digital quality management tool. It is at the heart of a chain of custody system for overcoming the often fragmented composition of project teams and the resultant inconsistent governance of quality. In the wake of the Grenfell Tower fire and the Edinburgh schools defects scandal, to say nothing of the push to build many more homes, the focus on quality is timely.

The Quality Tracker will be piloted on real projects for six months. It works by establishing a chain of responsibility, championed by the client (perhaps at the behest of purchasers, investors or professional advisers), agreed by the project team, and recorded and signed off impartially at the end of defined stages by nominated ‘quality custodians’.

From project inception the quality baton is passed on until finally issued to the client’s representative, the investors, the purchasers and/or tenants as a verified statement of the ways risks to quality were handled. This allows them to distinguish between ostensibly similar buildings that have in fact taken very different approaches to long-term quality.

Risk assessments at each work stage can be interpreted with reference to the quality targets, which should be set out clearly and unambiguously in the project brief. If clients wish, they may use it as a stop-go gateway system, so that progress is halted until high risks are satisfactorily addressed.

The latest mid-project iteration of the Quality Tracker must be disclosed to every new consultant tendering to join the project team or, indeed, to new owners hoping to buy the uncompleted project.

The Quality Tracker consists of one cover sheet and eight main pages — one per RIBA work stage. The cover sheet summarises:

- an overall quality statement of the client’s broad quality objectives as set out in the brief;
- the project’s quality status for the current work stage; and
- the status at previous work stages.

Each work-stage-specific page is a table organised into four columns (see above). The left-hand column identifies generic quality risk categories. The next lists risk reduction indicators for each of the categories. These are statements framed in such a way that answering ‘yes’ will tend to increase the likelihood of achieving quality outcomes.

The third column is where the quality custodians give the consensus assessment of the statements. The only options are ‘yes’, ‘no’, ‘partly’ or ‘not applicable’. Answers are automatically colour-coded red, amber or green, allowing the current likelihood of achieving quality to be seen at a glance.

The final right-hand column allows room for the quality custodians to add commentary to explain or qualify the assessment. A box at the top right of each page records critical project-specific information, allowing changes in key personnel and clients to be tracked.

Clients and project teams sign the memorandum of understanding committing them to, among other things; setting quality targets; using the Quality Tracker from the outset through to completion; and including quality status updates in project reports.

The client or its agent assigns up to four quality custodians responsibility for maintaining and signing off the Quality Tracker at each RIBA work stage. They should represent the client, project lead, lead designer and contractor. They need a construction-related professional qualification and intimate acquaintance with the project but no special training.

The client authorises them to assess the project according to their professional judgement and by consensus with the rest of the project team. The power of the whole system lies in their professional and ethical integrity.

At the end of each work stage, the custodians assess the truth or otherwise of the quality risk indicator statements, generating a patchwork of red, amber and green ratings. The custodians’ assessments must be made with consensus from the whole project team as far as possible, with reasoning and any dissent recorded in the right-hand column. Once signed off, completed work stage pages are locked to prevent retrospective amendment.

The form is for information only. It expressly does not carry any legal liabilities additional to those already borne contractually.

As with all change, the Quality Tracker’s success will depend on the extent to which people engage with it. With potentially huge benefits for improving outcomes and boosting the industry’s reputation, clients and their project teams are encouraged to participate.

Above The power of the Quality Tracker system lies in the professional and ethical integrity of the custodians.
Zero Compromise

From aesthetic to structural and more

You don't need to compromise on looks or strength with our new generation of OSB 3. Inherently strong, it has a smoother finish and zero-added formaldehyde to help make environments healthier.

SterlingOSB® Zero®
Strength you can build on

For more technical support visit: SterlingOSBZero.com
Collateral warranties and liability

Complex, interrelated factors can determine the length of liability. A recent case has made one clearer at least.

Douglas Wass

For how long are architects liable under a collateral warranty? Several factors influence the answer and a recent case, involving a dispute about the slip resistance of floors and corroded structural steel at Swansea football stadium, has shed some light on one of them.

Is the warranty a deed or a simple contract? The statutory time period for bringing a claim for breach of a deed is 12 years, and six for a simple contract. A quick look at the signature page in the warranty should provide an indication of which type of agreement it is (the signature block for a deed will usually mention that the document is a deed).

But when does the six or 12 years start to run? Generally speaking, it is the date of the breach of the warranty. However, precisely when the breach of the warranty occurs depends on when the warranty was entered into and how it is drafted.

The simplest scenario is a warranty that is provided once the services are complete – here, the breach will occur on the date the warranty is entered into (because the consultant incorrectly states in the warranty that it has complied with the underlying appointment and has exercised reasonable skill and care when providing the services). If a warranty is provided before the services being warranted have been carried out, the breach of the warranty will only occur when the deficient or defective services are provided (or potentially even later, if the deficient or defective services are not noticed as part of a subsequent review).

It is possible for the warranty to include provisions which shorten or lengthen the period for bringing a claim and define when that timescale will start to run. In warranties, the six or 12 year time period for bringing a claim tends to be left unaltered, while the date that time starts to run is changed.

In particular, it is common for warranties to include a clause stating that: ‘No action or proceedings for any breach of this deed shall be commenced after the expiry of 12 years from the date of the last Practical Completion Certificate’. The period for bringing a claim for breach of the warranty remains the same (12 years), but the date that time runs from will never be later than the date of practical completion. This means that even if the warranty is entered into six years after a project has reached practical completion, for example, the time for bringing a claim will remain 12 years from then, rather than from the date of the warranty.

In Swansea Stadium Management Ltd v (1) City & County of Swansea and (2) Interserve Construction Ltd (2018), it was decided that the beneficiary of a warranty had to bring a claim against a building contractor within 12 years of the date of practical completion despite the fact that the warranty did not contain the clear wording mentioned above and was entered into some time after practical completion. This was for two reasons. First, the building contract stated that claims against the contractor had to be brought within 12 years from the date of practical completion and secondly, the warranty stated that the contractor was to have no greater liability under the warranty than it would have had if the beneficiary had been a party to the building contract.

There is always scope for debate between architects and clients over for how long the architect should agree to be liable under the warranty. Of course, the outcome is influenced by commercial considerations. But once agreement has been reached, architects should ensure that the warranty makes absolutely clear both the period for which the architect is to be liable and the point at which that period begins. Any lack of clarity on this can lead to costly disputes and increase professional indemnity insurance premiums.

Douglas Wass is a partner at Macfarlanes LLP @MacfarlanesLLP

Even if the warranty is entered into six years after a project has reached practical completion, the time for bringing a claim will remain 12 years from then, rather than from the date of the warranty.

IN PLAIN ENGLISH: DEED

A deed is a written document which clearly states that it is a deed; is executed in accordance with certain formalities (depending on whether it is executed by an individual, company or partnership); and is delivered. Delivery is not required in a physical sense (although physically handing a document over can be evidence of delivery) but in the sense of a party showing that it intends to be bound by the document. Unlike a simple contract, a deed binds parties even if it does not require something of value to be exchanged by them and can be sued upon for 12 years from the date of any breach of it. Construction contracts such as building contracts, appointments and warranties do not need to be executed as a deed in order to be effective, but they often are so as to take advantage of the 12 year limitation period.
Maximum transparency

No façade offers a wider, more uninterrupted view than the new enhanced Schueco FWS 35 PD. Now available with an all-glass corner option and AWS 114 opening window units, its uniquely slim 35 mm face-width and narrow sightlines make it ideal for residential or commercial projects. Available in both .HI (highly insulated) or .SI (super-insulated) versions, the latter is Passive House certified delivering $U_{\text{ew}}$ values of 0.79 W/m²K.

For German engineering made in Britain, there’s only one name.

www.schueco.co.uk
We’re not just about light...

Crittall, the original manufacturer of iconic, slimline steel windows and doors provides a complete specification solution for residential and commercial projects – for both internal and external applications.

And now with the innovative FENDOR range of security windows and doors for healthcare, custodial and antiballistic applications, there really is more to Crittall than you might think...
Goodbye to all that
Maria Smith takes off in her final column

I wake up just in time to notice the tacky goo between my eyelids and eyeballs giving way. The mood of my dream dissipates into the bed as the ceiling comes into focus. My tongue dislodges from the roof of my mouth unleashing the regret of late-night cigarettes. I reach for the mug of water on the window sill. The water tastes like water tastes when it’s the only thing you’re allowed to ingest because you’ve been throwing up. I focus on the way that taste and the taste of my rancid mouth marble together, the high contrast boundaries between the two sharpening and cutting my throat.

The client rolls onto his front and reaches to the floor, his knuckles brushing the charging cable that’s roughly shoved into his phone. A few seconds or minutes pass before the phone screams. The client’s coarse finger makes a hard sound as it connects with the glass screen. He lifts the phone to his chest making a hard sound as it connects with the phone. A few seconds or minutes pass before the charging cable that’s roughly shoved into his mouth.

I shower a little too long and dress in clothes a little too aggressive. I walk to the office past the café that doesn’t have the bakery that doesn’t have the coffee. I climb his stairs and submit myself to the receptionist. The leather zipped portfolio, which has a puffy spine like a fat torso over a rib cage, lands softly on his desk. He wriggles the mouse and his computer aching engages. The buzzing of the overworked fan deepens the flabby wrinkles around his eyes. He tosses through the several draft emails cast annotated with purposefully terrible handwriting. The paper the emails are printed on is thin and slippery and reminds him of the baking parchment-like toilet paper they had at his primary school. His mind wanders briefly to his year one teacher’s ugly green rubber feet before he slaps it back into the game with an imperceptible judder.

A colleague strides across the office, his hips swinging his arms and legs heavily, brushing them into the wind. His top lip protrudes turgidly as he formulates his arguments. His fingernails push little moons into his leather portfolio. Zipped inside are printed emails annotated with purposefully terrible handwriting. The paper the emails are printed on is thin and slippery and reminds him of the baking parchment-like toilet paper they had at his primary school. His mind wanders briefly to his year one teacher’s ugly green shoes before he slaps it back into the game with an imperceptible judder.

The client walks down the busy street, internalising the clanging sounds of the traffic. He swings his arms and legs heavily, brushing them into the wind. His top lip protrudes turgidly as he formulates his arguments. His fingernails push little moons into his leather portfolio. Zipped inside are printed emails annotated with purposefully terrible handwriting. The paper the emails are printed on is thin and slippery and reminds him of the baking parchment-like toilet paper they had at his primary school. His mind wanders briefly to his year one teacher’s ugly green shoes before he slaps it back into the game with an imperceptible judder.

The client climbs his stairs and scowls at his receptionist. The leather zipped portfolio, which has a puffy spine like a fat torso over a rib cage, lands softly on his desk. He wriggles the mouse and his computer aching engages. The buzzing of the overworked fan deepens the flabby wrinkles around his eyes. He tosses through the several draft emails cast annotated with purposefully terrible handwriting. The paper the emails are printed on is thin and slippery and reminds him of the baking parchment-like toilet paper they had at his primary school. His mind wanders briefly to his year one teacher’s ugly green shoes before he slaps it back into the game with an imperceptible judder.

A colleague strides across the office, his hips swinging his arms and legs heavily, brushing them into the wind. His top lip protrudes turgidly as he formulates his arguments. His fingernails push little moons into his leather portfolio. Zipped inside are printed emails annotated with purposefully terrible handwriting. The paper the emails are printed on is thin and slippery and reminds him of the baking parchment-like toilet paper they had at his primary school. His mind wanders briefly to his year one teacher’s ugly green shoes before he slaps it back into the game with an imperceptible judder.

The homeowner – to whom we had issued drawings well after hours the previous evening – had taken this short turn-around to mean that the fee we had agreed was too high.

Maria Smith is a director at Interrobang architecture and engineering and Webb Yates Engineers, and is co-chief curator of the Oslo Architecture Triennale 2019.
NO GREEN WITHOUT BLUE

Intelligent Water Management Solutions for a greener, more resilient future

Our climate is ever changing. An increase in urbanisation has led to a reduction of green space within our cities. That’s why Polypipe has developed a comprehensive range of products to design systems that make space for water. These systems help support Green Infrastructure and provide multi-functional benefits. Green Infrastructure helps introduce places people can enjoy whilst helping you to deliver projects that promote a more resilient environment.

Pre-register to reserve your copy of our Design Guide at:
polypipe.com/greeninfrastructure
Different thinking
What will drive the next 125 years of architecture?

Pamela Buxton enjoys Topolski's drawings of workers printing banknotes: ribaj.com/banknotes

Horst did not have the usual grungy feel of a music festival

Meneesha Kellay joins the revellers in Belgium: ribaj.com/horst

Hugh Pearman Editor

First, thanks to our columnist for more than five years Maria Smith who self-immolates this month (P.67) after years of dealing hard professional truths in the most entertaining, often lyrical and sometimes super-oblique manner. We were proximity columnists, so to speak – she was always a neighbour a page or two back in the centre section and we’d metaphorically wave to each other across the intervening ads, Intelligence calling to Culture.

We editors sometimes had to ask what on earth she was on about – she can do the easy-read piece but often eschews it, makes you work a bit. These clarifications became part of the conversation. There was her column written as one long sentence imagined by a panting adolescent. The time she suggested architects should give cars (of ever-increasing price and specification as the column progressed) to over-demanding clients rather than work for them, as it would be cheaper. And our readers always responded well.

She departs (for now), being very busy these days among much else as an architect-engineer with Interrobang and Webb Yates, and as one of the chief curators of next autumn’s Oslo Architecture Triennale along with critic Phineas Harper of the Architecture Foundation (an occasional contributor here), Canadian architect and Interrobang associate Matthew Dalziel, and Norwegian urban researcher and artist Cecilie Sachs Olsen. Their theme, ‘A common future’ will tackle the important and fascinating issue of degrowth – of challenging the 20th century assumption that economies and consumption must perpetually grow, looking instead for an architecture of adaptation and change in non-growth environments. I feel that their findings might strike some resonance in the post-Brexit UK but the aim of achieving a steady-state, non-growth existence ought to be a global one if we are serious about the long-term future of the human race.

I have no idea what direction they will take this but it is an excellent subject to flag up in this 125th anniversary issue of the RIBA Journal. Degrowth need not imply stagnation, is anything but a rejection of technology. Rather it is a marvellously different take on ‘progress’ – a word often yoked with hell-for-leather urban expansion and industrialisation, and to hell with the consequences. That attitude is SO last century, and the century before it. Progress is surely about improving the entire human condition rather than presiding over its deterioration at the hands of relatively few people, always the ones least affected by the negative aspects. We need to be a lot more clever – and deft – in the ways we set about improving the lot of humanity.

By its nature this has to be a very long-term project involving great societal and technical change. We know the challenges: population growth, disease, inequality, political inertia, autocracy and instability, the baneful effects of organised religion and narrow political ideologies, over-consumption, over-production of waste that is difficult or impossible to recycle efficiently…add your own examples. But let’s be optimistic. We’re a very ingenious lot. We can do this.

Progress is surely about improving the entire human condition rather than presiding over its deterioration at the hands of relatively few people.

ONLY ON RIBAJ.COM

It’s a record of ordinary members of staff that you wouldn’t normally see captured by a big institution

Pamela Buxton enjoys Topolski’s drawings of workers printing banknotes: ribaj.com/banknotes

Horst did not have the usual grungy feel of a music festival

Meneesha Kellay joins the revellers in Belgium: ribaj.com/horst
Sound advice for Airbnb

**Engineered Acoustic Solutions** for new European headquarters

**Project Summary:**

Acoustic performance of meeting rooms, training rooms and phone booths was critical to ensure speech intelligibility and the health and well-being of employees.

**Phonotrack** stretch fabric system with **Melatech** acoustic foam was used both on walls and ceilings.

Installation was carried out by Buildtec Acoustics.

---

**H&H Acoustic Technologies** offer design advice and have a track record of developing bespoke solutions for their customers’ acoustic requirement. Our products perform to the highest technical standards, complemented by rigorous attention to the visual impact and cosmetic finish that will ensure our products enhance the visual appearance of a building.

---

For information or technical advice, speak to one of our engineers:

www.acoustictechnologies.co.uk
T: +44 (0) 1536 270450
Trail blazer

Is it really fantastically to value the presence of a map?

Will Wiles

When I was much younger, I was an avid consumer of swords-and-sorcery fantasy novels. A large part of the appeal was the maps that often appeared on their opening pages – perhaps the most important part in fact. If the cuboid dragon-infested tome in my hands in the bookshop didn’t have a map, well, it would be a very tough sale.

I’m an enthusiast for maps in general, but the appeal of the fantasy map was the substantial line of credit they opened in the imagination. All at once, without much work at all, a world appeared of mystical cities, impenetrable mountain ranges, trackless desolations.

Of course the book would then have to make good on that promise, and they didn’t always. These worlds were often very alike, cultivated from the basic formula set down by JRR Tolkien, so much so that you could often reverse-engineer the plot from them. That cosy cluster of villages called things like Hearthlands will be where our hero starts out; the skull-shaped Mount Peril in the poisonous desert would be his destination. A bad map could kill the idea of a book before it got to the till. Some are quite unnecessary, revealing only a schematic or thinly imagined world, and look as if they have only been included because a fantasy novel needs a map.

Which leads to the question of whether they really do need maps. Joe Abercrombie, probably the best British fantasy novelist working today, long resisted including maps in his ‘First Law’ trilogy, without diminishing his complex world. Fantasy editor Simon Spanton has often complained about maps-in-novels on Twitter. ‘If a map required an accompanying novel in order for you to understand and enjoy it you might think the map hadn’t been wholly successful in its job of being a map,’ he wrote a couple of months ago.

Spanton’s remarks led me to ponder the fate of maps in buildings. Nearly every day I have to direct delivery driver to a different part of the housing development in which I live, and I think of how much of their pressured time could be saved by a simple map in a prominent location. The types of buildings that do and do not have maps seems wildly inconsistent. Most hotels have a fire escape map in every room, but only as a safety requirement, not a courtesy. Large redevelopment estates such as King’s Cross and Canary Wharf often have maps, as do shopping malls. As well as a courtesy, this is often a map-as-advert, very like fantasy maps can be: behold the wonders in store.

Other typologies tend to avoid maps, even where they might be very useful. They never seem to appear on housing estates any more, or in large cultural buildings. Transport interchanges such as railway stations and airports can be oddly reticent, sometimes offering a mall-map of the shops and including platforms and gates only as an afterthought.

I wonder if this is a cringe on the part of planners and managers, the byproduct of two decades of rhetoric on the need for ‘legibility’ in buildings and townscape. If you need a map to get around, has a building or masterplan in some way failed? So the legibility doctrine would suggest. But I would disagree: a map can be an adornment and part of the civic furniture of a place – quite literally in the case of the raised, tactile maps that serve as attractive bits of sculpture and help the visually impaired navigate around cities.

This might be combined with a municipal cringe. Maps used to be a routine part of local-authority housing estates and melancholy examples can often still be found, showing the amenities and open spaces that have been closed and removed. Ditto with places such as the Barbican. In those contexts, maps seem to have fallen foul of small-minded stigma against planning and communal provision in general, masquerading (as is often the case) as an instinct for ‘human scale’. It’s a shame. The more maps the merrier.

Will Wiles is an author. Read him here every other month and at ribaj.com
Culture
President

Five times stronger
Five presidents, five targets, five principles – a plan to strengthen the profession

I have written before about the need for our profession to market itself better to clients and to society at large. This means increasing awareness of our value and becoming more competitive with a more distinct selling proposition.

The five presidents of the architectural institutions of the UK and Ireland have launched a joint statement signalling our commitment to strengthen the position of architects in the market place.

So how is the RIBA going about pursuing these themes?

Public interest
The RIBA has established a Commission on Ethics and Sustainable Development tackling critical questions for the future of the profession, including how best to reassure the public that we give sufficient priority to their wellbeing in our work.

The gold standard
In a previous column you may have read that the ARB and RIBA agree on the need for radical educational reform, blocked for the time being by Brexit negotiations. With chair of the education committee, president elect Alan Jones, we are working towards a shorter, more affordable course and a more rigorous approach to life-long learning. In last month’s column I sought member reactions from our first compulsory CPD on building safety. I think we should roll out more of these, to be recorded on the new digital CPD record.

Inclusion
RIBA has a variety of initiatives to champion and improve diversity within our profession so that we better reflect the society that we serve – from the RIBA National Schools Programme, to requirements for chartered practice, role modelling, mentoring and the new apprenticeship scheme. We are also reinforcing our collaborations with the Stephen Laurence Trust in this, the 25th year since Stephen’s murder.

Research
The President’s Medals for Research at the RIBA go from strength to strength, this year attracting 43 entries. We have appointed a vice president for research, Flora Samuel, and have embarked on safeguarding knowledge, mainstreaming post-occupancy evaluation and supporting access to funding for practice. More than 40 practices now contribute to our research network and we hope to develop this further.

Saving the planet
The RIBA is signed up to the United Nations Sustainable Development Goals. It is a founder member of the UK Built Environment Action Group with representatives of over 150 countries. Only recently, the Foreign and Commonwealth Office attended a gathering of 19 from the Global Future Cities Programme. The institute is committed to an international strategy, increasing membership and collaborating with our sister institutes overseas. There is a huge appetite out there to work with us, especially on educational standards for architects in developing countries.

I found ready agreement with my counterparts that the route to advancing the cause of architecture lies in supporting our members to offer a unique package. We have agreed collectively to work through our respective institutes to support practitioners to stand out from the competition – from less skilled technical expertise, from AI, and from constructors. •

@ben_derbyshire
president@riba.org

FIVE PRINCIPLES FOR THE FUTURE
1. Place the public interest and value to society at the heart of all you do – by promoting the highest ethical standards and ensuring codes of conduct are continually strengthened.
2. Be accountable and work to the Gold Standard – by protecting the public and maintaining the highest standards of architectural education.
3. Reflect the diversity of the population in your workforce – by adopting reforms and policies that promote diversity and inclusion within business practices.
4. Research, build and share essential knowledge – by developing and disseminating the body of knowledge embedded within the profession.
5. Lead the profession in the fight for a more sustainable built environment – by placing the United Nations Sustainable Development Goals as a key guiding principle in all you do.
PROBLEM SOLVED

Schlüter®-WETROOMS

When specifying a wetroom, you need a system you can trust.

Our Schlüter®-WETROOM systems guarantee CE marked waterproofing that is suitable for use in commercial and residential installations with tile and stone coverings.

The complete system offers all the required products for waterproofing and drainage to create showers and wetrooms.

Backed up by expert technical support, whenever, wherever you need it.

Making the decision to choose Schlüter-Systems even easier.

To find out more call 01530 813396 or visit www.schluterspecifier.co.uk
Forensic Architecture investigates crime scenes and war zones to help those fighting the cause of justice. Founder Eyal Weizman explains its mission

Words: Robert Bevan Portrait: Ivan Jones

Case for the defence

‘Do you mind never mentioning the word 'aesthetics' on the witness stand?’ Forensic Architecture’s Eyal Weizman was given this advice by leading human rights QC Ben Emmerson.

You can see Emmerson’s point; aesthetics means subjectivity and the whole thrust of Forensic Architecture has been to uncover injustice by analysing in forensic detail the marks of violence on the world, establishing the objective factual evidence. An independent research agency rather than an architecture practice, the team of architects, journalists and lawyers that Weizman has assembled at Goldsmiths, University of London, deconstructs places and events before reassembling constituent parts through 3D digital models, physical models and photogrammetry to piece together a true picture of what has occurred at a site. It challenges the state and other actors in the name of the ordinary citizen’s human rights, and clients include Human Rights Watch, Amnesty International, the Israeli rights NGO B’Tselem,
the Red Cross and the United Nations.

Speaking at the opening of the ICA retrospective of the Goldsmiths unit’s work in the spring, Weizman declared bluntly: ‘If you want to see art go to the Tate’. The ICA considered making T-shirts with the slogan, but has the phrase – and the question of aesthetics versus evidence – come back to haunt him now FA’s work is on screen and wall as part of Tate Britain’s Turner Prize show?

Forensic Architecture’s entry concerns the case of a shooting during an Israeli police operation to demolish Al-Araqeeb, a Bedouin village in the Negev desert and a village that the Israelis refuse to recognise as existing despite its long history. FA’s small study in terrifying nocturnal chaos is one of four film-based works on the Turner shortlist. The movie is supplemented by a wall display explaining the evidence and methods FA used, including ‘citizen satellites’ – cameras mounted on kites – to demonstrate the longevity of the settlement by revealing features such as ancient house walls and old wells invisible from ground level.

Previous work by FA has analysed video, photographs, the physical impact on buildings and reverse-engineering of blast clouds from missiles to determine who is responsible for drone strikes, attacks on Palestinian civilians in Gaza, the genocide of the Yazidis in Iraq or the execution of a man in Kassel, Germany, by an undercover secret services officer. It has used sound and memories too – notably to reconstruct a secret Syrian prison using the testimony of survivors.

‘Our aim is to win cases not art prizes,’ acknowledges Weizman, ‘it’s not art, we don’t consider ourselves artists’. That said, the answer he gave Emmerson was more complicated: He recalled the Ancient Greek definition of the word aesthetics – roughly, the senses exposed to perception. Aesthetics is an essential category in our work. It is not only humans that perceive but matter; walls, roofs, different parts of buildings.’ Buildings continuously record the environment, he explains. They are like sensors, a recording device. The beam and wall will record if you only know how to read it. He says FA tries to ‘hyper-aestheticise material surfaces’, to understand in minute detail what the building says about the scene of the crime. ‘Buildings can be both the target and the evidence for it.’

Weizman also suggests that all evidence is, in a way, a creative act and every barrister knows both that the presentation of evidence needs a certain theatricality and that rhetoric is a form of aesthetic: ‘There is a secret pact but we all know we need to hide it because [the commonplace view] is that truth shouldn’t require labour.’ He also places FA’s work within the context of activist art – indeed all this year’s Turner Prize entries could fall into this category.

‘Traditional notions of art are antithetical to evidence but there are socially-engaged strains in the art world of investigative aesthetics and research based practice. It opens up a possibility where, rather than being illusory trickery, art can help us analyse the present and that has a truth-value to it.’

Weizman grew up in the relatively mixed Haifa in Israel, but the country’s inequities bothered him even as a child. He be-
In an era of so-called ‘fake news’, Forensic Architecture’s work is both compelling and essential

came an architect, and also read philosophers such as Michel Foucault and Gilles Deleuze, who examined how states exercise power spatially, and Paul Virilio. Being interested in these things means being interested in oppression, he says. He also had a great interest in tactility and materiality and later trained at the AA where he saw that the digital tools of parametrics (‘not my religion’) could be repurposed to analyse sites of conflict.

After graduating Weizman worked with B’Tselem, exposing how architects were complicit in expanding Israeli control and restricting the ability of Palestinians to build housing (‘ethnic cleansing through architecture’). ‘Crimes can be done on the drawing board,’ he says.

In 2007 he helped set up the architectural collective Decolonizing Architecture and published his influential book Hollow Land, examining how architecture was used as a weapon of war in Israel. He describes himself as an historical materialist but the book also used post modernist tropes as a method of analysis and he defends post modern theory against its critics: ‘Its been abused but it has a kernel that’s fundamentally distrustful of the normative. Hollow Land revealed how the Israeli Defence Force read Deleuze to inform spatial tactics that included blasting paths through wall after wall.

This intellectual apparatus has been capture by the Right, he argues: ‘In the US, the Right talks about deconstructing the state. Power has captured post modernism but we don’t need to abandon it. However, we don’t just deconstruct – we need to construct facts that hold the truth, that is made, that has an architecture to it. The evidence is spatial.’

Weizman moved to London and set up Forensic Architecture in 2011, realising that he needed investigative reporters and lawyers as well as architects to make their approach to ‘citizen forensics’ work. Unlike the police, who have access to a crime scene cordon, civilians have to find other approaches to evidence gathering – although the crime scene, he says, is always bigger than the cordon area and includes board rooms and government ministries: ‘We replaced the lab with the studio. We need to understand the medium – the film, the resolution, the movement of the character – the archaeology of recording the recording.’

In one case, thousands of crowd-sourced photographs and mobile phone footage of the bomb clouds from rocket attacks on Rafah, Gaza, were successfully used to create a 3D model of the city (a typical FA tool) to prove that the Israeli army’s destruction of the area was part of the ‘Hannibal Directive’ where the army would kill one of their own soldiers rather than have them captured by Hamas militants. Forensic Architecture’s work successfully changed Israeli government policy on the issue. Using architecture to investigate rights abuses has moved the human rights movement from focusing solely on testimony – which was used to give victims a voice as much as evidence. FA uses technology ‘not to replace the human voice with cold science but to supplement it’. These tools are like bones in an autopsy, and make great witnesses, he adds.

In an era of so-called ‘fake news’, Forensic Architecture’s work is both compelling and essential: ‘The populist Right, Trump, Putin, Erdogan, Brexit, not only contest facts but claim that facts are not themselves verifiable, that ‘our narrative is as good as yours’. Whether climate change, evolution versus creationism, the Holocaust or Holocaust deniers – lack of evidence for a case is ignored and they are presented as being equally valid.

Ultimately, Weizman’s argument for agreeing to the Turner Prize nomination is that it is a chance to draw attention to cold or failed cases. The Negev display at the Tate is a case in point and a set-back in that investigation was one of the reasons he agreed to be put forward. The Turner Prize, he acknowledges, is an opportunity ‘to reach people not normally ready to read a human rights report.’

The publicity surrounding an exhibition has been useful before: it was a show at Documenta that pressured a German parliamentary commission to examine the previously-sidelined Kassell case. But it’s not just the art world that is a useful publicity vehicle. FA has been nominated for human rights and design awards as well as the Gabriel García Márquez Journalism Award for its work investigating the 2014 kidnapping and murder of teachers in Iguala, Mexico, that tracked the movements of key vehicles involved.

Weizman calls on architects to be public intellectuals and to engage with a troubled world more directly: ‘There is a way of becoming activists using the powerful analytical tools of our trade.’
EXPANDING PRACTICE
Navigating the architecture of planning, procurement and property

13-14 November 2018
RIBA 66 Portland Place, London

#RIBAgt  @RIBA
www.Architecture.com/GT2018
It’s disconcerting when you walk into an art gallery and one of the exhibits moves towards you. That’s what happens at Space Shifters, the new exhibition of spatial perception-challenging art from the last half century at the Hayward Gallery. Here visitors encounter 20 artworks that act as ‘optical devices’ to redirect how we see space, including Josiah McElheny’s aforementioned Interactive Abstract Bodies, a series of mirrored mobile sculptures worn a bit like sandwich boards by performers moving around the gallery in carefully choreographed steps.

From the distorted reflections of Anish Kapoor’s stainless steel Non-Object (Door) to Richard Wilson’s unsettling 20:50 room full of sump oil, this playful exhibition is a crowd pleaser that invites interaction. There is a lot of movement – sometimes by the artwork itself but more often by the visitor, who is encouraged to navigate the piece.

It is also a show that invites consideration of materiality, often through the use of translucent or shiny, polished materials. There are plenty of mirrored surfaces – reflecting not just the newly refurbished architecture of the gallery but the exhibition visitor as well. These are popular – particularly Jeppe Hein’s 360° Illusion V, which is suspended and rotated to reflect the gallery environment. Another winner is Yayoi Kusama’s Narcissus Garden, a room-sized recreation of her 1966 installation of hundreds of stainless steel spheres. Decades ahead of the selfie-era, she sold off plastic versions of these as ‘Your Narcissism for Sale’.

My favourite piece is Alicja Kwade’s WeltenLinie, a slender steel framework forming a series of room-like spaces, some with mirrored walls, leading visitors to distrust which are which, and end up gingerly reaching a hand or a foot through the ‘wall’.

In contrast, it is harder to grasp the more insular pieces which invite the viewer to peer into their enigmatic interiors, including Helen Pashgian’s Untitled epoxy and acrylic spheres and monoliths. The inclusion of a couple of walk-through hanging curtain pieces – by Daniel Steegmann Mangrané and Felix Gonzalez-Torres – bring an enjoyable element of tactility and sound as well as providing a hazy lens through which to view the gallery.

Some pieces directly engage with the gallery, such as Monika Sosnowska’s Handrail, which at first presents as a rather strange rail entwined with the gallery’s own at the top of the back stairs but, once it turns into the room, sheds the confines of its apparent function and lets rip in exuberant loops around the wall.

For beauty, I enjoyed Leonor Antunes’s delicately hanging brass and rope installation entitled Discrepancies with A., which alludes to the Bauhaus textile artist Anni Albers. For curiosity, Roni Horn’s Untitled (‘Everything was sleeping as if the universe were a mistake’) is a mysterious work of solid cast glass brimming with a seemingly liquid surface.

Richard Wilson is well known for interventions that disrupt and manipulate buildings and space. His showstopper, a recreation of a 1987 installation in Matt’s Gallery, London, is the final room of the exhibition, and there’s quite a wait to see it. You smell the oil long before you see it, and entering the installation is a strange experience. His unsettling piece creates a walkway that deceptively appears to taper and rise, cutting through a gallery full of oil, its surface brimming to the edge of the walkway and strangely reflecting the architecture of the ceiling.

By reflecting, distorting, muffling, deceiving and intriguing, Space Shifters is on a mission to get the viewer to open up to new ways of perceiving space. These exhibits give it their best shot – the rest is up to us. •
Robert Venturi
1925–2018

Pritzker Prize winner and highly influential academic and practitioner, who with Denise Scott Brown was notable for the ‘rediscovered’ Learning from Las Vegas – and the controversial National Gallery

Seldom can an architect have endured or enjoyed such a pendulum swing in reputation as Robert Venturi in the UK. At one point in the 1980s he was all but written off as an unfashionable theorist, regarded for a while with suspicion because of his practice’s design of the Sainsbury Wing of the National Gallery in London (1986–91).

In the febrile style wars of the time, which suggested he was favoured by the Prince Charles traditionally-minded tendency, given the long-running saga of the gallery’s site and the controversy attending the various designs for it.

But by the time of his death in September at 93, both he and his surviving partner and wife Denise Scott Brown were feted as heroes by a younger generation which had rediscovered – among much else – their most famous academic work, ‘Learning from Las Vegas’ (with Steven Izenour, 1972 and 1977) and Venturi’s earlier ‘Complexity and Contradiction in Architecture (1966). Today the postmodern revival is in full swing.

Venturi himself felt his reputation had taken a knock because of the presumed association with Charles, and this remained the only building that he and Scott Brown built in Britain. A Pritzker Prize winner in 1991, his name will now forever be a glaring omission on the wall of Royal Gold Medallists at the RIBA, although many would have endured or enjoyed his ‘Less is a bore’ has stuck as a form of shorthand for his study of the symbols of history that was both cerebral and rich.

To say that Venturi’s architecture and writing is influential would be a woeful understatement. Few single buildings have been so photographed and discussed as the one he built for his mother, the Vanna Venturi house in Chestnut Hill, Philadelphia, in 1961–5, or the Guild House Retirement Home of 1960–64. These suggested a richness in architecture.

His buildings ranged widely from the ephemeral to the eternal: universities especially favoured his practice and he built internationally. Given his and Scott Brown’s ‘decorated shed’ theorising, it is appropriate that the RIBA Collections include a section of floral enamelled cladding from a Best Supermarket commission.

One scene remains with me. As a young architectural writer I attended the National Gallery’s press conference where the Venturi, Rauch and Scott Brown design was unveiled. Venturi himself, preppily dressed as always, was clearly very nervous. Scott Brown seemed more at ease, or better at seeming so. When the official proceedings finished, they remained sitting down behind a table. As I walked past, I noticed they were holding hands tightly. This May their Sainsbury Wing was grade 1 listed.

Hugh Pearman

Elected 1991, Solihull

To inform the RIBA of the death of a member, please email membership.services@riba.org with details of next of kin
Now available
The new RIBA Professional Services Contracts

A complete suite of agreements that can be used for the provision of built environment consultancy services across projects of every scale and complexity.

Access RIBA Contracts Digital and find out more at ribacontracts.com
Or purchase the paper contracts at ribobookshops.com

As part of a suite of additional member benefits, all RIBA Chartered Members and RIBA Chartered Practices receive a 50% discount on RIBA Contracts Digital.

RIBA Contracts Digital includes the new RIBA Professional Services Contracts and the RIBA Building Contracts. The digital tool allows users to update and edit their contracts online and print multiple copies throughout the drafting process and upon completion.
25% off conference, event and meeting room space at 66 Portland Place for RIBA Members

Whether you’re looking for somewhere in London to hold a business meeting, or organising a large scale dinner or reception, the event team at 66 Portland Place can help. Rooms to suit 2 to 400 people available.

Get in touch to find out more or visit us online: venues@riba.org architecture.com/riba-venue-hire

Berthold Bauer are leading VAT advisors in the construction sector, and offer CPD seminars to Design Professionals

How do the actions of an Architect influence the rate of VAT paid on a scheme?

These have 3 aims;

1. To demystify VAT on property.
2. To demonstrate how design affects VAT.
3. To discuss common reasons for conflict with HMRC, clients, and contractors.

01732 868 266
bbvat.co.uk/property
info@bbvat.co.uk

implemtry CPD-accredited Seminar Invitation on
Value Added Tax: Presumptions & Preconceptions
Wednesday 16th January 2019
RIBA HQ, Portland Place, London

The role of the session is to ensure flawed advice is not inadvertently given, show where tweaks to a planning consent can positively affect VAT and the pitfalls architects have found themselves in, in the past. It will help you to understand the following topics:

• Understand how to guide clients on what VAT is applicable on their scheme without fear of being liable
• Understand why does using common sense and logic result in flawed VAT advice
• Understand the main areas where Architects’ clients can save VAT
• Understand the main reasons for VAT relief being lost or squandered

Limited spaces available - to secure your places go to bbvat.co.uk/cpd-booking-form or alternatively call us to confirm

RIBA Chartered Practices 25% discount

Online Job Board Recruitment Agency

ribaappointments.com
Tel: +44 (0) 20 7496 8370
Emails: info.appointments@riba.org
@RIBAjobs
RIBA Appointments

Heads • Sills • Surrounds • Copings • Dental Sections • String • Banding

2400mm length of any shape profile.

Any shape, any size, any length delivered in 4 weeks.

A lighter way to design with stone

FoamStone®

The look and touch of stone

01483 232 227

BBA tested

• British Engineering
• Manufactured in the UK

Architectural detail delivered in 4 weeks.

Specified by Architects, approved by Councils and chosen by House Builders for commercial projects and housing developments, SYTEX FoamStone has revolutionised the house building industry. FoamStone adds value and quality stone appeal to any project.

INSTALL during or after construction

ROBUST any size, any shape, delivered in 4 weeks

EASY to handle, quick to install

QUALITY beautifully engineered FoamStone

SYTEX panels heads, cills, banding
Hugh Pearman

The 1960s were over, but they had ushered in what came to be known as high tech. Exciting change was in the air, and this was not just to do with clip-together buildings: it was to do, basically, with trying to find out what on earth was going on in the world. Architects and their clients needed to be able to predict and provide, technologically and socially. They needed what we now call Big Data. The editorial opener in the June 1970 issue of the RIBAJ was headed: ‘Department of Applied Futurology’. This was the magazine’s nickname for an institutional initiative, officially named The Intelligence Unit, the task of which was to predict the needs of the profession and to provide accordingly. At this moment Norman Foster entered the building. He didn’t need any of that. He already knew.

Foster – third-time Stirling Prize winner this year with the Bloomberg European HQ in the City of London – was then three years into his own practice, having departed with his wife Wendy Cheesman from Team Four, the ultimate colour-supplement 60s hip practice that included Richard Rogers and Su Brumwell. Everyone knew Foster Associates represented a new kind of architecture. How exactly did they operate? Obligingly, Foster came to the RIBA to explain in an ‘Architects’ approach to architecture’ talk, written up in detail in the RIBAJ.

Typically Foster, then in his mid 30s, talked in terms of severe practicality. Of analysis, of organisation, of speed. He called it ‘Exploring the client’s range of options’. There were many diagrams. This was all about the process of architecture and he saw an emerging role: ‘resolving and integrating the conflicting needs of systems in the widest sense: activities, circulation, services, structure etc. There seems to us no reason why these responsibilities should not be compatible with the tradition of the architect as artist in the “beautiful things department”.’ And he added: ‘The solution may not necessarily take the form of a building in traditional terms. Ideally we would like to see ourselves as bridging the gap between the potential of new ideas, both technological and operational, and their practical realisation.’

The built projects he cited, none of them remotely traditional, are now all long vanished: the Reliance Controls electronics factory with Team Four; the Fred Olsen lines terminal in the West India Docks including the first use in the UK of semi-reflective ‘mirror’ glass to reduce solar gain; the temporary inflatable offices for Computer Technology in Hemel Hempstead (‘The 8000ft² bundle, fabricated to our plans in Sweden, was offloaded and inflated one cold Sunday morning in some 55 minutes, and we cut ourselves in with a Stanley knife!’)

All three projects, said Foster, were ‘crash programmes’ – from 10 weeks for IBM to 12 months for the much larger Olsen building. ‘This has led to a network sequencing of the briefing, design, and construction phases, rather than the more usual linear sequence.’

And he thanked the team. The names included of his partners Wendy Foster, Michael Hopkins, Birkin Haward. Engineer Tony Hunt. Staff member Alan Stanton. A special mention for ‘our former partner Richard Rogers’. They doubtless seemed quite a promising bunch. But did the audience that evening realise that they were looking at the actual Department of Applied Futurology?
More architecture information and inspiration online

Only RIBA members and Journal subscribers enjoy unlimited access to exclusive online articles, multimedia and daily stories.

Activate your online access
ribaj.com/activate
Rising Stars

The RIBAJ Journal November 2018

THE 2018 JUDGES

Friedrich Ludewig
Director, Acme

Ros Kerslake
Chief executive, Heritage Lottery Fund

Neil Gillespie
Director, Reiach and Hall

Angharad Palmer
Head of design, Pocket Living

Steve Melville,
Founder, Format Engineers

Eleanor Young
Executive editor, RIBA Journal

SOCIAL WARRIORS

Origin is thrilled, once again, to be championing the RIBAJ’s Rising Stars.

One of the main reasons for our involvement is because the initiative resonated with us. Like the entrants, Origin is essentially in its infancy in its overall journey and potential. Since establishing in 2001, we’ve certainly made our mark in the fenestration industry by rewriting the norm with our fresh thinking, innovative product developments, unparalleled lead times and unmatched support for our customers.

The standard for this year’s entries has been fantastic. There’s definitely a bright future in front of every one of them and we’ve loved working together, as it gives us the opportunity to collaborate with those who share our enthusiasm and passion.

Ben Brocklesby, sales and marketing director, Origin

This has been another fascinating year for RIBAJ Rising Stars, with the latest crop of entries surprisingly different from those of the two previous years. Each cohort seems to have its own character, and the process continues to shed light not only on what architects qualified in the past 10 years are doing and care about, but what we might expect of architecture in the future. It is a barometer for how the built environment might progress and change, as these winners and others like them take the reins.

So while last year was about a generation that had to be brave and resourceful in the face of tough economic conditions, this year is about taking on social issues within the industry – to the extent that at times the judges were left wondering whether emerging architects actually do, or perhaps value, architecture itself any more.

Good design gives entrants the right to be in the room, but this year’s winners demonstrate architecture is much more than that. Extra-curricular tasks are layered on top of ordinary work – from building apps, to becoming a mindfulness practitioner or finding situation-changing solutions to homelessness. This year’s lot are hot on social activism and concerned by inequality and identity politics, with their focus on immediate problems in the UK rather than saving the world. We hadn’t seen so many entries like this before.

It is amazing to see how skills learned through architecture can be so diversely applied, though this isn’t necessarily what we were expecting when we launched Rising Stars three years ago. We still want to see ‘plain old’ designers in practices large and small doing what they do brilliantly, as well as those on the fringes.

But why is there such a social emphasis this year? What has become clear from our follow-up Rising Stars roundtable with the winners each January is that the principal preoccupations of these architects are not light and shadow, materials and structure, or even tech. They concern instead the precariousness of daily life being young – the lack of housing rights, cost of living, being overworked and underpaid, as well as business plans that rely on people made to seem dispensable, discrepancies in diversity and working parenthood. The collective impact of individuals feeling this way is huge, as recent strikes by McDonald’s workers demonstrated. For this year’s cohort their situation as young people and young architects has pushed them into focusing their incredible innovation and invention on finding solutions to what they see as more pressing problems.

The judges couldn’t necessarily think of anyone they knew in this age group who would be any different, which is why it is so important that this competition finds and celebrates emerging architects – and, for the good of design, that practices support them better too.

Isabelle Priest, assistant editor, RIBA Journal

SOCIAL WARRIORS

Origin is thrilled, once again, to be championing the RIBAJ’s Rising Stars.

One of the main reasons for our involvement is because the initiative resonated with us. Like the entrants, Origin is essentially in its infancy in its overall journey and potential. Since establishing in 2001, we’ve certainly made our mark in the fenestration industry by rewriting the norm with our fresh thinking, innovative product developments, unparalleled lead times and unmatched support for our customers.

The standard for this year’s entries has been fantastic. There’s definitely a bright future in front of every one of them and we’ve loved working together, as it gives us the opportunity to collaborate with those who share our enthusiasm and passion.

Ben Brocklesby, sales and marketing director, Origin

This has been another fascinating year for RIBAJ Rising Stars, with the latest crop of entries surprisingly different from those of the two previous years. Each cohort seems to have its own character, and the process continues to shed light not only on what architects qualified in the past 10 years are doing and care about, but what we might expect of architecture in the future. It is a barometer for how the built environment might progress and change, as these winners and others like them take the reins.

So while last year was about a generation that had to be brave and resourceful in the face of tough economic conditions, this year is about taking on social issues within the industry – to the extent that at times the judges were left wondering whether emerging architects actually do, or perhaps value, architecture itself any more.

Good design gives entrants the right to be in the room, but this year’s winners demonstrate architecture is much more than that. Extra-curricular tasks are layered on top of ordinary work – from building apps, to becoming a mindfulness practitioner or finding situation-changing solutions to homelessness. This year’s lot are hot on social activism and concerned by inequality and identity politics, with their focus on immediate problems in the UK rather than saving the world. We hadn’t seen so many entries like this before.

It is amazing to see how skills learned through architecture can be so diversely applied, though this isn’t necessarily what we were expecting when we launched Rising Stars three years ago. We still want to see ‘plain old’ designers in practices large and small doing what they do brilliantly, as well as those on the fringes.

But why is there such a social emphasis this year? What has become clear from our follow-up Rising Stars roundtable with the winners each January is that the principal preoccupations of these architects are not light and shadow, materials and structure, or even tech. They concern instead the precariousness of daily life being young – the lack of housing rights, cost of living, being overworked and underpaid, as well as business plans that rely on people made to seem dispensable, discrepancies in diversity and working parenthood. The collective impact of individuals feeling this way is huge, as recent strikes by McDonald’s workers demonstrated. For this year’s cohort their situation as young people and young architects has pushed them into focusing their incredible innovation and invention on finding solutions to what they see as more pressing problems.

The judges couldn’t necessarily think of anyone they knew in this age group who would be any different, which is why it is so important that this competition finds and celebrates emerging architects – and, for the good of design, that practices support them better too.

Isabelle Priest, assistant editor, RIBA Journal

SOCIAL WARRIORS

Origin is thrilled, once again, to be championing the RIBAJ’s Rising Stars.

One of the main reasons for our involvement is because the initiative resonated with us. Like the entrants, Origin is essentially in its infancy in its overall journey and potential. Since establishing in 2001, we’ve certainly made our mark in the fenestration industry by rewriting the norm with our fresh thinking, innovative product developments, unparalleled lead times and unmatched support for our customers.

The standard for this year’s entries has been fantastic. There’s definitely a bright future in front of every one of them and we’ve loved working together, as it gives us the opportunity to collaborate with those who share our enthusiasm and passion.

Ben Brocklesby, sales and marketing director, Origin

This has been another fascinating year for RIBAJ Rising Stars, with the latest crop of entries surprisingly different from those of the two previous years. Each cohort seems to have its own character, and the process continues to shed light not only on what architects qualified in the past 10 years are doing and care about, but what we might expect of architecture in the future. It is a barometer for how the built environment might progress and change, as these winners and others like them take the reins.

So while last year was about a generation that had to be brave and resourceful in the face of tough economic conditions, this year is about taking on social issues within the industry – to the extent that at times the judges were left wondering whether emerging architects actually do, or perhaps value, architecture itself any more.

Good design gives entrants the right to be in the room, but this year’s winners demonstrate architecture is much more than that. Extra-curricular tasks are layered on top of ordinary work – from building apps, to becoming a mindfulness practitioner or finding situation-changing solutions to homelessness. This year’s lot are hot on social activism and concerned by inequality and identity politics, with their focus on immediate problems in the UK rather than saving the world. We hadn’t seen so many entries like this before.

It is amazing to see how skills learned through architecture can be so diversely applied, though this isn’t necessarily what we were expecting when we launched Rising Stars three years ago. We still want to see ‘plain old’ designers in practices large and small doing what they do brilliantly, as well as those on the fringes.

But why is there such a social emphasis this year? What has become clear from our follow-up Rising Stars roundtable with the winners each January is that the principal preoccupations of these architects are not light and shadow, materials and structure, or even tech. They concern instead the precariousness of daily life being young – the lack of housing rights, cost of living, being overworked and underpaid, as well as business plans that rely on people made to seem dispensable, discrepancies in diversity and working parenthood. The collective impact of individuals feeling this way is huge, as recent strikes by McDonald’s workers demonstrated. For this year’s cohort their situation as young people and young architects has pushed them into focusing their incredible innovation and invention on finding solutions to what they see as more pressing problems.

The judges couldn’t necessarily think of anyone they knew in this age group who would be any different, which is why it is so important that this competition finds and celebrates emerging architects – and, for the good of design, that practices support them better too.

Isabelle Priest, assistant editor, RIBA Journal
If you ask architects what their key skills are, problem solving is likely to be high on the list. However, while this is very true for many, the skill never really moves beyond deciding which line to put where on a page, or what to do in that instant when something unexpected goes wrong on site.

Chris Hildrey, though, is one of those rare architects who is using problem solving skills learned in architecture to find solutions within the industry and beyond. He is a graduate of the University of Edinburgh, UCL and Westminster and has worked variously at Foster + Partners, OMA, Zaha Hadid Architects and Flanagan Lawrence, as well as most recently for Níall McLaughlin Architects on the redevelopment of the National History Museum’s forecourt in London, a three and a half year project. But it was Hildrey’s projects outside architecture that impressed this year’s judges most, with Neil Gillespie particularly noting his innovation and ideas.

In addition to his project architect role, Hildrey decided to tackle the issue of homelessness while designer in residence at the Design Museum in 2017. He wanted to find immediate ways of improving people’s lives while politicians address the building of more homes in the long term. His Proxy Address project, which is about to go on live trial with Lewisham Council in south-east London, uses address data – not the physical location – of long-term empty homes throughout the UK to give those facing homelessness continued access to key areas of support including post, bank accounts, ID, employment and benefits. The scheme came out of Hildrey’s recognition that once someone loses their address, they also lose part of their identity, just when they need it most. All correspondence goes to the proxy address, so when the person changes their physical address they simply notify the Royal Mail redirect service rather than each organisation.

‘If the DWP sends an appointment letter for you to attend the Job Centre and you miss it because your mail can’t keep up with your changing address,’ he explains, ‘you can have your benefits sanctioned for up to three years. This kind of stuff can put people on the path to entrenched homelessness, with the health and social problems that can bring too.’

To get the scheme working Hildrey had to negotiate with major organisations, including councils, which own street names and numbers, and the Royal Mail, which owns postcodes, as well as convincing various institutions including the Royal Society of Arts to give the project grant funding along the way.

If this Proxy Address system works, the impact could be huge for those facing housing difficulty.

‘I thought the Proxy Address idea was really clever,’ said Rising Star judge Angharad Palmer, one of last year’s cohort and now head of design at Pocket Living. ‘The issues of homelessness and empty homes are huge and no one has thought to link them up in this way before.’ The project was also recognised with a D&AD Impact Award in New York in October.

Building on this theme, Hildrey’s new practice, Hildrey Studio, which he founded after leaving Níall McLaughlin in January, collaborated with Unknown Works for the London Festival of Architecture on ‘Space Gap’ – a pavilion in front of Kensington Olympia that held a programme of talks and events on everything from ghost mansions to rough sleeping. The aim was to connect those who shape housing and policy with those who live with their effects. And now Hildrey Studio is refurbishing a homeless shelter in Marylebone.

‘What I like about architecture,’ he explains, ‘is there isn’t a correct answer, but there is no finish line either – you are treading new steps every time.’ Amen to that.

CHRIS HILDREY
Problem solving skills give practical help to the homeless

Director, Hildrey Studio

What existing building or place would you most like to tackle?

I would like to take on my home town of Crosby, Liverpool. The centre of the town is still reeling from the speculative purchase of swathes of properties by Sainsbury’s in an attempt to install a disproportionately oversized hypermarket. When the plans were rejected and the project abandoned, the vacant businesses and razed buildings were left as their legacy. It’s a scenario familiar to many towns and one crying out for a positive reinvention. I’d love to devote some time to interrogating this stalemate and exploring what strategies may be possible to the benefit of all involved. I’m critical of the long-term consequences of crowdfunding for building projects, but perhaps that would be a place to start in Crosby.
Kieren Majhail radiates force and energy. She has used her role in BDP’s Birmingham office to engage with construction and government at a regional level. She initiated a conference on housing at Birmingham Cathedral, securing the CEO of the West Midlands Combined Authority to speak and drawing together some of the most interesting players from the region and beyond to discuss options – would smaller, less expensive homes be an option, for example? The London model that has made such headway recently was rejected by councillors, giving an important steer to the industry. Her organisation of this conference impressed the judges.

Other events Majhail has organised include a recent Diversity in the Built Environment conference with 80 participants. She arranged sponsors so the conference could be free and open to everyone. She has brokered a partnership between BDP and the RIBA to launch the RIBA Future Architects Network – reactivating an idea she and colleagues had discussed internally before the recession. ‘She is a diligent industry professional,’ said judge Angharad Palmer approvingly.

Within the office Majhail has fought for consistent treatment of part-timers and clear statements about career progression, so routes to associate and director level are now clearly mapped out across BDP’s many offices. Nonetheless she decided to come back full time after her second child. She continues to use her grit – which she attributes to her working class Asian background – to push for what she sees as important, persisting through the banal levels of problem and process-solving so that solutions will stick.

Principal in BDP’s Birmingham office, Dan Smyth, who was Majhail’s referee, describes her as ‘a highly motivated and committed architect who relentlessly endeavours to promote collaboration within BDP and externally’.

‘I have this map in my mind and I just connect certain dots,’ says Majhail modestly. Her ability to seize opportunities has led to continuing dialogue with the West Midlands Combined Authority and, with it and Homes England, she is working to set up a design panel of future leaders, drawing on a diverse group of professionals. It is clear she has the vision to see change and the determination and follow-through to make things happen.
It is difficult to find a more glowing reference for a Rising Star than Matthew Chamberlain’s for Emily Pallot. It reads: ‘It was obvious to us when we first interviewed Emily what a talented and enthusiastic individual she was. She has come to embody everything we look for: ambitious, creative and committed. She has an astute critical eye to project and practice matters, while also being great with people.’ This year’s judges agreed that her CV and solid trajectory since working at Ayre Chamberlain Gaunt matches the recommendation.

Pallot joined the practice in 2011 after completing parts 1 and 2 at the University of Cardiff in 2010 and spending her year out working in Milwaukee in the USA at Korb and Associates Architects. After a string of internal promotions, last year Pallot was asked to lead Ayre Chamberlain Gaunt’s new London studio. She now heads a 12-strong team delivering large-scale mixed-use schemes in London and the South East, with a particular focus on regeneration.

Current projects include Plevna Crescent, a 72-unit residential scheme in Haringey notable for its challenging planning issues because it is within a Site of Nature Conservation Interest. The design embraces the existing landscape and responds to neighbouring residential areas to create a sense of place and community, while respecting the unique ecology of the site. In addition to project work, Pallot heads a diverse range of research projects within the studio – recent topics include micro living and modern methods of construction (MMC). Outside the office, she has run and taught the Industry and Practice module at the University of Reading’s new School of Architecture since it opened in 2016. She is collaborating with the university to determine the content for all three years of the undergraduate course in this area.

**What would you most like to improve about the industry?**

I’m a young architect, mother of two, from a British Asian working class background – not really your typical architect. I’m happy to disrupt the norm to innovate, modernise and help push our industry to challenge stereotypes. We need to learn more about diversity from progressive industries in order to move forward and be relevant.

EMILY PALLOT

Ambitious, creative and committed with an astute critical eye

Associate, Ayre Chamberlain Gaunt

What would you most like to improve about the industry?

I would like to see stronger connections between industry and education to better prepare graduates for practice. This gap can start to be bridged through industry-education teaching partnerships, as well as refining course structures with increased industry focus, more access to internships and networking and mentorship opportunities. This will ensure graduates are adaptable and can work across new project models.
Benjamin Channon identified a significant problem within architecture and had the courage and vision to take genuine, practical steps to improve it, with great and wide success.

Following his own struggle with mental health while completing his part 3 in 2014, Channon became determined to change how the issue was viewed and supported within architecture. At the time the problem was still somewhat taboo, and so to improve his own health Channon began meditating and learning about mindfulness.

Now, alongside his full-time job as a project architect at Assael Architecture, he works passionately to improve mental health not only for his colleagues – he is the mental health ambassador at the practice – but also in the wider industry through his qualification as a mindfulness practitioner and qualified mental health first aider. Channon uses these skills to coach students and young architects through the Stephen Lawrence Trust and the Architects Benevolent Society (ABS), while his role at Assael promotes an open dialogue about the issues, educating and supporting staff.

However, what impressed this year’s judges particularly was that more recently he has been using his experience to reach an even wider audience, engaging with the subject of how architecture itself affects people psychologically and how architects can better serve public wellbeing.

This year Channon founded the Architects’ Mental Wellbeing Forum to allow practices across the country to share knowledge about supporting the mental health of staff, and to collaborate in researching ways to improve the working lives of everybody in the profession. Firms including Make, Hawkins\Brown and AHMM are on board, alongside representatives from the RIBA and ABS, and the forum is developing a toolkit of advice for practices.

On top of this, Channon has just published his first book, Happy by Design: Architecture and Mental Wellbeing, a design guide aimed at making architects more aware of how their buildings affect the happiness of users – and as a way of spreading the message about the impact the built environment has on people’s mental wellbeing.
HANNAH CONSTANTINE

Determined presence on site and skilled in dispute resolution

Senior architect, David Kohn Architects

Hannah Constantine is an architect who is happy on site. Her record on delivery of the complex Cohen Quadrangle for Oxford’s Exeter College is impressive. It no doubt tested her skills over the seven years she worked on it, the last five as project architect. Since then she has moved from Alison Brooks Architects to David Kohn Architects and is again working for an Oxford college, this time on a £37m project. Her client, Gerald Wells, home bursar of New College, glowingly commends her as ‘more than an architect’. She is, he says, ‘determined enough to stand her ground on a construction site, and delicate enough to traverse the tightrope of client and professional team needs’.

Judge Neil Gillespie was impressed. ‘Here you see someone who is good at being an architect,’ he said. A year as site architect, largely resolving contractual disputes at adjudication, led to her decision to take an MSc in Construction Law and Dispute Resolution at King’s College, London and develop this expertise with the support of the practice.

Early on Constantine faced discouragement from studying a ‘man’s subject’ and becoming an architect, making an even stronger testament to the value of perseverance and application.

What would you most like to improve about the industry?
I would like to see greater socio-economic diversity. This should be tackled from school onwards. If architects are going to be able to design the buildings that society needs, they need to be able to understand their public.

What existing building or place would you most like to tackle?
Manchester’s grade II* London Road Fire Station, built in 1906 in an Edwardian Baroque style, epitomises civic pride. For 80 years it was home to a diverse community – fire, police and ambulance stations, a bank, horse and cart accommodation, homes for workers in the fire service and a coroner’s court. In the late 1980s the building was abandoned and fell into decline. I would like to help bring places like this back into economically sustainable public use.

Left Constantine is traversing the ‘tightrope’ of needs at New College Oxford’s £37m building.
Below Visualisation of new performance space, New College Oxford.
Below left Site plan for New College Oxford, by David Kohn Architects.
‘She understands the urgency of nurturing people and the planet,’ says Sahiba Chadha’s referee at Cullinan’s, practice leader Carol Costello. This theme pervades her work in the practice, from early consultation with Jaguar Land Rover, Tata Motors and Warwick Manufacturing Group at the inception of the National Automotive Innovation Centre project (from which she took lessons for her MPhil) to her curation of an internal programme to draw out the creativity in the practice.

Chadha was obviously keen to play her part in the cooperative spirit of the studio right from the start when, as a newly qualified architect, she helped develop the pitch for the BFI Mediatheque in London into a more immersive one, said judge Eleanor Young.

Chadha’s impressive breadth of commitment is shown in her outreach work of writing on sustainability and taking increasing responsibility for mentoring young people on architecture – she is currently delivering Open City’s Accelerate into University programme for 35 students from disadvantaged backgrounds.

From welder to technician to principal of his own practice – Derek Draper’s achievements are compelling. He joined AHR in Shrewsbury as a junior technician and trained up through the practice until moving with it (now as Aedas) to London where he studied for a degree and part 2 while still working. Getting through studying architecture part time is phenomenal, said judge Neil Gillespie. Even more so as in the ‘holi-days’ Draper continued working on his President’s Medals-nominated projects.

The panel was really impressed by his reference from former colleague Peter Runacres, now projects director at Argent, which drew attention to Draper’s doggedness, his ease of communication with the project team, delivering beyond his years, and his infectious enthusiasm.

Draper’s own nomination showed a range of other talents. The most obvious is his ability to draw beautifully and clearly which allows the quality of the work to shine through, thought judge Friedrich Ludewig.

**SAHIBA CHADHA**
Partner, Cullinan Studio

Nurturer of people and the planet with an impressive breadth of commitment

**DEREK DRAPER**
Director, Atomik Architecture

Compelling achievements and an infectious enthusiasm

**What would you most like to improve about the industry?**
I would like to see an architectural profession and a construction industry that is truly representative of the people for whom it is trying to create a built environment. I believe this would help us shift toward an ego-free design culture, producing a healthy environment and human experience.
He uses sketching for pleasure and for projects, but most of all for communicating with clients.

Much of Draper’s London career has been involved with Holland Park School in west London. While working on major new build replacement school with Aedas he achieved an understanding of the site and a rapport with the client that helped him win the invited competition to convert the listed Thorpe Lodge at the site entrance. Here his five-year-old practice Atomik, set up with an ex-colleague, has uncovered historic elements and plans to bring educational uses back into the building in the £3m project.

Atomik also has a presence in Kazakhstan thanks to a Kazakh colleague with whom Draper and the British Council set up a lecture programme about the Soviet master-plan in Almaty, the largest city, in a bid to understand its troubled history and potential future. This led to a pavilion and now an office of five with significant projects, including a fab lab at the US consulate and work to the city’s main cathedral, which Draper plays an important part in fronting up. In the UK work includes installations with artist Alice Theobald at the Baltic Centre in Gateshead and a boathouse on the Wye at High Wycombe. Draper is one to watch.

What would you most like to improve about the industry?
I would like to see a more unified profession. I have seen the dilution of our professional scope and design teams with members too numerous to count. Each new piece of legislation brings a new crop of consultants who can’t see the bigger picture. A unified voice would enable us to incorporate those new roles. Given architects’ inherent holistic approach to projects, this could only benefit clients. This is the challenge for us, to help our professional body to bestow unity and present the value of our professional leadership.

What existing building or place would you most like to tackle?
The joy in architecture comes through resolving complex issues. I find cultural and education projects particularly rewarding with their variety of constraints brought about by the needs of different users, stakeholders, site requirements and economic pressures. With this comes the need to really study and understand both opportunities and constraints.

And a new British Parliament in the West Midlands would be excellent, we could then transform the old one into a branch of the British Museum!
One person can change another’s entire trajectory. For Jonathan Chan, that person was Nicholas Burwell, director of Burwell Deakins in Deptford, south east London, where Chan worked after completing his part 3 at the University of Birmingham in 2014.

‘Before that point, there was an element of coasting along,’ says Chan. ‘I was on the architecture path and enjoying it but I always had other things going on as well, like playing in a band, and I wasn’t necessarily totally sure about what I was doing.’

Having gained parts 1 and 2 at Nottingham University and worked at Glancy Nicholls in Birmingham when it was just eight people, he was only at Burwell Deakins for 18 months but its impact on him was life changing: he suddenly became one of those architects for whom architecture is everything. And, of course, music fell away.

He was given the job of project architect on the refurbishment of a regency building in Rotherhithe called 23 Paradise Street, as well as feasibility studies, but it was the experience of being taken under Nicholas Burwell’s wing that made a difference – particularly being taught and given the confidence to draw by hand. People started to take notice; in 2015 his solo entry to design an Artist’s Shed for Hauser & Wirth in Bruton, Somerset made the final six, and he kept a notebook where he sketched and wrote everything down. ‘It was almost like learning architecture all over again,’ he says.

Until this point, Chan had always loved art, but his use of it, as for so many young architects, had been lost along the way. Now, it is his work in promoting the importance of hand drawing particularly that earned him a place among this year’s RIBAJ Rising Stars. Judge Neil Gillespie acknowledged that it is a dying skill as ‘industry kills it’ by pushing young architects into tech, yet it is a skill clients expect.

On leaving Burwell Deakins, Chan went to Hawkins\Brown, where three years ago the emphasis was very much on digital, or not drawing at all – that work would be contracted out, explains judge Angharad Palmer, who has worked there. A year later, Chan took over the firm’s nascent Analogue Studio, and has set about promoting hand drawing within the practice, negotiating with partners and managers for certain staff to spend their time doing it.

He now has a core group of five to six working cross-studio that is commissioned by other teams to produce drawings for high profile competition entries and live projects. Recent tasks include Sadiq Khan’s transport and infrastructure framework proposal. Chan’s competition drawings for Leicester Mainline were also commended in the 2017 RIBAJ Eyeline awards. But this is not just about imple-
as well as a voluntary mentor for junior employees – in a practice of 270 faces it is easy to be lost. This year, co-leading a team of 10, Chan won the first LFA and Architecture LGBT+ float competition for Gay Pride in his spare time. It was then taken on as a resourced project in house. This is all on top of his role as an architect on large, complex schemes such as Hawkins\Brown’s first new build office, a nine-storey block in Colindale, north west London. Oh, and he’s a RIBA Ambassador too, guiding and organising workshops for the next generation.

**What would you most like to improve about the industry?**

Architects need to represent a wider cross-section of society. There is an often observed disconnect between those who design buildings and places and those who use them. Demystifying the architect’s role is fundamental if young people of more diverse backgrounds are to pursue the profession.

**What existing building or place would you most like to tackle?**

Last summer, I visited my father’s home village, Wenjiangli, Guangdong for the first time. It is largely abandoned as younger people have fled to the city, but it would be fulfilling to use my skills to help the community as well as learning about the vernacular architecture and understanding different ways of living: shared space, daily ritual, intergenerational.

The panel was impressed with the way Tara Gbolade tackles issues in architecture. ‘She has done something different,’ said judge Ros Kerslake. Her MyPart3 App particularly impressed judge Steve Melville: ‘Original thinking is all there.’ Her understanding about what was missing for would-be architects at part 3 drove her to design this app in 2016, and to keep its links to building criteria and regulations current.

Gbolade is helping to address one of the big industry issues close to her heart: the inclusion of those from black, Asian and minority ethnic backgrounds. Her referee, architect Kristofer Adelaide, writes about Gbolade’s ‘passion’ to help others in this area. She is involved with the Paradigm Network, a vehicle to propel BAME individuals forward by building their connections within the group and beyond it with industry workshops, events, speed mentoring and building tours.

In practice she looks to create experiences that empower communities. Gbolade Design Studio has worked on private and affordable housing for housing associations and local authorities – always with the intention of transforming people’s quality of life.
## THE 2018 LONGLIST

<table>
<thead>
<tr>
<th>Name</th>
<th>Role and Affiliation</th>
<th>Role and Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cian Scanlon</td>
<td>Project architect, PDP London Architects</td>
<td>Using contracts to tackle the complexity of projects</td>
</tr>
<tr>
<td>Victoria Simpson</td>
<td>Associate director, DLG Architects</td>
<td>Leading on practice and drawing board</td>
</tr>
<tr>
<td>Craig Smith</td>
<td>Architect, Robert Doughty Consultancy</td>
<td>Building a culture of quality</td>
</tr>
<tr>
<td>Andrew Tindale</td>
<td>Architect, Hawkins\Brown</td>
<td>Innovation Crossrail and client-side</td>
</tr>
<tr>
<td>Trine Vittrup</td>
<td>Architect, Farrells London</td>
<td>Developing interiors as a practice specialism</td>
</tr>
<tr>
<td>Aditya Aachi</td>
<td>Partner, Cullinan Studio</td>
<td>Global perspective, strong engagement</td>
</tr>
<tr>
<td>Shauna Bradley</td>
<td>Associate architect, Glenn Howells Architects</td>
<td>Dedicated architect who goes the extra mile</td>
</tr>
<tr>
<td>Dmitrij Burakevic</td>
<td>Architect, Terence O'Rourke</td>
<td>Using youtube to communicate architecture</td>
</tr>
<tr>
<td>Luke Butcher</td>
<td>Director, Butcher Bayley Architects</td>
<td>Connecting out beyond rural practice</td>
</tr>
<tr>
<td>Jade Chau</td>
<td>Associate, Bennetts Associates</td>
<td>All rounder who supports others</td>
</tr>
<tr>
<td>Michael Dougall</td>
<td>Architect, Sheppard Robson Architects</td>
<td>Engaging Glasgow architects</td>
</tr>
<tr>
<td>Gavin Henneberry</td>
<td>Director, pH+</td>
<td>Investigating housing projects at scale</td>
</tr>
<tr>
<td>Michael Judd</td>
<td>Project architect, Hawkins\Brown</td>
<td>Understanding the technicalities of construction</td>
</tr>
<tr>
<td>Will Riley</td>
<td>Senior associate, Weston Williamson</td>
<td>Exporting transport expertise to Melbourne</td>
</tr>
</tbody>
</table>
Search
Find
Apply

Job board
career-changing roles posted daily

Recruitment agency
matching the best talent with leading practices

ribaappointments.com
+44 (0)20 7496 8373

The recruitment service of the Royal Institute of British Architects
In an article for Women’s Wear Daily in 1949, the architect Victor Gruen declared that Americans no longer enjoyed their lives, a predicament he attributed largely to the time they spent driving from shop to shop.

Gruen of course believed that he had the answer – an architectural solution that merged retail and cars. He and his wife and partner Elsie Krummeck had recently completed a radical store in Westchester, a new suburb of Los Angeles. The building was the first out-of-town branch for department store Milliron’s. The retailer did not want to simply recreate an urban shop in the suburbs, instead it challenged the architects to design a new form of retail experience, a one-stop shop that you could drive to.

The low cost of suburban land allowed Gruen and Krummeck to build a low, one-storey building, its defining feature a rooftop car park accessed by two ramps sweeping theatrically across the rear facade in a huge X. The usually dull business of parking became an exciting experience for Milliron’s customers as they entered from above, descending into the store on an escalator that afforded views of the entire 90,000ft² interior below.

Justine Sambrook
Versatile Acoustic Spray Range

Project: Winter Gardens, Weston-Super-Mare
Architect: VieN Architects, Bristol
Contractor: Midas Construction

SonaSpray K-13 applied over a reinforcement mesh during the refurbishment of the Winter Gardens, Weston-Super-Mare, in order to acoustically treat & decorate. Range of five acoustic finishes from textured to the smoothest acoustic plaster available.
There's a story behind all our rooflights

Sunsquare Limited offer a range of Rooflights including solutions for fixed units, hinged with electrical opening mechanisms, electric rooftop access and walk-on Rooflights.

For more information telephone 01284 848 798, email sales@sunsquare.co.uk or visit www.sunsquare.co.uk. The first and only Rooflight manufacturers to be BSI verified and awarded a Kitemark.