

RIBA Regional Awards: who, what, why  
What AI can do for you and your practice  
Watch this space: Seoul's Minsuk Cho

**The RIBA Journal**  
June 2024  
£15/€30/US\$35



new *fino* collection. think inside the box



Scan to view the full range.



Working with Thrislington, **Bobrick**, the global washroom accessory brand, has created the Fino Collection. A beautiful line of washroom accessories designed for both high-end installations and to complement Thrislington's range of washroom products.

Crafted with high-quality satin finish stainless steel, seamless construction, well-defined edges and concealed hardware. Fino offers the perfect balance of function and design sensibility.

Our low profile hand dryer is designed to be DDA/ADA compliant, so it takes up limited washroom space, but its exquisite cubist proportions make it the focal point of any washroom wall. Available in stainless steel with optional PVD or powder-coated options.

For more information on our **Fino** collection please call us on 01244 520 677, or simply visit: [www.thrislingtoncubicles.com/fino-accessories](http://www.thrislingtoncubicles.com/fino-accessories)



**thrislington cubicles**

uk +44 1244 520 677  
usa +1 833 878-4747  
e [sales@thrislingtoncubicles.com](mailto:sales@thrislingtoncubicles.com)  
[www.thrislingtoncubicles.com](http://www.thrislingtoncubicles.com)

Activate your RIBA membership or RIBAJ subscription for full access to **ribaj.com**

# The Awards

INTRODUCTION

07

RIBA Regional Awards: What made the winners



EAST  
08



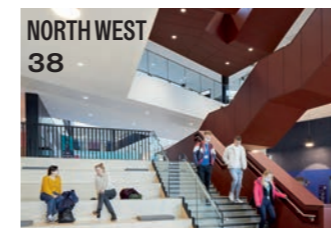
EAST MIDLANDS  
13



LONDON  
18



NORTH EAST  
36



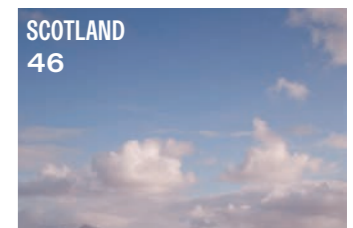
NORTH WEST  
38



NORTHERN IRELAND  
43



WEST MIDLANDS  
67



SCOTLAND  
46



SOUTH  
53



SOUTH EAST  
56



SOUTH WEST  
60



YORKSHIRE  
70



WALES  
64

## Intelligence

### TALL BUILDINGS

75

What NLA's annual surveys tell us about London's towers

### MAKING BUILDINGS

76

How an LC3 concrete slab kept a carbon-conscious house extension on track

### EMERGING WRITERS

81

Emilia Chegini wins the 2024 RIBAJ / Future Architects writing competition

### ARTIFICIAL INTELLIGENCE

85

How AI is bringing architects design and business efficiencies

## Culture

### PHOTOGRAPH

93

Peter Mitchell's keen eye has recorded Leeds' ups and downs

### LEADER

95

Eleanor Young ponders quite how many things make up a building

### PRESIDENT

97

Muyiwa Oki urges us to value all aspects of being an architect

### PROFILE

98

Serpentine Pavilion designer Minsuk Cho of South Korea on his influences and outlook

### REVIEW

104

Four artists respond to RIBA HQ's colonial artefacts

### PARTING SHOT

106

Modernist Dover Stage Hotel by wartime refugee, Hungarian Louis Erdi



Average issue circulation  
**25,160**  
ABC audited June 2021



On the cover Hay Castle, Powys, renovated by MICA Architects, RSAW Award winner. Photograph by Andy Stagg

NEW RESEARCH

# 2024 STATE OF DESIGN & MAKE

Insights from industry leaders on how digital transformation is driving business resilience, sustainability, and the future of work

**Download Autodesk's  
2nd annual State of  
Design & Make report**



- Discover the trends that are driving today's business decisions on technology, talent, and sustainability.
- Learn how leaders across industries that design and make the products, places, and experiences around us are creating a better world for future generations.
- Uncover insights that help you prioritize where to invest in your business for the future.

# The Awards

## The next generation steel system is here

### Introducing the Corporate W20 TE<sup>®</sup> window and door range

Design the future with our brand new energy efficient, highly secure steel system that will redefine the industry.

- Iconic sightlines of the Corporate W20<sup>®</sup> profile
  - Achieves impressively low 1.4 U-values
  - Approved Document L compliant
- Innovative co-extruded dual weather seals

Be the first to experience  
this revolutionary system  
Scan to find out more



JACK HOBHOUSE

Welcome to the RIBA Regional Awards 2024. In this issue we showcase the projects that have cleared the shortlists to win a RIBA Regional Award. This year there are 122 winners across 13 regions and nations, with London split into five areas.

Alongside featuring each winner in synopsis (full citations, images and drawings are on [ribaj.com/awards](http://ribaj.com/awards)) is our exclusive analysis of the awards in numbers by region. This uses behind-the-scenes data so you can compare the kinds of construction values that achieve RIBA Regional Awards by location, as well as whether a practice with offices in the region is more likely to win an award there than others.

But first, a few of 2024's trends. Whereas usually one region easily tops the total number of winning projects, this year the regions are relatively bunched together. London South West has 12 winners, followed by Scotland with 11 and South West with 10. At the other end, North East has the fewest awards with four, followed by Yorkshire, East Midlands, West Midlands and RSAW/Wales with five. The next headline is that there are, for the first time, three areas with £1 billion-plus total contract values, all in London: East with a spend of £18.8 bn followed by North with £2.9 bn and South West with £1.5 bn.

**Above** John Bradfield Court at Darwin College, Cambridge, is one of Allies and Morrison's three RIBA Regional Award-winning schemes in 2024.

**BUILDING OF THE YEAR**  
SPONSORED BY EH SMITH  
**SUSTAINABILITY AWARD**  
SPONSORED BY AUTODESK

These are respectively bought about by three huge projects: the Elizabeth Line, King's Cross masterplan and Battersea Power Station Phase Two. The lowest spending region is South West with a total contract value of just £21.6 million. Nevertheless, you will find the project with the lowest contract value in London South East— although which scheme is confidential.

In terms of cost per m<sup>2</sup>, East has the highest average per project at £7,438/m<sup>2</sup>; followed, unusually, by Wales. The former is skewed by one particularly pricey scheme that is double the cost per m<sup>2</sup> of any other project featured. By contrast, Scotland has achieved the most with the lowest average cost per m<sup>2</sup>, coming in at £2,316/m<sup>2</sup>. And what do we glean from the fact that Southwark, of all counties and boroughs, has the most awards with 10? The next nearest are Somerset, Wandsworth and Cambridge. Are there particularly exciting architects working there or adventurous planners who insist on high quality?

Finally, Feilden Clegg Bradley Studios has again won the most RIBA Regional Awards 2024 with four awards. Allies and Morrison notches up a second place three. Congratulations to them, and to all the winners. A further 12 firms won two. We'll leave you to discover which those are. ● Isabelle Priest

# East



9

Shortlisted projects



Projects by architects in the region



Projects by architects from outside the region

£78m  
Total cost of projects

31,970m<sup>2</sup>  
Total GIA

£7,438  
Cost per m<sup>2</sup> of average project



**BEECHWOOD VILLAGE, BASILDON**  
POLLARD THOMAS EDWARDS WITH OUTERSPACE FOR PRIVATE CLIENT

Contract value: Confidential GIA: 25,862m<sup>2</sup>

Beechwood Village, part of a wider masterplan to extend Basildon, is an exemplar for the design and delivery of housing in a low-rise suburban development. While deceptively familiar in its scale and use of materials, it delivers much higher densities than is typical locally, and attains high levels of quality and sustainability through off-site modular construction. Importantly, it allows each owner to customise the design of their home, creating unusual variety. The architect achieved all this within a relatively constrained budget, reflecting the local housing market, and created a real sense of place. The efficiencies of off-site construction, and the use of cross-laminated timber, meant the scheme has low embodied carbon. Along with a fabric-first design approach, it has also delivered high-performance facades with enhanced levels of airtightness and insulation.

**GAINSBOROUGH'S HOUSE MUSEUM, SUDBURY** ZMMA FOR GAINSBOROUGH'S HOUSE

Contract value: Confidential GIA: 2065m<sup>2</sup>

This transformative project has seen a significant regional and national museum emerge from the adaptation of what was previously a small, local resource. The focus of the museum is the historic home of 18th century artist Thomas Gainsborough. Not only has the project conserved this Grade I-listed house, it has also provided exhibition galleries and supporting facilities through a combination of adjacent historical buildings and new structures.

A series of Grade II-listed 19th century cottages and outbuildings were adapted to create a shop, printing studio and public café, while a major new suite of climate-controlled exhibition galleries provides the security and environmental conditions to enable international loans. The result has the character of a campus of buildings rather than a single environment, with careful attention having been paid to accessibility between its various parts.

Together, the modifications have allowed the museum to double its visitor numbers, increase its community engagement, and secure its future in the precarious world faced by arts institutions post-Covid. The architect has achieved all this with great ingenuity and a sensitivity to detail and materials selection despite a relatively tight budget.

Building of the Year sponsored by EH Smith Conservation Award

JACKHOBHOUSE



**RIBA Regional Awards East**



**CREEK CABIN, SUFFOLK**  
MAP ARCHITECTURE AND JON BROOME ARCHITECTS FOR PRIVATE CLIENT

Contract value: £1.95m  
GIA: 287m<sup>2</sup>  
Cost per m<sup>2</sup>: £6,795

Creek Cabin is a low environmental impact home that celebrates its rural Suffolk setting. The shared passion of client and design team to achieve these aims is evident in all aspects of its design. It is a lifetime home for a couple, with additional space for their children and grandchildren.

The setting is exceptional, but also challenging from a planning perspective: it is within an Area of Outstanding Natural Beauty, adjacent to a Site of Special Scientific Interest and within a flood risk zone. The jury was utterly beguiled by the way the client and the architect had responded to these challenges to create a one-off, idiosyncratic home. A particular triumph is the creation of a highly sustainable building to Passivhaus standards, very well insulated and with careful management of solar gain, that also offers a sense of openness to the landscape through extensive glazing.

DAVID VALINSKY

**DINING HALL, HOMERTON COLLEGE, CAMBRIDGE**  
FEILDEN FOWLES ARCHITECTS FOR HOMERTON COLLEGE, UNIVERSITY OF CAMBRIDGE

Contract value: £10.4m GIA: 1665m<sup>2</sup>  
Cost per m<sup>2</sup>: £6,246

Homerton College was incorporated into the University of Cambridge only in 2010 but it has 250 years of educational achievement and a progressive character that reflects its dissenting origins. What architect Feilden Fowles has captured so well in its new Dining Hall is a compelling vision of what the new college could be, speaking to the past, present and future of this unusual institution. Drawing inspiration from the materials and details of the college's Arts & Crafts buildings, the Dining Hall subverts the character of traditional collegiate spaces. Open to the landscape rather than enclosed, light-filled rather than dark, it suggests the egalitarian, diverse community the college seeks to build, and has become the focal point in its social and cultural life. Externally, its highly distinctive, sculptural form provides the 'emblematic centrepiece' the college sought as a symbol of its free-thinking character and bold social ambitions.



DAVIDGRANDORGE

**WONGAVERY GALLERY, CAMBRIDGE**  
NIALL MCLAUGHLIN ARCHITECTS FOR TRINITY HALL

Contract value: Confidential GIA: 73m<sup>2</sup>

The WongAvery Gallery is built in a highly sensitive historic location to a very specific and unusual brief. Surrounded by Grade I and Grade II-listed buildings within an existing court at Trinity Hall, Cambridge, it provides a dedicated music practice and performance space. It also houses environmentally sensitive musical instruments and the college's music library.

This small, single-space building responds to its challenging context and technically demanding brief with exceptional rigour. Technical challenges are addressed as an integral part of the architectural language: the material properties of Portland stone define the building's character as both structure and enclosure, but are also used to control acoustic reverberation and moderate temperature and humidity. Most importantly, the architect has created a space of calm, contemplative enjoyment for performers and audiences alike, supporting the ongoing musical life of the college.



NICK KANE



**BAILEY STUDIOS, CAMBRIDGE**  
**ASHWORTH PARKES ARCHITECTS**  
**FOR PRIVATE CLIENT**

Contract value: Confidential GIA: 125m<sup>2</sup>

This modest newbuild house displays remarkable ingenuity in the way it uses its compact site to create an intriguing home for a couple, with an apartment for their adult daughter. It has the character almost of a three-dimensional jigsaw puzzle as spaces unfold and are revealed, often using carefully designed joinery to define thresholds and entrances. On entering, a series of increasingly intimate living spaces step down to reduce the height and impact of the development. Staircases at either end lead to the first floor main bedroom and a separate apartment. In between is a roof terrace, positioned to avoid overlooking. This character and ingenuity demonstrates the value that architects can bring in unlocking constrained sites and responding to the specific requirements of clients.

**THE LITTLE BIG HOUSE, HERTFORDSHIRE**  
**KNOX BHAVAN ARCHITECTS**  
**FOR PRIVATE CLIENT**

Contract value: Confidential GIA: 198m<sup>2</sup>

The Little Big House is a unique home and the result of a genuine engagement between the architect and the client. The fluid connection of interior and exterior and the changing qualities of daylight in the interior spaces create a place of calm and beauty that would be admirable in any design. What is remarkable here is the way the project achieves this while effortlessly incorporating the specific needs of a client who, following an accident, has been paralysed from the shoulders down. Full accessibility, the housing of medical equipment, and the need for live-in care have been accommodated with no impact on the character of the home as a place to live. Externally, the house expresses itself as both sheltering and extrovert, with its overhanging roof forms making a successful and characterful statement within the leafy context of a Hertfordshire village.

Project Architect of the Year Fergus Knox



MATTHEW SMITH



BILLY HAYNES

**BLUEBIRD, SOUTHEND-ON-SEA**  
**SKARCHITECTS FOR HARP**  
**(HOMELESS ACTION RESOURCE PROJECT)**

Contract value: £2.67m GIA: 988m<sup>2</sup>  
Cost per m<sup>2</sup>: £2,700

Bluebird is a project which brought a sense of joy to all members of the jury. This was coupled with deep admiration for the ambition and perseverance of a client and architect delivering a project of real social value, to the highest levels of sustainability and within the constraints of a limited budget. The scheme, for Southend-on-Sea charity HARP (Homeless Action Resource Project), provides 50 rooms for homeless people, together with communal facilities, as a step towards returning them to independent living. Its main new-build element is Passivhaus certified – a first for the client, architect and contractor. Embracing the design and construction implications of Passivhaus has paid dividends in terms of the evident quality of the internal environment and reduced running costs for the charity, enabling it to extend its services. For its residents it has created a place of quiet dignity, joy and charm.

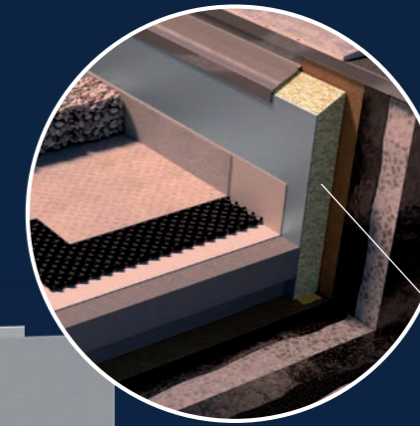
Sustainability Award sponsored by Autodesk Client of the Year

**JOHN BRADFIELD COURT, CAMBRIDGE**  
**ALLIES AND MORRISON FOR DARWIN COLLEGE, UNIVERSITY OF CAMBRIDGE**

Contract value: Confidential GIA: 707.5m<sup>2</sup>

Nestled on the banks of the River Cam, Darwin College, Cambridge, is an assembly of 18th and 19th century domestic architecture, distinguished 20th century collegiate buildings and a riverside landscape. John Bradfield Court is the most recent addition to this rich collage of buildings and layering of historical periods. It defines the edge of the college closest to the city, creating a new college entrance and adding the distinctive sculptural form of a new multi-purpose space. It also addresses the oldest part of the college, restoring the Grade II-listed Old Granary. First remodelled into residential use in the 1880s by architect JJ Stevenson, the Old Granary had been converted into student accommodation in the 1960s with little consideration to the quality of its historic spaces. Allies and Morrison has now restored it in an exemplary fashion, delivering contemporary student accommodation while re-establishing the character and integrity of the original building.

JACK HOBHOUSE



Approved Document B:  
**RockFace A2** Certified  
for use in buildings 18m  
and above



EPS & XPS CORE ❌



ROCKFACE A2 ✅

**NON-COMBUSTIBLE EXTERNAL UPSTAND BOARD**

- Meets the latest requirements of The Building Regulations 2010, Fire safety Approved Document B.
- Suitable for insulating the external face of compartment walls in flat roof systems.
- Meets the thermal and fire performance requirements for balconies on relevant buildings.
- Will not develop smoke or promote flame spread when directly exposed to fire.
- Manufactured from stonewool with a factory laminated cementitious face.
- Fire tested; Euroclass A2-s1, d0 rating (non-combustible) certified by Exova Warrington.

NOW AVAILABLE CUT TO SIZE

**RockFace A2™**



For more product information visit:  
[www.radmat.com](http://www.radmat.com)





**GLAZINGVISION**  
 Manufacturer of premium glass  
 rooflight solutions **since 1994**

**Enquire  
 Today**



# East Midlands

5

Shortlisted projects



Projects by architects  
 in the region



Projects by architects  
 from outside the region

**£35.6m**  
 Total cost of projects

**12,233m<sup>2</sup>**  
 Total GIA

**£3,129**  
 Cost per m<sup>2</sup> of  
 average project



FOURWALLS GROUP

**DRYDEN ENTERPRISE CENTRE, NOTTINGHAM**  
**EVANS VETTORI FOR NOTTINGHAM TRENT UNIVERSITY**

Contract value: £6.3m GIA: 1971m<sup>2</sup>  
 Cost per m<sup>2</sup>: £3,196

The new Dryden Enterprise Centre wraps around Nottingham Trent University's 1970s former library. It was commissioned by the university to offer a lively space for new and small businesses to be part of a shared community, while offering low startup rents. The design is full of well-executed responses to complex site constraints, including the existing structures and the root protection zones of adjacent trees. It is the product of a long-standing relationship between the architect and the university, whose collaboration spans more than 25 years. Their level of understanding is evident in the quality of the carefully crafted design response and forensic understanding of the brief. The jury was deeply impressed by the designers' skill in finding solutions to the considerable site constraints, and how they have turned them from challenges to advantages through inventive solutions, bringing to life an otherwise forgotten backland site.

**KINGSFIELD PONDS, LINCOLNSHIRE**  
**JONATHAN HENDRY ARCHITECTS FOR PRIVATE CLIENT**

Contract value: Confidential GIA: 758m<sup>2</sup>

Kingsfield Ponds is a new country house built on a secluded site in north-east Lincolnshire. It is one of a handful for which the architect has received planning permission on plots in the open countryside where development is only allowed if it is innovative or outstanding, and helps raise the standards of housing in rural areas. The jury agreed that Kingsfield Ponds does indeed raise standards, featuring innovative responses to sustainability and showcasing what can be achieved by local craftspeople. The simple interiors and furniture are custom-made within 40 miles of the site using locally sourced English elm and larch. Like the ducks on the pond, there is a lot going on beneath the surface to make the house look serene and calm. This is a house that hides its complexity from view, harmoniously integrating into the landscape.

ribaj.com



TIM CROCKER

**2050 HOMES NOTTINGHAM**  
**PHASES 1-2, STAFFORD**  
**STUDIO PARTINGTON FOR NOTTINGHAM CITY HOMES**

Contract value: Confidential GIA: 4722m<sup>2</sup>

In Nottingham's Sneinton area, 63 non-traditionally constructed houses have been upgraded using a Dutch standard, Energiesprong, which could offer a scalable solution. What sets the Energiesprong approach apart from other external wall cladding schemes is the rigorous approach to the whole-life costs of the houses. The architect ensured that this retrofit addresses not only thermal performance and primary energy source problems, but also some of the issues created in poorly planned aspects of the original neighbourhoods, such as insufficient daylighting. The thermal upgrade consisted of overcladding the houses' walls, roofs, and ceilings with prefabricated timber-framed panels. The panels, complete with windows, insulation, and finished cladding, impressively took only 12 days per home to install, and required little internal intervention, allowing tenants to remain in their homes throughout the construction work. Sustainability Award sponsored by Autodesk



MARTINE HAMILTON KNIGHT

**THE ISLAND QUARTER, NOTTINGHAM**  
**JESTICO + WHILES WITH CPMG ARCHITECTS**  
**FOR THE CONYGAR INVESTMENT COMPANY**

Contract value: Confidential  
GIA: 1,782m<sup>2</sup>

The Island Quarter is a welcome addition to Nottingham's entertainment and cultural scene. It forms the gateway to the future development of an area once occupied by the Boots pharmaceutical factory, a site that had sat derelict since the early 1990s. After a wave of failed proposals by others, the current developer bought the site from receivers in 2016, and embarked on an ambitious new masterplan. The architects were tasked with creating its first new building, and their design makes the most of the location alongside a previously neglected canal. The tower, housing the stairs, confidently announces itself on the busy road junction, while the red brick and arches root the building in Nottingham's industrial past. Accommodating restaurants and events spaces, the project has delivered a show of intent, giving the community and planners confidence that a high-quality wider development will follow.

CHRISTOPHER TERRY



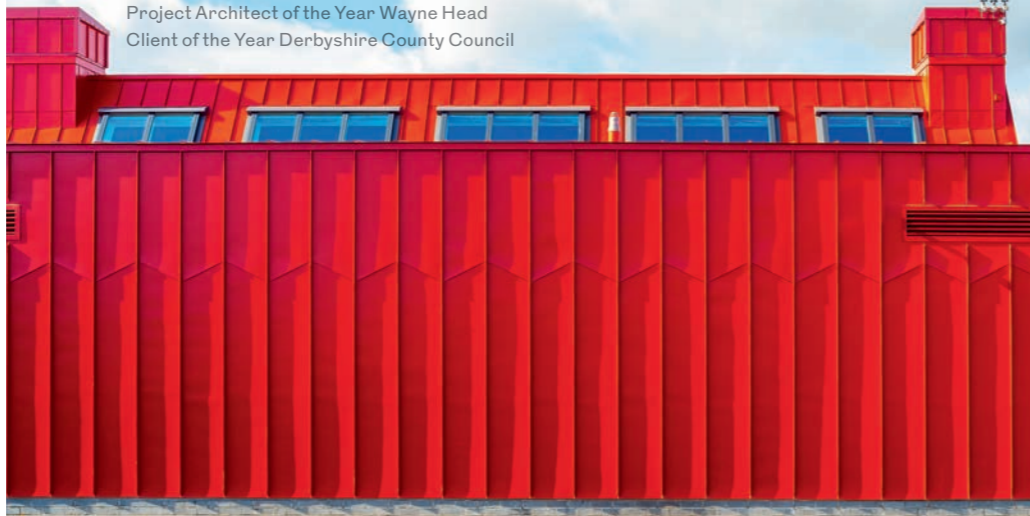
**ALFRETON PARK COMMUNITY SPECIAL SCHOOL, DERBYSHIRE**  
**CURL LA TOURELLE HEAD ARCHITECTURE FOR DERBYSHIRE COUNTY COUNCIL**

Contract value: £13.2m GIA: 3000m<sup>2</sup> Cost per m<sup>2</sup>: £4,400

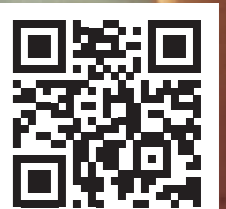
On first arrival at this school on the outskirts of Alfreton in Derbyshire, it is evident that it has been carefully crafted, both internally and externally, to address the children's and teachers' needs. The architect has responded to the brief with playfulness and architectural quality while meeting the stringent technical requirements of the client and the building's users. Comprising four loosely arranged buildings nestled against the brow of the hill, the informal plan belies an exceptionally well thought-through hierarchy of spaces. Two teaching wings have classrooms facing the open countryside and ancillary breakout and specialist rooms on the northern side. The main communal hall sits on the more public side of the school, opening onto a semi-enclosed courtyard, and its overhanging roof provides shelter for children arriving to start their day. Completing the arrangement is a discreet reception and staff building.

Building of the Year sponsored by EH Smith  
Project Architect of the Year Wayne Head  
Client of the Year Derbyshire County Council

KILIAN O'SULLIVAN (2)



ACROVYN® WALL & DOOR PROTECTION



**Solutions for buildings.**  
*Designed for people.*

Made with durability and creativity in mind, our interior wall protection solutions will safeguard your building whilst inspiring well-being.

**Discover the range. →**





# We are delighted to support the 2024 RIBA Awards




**Congratulations to the winners of this year's Awards.**

At EH Smith Architectural Solutions we help make great buildings materialise. From our award-winning base in Clerkenwell and our Design Centre opening soon in Birmingham, we are experts at finding materials to match your vision.



 **EH Smith Design Centre**  
38-42 St John Street,  
Clerkenwell, London EC1M 4DL

 [ehsmitharchitectural.co.uk](http://ehsmitharchitectural.co.uk)

 [ehsmitharch](https://www.instagram.com/ehsmitharch)

 **EH Smith**  
Architectural Solutions

# London



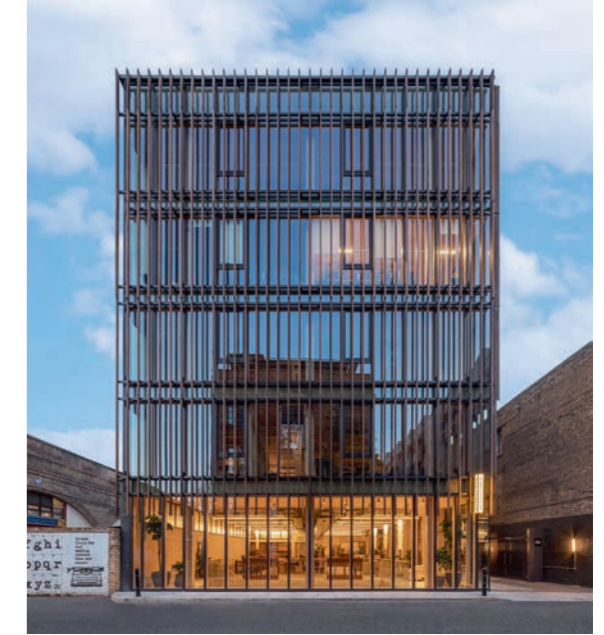
## RIBA Regional Awards London

**THE LEARNING TREE NURSERY, ROMFORD** DELVE ARCHITECTS FOR STORAL  
 Contract value: Confidential GIA: 460 m²

This is the ground floor of a former manufacturing warehouse which has been retrofitted to accommodate a children's nursery. The fact that the project was conceived and delivered on site within six months of inception, and to a budget of less than £100/ft², is impressive. With limited external frontage, the architect has cleverly arranged the plan around a multi-functional central space. The immediate impact on arrival is that of a light, airy, welcoming place defined by the extensive use of timber. The simple, mellow-coloured interior belies a rich learning environment that showcases the importance of sustainability and the use of natural resources.



FRED HOWARTH



THE OFFICE GROUP

**THE BLACK & WHITE BUILDING, SHOREDITCH**  
 WAUGH THISTLETON FOR THE OFFICE GROUP  
 Contract value: Confidential GIA: 4480 m²

The Black & White Building is the tallest engineered timber office building in central London. It stands elegantly in its Shoreditch setting, with a louvred facade offering tantalising glimpses of the world within. Its apparent simplicity belies its ground-breaking ambition and innovation. The architect's premise for the project was that genuinely sustainable architecture can be born out of restraint. Timber is the key component. By combining ancient construction methods with digital technology, every element was designed to be as efficient as possible. Inside, the tones and textures of the materials captivate the senses. There was previous planning consent for a traditionally constructed building on this site, but it seems this was abandoned when the client met the architect at a construction event. With an infectious passion for all things timber, client and architect immediately gelled, and together developed the brief and ambition for this building.

**CHOWDHURY WALK, HACKNEY** AL-JAWAD PIKE FOR LONDON BOROUGH OF HACKNEY  
 Contract value: Confidential GIA: 1061 m²

Chowdhury Walk heralds an ambitious programme of new generation council homes by Hackney Council. The design's articulated sculptural form gives it a strong, confident presence. It is an infill development of 11 houses that stands between two existing terraces and their gardens, on a plot previously occupied by garages and ad hoc car parking. The architect has arranged the houses in a two-storey staggered terrace, set along a newly created public thoroughfare for pedestrians and cyclists, with private patio gardens to the rear. Each home is oriented so that its frontage acknowledges the main approach road, while the staggering ensures they do not directly overlook their neighbours. With a mix of two- and three-bedroom houses and one fully accessible four-bedroom home, seven of the units are for social rent and four for private sale.

RORY GARDINER

**ST ANDREW HOLBORN, CITY OF LONDON**  
 DAEWHA KANG DESIGN FOR ST ANDREW HOLBORN GUILD CHURCH COUNCIL  
 Contract value: Confidential GIA: 1000 m²

This is a Grade I-listed church, reduced to ruins in World War II and rebuilt in 1961, in the main respecting Christopher Wren's original design. A guild church, without a designated parish, it had seen a fall in visitor numbers. The project aimed to restore its potential and enable a flexibility of uses, opening it physically and spiritually to welcome and be accessible to all. Within the pale, decluttered interior, the material palette is restrained, with a clear distinction between old and new. The immediate sense on entering is that of a place of solace. The architect has made a space that is serene and light, capturing simplicity while retaining grandeur.



KYUNGSUBSHIN



**THE ELIZABETH LINE, LONDON**  
 GRIMSHAW, MAYNARD, EQUATION, ATKINS WITH MAYNARD FOR CROSSRAIL  
 Contract value: £18.6bn

The Elizabeth Line is a tour de force. Running across London from Heathrow Airport and Reading in the west to Shenfield and Abbey Wood in the east, it boasts 62 miles of track, 26 miles of new tunnels, 10 new and 31 upgraded stations including some 9 to 10 storeys below ground, and is anticipated to carry 200 million passengers per year. Its success is the outcome of intense collaboration between the multi-disciplinary team of architects, engineers, lighting designers, and wayfinding experts, as well as manufacturers and suppliers. The aim was to provide users with as coherent an experience as possible, create a familiar feel, improve comfort for cross-London travel, ease navigation and flow, and standardise elements. The design adopts a clear visual language and has a consistent material palette and approach to detailing. Building of the Year sponsored by EH Smith

HUFTON+CROW



**FISH ISLAND VILLAGE, TOWER HAMLETS  
HAWORTH TOMPKINS, LYNDON GOODE  
ARCHITECTS, PITMAN TOZER ARCHITECTS,  
BUREAU DE CHANGE FOR PEABODY**

Contract value: Confidential GIA: 63,726 m<sup>2</sup>

On the site of a former waste processing depot, Fish Island Village now accommodates 588 homes and over 5,000m<sup>2</sup> of commercial space in a new masterplan of tree-lined streets, distinctive yards, a square, and 200m of canal frontage. This is successful placemaking, and the four architecture practices worked together closely with their client to achieve it. Ground rules were adopted from the start, including a rigorous architectural language and materials palette drawing on the area's heritage of industry, fashion, and artistic production. Key building typologies and materials were set, with building heights restricted to between six and seven storeys. The character of both the buildings and spaces has both variety and consistency. It all feels cohesive, robust and confident, and the early establishment of a community hub with occupied working studios helped to set the scene.

FRED HOWARTH



**SHAKESPEARE TOWER, BARBICAN, LONDON  
TAKERO SHIMAZAKI ARCHITECTS  
FOR PRIVATE CLIENT**

Contract value: Confidential GIA 116m<sup>2</sup>

This is the rethink of an apartment buried in the height of Shakespeare Tower on the Barbican Estate. Having spent many years overseas, the owner clients yearned for a design that was inspired by their time in Japan and Scandinavia, and a home that could happily accommodate the Danish furniture, Japanese lamps, Swedish paintings, and Korean pots that they had acquired along the way. Their architect embraced this fully, and the result is a project where traditional Japanese architectural language, customs and culture comfortably meet brutalist modernism. This is a new level of open plan, where spaces are experienced in subtle stages and their function is loosely defined by detail, texture and furniture. The influences are mixed, and the overall ambience is both calm and complex.

ANTON GORLENKO



**THE ARBOUR, WALTHAM FOREST  
BOEHM LYNAS AND GS8  
WITH ANYO FOR GS8**

Contract value: Confidential GIA: 1099 m<sup>2</sup>

The Arbour is a development of 10 two-storey homes on a former backland industrial site in Walthamstow Village that pushes the boundaries of sustainable urban design. It is brimming with credentials: carbon-negative, zero-waste, energy self-sufficient and able to be deconstructed. Even the construction phase and hard landscaping embodies the ethos. There were no skips: materials from the original site were salvaged and have been seamlessly recycled into the design. The two short terraces of soft blue-grey-clad houses have a soaring, angular roofline that generates cathedral-like internal volumes. Working together closely, the architects and client have demonstrated that beautiful homes can be made from 'waste' and bio-based materials.

Sustainability Award sponsored by Autodesk

CHRIS WHARTON



Zero compromise

For generations, we have been creating peerless appliances for those who know the difference.

SUBZERO-WOLF.CO.UK



## Buildings London

### BRADBURY WORKS, HACKNEY [Y/N] STUDIO FOR HACKNEY CO-OPERATIVE DEVELOPMENTS Contract value: £3.1m GIA: 1578m<sup>2</sup> Cost per m<sup>2</sup>: £1,965

A Victorian terrace has been creatively enlarged and re-skinned to provide further affordable workspace overlooking Gillett Square, a community-focused public plaza in Dalston. Working within tight budgetary constraints, the architect adopted a number of design and constructional moves that taken singly are logical, but which, taken together, elevate the project's social potential. The result is a place of real interaction between tenants and further engagement with the public. The existing three-storey terrace has been extended both horizontally and vertically, and clad in a polycarbonate carapace. A new double-height external terrace not only gives access to the units but faces the square, providing opportunities for tenants to meet and enjoy the activity there. Above, a new pitched roof creates bigger units with mezzanines neatly inserted below the ridge line. At ground floor, small pods open to address the square fully.

FRENCH AND TYE



TOM BRIGHT



TIMOTHY SOAR

### UNITY PLACE, BRENT FEILDEN CLEGG BRADLEY STUDIOS, ALISON BROOKS ARCHITECTS, GORT SCOTT AND RM\_A FOR LONDON BOROUGH OF BRENT

Contract value: Confidential GIA: 26,964m<sup>2</sup>

A key element in the 15-year South Kilburn Regeneration Programme, Unity Place transforms the area with a neighbourhood of 235 social rent homes designed to integrate with its surroundings. It not only seeks to significantly enhance the living conditions of existing residents but also to complement the area's architectural heritage, especially nearby St Augustine's Church. The scheme offers 100% affordable homes across a mix of sizes and unit types, from one-bed single-floor flats to four-bed two-storey maisonettes, alongside community-focused amenities such as a hub, landscaped areas, publicly accessible playspace and parking. It also features an energy centre for the wider South Kilburn estate. Infrastructure constraints and the proximity to conservation areas and listed buildings posed challenges for the design, which the architects met with a varied but unified scheme to reinstate historical street patterns, harmonising high-density housing with surrounding low- to medium-rise buildings through contextually sympathetic materials.



### DOVER COURT ESTATE, ISLINGTON POLLARD THOMAS EDWARDS FOR ISLINGTON COUNCIL Contract value: Confidential GIA: 5790m<sup>2</sup>

Why shouldn't homes for social rent match the private development domestic experience, with elegant, well-designed homes in a great setting and with a sense of security? Dover Court Estate cogently answers that with a carefully reimagined 1960s modernist estate near Balls Pond Road. It is a blueprint for renewing social housing estates and helping maintain and support communities. Delivering 70 homes across eight sites without relocating residents, it carefully replaced disused garages with new buildings, and added a new ball court and community centre. Stitching together a formerly intimidating estate landscape, the architect has created a new series of welcoming spaces and buildings which can be enjoyed by all residents and visitors in this diverse community. The project exemplifies careful and considered briefing and design at every stage.

### 22 HANDYSIDE STREET, CAMDEN COFFEY ARCHITECTS FOR ARGENT Contract value: Confidential GIA: 4574m<sup>2</sup>

Sitting over Grade II-listed railway tunnels near King's Cross Station, this three-storey commercial office building imaginatively exploits its technical constraints to achieve a deceptive elegance, both externally and internally. Solar orientation, site perimeter and an overriding need to minimise building weight led to a wealth of clever decisions on structure, form, and materials. A diagonal grid optimised the lightweight concrete and steel structure, while improving orientation both for views and heat gain. It also enabled the sawtooth roofline referencing the industrial context of King's Cross. The facades deploy embossed and intricately perforated aluminium panels over transparent, translucent and solid curtain walls, making an interplay of dappled light over the facade and within. An excellent example of how to do more with less.



JAMES DAVIES

### HAMPSTEAD HOUSE, CAMDEN COPPIN DOCKRAY FOR PRIVATE CLIENT

Contract value: Confidential  
GIA: 294m<sup>2</sup>

A small early house by modernist architect Trevor Dannatt, on a tightly restricted site in Hampstead and once marked for demolition, has been rescued and triumphantly renewed to create an exquisitely crafted but practical home for a busy, growing family. The client and architect have worked together to pare back years of incongruous additions and reimagine its low stepped plan and staggered courtyards as a creative tension with its garden. Their coherent new interventions and careful conservation demonstrate a real understanding of how to make the most of light and views. Poor ground-floor additions have been rationalised to establish the kitchen as the heart of the house, with living rooms to the rear. Above, a new metal-clad extension houses bedrooms. Sustainable through its retention and upgrading of building fabric and services, the house revels in a quiet mastery of its materials palette, both inside and out.

### SYCAMORE HOUSE, HARINGEY JONATHAN WILSON WITH CIRCLE ARCHITECTURE FOR JONATHAN WILSON

Contract value: Confidential GIA: 136m<sup>2</sup>

A small, tricky plot with several planning constraints did not deter this architect from crafting this two-storey house for himself, following the sudden death of his wife. A rigorous approach to low-energy sustainability guided every design move. A small oasis in this corner of the city, the house is a simple, calming environment, with a strong inside-outside connection and a piano at its heart. It effortlessly and elegantly meets the specific living needs of its owner while serving as a demonstration project for how to go about creating a fully Passivhaus-certified dwelling. Having overcome neighbourly objections to an earlier scheme, it was vital that the design's scale, articulation, and materiality were sympathetic and modest in relation to its context.



MORLEY VON STERNBERG



### KING'S CROSS MASTERPLAN, CAMDEN ALLIES AND MORRISON AND PORPHYRIOS ASSOCIATES FOR ARGENT ON BEHALF OF KING'S CROSS CENTRAL PARTNERSHIP

Contract value: Confidential  
GIA: 685,400m<sup>2</sup>

With its last new buildings being completed, the redesigned King's Cross is beginning to feel it has always been there, and that it 'works'. There is no higher testament to the success of a masterplan as a piece of city-making. Its story began over 20 years ago; the project team set out its 'principles for a human city', based on character, variety, choice, and a sense of belonging which can underpin rapidly changing patterns of social and economic behaviour. These have been deployed through careful understanding and reshaping of found geometries, stitching back a previously cut-off part of the city into the wider urban fabric. Excellent buildings by various architects characterise the campus, all in a way that informs and substantiates the critical open spaces and routes which are the project's true legacy.

JOHN STURROCK

### BRENT CROSS TOWN VISITOR PAVILION, BARNET MOXON ARCHITECTS FOR RELATED ARGENT

Contract value: Confidential GIA: 779m<sup>2</sup>

This three-storey pavilion, the first building in Brent Cross Town's redevelopment masterplan, is both a precedent for developing a design ethos and a gateway to the newly developed centrepiece, Claremont Park. The project creates both private and public spaces for events, exhibitions, show apartments and offices, which, with a café, enables the public to learn about the masterplan. Its pair of short two-storey wings act as galleries off a central double-height space, with a rooftop terrace and more accommodation on the third storey. It is conceived with an eye towards sustainability and its inevitably changing role over time. Elegantly detailed, robust materials give flexibility and modularity, and resonate with its parkland setting.



SIMON KENNEDY

**SIX COLUMNS, SOUTHWARK 31/44 ARCHITECTS FOR SAM & WILL BURGESS**

Contract value: Confidential GIA: 164 m<sup>2</sup>

Six Columns is a house for one of the founders of the 31/44 Architects practice, along with his partner and their two children, designed to meet the family's changing needs over many years. It is set in patches of gardens acquired from neighbours – joined together, they created a plot worthy of a family home that completes a row of semi-detached houses in the leafy neighbourhood. The jury was impressed by the design's efficiency, as much as its inventive, sophisticated use of space and materials. A single air-source heat pump provides all the house requires for heating and washing, with bills a fraction of typical running costs. Small Project of the Year



**PECKHAM HOUSE, SOUTH LONDON SURMAN WESTON FOR PRIVATE CLIENT**

Contract value: Confidential GIA: 100 m<sup>2</sup>

The infill corner site was a hard-won purchase of land from the council for a house by architects Tom Surman and Percy Weston, who developed it as a family home for one of them. Both have funds invested in it and built the project with occasional help from friends. Small but generously spaced, its dominant feature is brick. In both scale and materials, it makes a positive contribution to the street, with enthusiasm and playfulness writ large in its geometry and details. It also has a strong environmental conscience, with low-carbon materials used in ways that minimise or eliminate waste.

Project Architect of the Year Percy Weston



PERCY WESTON

**LOVE WALK II, SOUTHWARK**

**KNOX BHAVAN ARCHITECTS FOR PRIVATE CLIENT**

Contract value: Confidential GIA: 250 m<sup>2</sup>

The name comes from the fact this is the second house on the same street in Camberwell by the architect Knox Bhavan. The project has two aspects: the conservation of an unlisted building, and a creative addition at the rear, replacing a poorly built but substantial Victorian extension. It was praised by the jury as well-built, innovatively designed and interesting. In the restoration, all possibilities for thermal upgrade have been employed, including micro-double-glazing to windows, and improvements to floors and ceilings. A successful deep retrofit and contemporary extension in a conservation area, it has future-proofed the Victorian villa house with energy-saving technology, and is sensitively considered to serve its owners' needs into later life.



EDMUND SUMNER

**THE TREE HOUSE, ELEPHANT AND CASTLE BELL PHILLIPS FOR LENDLEASE**

Contract value: Confidential GIA: 134.5 m<sup>2</sup>

The Tree House is a platform, promenade and community facility in the heart of Elephant Park, which takes as its focus and inspiration the mature trees that grew between the blocks of a former estate. The value of these trees was recognised early in the wider masterplan for Elephant and Castle. This project reflects that value through careful conservation and inventive design. The Tree House was envisaged by its architect as a hovering blade around one tree's trunk. The design engineer, Webb Yates, embraced and enabled this idea in an efficient structural and architectural solution.



BUILDING NARRATIVES

**SOUTHWARK HOUSE RENOVATION VATRAA FOR PRIVATE CLIENT**

Contract value: Confidential GIA: 80 m<sup>2</sup>

This transformation of a 76m<sup>2</sup> former council house is discreet externally, leaving the surprise for the inside, which is a story of space, light, and materials. The project was designed for a single client who loves to travel, and the result reflects this in a home of distinctive character and warmth. A tight budget called for creative solutions – the jury praised the way the architect displayed such aptitude in the home's environmental and spatial transformation. This work, they felt, offered lessons for many similar houses of this often more affordable type across the country.



JIM STEPHENSON

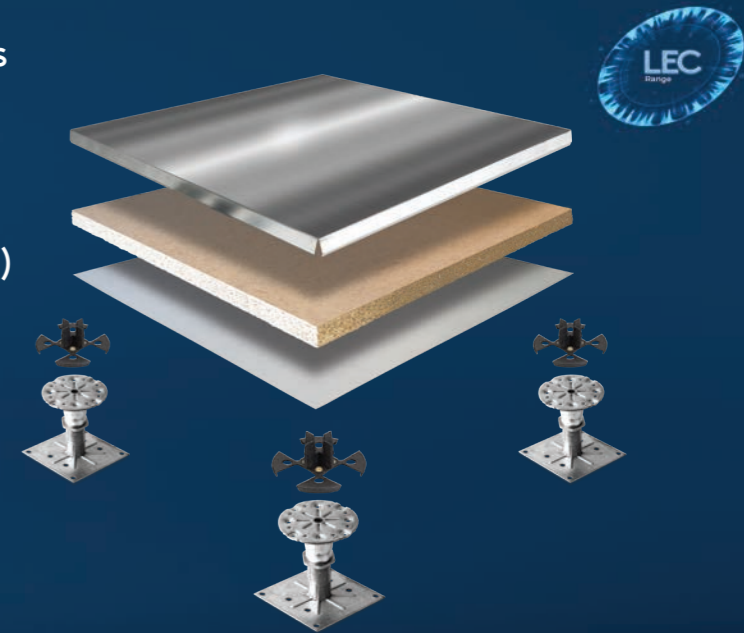
# New Kingspan RMG600+



## Our lowest ever embodied carbon access floor panel with a minimum of 86% recycled content

Designed specifically for for the UK's commercial office industry, this PSA:2021 tested floor panel is a **market first from Kingspan** as part of our new **Lower Embodied Carbon (LEC)** range of solutions and a significant step forward in keeping with our **Planet Passionate** sustainability strategy.

-3.04kg of CO<sub>2</sub>e (A1-A3), 57% reduction (A1-C) per panel compared to prior EPD verified to the EN15804+A2 : 2019 standard



Find out more



**ROTHERHITHE PRIMARY SCHOOL, SOUTHWARK**  
**FEILDEN CLEGG BRADLEY STUDIOS FOR LONDON BOROUGH**  
**OF SOUTHWARK ENVIRONMENT, NEIGHBOURHOODS AND GROWTH**

Contract value: £15.5m GIA: 3520 m<sup>2</sup> Cost per m<sup>2</sup>: £4,393

The new Rotherhithe Primary School replaces a 1971 box-like building that was only ever intended to be a temporary solution. The school motto of 'hope and courage' guided headteacher Galiema Amien-Cloete and her design team to approach the brief creatively, and they did so to impressive effect. This project is a reminder of the responsibility and capacity for school architecture to care for and improve children's health and wellbeing. The architect has created a school in a garden, with greenery on all sides where there are classrooms, creating a nurturing environment for children in Key Stages 1 and 2. From window heights to material choices and strategies that enable attentive but unintrusive supervision, the approach throughout is thoughtful and inclusive.



DIRK LINDNER

**ST JOHN'S WATERLOO, LAMBETH**  
**ERIC PARRY ARCHITECTS FOR ST JOHN'S**  
**WATERLOO**

Contract value: Confidential  
GIA: 1727 m<sup>2</sup>

Eric Parry Architects was chosen for the renewal of the Grade II\*-listed St John's Waterloo following its success at St Martin-in-the-Fields on Trafalgar Square. Now, 14 years later, the beautifully restored early 19th century Greek Revival church, complete with its historically significant postwar paintings by the renowned German-Jewish refugee artist Hans Feibusch, has emerged. This project is testament to the care and perseverance of the vicar, the local community and the architect in reinstating the full potential of an underused church over more than a decade. Their work has decluttered the building from its unsympathetic late additions, resulting in simple, elegant spaces that will serve its congregation for many years to come.



EPR ARCHITECTS

**ALL SAINTS, SOUTHWARK**  
**EPR ARCHITECTS FOR EPR STUDIO**

Contract value: Confidential GIA: 2855 m<sup>2</sup>

All Saints is a former orphanage, constructed in 1875, south of Waterloo. EPR Architects bought the building from the Imperial War Museum estate to provide a new studio for its practice. The firm has pared the spaces back to the original E-shaped plan, opened them up to meet the bustling studio's needs, restored masonry and windows, and upgraded the building where possible to meet higher thermal performance standards than previous construction had allowed. The project's sensitive, conservation-led approach to a non-designated heritage asset of a locally listed building, and the care in the bespoke detailing, make it stand out as worthy of an award.

**THE AFRICA CENTRE, SOUTHWARK**  
**FREEHAUS FOR THE AFRICA CENTRE**

Contract value: Confidential GIA: 669 m<sup>2</sup>

The Africa Centre was set up in 1964 to represent a new Africa in the UK. Established as a place to exchange ideas and provide advocacy and support to people arriving from Africa, it was then located at King Street in Covent Garden. In its 60th anniversary year it has moved to this dynamic new home in Southwark – a once relatively undistinguished 1960s office building that has been given new life inside and out by architect Freehaus. The thoughtfully designed exhibition, event and social spaces are complemented by an eye-catching use of the exterior as a billboard for African art and culture.



TARAN WILKHU



RICHARD LEWISOHN

**ABBEY WOOD STATION, BEXLEY** FEREDAY POLLARD ARCHITECTS FOR NETWORK RAIL

Contract value: Confidential GIA: 573 m<sup>2</sup>

Abbey Wood Station provides a major interchange between national rail services and the terminus of one of the eastern branches of the Elizabeth Line, with capacity for 20,000 passengers at peak hours. It has been in planning since 2008. The project team at Fereday Pollard Architects, who have seen it through to completion, impressed the jury with their enthusiasm and knowledge of its operations. The station stands out for its accessibility and legibility. Successfully addressing complex urban design issues, it creates a generous civic plaza and delivers a seamless experience for passengers beneath the great sweep of its timber roof.


**LSBU HUB, SOUTHWARK**  
**WILKINSONEYRE FOR**  
**LONDON SOUTH BANK UNIVERSITY**

Contract value: £47,350,000

GIA: 20,466 m<sup>2</sup>

Cost per m<sup>2</sup>: £2,314

Located just north of Elephant and Castle, this is a long-established facility for London South Bank University (LSBU), where students are taught practical and professional skills on site. It is heavily used as a resource and as a place to study. The recycled 1970s concrete building has come alive in the hands of architect WilkinsonEyre, which has opened up an astonishing 20,500 square metres of teaching space. The original building, as it was featured in The Architects' Journal in 1976, was clad in red brick and with stepped forms and patent glazing. This major retrofit acts like a new suit, re-dressing every face of the building, externally and within the atria – no mean feat. Furthermore, retaining the existing structure saved 65% on embodied carbon – just under half the 2030 RIBA benchmark target.

EDMUND SUMNER


**67 SOUTHWARK STREET, SOUTHWARK**  
**ALLIES AND MORRISON FOR ALLIES**  
**AND MORRISON**

Contract value: Confidential  
GIA: 1881.5 m<sup>2</sup>

This slim residential tower on Southwark Street stands as a testament to its architect's flair for innovative design and meticulous urban integration. The project seamlessly blends into its surroundings, offering nine triple-aspect apartments with panoramic views of London. It relates to and resolves a complex corner site, and its plot ratio – with the floor area 16 times that of the site – is remarkable and rarely seen in the capital. The building's form, a nod to that of the traditional Italian campanile (bell tower), harmonises with the neighbourhood while standing out as a striking landmark south of the River Thames.



NICK GUTTRIDGE (2)

# Great people are the secret to our success.



We are the UK's trusted source of high-performance XPS insulation. Our technical experts offer more than 100 years of combined insulation experience.

Ravago is committed to providing the UK market with high performance insulation solutions with world-class technical expertise.

The Ravatherm XPS X range of high performance insulation products offers architects and building specifiers unparalleled flexibility and the ability to meet the most demanding design specification.



## RAVATHERM™ XPS X

www.ravagobuildingsolutions.co.uk  
ravago-building-solutions

Download our new digital tool:  
[Ravathermapp.com](http://Ravathermapp.com)

Technical support:  
technical.uk.rbs@ravago.com  
chris.roughneen@ravago.com

Roofing sales manager:  
richard.powell@ravago.com  
07967 496011

Account managers  
(Distribution):

Adam Hilmi  
(North England & Scotland)  
adam.hilmi@ravago.com  
07436 145034

Natalie Sutton  
(South England & Midlands)  
natalie.sutton@ravago.com  
07976 530510

## Buildings London



PETER LANDERS

### BATTERSEA POWER STATION PHASE TWO, WANDSWORTH WILKINSONEYRE FOR BATTERSEA POWER STATION DEVELOPMENT COMPANY

Contract value: Confidential GIA: 220,000m<sup>2</sup>

Battersea Power Station has been one of the UK's most widely publicised restoration projects in recent years. The once derelict, Grade II\*-listed building has been an important London landmark since its completion in 1941 but, following decommissioning in 1983, has spent more than half of its life as an empty, decaying shell. It is now an exemplar of intensive multi-use transformation of a historic building to suit society's shifting needs. Architect Wilkinson Eyre has created a deeply impressive scheme that combines carefully restored heritage assets, high-quality homes, and a contemporary retail experience, all tied together with an industrial aesthetic appropriate to the original power station's great scale and character.

Despite many attempts over the decades, no scheme to restore this famous building and reopen it to useful function had previously proved viable. In that sense, this project is a particularly tremendous achievement – rescuing a derelict landmark and creating spaces and places for the people of the city, where so many before had tried without success.

Conservation Award

JOHN TURROCK



ribaj.com



JANIE AIREY

### SOMERSET ROAD COVERED COURTS: ALL ENGLAND LAWN TENNIS CLUB, WIMBLEDON, MERTON HOPKINS ARCHITECTS FOR ALL ENGLAND LAWN TENNIS CLUB (AELTC)

Contract value: Confidential GIA: 18,445m<sup>2</sup>

Somerset Road Covered Courts stand as a testament to the delicate balance between functionality, sustainability and architectural excellence within the Wimbledon Tennis Club campus. Part of a comprehensive masterplan for the All England Lawn Tennis Club, this indoor tennis facility is designed not only to harmonise with the prestigious outdoor courts, but also to significantly enhance the efficiency of the overall campus for the client. It embodies a dual purpose: serving as players' and VIPs' secure front door during the Wimbledon Championships, while seamlessly transitioning into a club facility with significantly reduced occupancy demands for the rest of the year. The indoor court area is particularly impressive, covered by a column-free timber roof with a graceful, undulating form. This roof's curve, which reduces the volume without affecting functionality, is a nod to the design of 1980s tennis rackets and echoes the trajectory of a lob shot.

### SUNDAY MILLS, EARLSFIELD, WANDSWORTH ASSAEL ARCHITECTURE FOR DTZ INVESTORS & HALCYON DEVELOPMENT PARTNERS

Contract value: £34.7m GIA: 11,166m<sup>2</sup> Cost per m<sup>2</sup>: £3,108

This 315-apartment development in the suburb of Earlsfield moves the conversation forward on how to produce wonderful places to live and work, in a diverse world of different circumstances. Its innovative shared-living model provides comfortable, if modest, private living spaces, while granting access to incredible facilities for the residents, from 'Masterchef' style kitchens to a range of lounge spaces and very high-quality shared workspace. Inside and out, the form and materiality of the architecture sensitively reference the riverside setting's industrial past. The architect has ingeniously resolved the site's many constraints and efficiently composed living areas with daylight corridors, while creating the many and varied generous facilities throughout. The result is an elegant example of how the needs for density, sustainability and social value can all be delivered at once.

MCALEER AND RUSHE





NICK KANE

**THAMES CHRISTIAN SCHOOL & BATTERSEA CHAPEL, WANDSWORTH**  
**HENLEY HALEBROWN WITH HLM ARCHITECTS FOR THAMES CHRISTIAN SCHOOL & BATTERSEA CHAPEL**

Contract value: Confidential GIA: 5,175m<sup>2</sup>

A massive, brick cuboid sits quietly on the edge of south London's Winstanley Estate. Large inner city housing blocks and the Clapham Junction railway tracks are its immediate, more raucous, neighbours. The new building is enigmatic, both part of the city yet separate from it. In its pale grey, tailored raiment, it has an air of a distinguished, benevolent onlooker. Responding to the brief of school and chapel, the architects have created a fascinating typology in which each contributes to the overall form yet operates separately, each facade playing its part. The school is entered from the south via a modest courtyard, while to the east the chapel facade breaks out from the building line above onto a small park in a beautiful play of forms. Deep courtyards enable naturally ventilated dual aspect classrooms, enhancing the wellbeing of the school's 400 students, almost half of whom have special educational needs.

**THE DEPARTMENT STORE STUDIOS, BRIXTON, LAMBETH** SQUIRE & PARTNERS FOR SQUIRE & PARTNERS

Contract value: Confidential GIA: 2,349m<sup>2</sup>

This new, four-storey workspace building in Brixton, designed to house growing and startup businesses in flexible, affordable studios with shared social facilities and a café. The project is a rare example of the architect acting as not only client/developer, but also contractor through a management contract. Standing adjacent to the architect's headquarters in its award-winning transformation of a former department store built in 1906, it has enabled the practice to further its commitment to its locality. Sitting in a highly urban context, the design takes its cues from its Edwardian neighbour but uses a contemporary idiom. What stand out are its offer to the community, its generous and well-detailed interiors and its intelligent response to its parent building – which is respectful without feeling subservient or relying on pastiche. Occupying the site of a single-storey 1950s annexe to the main department store, this thoughtfully designed building complements the architect's adjacent Department Store premises.

JACK HOBHOUSE



**ROYAL ACADEMY OF DANCE, WANDSWORTH**  
**TAKERO SHIMAZAKI ARCHITECTS WITH ATOMIK ARCHITECTURE FOR ROYAL ACADEMY OF DANCE**

Contract value: Confidential  
 GIA: 5,890m<sup>2</sup>

The RAD had long wished to move from a very inefficient, constrained heritage site in Battersea to a new building in the same area. It now resides on the ground floor of a new residential tower – the result of CEO Luke Rittner's cleverly articulated deal to swap sites with a developer who would also provide significant fit-out funding. The spaces were originally intended as a large-scale retail unit, and structural walls, columns and mechanical, electrical and plumbing routes were predefined for the building above. Takeru Shimazaki Architects has masterfully reimaged them as a network of indoor streets and plazas that elegantly define the public and private activities taking place here and demystify the RAD's work.

The architect could have simply seen this as a fitout project. It also had to comply with a complex set of agreements with building stakeholders. Still, its design intent matched the client's aim in reimaging the space as a continuation of the city, with the RAD a generous local contributor.

FELIX KOCH



ribaj.com



The finest quality stonework for your new build projects, hand crafted by Haddonstone.  
 Watch our informal CPD about Haddonstone, cast stone and its uses.

Visit [haddonstone.com/RIBA](http://haddonstone.com/RIBA)



**HADDONSTONE**





## NEW Heritage conservation roof window

Designed for historical and heritage buildings.

Co-created with conservation officers and architects, the top-hung roof window has a slim, black exterior profile which blends seamlessly with the roofing materials and its central glazing bar emphasises its traditional character.



Discover more at [velux.co.uk/heritage](https://velux.co.uk/heritage)



MORLEY VON STERNBERG

### PADDINGTON ELIZABETH LINE STATION WESTON WILLIAMSON + PARTNERS FOR TRANSPORT FOR LONDON

Contract value: Confidential GIA: 25,000m<sup>2</sup>

Paddington Elizabeth Line Station is a remarkable addition to London's transport network, bringing daylight and fresh air to platform level, unlike most underground stations. To make a seamless and uplifting transition from Brunel's Grade I-listed Paddington railway station, much of which dates from the 1850s, Weston Williamson + Partners used some of the historic station's motifs in the modern design. Accessibility is at the heart of the project, with lifts at the centre of the station allowing all to enjoy the same experience of its architecture. An early decision to separate the entrance from that of the main station provided several design opportunities. The new station consequently stands on its own. Natural daylight reaches the platforms via strategically positioned large voids, creating a refreshing ambience, while natural ventilation brings fresh air throughout – a testament to its environmental stewardship.

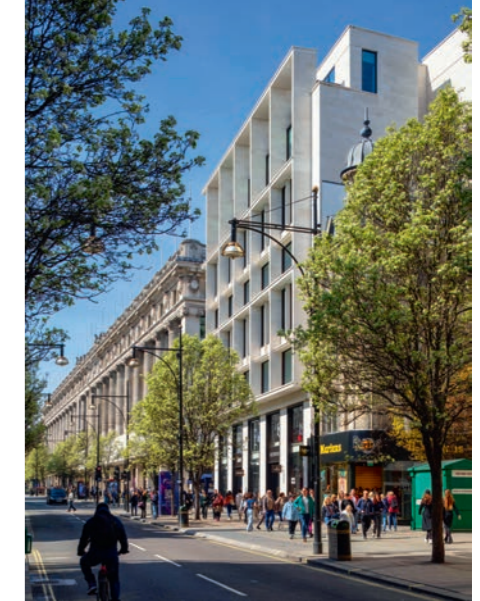


DIRK LINDNER

### LEIGHTON HOUSE, KENSINGTON BDP FOR ROYAL BOROUGH OF KENSINGTON AND CHELSEA

Contract value: Confidential GIA: 775m<sup>2</sup>

Leighton House museum and garden, on the edge of Holland Park, is Grade II\*-listed. Once the home and studio of Victorian artist Frederic, Lord Leighton, it is renowned for its opulent interiors and association with the Holland Park Circle – a group of artists who built studio houses in the vicinity. An extensive restoration and extension by BDP have enabled the house to operate more efficiently as a visitor attraction while preserving its heritage. The project stands as a meticulous endeavour to preserve and enhance the legacy of this historic landmark. Central to the restoration is the creation of new facilities for collection care, visitor amenities and step-free access, improving accessibility and functionality.



NICK KANE

### THE PARCELS BUILDING, WEST END GRAFTON ARCHITECTS WITH TP BENNETT AND PIERCY & CO FOR PRIVATE CLIENT

Contract value: Confidential GIA: 5450m<sup>2</sup>

Adjacent to the Grade II-listed Selfridges store on Oxford Street, the Parcels Building is a wonderful example of adaptive reuse. The architect took on the ambitious task of transforming the outdated and unfit for purpose 1957 office and retail building into a lively, sustainable hub for modern workspace and retail. Stripping back the existing building to its structural elements, a new facade and floors have been added, enhancing both energy performance and occupants' comfort. The facade adds depth and rhythm while cleverly negotiating the contrasting scale and character of Oxford Street and Duke Street. Careful studies of the existing structural frame, foundations and circulation cores were undertaken to understand their capacity before designing the new interventions. As such, both the stone facade and rooftop extensions were meticulously justified without strengthening works to the existing columns and foundations.

**NATIONAL PORTRAIT GALLERY  
JAMIE FOBERT ARCHITECTS WITH PURCELL  
FOR NATIONAL PORTRAIT GALLERY**

Contract value: £28m GIA: 10,100m<sup>2</sup> Cost per m<sup>2</sup>: £2,772

London's National Portrait Gallery, off Trafalgar Square, has undergone a significant transformation to enhance the visitor experience and revitalise its historic spaces. Jamie Fobert Architects' key interventions include a new public entrance and forecourt, a learning centre and a repurposing of existing offices into public space. Refurbished historical elements of the Grade I-listed building are seamlessly blended with contemporary design. With a more welcoming and accessible space for visitors, the new entrance symbolically reorients the gallery towards the busy West End neighbourhood to the north, against which the previous entrance turned its back. This move involved the careful alteration of original windows to form new doorways, retaining cut marks at the doorway bases to express the alterations. The new learning centre is located underneath the bridge that links the forecourt to this entrance across a basement void, allowing it to benefit from natural light and an enclosed courtyard.

OLIVER HESS



**DUKES MEADOW FOOTBRIDGE, CHISWICK  
MOXON ARCHITECTS FOR LONDON BOROUGH OF  
HOUNSLOW**

Contract value: Confidential GIA: 475m<sup>2</sup>

The Dukes Meadow Footbridge regenerates a previously disconnected stretch of the Thames Path in Chiswick. The new 115m-long bridge seamlessly links two existing sections of the path while respectfully sitting under the 1895, Grade II-listed Barnes Railway Bridge. The design not only navigated constraints including rowing traffic, but also carefully considered the feasibility of construction. Structural members were meticulously sized to maximise off-site prefabrication and use the river itself for transportation and installation, avoiding the use of a crane. From the opposite bank, the footbridge integrates harmoniously with the landscaped banks, with its meandering form sitting lightly above the water level. Just a few discreet piers support the structure, minimising its footprint on the tidal zone. Four slender truss sections delicately hug the shoreline and Brunel's historic railway bridge, while ensuring this still has sufficient maintenance access.

SIMON KENNEDY



**PITZHANGER HUB, EALING  
JO TOWNSEND ARCHITECTS FOR PITZHANGER MANOR GALLERY AND TRUST**

Contract value: Confidential GIA: 35m<sup>2</sup>

Pitzhanger Manor and Gallery, in the heart of Ealing, holds a prestigious legacy as the former home of neoclassical architect Sir John Soane. Across from this Grade I-listed house, built at the start of the 19th century, stands Pitzhanger Hub, a modern structure designed to echo Soane's visionary spirit and address the question, 'What would Soane do today?'. It offers a lively hub for volunteers and the local community, providing essential meeting space. Constructed between two existing listed Georgian brick walls, the new structure demonstrates Jo Townsend Architects' commitment to both innovation and sustainability, serving as an example of concrete- and steel-free building. The design draws inspiration from Soane's innovative principles, incorporating various motifs such as buildings within buildings, lanterns and the play of light.

ANDY STAGG

# Education Estates®

## EXHIBITION | CONFERENCE | AWARDS

Event Partner:

Department for Education

# JOIN US AND JOIN THE NATIONAL CONVERSATION AROUND THE EDUCATION ESTATE

**Education Estates® is the UK's leading learning environments event – the largest gathering of education estates and facilities professionals.**

The event comprises a two-day multi-stream conference, an exhibition showcasing some of the most innovative solutions around and an awards ceremony celebrating excellence in the sector.

Book now at [www.educationestates.com](http://www.educationestates.com) and benefit from the early booking rate.

- Design, Construction, Delivery
- Good Estate Management
- Policy & Funding
- Refurbishment & Retrofit
- Special Educational Needs & Disabilities
- Sustainability

<b>130+</b>	<b>3000+</b>	<b>120+</b>	<b>700</b>
Exhibitors	Exhibition & Conference Attendees	Speakers	Awards Dinner Guests

**SPONSOR PARTNERS**

**EVENT SUPPORTERS**

# North East



4

Shortlisted projects



Projects by architects in the region



Projects by architects from outside the region

£32.9m  
Total cost of projects

6,168m<sup>2</sup>  
Total GIA

£4,689  
Cost per m<sup>2</sup> of average project



**AUCKLAND CASTLE, TOWER AND FAITH MUSEUM, DURHAM**  
**NÍALL MCLAUGHLIN ARCHITECTS & PURCELL**  
**FOR THE AUCKLAND PROJECT**

Contract value: Confidential GIA: 4189 m<sup>2</sup>

Auckland Castle is a Grade I-listed medieval episcopal palace which has been the seat of the Bishop of Durham for nearly a millennium. Sitting to the north of Bishop Auckland, it is nestled between the rivers Wear and Gaunless. Since acquiring the site in 2012, the Auckland Project has been transforming it into a centre for arts, culture and heritage, for locals and visitors. As part of the transformation, a collection of elements with differing forms and uses has been delivered. The Auckland Tower and Faith Museum, both by Níall McLaughlin Architects, are welcome additions. The tower acts as a beacon for the town and gateway to the castle grounds, while the Faith Museum with its compelling barn-like form provides space for exhibition displays on faith in Britain. Painstaking conservation works to Auckland Castle by Purcell help safeguard its historic fabric for future generations.

Conservation Award  
 Building of the Year sponsored by EH Smith

NICK KANE

**RIBA Regional Awards**  
**North East**



ELLIOTT ARCHITECTS

**RAVEN TOWER, NORTHUMBERLAND**  
**NEWTON ARCHITECTS WITH SHED**  
**FOR HESLEYSIDE HUTS**

Contract value: Confidential  
 GIA: 55.9 m<sup>2</sup>

Raven Tower, in the grounds of the Grade II-listed Hesleyside Hall in the heart of the Northumberland National Park, offers unusual and imaginative holiday accommodation to the adventurous. Hidden from the public highway with only glimpses of its fortified form as you follow the bend of the approaching road, it provides privacy and escapism to those wishing to explore this remote countryside. Hailing the history of the area's fortified keeps, known as 'pele towers', the building can be commended for its simplicity of concept and careful execution. The architects have skilfully brought this project to life, celebrating local and sustainable materials and craftsmanship within its dark and defensive form.

Small Project of the Year

JACK BOOTHBY



**PERCY COTTAGE, NORTHUMBERLAND**  
**ELLIOTT ARCHITECTS FOR PRIVATE CLIENT**

Contract value: Confidential GIA: 123 m<sup>2</sup>

The Grade II-listed Percy Cottage, located in the conservation area of a Northumberland town, is nestled between a winding river and the local high street. The clients were bold in their brief to maximise space for their growing family, pushing the architect to test the limits of the constrained site and its heritage context. The design is successful in integrating two additional contemporary wings of differing but complementary architectural styles while being respectful of the existing building's fabric and its setting.

Project Architect of the Year  
 Alex Maxwell-Davies

ANDREW HEPTINSTALL (2)



**FIRE STATION AUDITORIUM, SUNDERLAND**  
**FLANAGAN LAWRENCE ARCHITECTS WITH DELIVERY ARCHITECT HOWARTH LITCHFIELD FOR MAC TRUST**

Contract value: £10.5m GIA: 1,800 m<sup>2</sup> Cost per m<sup>2</sup>: £5,800

Sitting at the centre of Sunderland's masterplan for the music, arts and culture quarter, the Fire Station Auditorium is a fantastic flexible events venue for all music genres as well as dance and theatre. It is scaled to meet Sunderland Music, Arts & Culture (MAC) Trust's challenging brief to accommodate audiences of 500 people seated to 800 standing. The Auditorium sits comfortably next to the Edwardian fire station, with the use of red brick and terracotta sympathetic to the surrounding heritage buildings. The MAC Trust, together with the architects' design expertise, has been successful in creating a new arts destination with a compelling social focus at the heart of the city.

Flanagan Lawrence's rigorous plan has functionality at its core. Accessibility was a clear focus and key auditorium facilities including escape stairs, lifts and box office are shared with the existing fire station. This rationalisation provided a sustainable response to the brief, reducing the area of new building needed while further emphasising the Auditorium as part of the wider cultural masterplan for the area.

Client of the Year MAC Trust



# North West



7

Shortlisted projects



Projects by architects in the region



Projects by architects from outside the region

**£83.5m**  
Total cost of projects

**29,544m<sup>2</sup>**  
Total GIA

**£3,061**  
Cost per m<sup>2</sup> of average project



**SHAKESPEARE NORTH, PRESCOT**  
HELM ARCHITECTURE WITH EXECUTIVE ARCHITECT AUSTIN-SMITH: LORD FOR SHAKESPEARE NORTH PLAYHOUSE

Contract value: £29.50 GIA: 4030m<sup>2</sup> Cost per m<sup>2</sup>: £7,300

This new theatre building promotes learning, experimentation and reinterpretation of the works of Shakespeare. Prescot is believed to be the only English town outside London to have had a freestanding, purpose-built indoor playhouse in Elizabethan/Jacobean times, and it is thought Shakespeare belonged to a troupe of actors who performed there. This story has led to a historically accurate re-creation of an Elizabethan theatre as the building's kernel. Wrapped around it, a concertina 'screen' of brick and glass contains the foyer and bars to the front of house and rehearsal and admin spaces to the rear. The project aims to inspire a community, transform opportunity, raise educational aspiration and attainment, and help regenerate one of the most deprived boroughs in the UK.

Building of the Year  
Project Architect of the Year Nicolas Helm



**WATERSHED, WARDLE ACADEMY, ROCHDALE** BDP FOR WATERGROVE TRUST

Contract value: Confidential GIA: 860m<sup>2</sup>

WaterSHED is the result of a competition to meet the huge demand for more school places in the Rochdale area without resorting to Portakabins. The school wanted to repurpose a dilapidated former sports hall as a test bed for new forms of teaching and learning. Using low-tech, low-cost and low-embodied-carbon materials, the architect has created two new flexible classrooms and a design technology studio set around a central informal learning space and café. A processional staircase and 'learning steps' with integrated seating provide overflow dining space and an auditorium for presentations and special-event performances. The simple but transformative design has been so successful that what was supposed to be a temporary facility has become a central and integral part of the school. This project demonstrates how low-cost materials deployed with generosity and ingenuity can deliver so much added value.

ribaj.com



**CRUSADER WORKS, MANCHESTER**  
SHEDKM FOR CAPITAL&CENTRIC

Contract value: £10.8m GIA: 10219m<sup>2</sup> Cost per m<sup>2</sup>: £1,957

Crusader Works is the regeneration of a collection of cotton spinning mills from the 1840s, now transformed into new housing. It comprises a coherent set of three distinct listed buildings forming a courtyard. There are numerous similar mill and warehouse buildings in the north west of England, with elegant, robust masonry that speaks of the region's significance during the industrial revolution. Standing out among many examples of conversions and renovations of these buildings, Crusader Works sets a real standard for others to follow. It is exemplary not only in the way the architects have conceived its layout and details, but also in terms of a developer's vision to use the project as a catalyst for changing a wider, previously run-down urban area. The overall effect celebrates the existing buildings' character and minimises invasive penetrations through historic structure, while introducing bold, contemporary circulation that creates a characterful courtyard space.

Conservation Award



The RIBA Journal June 2024

DANIEL HOPKINSON (2)

NICK CAVILLE

INFINITE3D (2)

**THE ALDER CENTRE, LIVERPOOL**

**ALLFORD HALL MONAGHAN MORRIS FOR THE ALDER HEY CHILDREN'S NHS FOUNDATION TRUST**

Contract value: £1,650,000 GIA: 320m<sup>2</sup> Cost per m<sup>2</sup>: £5,156

The Alder Centre is a new, standalone building within the Alder Hey Children's Hospital, Liverpool. Providing a specific health service, it offers support for bereaved parents and now also operates a nationwide phoneline, allowing callers to talk to counsellors from anywhere in the country. The building's purpose is to promote companionship and to offer a place of sanctuary. The architect has designed it as an interpretation of a domestic house, with a living room at its heart and counselling rooms at the scale of bedrooms unfolding from that core. There is a simple but enveloping warmth to the building, which provides spaces for both individual contemplation and togetherness and support, with comforting ease. In its modest way, it fulfils a fundamental need – to acknowledge and share grief, while finding ways to celebrate life. Client of the Year Award Alder Hey Children's NHS Foundation Trust

**MUSTARD COWORK AT LITTLE UNDERBANK, STOCKPORT  
KELSALL ARCHITECTS FOR KELSALL ARCHITECTS**

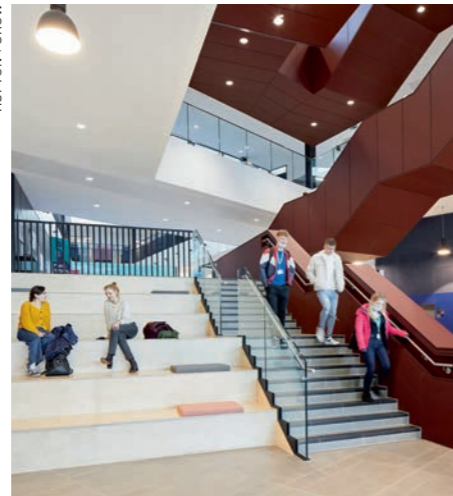
Contract value: Confidential GIA: 413m<sup>2</sup>

Kelsall Architects was both architect and developer for this project to renovate a dilapidated Grade II-listed building on Little Underbank in the heart of Stockport. The scheme included sensitive reinstatement of an arched stone shopfront as well as renovation of the upper floors as a small café and co-working space. This seemingly modest project has had an impact that reaches far beyond its walls. It has been a catalyst for significant transformation and regeneration in the centre of Stockport and has set a standard for other developers. Not only is it a model of a sensitive approach to the architectural renovation of buildings, it also realises the potential to create a place that is full of character. The outcome has supported independent shops and businesses as well as bringing footfall and a sense of civic pride back to the town centre.

Small Project of the Year



INFINITE3D



HUFTON + CROW

**LANGDALE, BRAMPTON, CUMBRIA  
MARY ARNOLD-FORSTER ARCHITECTS  
FOR PRIVATE CLIENT**

Contract value: Confidential GIA: 195m<sup>2</sup>

This modern house for a family of four forms a subtle threshold between the town of Brampton and the landscape of Cumbria. Replacing a 1960s stable/workshop on a steep site, it is generous without being ostentatious, practical but refined. Three simple shed-like volumes, clad in primarily Scottish larch, are assembled with conviction. Highly insulated construction has been prioritised, supplemented by renewable energy from solar panels. There is a confident modesty about the architecture, which provides proper space for the stuff of life – storage, shoes and coats – alongside a combination of spacious and snug family spaces with incredible views. The architect has fulfilled the brief for a house that balances simple practicality with an appreciation of its wild and beautiful setting.

DAVID BARBOUR

**COPPERAS HILL STUDENT LIFE AND SPORTS BUILDING, LIVERPOOL JOHN MOORES UNIVERSITY  
SHEPPARD ROBSON FOR LIVERPOOL JOHN MOORES UNIVERSITY**

Contract value: £40m GIA: 13,507m<sup>2</sup>  
Cost per m<sup>2</sup>: £2,963

This is both a centre for student life and a multi-sports facility. As well as providing a complex series of well-used spaces for the university, the building's external form and orientation stitch together previously disjointed and inaccessible parts of the city. The colonnade and external landscaping link Lime Street Station with the rest of the university campus, as well as cathedrals, concert hall, theatre and the wider Georgian Quarter of the city. The centre feels welcoming, but also mature and aspirational. The architectural approach of the whole project elegantly combines a highly glazed teaching block with the large and unwieldy form of the sports hall, to create an overall ensemble that feels well proportioned and appropriately civic, both as a front door for the university and part of the connections to central Liverpool.



*Open up*  
**to the possibilities**

Unlock the opportunities and benefits of diversification with Blum. With versatile furniture solutions that redefine convenience and functionality in every space you design for. From hidden home offices to clutter-free bathrooms, our moving ideas inspire innovation within modern living.

A partner that truly understands your needs, Blum has the solutions required to elevate your designs and bring your vision to life - transforming spaces and improving quality of living for all.

**Your world. Made better.**



**PARTNER WITH BLUM  
AND UNLOCK THE POTENTIAL  
SCAN HERE**

[www.blum.com](http://www.blum.com)



# Take a closer look at the New Vision 7 Entrance Doors.

It's the finer details that matter.

Discover unmatched durability and sleek aesthetics with the next generation of thermal commercial entrance doors from Reynaers Aluminium. With anti-finger trap functionality, Vision 7 is ideal for a range of ground-floor commercial applications.

- Slim visual width due to a narrow bulb radius of only 40mm
- Achieves U-value as low as 1.1W/m<sup>2</sup>K
- Unique post-installation adjustable bottom pivot



We are contributing to more sustainable buildings and developing circular products. Ensuring we reduce our ecological footprint while never forgetting we are a caring company.

With over 50 years of global product development, 7 testing centres worldwide, you can be reassured with Reynaers Aluminium.

**Together for better**  
reynaers.co.uk/vision-7

# Northern Ireland



6

Shortlisted projects



Projects by architects in the region

£468.3m  
Total cost of projects

91,313m<sup>2</sup>  
Total GIA

£3,673  
Cost per m<sup>2</sup> of average project

## ULSTER UNIVERSITY BELFAST CAMPUS

FEILDEN CLEGG BRADLEY STUDIOS WITH MCADAM DESIGN FOR ULSTER UNIVERSITY

Contract value: Confidential GIA: 74,040m<sup>2</sup>

The new Ulster University campus on the northern edge of Belfast city centre is highly significant for two reasons. One is the university's bold decision to relocate its Jordanstown campus from a 1970s complex on the city's outskirts to a new scheme in Belfast's core, bringing with it the people and energy that the contemporary city centre craves. The other is how the complex, expansive brief has been accommodated on a challenging, irregular site through the architects' intelligence and skill. The mass of the overall building is tailored to respond to its more domestic neighbours, while stepping up to create city-scaled moments at key junctions. Inside, the necessary accommodation is grouped around a series of light-filled atria.

Building of the Year



DONAL MCCANN PHOTOGRAPHY



## BARNEYS RUINS, MAGHERA, LONDONDERRY

PATRICK BRADLEY ARCHITECT FOR PRIVATE CLIENT

Contract value: Confidential GIA: 55m<sup>2</sup>

Set deep in the rolling hills of mid-Ulster, Barneys Ruins is a modest project in terms of its scale, yet exceptional in its ambition and invention. Its name derives from the 200 year old ruined clachan (hamlet) that has become its lower levels. A small new house formed from a reclaimed shipping container floats dramatically above. The contrast in response to the site is remarkable – one element is grounded in the landscape, the other detached from it. The architect knows this landscape and its histories, and his passion for it is infectious. Although rooted in the land, the design maintains a thoroughly contemporary position and never succumbs to sentimentality. Detailing and making are carried out with conviction, care and a lightness of touch to heighten the project's bold concept.

Sustainability Award  
Small Project of the Year



JOELAVERTY (2)



**RIBA Regional Awards**  
RSUA – Northern Ireland

**BANK BUILDINGS, BELFAST, ANTRIM**  
HALL BLACK DOUGLAS ARCHITECTS AND JCA  
ARCHITECTS FOR PRIVATE CLIENT

Contract value: £100m  
GIA: 13,560 m<sup>2</sup>  
Cost per m<sup>2</sup>: £7,377

The magnificent, late Victorian, red sandstone Bank Buildings occupy a key position in Belfast city centre. Although massive in scale, their vulnerability, shared by all historic buildings, was exposed by a huge fire in 2018 that reduced them to an empty shell. Their restoration through an exemplary conservation project has ensured they can continue to make an important contribution to the city and its people. It also sends out a strong message in favour of retaining endangered historic buildings and in support of the fragile economy of city centres.

The architects were the central figures in this story: their experience and creativity were crucial to the project's success and they orchestrated a strong team. The interior structure has been rebuilt in a way that not only safeguards it from fire in the future but also offers higher standards of insulation, energy use and accessibility.

Conservation Award

**ST COMGALL'S HALL**  
HALL BLACK DOUGLAS FOR BELFAST CITY COUNCIL  
/ FALLS COMMUNITY COUNCIL

Contract value: £6.5m GIA: 3073m<sup>2</sup>  
Cost per m<sup>2</sup>: £2,115

In a neighbourhood that has seen many troubled times, St Comgall's exemplifies architecture in the service of a community. The project primarily concerned the challenging conservation of a derelict 1930s school to make a home for a vital and active community group. The architect has diligently re-imagined and painstakingly remade the building, from reconstructing facades and using salvaged brick to upgrading its thermal performance and roofing over the courtyard. The new St Comgall's is a shared, flexible, light-filled complex of spaces to host social, educational, economic and cultural initiatives at varying scales. Both the conservation works and new interventions are assured and appropriately modest, enabling the work of Falls Community Council to take centre stage. Client of the Year Belfast City Council / Falls Community Council



**THE HOUSE ON REDBRAE FARM,**  
BALLYNAHINCH DOWN  
MCGONIGLE MCGRATH ARCHITECTS  
FOR PRIVATE CLIENT

Contract value: Confidential GIA: 147m<sup>2</sup>

The House on Redbrae Farm stands in the green, undulating landscape of rural County Down. Although modest in scale, this new family home is hugely ambitious in terms of the refinement of its architectural language and in the quality of its making. It has a direct yet comfortable relationship to the landscape on three levels: the immediate site, the surrounding fields, and the northern hills beyond. There is a Japanese sense of 'shakkei' — of borrowing the long views back into the intimacy of the interiors. The apparent ease and elegance expressed in plan, section, and detail belie the many years of dedication these architects have made to the discipline of architecture.

Project Architect of the Year Alice Nickell

**LONGHURST, BELFAST, ANTRIM**  
MCGONIGLE MCGRATH ARCHITECTS  
FOR PRIVATE CLIENT

Contract value: Confidential GIA: 443m<sup>2</sup>

This substantial new villa, unlike its more traditional neighbours which stand at the centre of their large plots, is a fine exploration of a modern house that is generated by and responds to the topography and orientation of its site. The architect has skilfully orchestrated a beautiful unfolding sequence of spaces that begin with a modestly scaled, almost Japanese entry courtyard, then step down the slope, finally opening to expansive living spaces, terraces and lawns. The villa's scale is hidden from external gaze, presenting an almost mute expression to the access lane, while the glazed, garden-facing south elevation reveals its generosity. The quality of detail, materials and construction is exemplary; a house for relaxation and entertaining on a grand scale.



lazenby  
MICRO **LUX**

**UNBEATABLE  
FUNCTIONALITY,  
SENSATIONAL  
STYLE.**

A state-of-the-art formula with the timeless elegance of polished concrete. MicroLux floors, walls and surfaces. By Lazenby.

www.lazenby.co.uk T. 01935 700 306 E. info@lazenby.co.uk



# Scotland



11

Shortlisted projects



Projects by architects in the region



Projects by architects from outside the region

£70.3m  
Total cost of projects

30,140m<sup>2</sup>  
Total GIA

£2,316  
Cost per m<sup>2</sup> of average project

**THE FRUITMARKET GALLERY, EDINBURGH** REIACH AND HALL ARCHITECTS FOR THE FRUITMARKET GALLERY

Contract value: £2.4m GIA: 1447 m<sup>2</sup> Cost per m<sup>2</sup>: £1600

Located adjacent to Edinburgh's Waverley Station, the much-loved Fruitmarket Gallery has been reinvented and enlarged in this latest iteration. Originally a market, the 1930s building was converted to an art gallery by John L. Patterson in the 1970s and then radically restructured by Richard Murphy Architects in the early 1990s. It now has new stories to tell following the work of Reiach and Hall, which was appointed in 2018 to retain, refurbish and recalibrate the original gallery while simultaneously extending into the adjacent warehouse to create new space and a longer street frontage. The resulting intervention creates an ensemble of spaces that express a contemporary architectural spirit of reuse and openness, challenging established norms as to how art can be displayed and received.

TRICIA MALLEY & ROSS GILLESPIE



**KINNING PARK COMPLEX, GLASGOW**  
NEW PRACTICE FOR KINNING PARK COMPLEX SCIO

Contract value: Confidential GIA: 1,702 m<sup>2</sup>

Built in 1910 as an extension to the former Lambhill Street School, the three-storey Kinning Park Community Centre on Glasgow's Southside is a shining example of how a handsome building can be inventively repurposed and brought back to life for wider community benefit.

Architect New Practice collaborated closely with Kinning Park Complex to rescue the building and develop a community-led brief. This focused on, and successfully synthesised, six key themes: accessibility, creativity usability, sustainability, viability and identity.



WILLSCOTT

**RIBA Regional Awards**  
RIAS – Scotland



**HYDRONESS, INVERNESS**  
LESLIE HUTT ARCHITECT FOR HIGHLAND COUNCIL

Contract value: Confidential GIA: 220 m<sup>2</sup>

HydroNess is a striking sculptural facility that houses renewable energy turbines on the edge of the River Ness. Designed with artist Claire MacLean, the building reflects the shape and colours of a salmon and neatly conceals the hydroelectric infrastructure generating over 500,000 kWh of renewable electricity a year for the Inverness Leisure Centre. The project is an innovative example of successful, joined-up thinking; harnessing the power of the river enables it to provide a sustainable energy supply.



KEITH HUNTER (2)

**UNIVERSITY OF ABERDEEN SCIENCE TEACHING HUB, ABERDEEN**  
REIACH AND HALL ARCHITECTS FOR UNIVERSITY OF ABERDEEN

Contract value: £20m GIA: 6,874 m<sup>2</sup>  
Cost per m<sup>2</sup>: £2,906

The University of Aberdeen's new Science Teaching Hub enables, promotes and signifies the importance of scientific learning to the university, the city and the wider region. The project brief evolved to gather teaching laboratories from a variety of departments into a singular entity, blowing away the traditional university faculty structure and instead creating a 'best-in-class' hub for teaching science. This subtle and precise building honestly expresses its function in a clever and unassuming manner.

NIALL HASTIE



**THE BURRELL COLLECTION, GLASGOW**  
JOHN MCASLAN + PARTNERS FOR GLASGOW LIFE

Contract value: £34.1m (main contract) GIA: 15000 m<sup>2</sup>  
Cost per m<sup>2</sup>: £2,273 (main contract)

The Burrell Collection is a Category-A listed building of international significance housing over 9,000 works of art. Located in Glasgow's Pollok Country Park, the building opened in 1983 to critical acclaim. Drawing its inspiration from Scandinavian architecture, the original design demonstrated a strong and deliberate approach to materiality, the museum promenade and its parkland context.

Faced with dwindling visitor numbers, client Glasgow Life commissioned the architect to refurbish the building so as to attract a larger and more diverse group of visitors. The result is a considerate and bold reimagining of the Burrell Collection. It has successfully synthesised an exemplary retrofit and careful repair and has enabled a widened access to this seminal late-20th century building – allowing visitors to engage with more of the Burrell's important collections for generations to come.

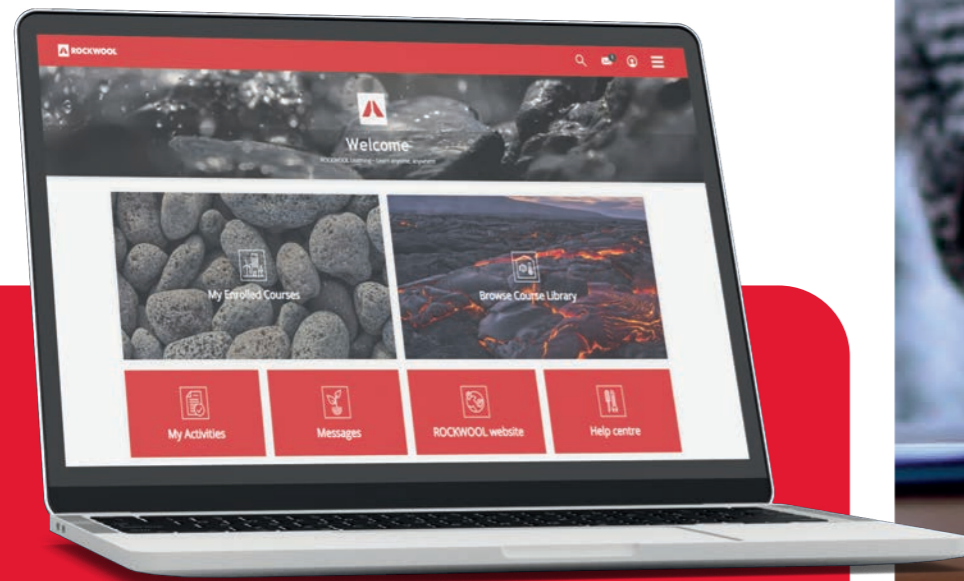


HUFTON + CROW



# Learn anytime, anywhere

Introducing ROCKWOOL Learning



ROCKWOOL Learning makes it easier for construction professionals to access professional development opportunities and track progress with accredited CPD hours.

Register today to:

- Build a self-guided learning pathway
- Track your completed courses and CPD hours
- Expand your knowledge at a time and place that suits you
- Develop your knowledge of construction and insulation best practice



Register now:



[rockwool.com/  
uk/learning](https://rockwool.com/uk/learning)



## CROFT 3, ISLE OF MULL FARDAA FOR PRIVATE CLIENT

Contract value: £290,000  
GIA: 98 m<sup>2</sup>  
Cost per m<sup>2</sup>: £2,900

Located in a remote coastal community on the Isle of Mull, the ruin of Croft 3 was bought by the current owner in 2019 to expand her busy local restaurant, which now provides a valuable community resource. The brief to architect fardaa – with whom the client had been friends for 20 years – was to create a restaurant that retained the intimate and simple character of a croft building while maximising the opportunity of the awe-inspiring landscape and views across to Ulva and the Atlantic Ocean beyond.

The jury enjoyed the interwoven themes of food, friendship and community and how these had resulted in a modest but unusual and delightful space on a shoestring budget.

DAVID BARBOUR (2)



FREDRIK FRENDRIN

## SIMON SQUARE, EDINBURGH FRASER/LIVINGSTONE ARCHITECTS FOR SEVEN HILLS INVESTMENT

Contract value: Confidential GIA: 432 m<sup>2</sup>

Simon Square is a housing development located in the Southside area of Edinburgh between Holyrood Park and The Meadows. Designed for a 'boutique' private developer, the brief was to unlock the potential of an old builder's yard with a minimum of six apartments. The developer had an interest and ambition to do this in a way that was contemporary, carbon-conscious and used 'healthy' construction practice. Fraser/Livingstone Architects' response is a clever re-examination of the tenement vernacular derived from specific site constraints, including how to avoid overlooking the neighbours in a building that has strong connections with the outside. With its exposed timber surfaces and breathable construction, it sets a new benchmark for sustainable Scottish tenement architecture.



## NORTH GATE SOCIAL HOUSING, GLASGOW PAGE/PARK ARCHITECTS FOR NEW GORBALS HOUSING ASSOCIATION

Contract value: £5.96m GIA: 3,427 m<sup>2</sup>  
Cost per m<sup>2</sup>: £1,739

This urban social housing scheme on the south side of Glasgow is primarily designed to suit the needs of older residents. Its 31 one- and two-bedroom apartments have shared facilities at ground level including a communal lounge, kitchen, activity area, bike store and laundry. Set over eight floors with a distinctive three-fingered parti, the housing is a landmark at the end of the vista from Albert Bridge. Occupants can enjoy expansive views across the north of the city by way of recessed balconies and generous glazing. The jury was impressed by the architect's commitment both to providing convivial, attractive and robustly-detailed homes which residents clearly adore, and making a new part of the city.



NICK KANE

**AN OFFICE AND TWO HOUSES, INVERNESS**

**LOADER MONTEITH FOR H&I ADVENTURES**

Contract value: Confidential GIA: 145 m<sup>2</sup> (office) 130 m<sup>2</sup> (houses)

An Office and Two Houses is a mixed-use, brownfield development for international mountain bike tour operator H&I Adventures. Located on the outskirts of Inverness, the project comprises an office, client reception area and bike storage hub along with residential accommodation for the owners. Architect Loader Monteith rose to the challenge of transforming a long and narrow site adjacent to a busy commuter road and train line into a tranquil haven for cycle enthusiasts.



**ARDOCH, ABERDEENSHIRE MOXON ARCHITECTS FOR NAOMI MCINTOSH & BEN ADDY**

Contract value: Confidential GIA: 500 m<sup>2</sup>

Overlooking the River Dee in the Cairngorms National Park, the compact hillside farmstead of Ardoch has been restored, reinstated and reinvented for the 21st century following a decade-long project of careful reconstruction by Moxon Architects. Using a combination of traditional and contemporary methods, each of the five main buildings on the site has been renewed or repurposed as a home, studio and orangery for the owners. Each building has been brought up to modern standards of energy efficiency with an exemplary level of craftsmanship, all while respecting the Highland vernacular.



**DANUBE STREET, EDINBURGH**

**JOHN JEFFERY FOR ALASTAIR IRONSIDE**

Contract value: Confidential GIA: 165 m<sup>2</sup>

This retrofit of a top-floor, Category-A listed, early 19th century tenement in Edinburgh's Stockbridge demonstrates that historical properties can be successfully retrofitted to create joyful, contemporary homes fit for a climate-conscious future. Scotland has an abundance of historic buildings which have demonstrated great longevity and adaptability, and tenement buildings are inherently one of the most sustainable building types. In Danube Street, the architect John Jeffery has delivered a rigorous exemplar which should become the baseline for the domestic retrofit of historic buildings.



Ideas and planning service for architects

Find a lot more inside. **For outside.**



**markilux designer awnings "Made in Germany".**

With markilux project you gain access to an exclusive service taking you from the initial idea to the completion of the project. Discover your possibilities at [markilux-project.com](https://www.markilux-project.com)



More Info?



Brand



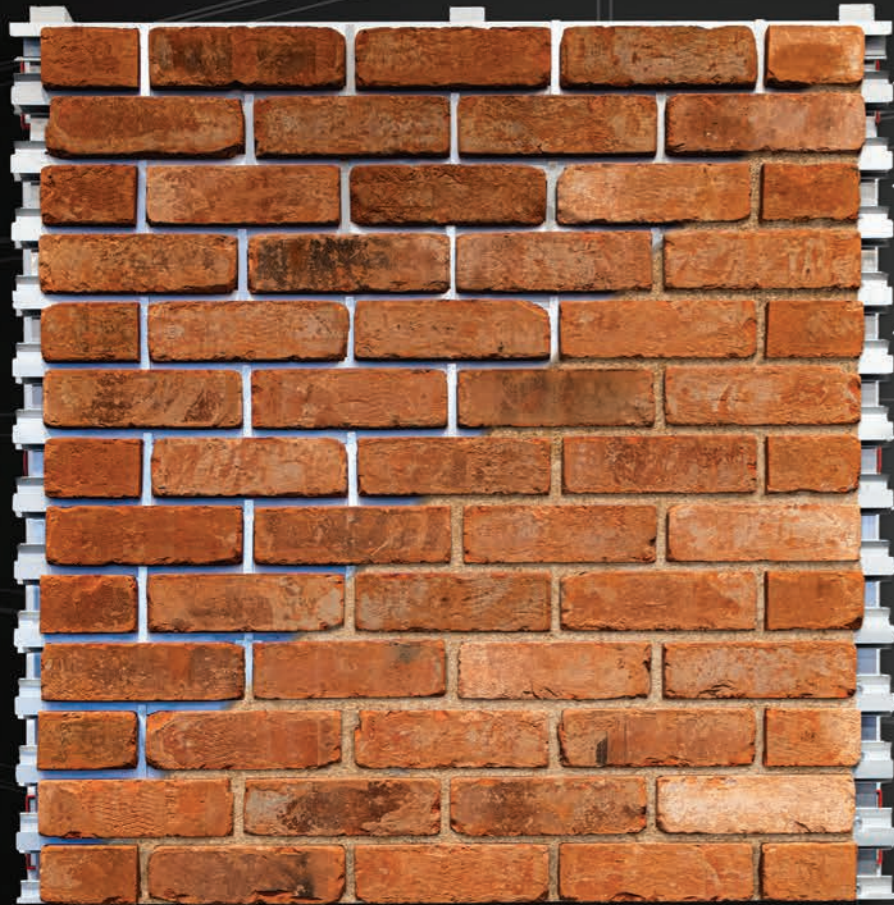
e.g. markilux 900

**markilux**

The best under the sun

SIMON KENNEDY

# Making brickwork lightweight



CMS40

The clay brick facade and aluminum bracket system offer an A1 non-combustible rating.

Tested to the Centre for Window and Cladding Technology (CWCT) standards and BS 8414-2 tested in accordance with BR135.

BBA certification of the CMS40 system, covers both Parex lime based mortar and Instamac cement based mortars.

Easier and quicker, non-weather dependent on-site installation.

Accuracy of installation when using pre-spaced mortar joints and mechanically fixed slips.

Lightweight framework system reduces structural load.

Slim system allows for reduced wall thickness for external retrofit applications or increased floor space.

The system components and facing brick slips can be re-used and recycled.

A wide selection of clay brick slips of varying textures, styles, sizes and colours can be used.

## The advanced brick façade system

In conjunction with industry leaders Cladmate, FabSpeed has co-produced the CMS40 Facade System. CMS40 uses mechanically fixed non-combustible brick slips, in a lightweight, easy-to-install, cost-effective product. Suitable for volume high or low-rise applications, newbuilds or retrofit projects, internal and external use, CMS40 fuses traditional brickwork façade aesthetics with the latest advanced rainscreen cladding systems. Speak to FabSpeed today.



Blockleys™ Carlton™ FabSpeed™ Floren.be™ Freshfield Lane™ Hathern Terra Cotta™ Michelmersh™

Website: [www.mbhplc.co.uk/cladmate-cms40](http://www.mbhplc.co.uk/cladmate-cms40)  
Email: [sales@mbhplc.co.uk](mailto:sales@mbhplc.co.uk)  
Telephone: 0844 931 0022  
Socials: @mbhplc

To find out more about CMS40 BBA certification, please contact Iain Durrant of FabSpeed today.



# South



6

Shortlisted projects



Projects by architects in the region



Projects by architects from outside the region

**£58.8m**  
Total cost of projects

**12,428m<sup>2</sup>**  
Total GIA

**£5,780**  
Cost per m<sup>2</sup> of average project



**MAGGIE'S SOUTHAMPTON, HAMPSHIRE** AL\_A FOR MAGGIE'S  
Contract value: £2.95m GIA: 350m<sup>2</sup> Cost per m<sup>2</sup>: £8,428

The architects have turned a hospital car park in Southampton into a sanctuary for cancer patients, gracefully surrounded by a miniature New Forest designed by Sarah Price Landscapes. Built using structural glazed ceramic blocks and ethereal mirrors, its materials embody a fragile robustness which emulates the spirit of the Maggie's Centre. The archetypal plan has four walls radiating to create four distinct spaces, each with its own aspect and relationship to the landscape beyond. At the centre of this architectural compass, a kitchen and table, set beneath a plunging rooflight, provide a point of communion. From here, you can easily navigate to a variety of spaces, from intimate rooms to generous salons. The whole centre acts as a public living room that allows people to privately process the trauma of living with cancer.



HUFTON+CROW (2)

**SCHOOL GREEN CENTRE, BERKSHIRE**  
AOC ARCHITECTURE FOR SHINFIELD PARISH COUNCIL  
Contract value: £2.9m GIA: 952m<sup>2</sup> Cost per m<sup>2</sup>: £3,046

School Green Centre is essentially a parish hall amplified into a community centre for Shinfield, a burgeoning village on the outskirts of Reading. Residents now benefit from the public spaces it provides for local groups, after-school clubs, a café, library, and soon also a cinema. With housing surrounding the site, Shinfield Parish Council worked in partnership with Wokingham Borough Council to use local development funding for an ambitious public building. AOC Architecture's design has transformed the old hall with a playful extension that wonderfully echoes the local vernacular of white render and pitched roofs. Client of the Year Shinfield Parish Council



PHILIP VILE

**NEW TEMPLE COMPLEX, LISS, HAMPSHIRE**  
JAMES GORST ARCHITECTS FOR THE WHITE EAGLE LODGE

Contract value: Confidential GIA: 586m<sup>2</sup>

Perfectionists should start the pilgrimage to rural Hampshire now, as the architecture of this new temple for a non-denominational multi-faith spiritual organisation is so exacting it calms the mind – until you start thinking about how it was achieved. Positioned on a spur of hillside, along an ancient ley line, the whitewashed timber-framed building with chalk-coloured brick sits monumentally in the landscape. A series of chakra gardens draws people towards the main temple – although you can enter from any side, a point that emphasises how all four corners of the world are welcome. If you can resist the draw of the domed temple, you can postpone enlightenment through an arrival sequence that leads from secular to ritual spaces.

On entering the temple you become unsettlingly aware of how unusual it is to see architecture built so perfectly – maybe this is what happens when the structural grid has been determined by dowsing. New Temple Complex should be seen and believed; from concept to completion, project architect Steven Wilkinson enabled uncompromising realisation of this ideological building. For this rare achievement and godly control of the details the jury awarded him the regional Project Architect of the Year.

Building of the Year sponsored by EH Smith  
Project Architect of the Year Steven Wilkinson  
Sustainability Award sponsored by Autodesk



**WADHAM COLLEGE, UNIVERSITY OF OXFORD**  
AL\_A FOR WADHAM COLLEGE

Contract value: £13.5m GIA: 2250m<sup>2</sup>  
Cost per m<sup>2</sup>: £6,000

The architect has remastered the internal routes at the college, through a twinset building at the campus's heart. A new Access Centre perches at the top of the steps, opening onto an existing terrace while bridging from it; linking two quads is the new Undergraduate Centre. The new buildings, while adjoining, required distinct identities, to respect two separate donors. The architect addressed this by using etched glass with two different yet complementary effects – a vertical motif with reflective back panels for the Access Centre, and a horizontal pattern with more transparency for the Undergraduate Centre. While completely other to the surrounding stone buildings, the material sits comfortably, gently reflecting its neighbours' warm hues and stone markings. Through the bridged entrance where the two buildings converge, a red staircase and ramp stretch out to address the site's changing levels, ensuring step-free access.



BROTHERTON LOCK

**CHESTNUT PLANTATION, NETLEY MARSH, HAMPSHIRE**

JOHN PARDEY ARCHITECTS FOR PRIVATE CLIENT

Contract value: Confidential GIA: 200m<sup>2</sup>

Standing in a small woodland glade on the edge of the New Forest National Park, this new home is set out around a courtyard to maximise both the site's orientation and the arrangement of accommodation. A local planning policy limited the design of this replacement home to the size of a 'small dwelling' – no greater than 100m<sup>2</sup>. However, the architect overcame this restriction by creating a compact one-bedroom home with a generous outbuilding, housing a garage, flexible home office space and storage. The two buildings sit across from one another, sharing a wildflower meadow in the courtyard. Chestnut Plantation is a simple but effective mini-home, designed to suit its owners' specific needs and collections. The carefully sited building enhances the setting of the National Park, showcasing the potential of small but mighty dwellings.



**CHENG YU TUNG BUILDING, JESUS COLLEGE, UNIVERSITY OF OXFORD**

MICA ARCHITECTS FOR JESUS COLLEGE

Contract value: £34m GIA: 8090m<sup>2</sup>  
Cost per m<sup>2</sup>: £4,203

In central Oxford you might expect to find university buildings nestled among shops, bars and perhaps a doctors' surgery, but rarely do all these uses coalesce in a single building. Yet the Cheng Yu Tung Building delivers all this and more. It is both one and many, with different faces to suit; a new piece of city for Jesus College. The retail and commercial frontage on Cornmarket Street is detailed with Clipsham stone – historically used across the college – with reference to traditional details. But the biggest change is seen from Market Street, where the former blank facades have been transformed into a new entrance for the college, with a healthcare centre tucked beneath. Through the integrated gatehouse, with a new tower looming above, is a new digital hub, student accommodation, study rooms and even a raised quad.



RORY GARDINER

MICA ARCHITECTS

"Speed and simplicity – we're always looking for the easy button. Anything that can make it easier for the guys in the field is going to be a time-saver for us."

-Superintendent

"The fire caulk, it's hit and miss, hit and miss. You're not getting the same consistency as this bead."

-Superintendent

"In my eyes, it's a superior product to the caulking all around."

-Estimator

"Definitely, I'm saving money!"

-President/CEO



**REVOLUTIONARY  
NEW FIRESTOPPING  
PRODUCTS ARE  
COMING TO THE UK**

These trailblazing plasterboard accessories halt the spread of fire and smoke – and they've got North American builders buzzing. Scan the QR code to the left to learn more, and see what all the fuss is about.



\*All testimonials are from real Trim-Tex customers.

# South East



9

Shortlisted projects



Projects by architects in the region



Projects by architects from outside the region

**£32.5m**  
Total cost of projects

**10,136m<sup>2</sup>**  
Total GIA

**£4,107**  
Cost per m<sup>2</sup> of average project



**COBHAM BOWERS, SURREY**  
**COFFEY ARCHITECTS FOR LIFESTORY GROUP**

Contract value: £16.9m GIA: 6,726m<sup>2</sup>  
Cost per m<sup>2</sup>: £2,513

This scheme with apartments for sale and rent for the over-65s has replaced a derelict office building in the leafy Surrey village of Cobham. The enlightened client recognises that exemplary design is important to an increasing number among Britain's ageing population, and wants to offer well-designed, sophisticated homes for those wishing to downsize or move into accommodation more suitable for later living. Cobham Bowers provides quality accommodation for individuals and couples moving from long-term family homes to a more compact and convivial way of life. The architect has arranged its 53 light-filled flats, with generous balconies and windows, in two light grey brick buildings linked by a communal ground-floor space and a peaceful lush walled garden. This is the architect's second project for the same client. The jury was impressed with the way in which quite a large development gives the impression of being domestic in scale, thanks to the gabled roofs which run at right angles to each other. Each of the blocks is divided by six expressive pitched roofs oriented in different directions, to break up the mass and attune with other village buildings.

Building of the Year sponsored by EH Smith



**RIBA Regional Awards**  
**South East**



TOM BIRD

**LOOKING GLASS LODGE, HASTINGS** MICHAEL KENDRICK ARCHITECTS FOR PRIVATE CLIENT  
Contract value: £250,000 GIA: 49.5m<sup>2</sup> Cost per m<sup>2</sup>: £5,050

The client's parents have been planting trees on the property in the High Weald Area of Outstanding Natural Beauty for seven decades. This lodge is intended to allow visitors to enjoy the resultant woodland while helping to pay for its upkeep. Preserving the site's ecology was key to the brief. The architect used off-site construction to deliver an efficient build programme with minimal disruption. Cantilevered over a slope, the steel and timber structure had to be robust to support the large glazed elements to the front and rear without deflection. The same timber species – Western red cedar – is used for the external cladding and internal lining. This will weather to a grey colour externally, to blend with the landscape while contrasting with the warmer tones that will remain within. The glazing fills the space with natural light, but automatically darkens to limit light pollution when artificial lighting is necessary.

Small Project of the Year

STÅLE RIKSEN



**THE EXCHANGE, ERITH**  
**ROBIN LEE ARCHITECTURE FOR THE EXCHANGE**

Contract value: Confidential GIA: 844m<sup>2</sup>

This abandoned and dilapidated former Carnegie Library in the Thames-side former industrial town of Erith has been brought back to life by being repurposed as a community centre. The result of a tenacious, committed client able to put together a team to obtain funding, secure volunteers, and commission professional services in order to achieve a vision, it is a wonderfully engaging project. The architect was invested in community consultations throughout the process, skilfully concentrating a limited budget on important aspects while being mindful of the community's wishes. It has cleverly adapted the spaces of the Grade II-listed, early 20th century structure, with modern plywood insertions making clear what is original and what is added. The result is an exciting contrast that successfully reflects the building's new uses.

Conservation Award



**THE BATHING POOLS, GUERNSEY** DLM ARCHITECTS FOR VIVE LA VALLETTE LBG

Contract value: £1.5m GIA: 297m<sup>2</sup> Cost per m<sup>2</sup>: £5,055

Outdoor swimming has become increasingly popular since the Covid 19 pandemic, and this project at St Peter Port in Guernsey aims to cater for new participants. It involved a mixture of refurbishment, rebuilding and extension of run-down existing facilities, to provide the best possible accommodation for swimmers of all ages. Despite being situated on a steep cliff and spread over four levels, the building is now fully accessible for all, and the essentials for outdoor swimming are open 24 hours a day. For less adventurous visitors, the entrance is into the café – now a lively and social space with a roaring log fire. Successfully integrating architecture with nature, the design makes a positive impact on both the community and the environment. With a £1.5m construction cost and taking just a year from planning permission to completion, it is a great testament to both the architect and the client.

PETER LANDERS

**KINGSTON VILLA, KINGSTON UPON THAMES**  
**FLETCHER CRANE ARCHITECTS FOR PRIVATE CLIENT**

Contract value: Confidential GIA: 338m<sup>2</sup>

This is an exceptional family home that evidences the outstanding skills of its project architect, working for an engaged and supportive client. Standing in a residential street in Kingston, Surrey, it replaces a bungalow that was on the site when the client bought it with the intention of demolishing and building anew. The architect entrusted with the project has created a three-storey home of great quality and consistency. Its design is inspired by features from its suburban built environment – friezes, bays, entrance porticoes, and construction approach – reimagined into an architecture of today. Bold white brickwork is contrasted with bronzed window frames, metalwork panels and newly planted trees. Inside, interesting interwoven spaces include a partially double-height central hall built of the same high-quality, well-detailed white brick as the exterior, with an open-plan freestanding steel staircase. The project is a great example of attention to detail and close collaboration between client and architect.

Project Architect of the Year Harry Insall-Reid



LORENZO ZANDRI

# REDEFINE WORKSPACES WITH MODULAR DANISH DESIGN



Our mission: reinvent how workspaces are perceived and used. Blending flexibility with functionality, sustainable materials with appealing Scandi aesthetics, MuteBox empowers businesses to easily adjust professional environments to suit workplace needs. Our modular designs blend seamlessly into spaces, unlocking the workspace's transformation alongside organisational growth and shifting office demands.

[www.mutebox.uk](http://www.mutebox.uk) / [hello@mutebox.uk](mailto:hello@mutebox.uk)

**MUTEBOX™**

## RIBA Regional Awards South East

### THE HALL, ASHFORD TAYLOR HARE ARCHITECTS FOR PRIVATE CLIENT Contract value: Confidential GIA: 952m<sup>2</sup>

This Grade II\*-listed 16th century house with Grade II-listed barns and outbuildings sits just outside the Area of Outstanding Natural Beauty in the Kent Downs. The key challenge was to create a sustainable home-for-life that would enhance the forgotten character of the main house and surrounding barns. Working collaboratively with the client, the architect achieved this with finesse; the history of the place can be clearly read alongside carefully considered new interventions. Finely crafted detailing and innovative use of space create a beautiful and functional family home, enhancing the historical character while adding new design using contemporary and traditional techniques.



BUILDING NARRATIVES

### THE MILE HOUSE, WEST SUSSEX MELOY ARCHITECTURE AND DESIGN FOR PRIVATE CLIENT Contract value: Confidential GIA: 274m<sup>2</sup>

This house sits on an elevated position in the South Downs National Park overlooking a seasonally changing floodplain. Built to Passivhaus standards, it replaces an earlier house. There is clearly a respectful bond between the architect and the client. The new house is a collection of three wings, positioned to maximise views from each while avoiding a negative impact on neighbours' outlooks. Externally, a restrained palette of materials responds to both the modern buildings nearby and the historic village centre. The planning and massing are carefully considered, and the jury liked the simplicity of the finishes, which helps to focus attention on the building's natural setting. Client of the Year



CARLOTTA LUKE

[ribaj.com](http://ribaj.com)



### WEST MEADOW, CANTERBURY HOLLOWAY STUDIO FOR TG DESIGNER HOMES Contract value: £960,000 GIA: 245m<sup>2</sup> Cost per m<sup>2</sup>: £3,918

Despite its unequivocally contemporary design, West Meadow blends seamlessly into its rural surroundings near the Kent village of St Margaret's at Cliffe. Situated adjacent to the Grade II\*-listed manor house Wallets Court in an Area of Outstanding Natural Beauty, it is an immensely sustainable family home with a remarkable sensitivity to the local vernacular. The site's exposure to weather was a key generator of the design: a windowless flint wall takes the brunt of strong prevailing winds on one side, while the other main elevation looks out to the garden and fields beyond. Here, rather than a large expanse of glazing, the architect has framed the views. With an essentially linear plan separating the social hub from more intimate spaces, this is a strong concept, beautifully executed – an architectural gem that can be simply drawn with a few lines.

### EAVESDROP, WEST SUSSEX TOM DOWDALL ARCHITECTS WITH LCE ARCHITECTS FOR PRIVATE CLIENT Contract value: Confidential GIA: 411m<sup>2</sup>

This beautifully crafted house was built in the grounds of the client's former family home in Sussex, which was sold to finance this more sustainable and suitable accommodation as the occupants grow older. All on one floor, it has level thresholds throughout. It centres on a generous landscaped courtyard while also taking advantage of the stunning garden views from bedrooms. The roof rises dramatically to form a generous living space and, with its overhang, creates interest in the exterior form. There is consistency throughout, with the same materials as the building used for some internal furniture. A model of the original 2015 design impressed the jury with how much of the concept had been retained. The architect's first significant project, it is testament to the power of having a great idea and being supported by the client, encouraged by the design team, and enabled by the contractors and all other stakeholders.



HUFTON + CROW

GARY CHAMBERS

The RIBA Journal June 2024

# South West



# 10

Shortlisted projects

Projects by architects  
in the regionProjects by architects  
from outside the region
**£21.6m**  
Total cost of projects

**5,971m<sup>2</sup>**  
Total GIA

**£2,508**  
Cost per m<sup>2</sup> of  
average project

## OLD SCHOOL HOUSE, PITCOMBE, SOMERSET BINDLOSS DAWES ARCHITECTS FOR PRIVATE CLIENT

Contract value: Confidential  
GIA: 135 m<sup>2</sup>

The Old School House sits next to a church in an idyllic little valley near Bruton in Somerset. The rest of the village is some distance away, so apart from one other dwelling, the schoolhouse feels quite cut off from the world. It was converted to a house after the second world war and was unsympathetically extended in the 1970s. Bindloss Dawes Architects has replaced the old extension with a bigger timber-clad wing that mirrors the form of the schoolhouse, connected by a new galvanised steel-framed, glazed sun room, sunk into the ground. The honey coloured, locally sourced chestnut cladding and existing stone, quarried in nearby Hadsden, tone well together, and careful judgement of proportion and scale mean the extension sits very comfortably alongside the historic building.

FRANCESCA IOVENE



## MATTER STUDIOS, BATH STONEWOOD DESIGN FOR MATT WRIGHT

Contract value: Confidential GIA: 366 m<sup>2</sup>

Matter is a product innovation consultancy based in a historic building in the centre of Bath. Originally built as a carriage works, its premises had changed use several times and was carved into a warren of poorly connected spaces without much natural light. It has been transformed into a more open, welcoming, flexible studio that supports, frames, and shapes how the company works.

Due to the confidential nature of its design work, Matter is not always able to showcase its projects, so the studio needs to convey its ethos and personality. The attention to detail is obsessive, joyful and inventive – a spirit that extends from the fine metal entrance gates, through the front-of-house lighting and worktops to the storage and pipework in the toilets. When you, as architect, have an idea and your client just nips out back and makes it, you have a dream project.

CRAIG AUCKLAND



## WRAXALL YARD, DORCHESTER CLEMENTINE BLAKEMORE ARCHITECTS FOR WRAXALL YARD

Contract value: £2.8m GIA: 782 m<sup>2</sup>  
Cost per m<sup>2</sup>: £3,560

Wraxall Yard is a breath of fresh air in the field of accommodation suitable for people with disabilities. A seamless integration of great design and wellbeing, it has transformed a disused Dorset dairy farm into a community space, holiday lets and an educational smallholding. The architect worked with the Centre for Accessible Environments and talked to disabled people to better understand their needs and wishes. The buildings have been sensitively repaired and the site made accessible through clever manipulation of landscaping, avoiding the need for obvious ramps and handrails. This project is also part of a wider initiative to improve biodiversity and boost the general public's engagement with wildlife and farming. A beautifully designed courtyard garden provides spaces for guests to sit outside, secluded from one another by blossoming trees, shrubs, and herbaceous perennials. Unanimous user comments agree that visiting Wraxall Yard is an emotional experience. Project Architect of the Year Clementine Blakemore

LORENZO ZANDRI



## RIBA Regional Awards South West

### DURLEY CHINE ENVIRONMENTAL HUB, BOURNEMOUTH FOOTPRINT ARCHITECTS FOR BCP COUNCIL

Contract value: £2.4m GIA: 196 m<sup>2</sup> Cost per m<sup>2</sup>: £3580

This stunning new building on the beach puts its money where its mouth is. Its purpose is to effect a change in behaviour by making the public more aware of what they are throwing away, and to build a sense of environmental guardianship of the coastline. At its core is a two-storey, highly insulated, Passivhaus-certified education centre and welfare block for the beach cleaning team. Solar roof panels make the hub carbon positive. On one side is a service yard, and on the other a green roof shelters an outdoor education, exhibition and café terrace. Reuse and recycling were central to the project; any new materials used are those with the lowest embodied carbon. The building includes 51 tons of seasoned greenheart hardwood, salvaged when the beach groynes were dismantled for renewal. Exposed fixings enable easy future disassembly. The terrace has a wonderful informality with irregularly spaced, angled posts and holes in the roof to let in light and rain to the planters below. The Hub is the definition of a holistic approach, a demonstration of best practice, and a catalyst for further action. Building of the Year sponsored by EH Smith Sustainability Award sponsored by Autodesk Client of the Year BCP Council

MIKE MANNING



### HOUSE FOR A VIOLINIST, BRADFORD ON AVON KLAS HYLLÉN ARCHITECTURE FOR PRIVATE CLIENT

Contract value: Confidential  
GIA: 178 m<sup>2</sup>

A gap in a terrace of Grade II-listed 18th century weavers' cottages in Bradford-on-Avon has sparked the creation of a wonderfully inventive home where modernity meets tradition in a cascade of spaces over five levels. Two adjacent three-storey houses had previously been combined, using the gap as a courtyard garden. The client, a professional violinist, bought them and commissioned the architect to remodel them into a single dwelling with space where he could play without his bow hitting the low ceilings. A bold new intervention fills the gap, fitting in quietly with the terrace while having its own distinct character. The journey through the house is inventive and unpredictable. A dramatic new staircase made of blackened steel has been inserted to link the different levels, pulled slightly away from the walls to allow light down and expressing the height of the building.

SAM SMITH



### FARMWORKER'S HOUSE, BUDE HUGH STRANGE ARCHITECTS FOR PRIVATE CLIENT

Contract value: Confidential GIA: 175 m<sup>2</sup>

This deceptively simple little house sits in a corner of a field on a working farm, a mile inland from the Cornish coast. The farm owner client commissioned the architect to provide accommodation for the farm manager, and the house has an agricultural tie. The entrance elevation faces a new livestock shed that houses the cattle that the manager looks after. Newly planted trees and an existing woodland to the south help shelter the house from the elements. A courtyard contains domestic activity, discouraging its spread across the agricultural domain, and allowing the unmaintained field to be grazed right up to the outside walls. The relationships between house, shed, and landscape are carefully considered such that each retains its distinct character while working harmoniously as an ensemble. Small Project of the Year

JASON ORFON



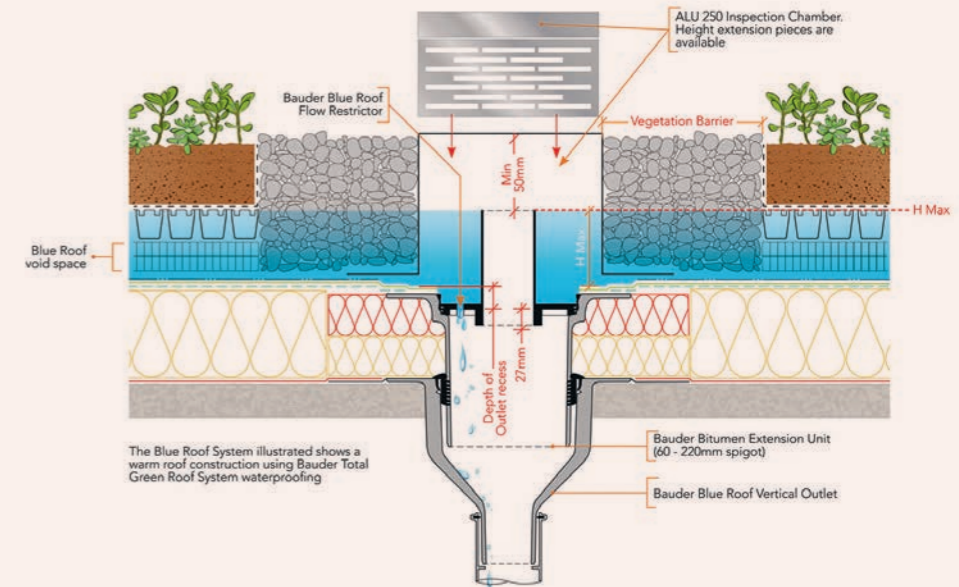
# Solving Sustainable Drainage Systems requirements through flat roof design

Extreme weather events and the increase in hard surfaces means flooding is becoming more frequent. Blue roof solutions can control rainwater where it lands to prevent localised flooding

The development and expansion of towns and cities has reduced the amount of green space that naturally soaks up rainfall and increased the amount of hard surfaces that quickly discard water. To prevent this, the principles of SuDS require rainwater to be dealt with as near as possible to where it falls. Blue roofs form some of the options available for SuDS, as a blue roof controls rainwater where it lands, aligning it with one of the core pillars of SuDS design.

## BauderBLUE roof solutions

Bauder blue roof systems feature outlets that restrict the discharge of stormwater to a calculated and defined flow rate, significantly slowing down the volume of water leaving the site. As a storm passes, the water will continue to discharge slowly from the roof to prevent localised flooding. When considering this rooftop SuDS design, early involvement of a structural engineer is vital to ensure both that the roof can take the



**Above** an illustration outlining the design of a blue roof.  
**Far left** Cadworks, Glasgow. The Bauder Total Roof System with BauderBLUE STORMvoid system was installed on this project.  
**Left** Cambridge University, Department of Civil Engineering. BauderBLUE STORMcell with BauderSOLAR G Light was installed on this project.



**BAUDER**  
making roofs secure.

Call 01473 257671 to arrange a meeting or CPD  
Learn more by visiting [www.bauder.co.uk/blue-roofs](http://www.bauder.co.uk/blue-roofs)

additional load and is as flat as possible.

Bauder offers three blue roof solutions, the suitability of which depends on the volume of water to be attenuated and the finish desired. The local planning authority will dictate the maximum discharge rate for any site (for England this is for up to a 1:100 year event + 40% for climate change). Bauder's technical team can provide a bespoke design

for all flow restrictors across the roof areas to meet the necessary runoff rate.

Bauder's complimentary specification service will confirm the suitability of the waterproofing system and appropriate type of blue roof for each situation. Bauder provides a single-point solution for waterproofing, blue roof and green roof layers, and a full system guarantee. ●

## RIBA Regional Awards South West

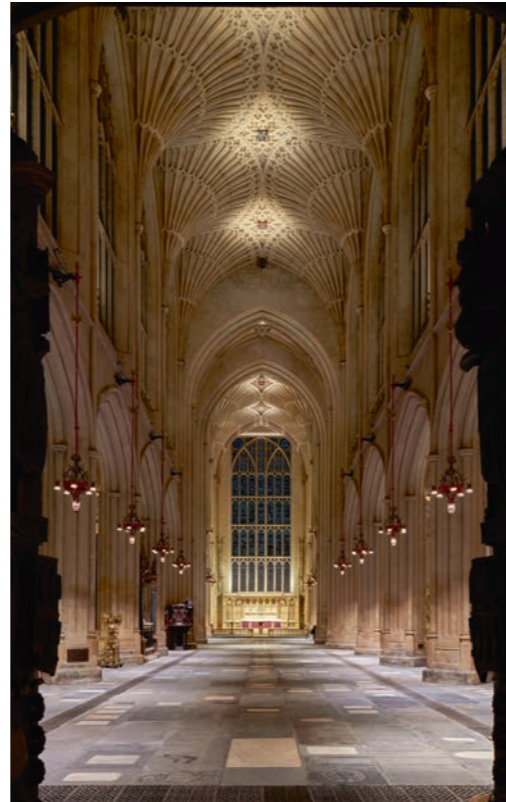
JAMES NEWTON

### BATH ABBEY FOOTPRINT PROJECT, BATH FEILDEN CLEGG BRADLEY STUDIOS FOR BATH ABBEY

Contract value: £10.1m  
GIA: 3,294 m<sup>2</sup> Cost per m<sup>2</sup>: £3,051

Setting out to improve the experience for worshippers, visitors and performers, the brief for Bath Abbey's Footprint Project was incredibly ambitious. As well as repairing and remodelling the abbey interior, it involved creating new learning and music spaces beneath the pedestrian Kingston Parade. Led by Feilden Clegg Bradley Studios, a multi-disciplinary team spent 12 years painstakingly surveying, planning and implementing a highly complex programme of work. Particular challenges included taking up the abbey floor, serious surgery to a Georgian terrace opposite, and excavation of a whole street in between. Perhaps most radical is the new underfloor heating system, supplied with geothermal heat from beneath the city and contributing to the Church of England's 2030 net-zero target. It is an epic undertaking, yet from outside you wouldn't know it had happened. But inside, the abbey feels completely different.

Conservation Award



### JUBILEE POOL LIDO, PENZANCE SCOTTWHITBYSTUDIO, WEBB YATES ENGINEERS, ARUP, PT PROJECTS FOR JUBILEE POOL PENZANCE

Contract value: £3m GIA: 191.6 m<sup>2</sup> Cost per m<sup>2</sup>: £952 (building only)

Set on a rocky outcrop jutting into the North Atlantic, the Jubilee Pool Lido at Penzance is the largest of only five surviving seawater lidos in the UK. After years of being battered by storms, the Grade II-listed Art Deco pool structures were in a very poor state. When they faced the prospect of closure a group of local people was driven to intervene, and in 2017 the complex was bought by a charitable community benefit society. The architects have helped steer the project, advising on conservation and heritage and designing a new café and community space with a wave-form roof. Through the group's energy and determination, the pools have been restored to their former glory, and their facilities improved to allow them to open year-round.

EYE ON HIGH



JAMES RETIEF

### CLAREMONT ROAD, BATH JAMES GRAYLEY ARCHITECTS FOR JAMES AND KATHERINE GRAYLEY

Contract value: Confidential GIA: 157 m<sup>2</sup>

Building anything new in Bath can be a great challenge, particularly in a contemporary style. On a little backland site in a Victorian area to the east of the city, this project's architect succeeded in securing planning permission for a new house where others had been unsuccessful with more traditional designs. This is itself testament to the proposal's architectural integrity and vision. The house is not self-indulgent, though, and the way that effort has been directed is intelligent and effective. The low-lying, single-storey building is partly sunk into the sloping site. But behind a modest exterior, it has a strong, uniting spatial quality which nonetheless remains intimate and homely.

### RANGEWORTHY, SOUTH GLOUCESTERSHIRE MITCHELL ELEY GOULD FOR VEYA HOMES

Contract value: £1.4m GIA: 496 m<sup>2</sup> Cost per m<sup>2</sup>: £2,822

With these four new houses in South Gloucestershire, the developer client has shown that well-designed, low-carbon housing can be built at a viable commercial cost. The architect worked with the developer over five years to develop a modular timber system that offers more flexibility than typical prefabricated panel systems. To add to the challenge, the team tried to source materials from within the UK, and as close to the site as possible. The project is actually a way of thinking, a body of research and the development of a system, of which the houses at Patch Elm Lane are the first fruits. This is a highly successful pilot project. It will be interesting to see how it might be replicated as a model on a larger scale, and with smaller homes that would be affordable to a wider demographic. The ultimate ambition would be the mainstreaming of such solutions into the wider construction industry.



KRISTOPHERELEY



# Wales

5

Shortlisted projects

Projects by architects  
in the regionProjects by architects  
from outside the region£51.9m  
Total cost of projects13,892m<sup>2</sup>  
Total GIA£4,703  
Cost per m<sup>2</sup> of  
average project

## HAY CASTLE, HAY-ON-WYE, POWYS MICA ARCHITECTS FOR HAY CASTLE TRUST

Contract value: £5.86m  
GIA: 980m<sup>2</sup>  
Cost per m<sup>2</sup>: £5,500

Hay Castle sits in the heart of the Powys market town of Hay-on-Wye. Having been in private ownership for the best part of 900 years, this project has adapted the castle and its grounds into a historic destination for many to visit and enjoy. It involved a major conservation-led renovation and repair of the important historic building, which included contemporary interventions to bring the castle back to life and for public benefit. It has not only delivered a lively place for gathering, learning, and the arts but also made important connections between castle and town to reinvigorate its location and offer views across the River Wye and the valley beyond.

This is a fine example of a thoroughly researched and applied set of works in conservation and heritage for contemporary use. MICA Architects has shown all its skill in achieving such quality architecture to the benefit of many.

Conservation Award  
Building of the Year  
sponsored by EH Smith



## PLAS HENDY STABLE BLOCK, NR RAGLAN, MONMOUTHSHIRE STUDIO BRASSICA ARCHITECTS FOR JANE, WILLIAM CRAWLEY AND BONNY CRAWLEY

Contract value: Confidential GIA: 147m<sup>2</sup>

In a bucolic setting near the Welsh-English border in Monmouthshire, the project involved a refurbishment and extension of an existing Arts & Crafts Grade II-listed stable block. The original 1906 building included a tack room, hay loft, and coach house. These spaces have been transformed into a new home which has improved the clients' quality of life.

Inspired by the Arts & Crafts fabric, Studio Brassica Architects has employed simple materials, detailing, and variation in a spirited and playful way, making the old feel very comfortable with the new. Balancing this with heritage and ecological obligations – along with upgrading to the latest sustainable technologies and thermal comfort through solutions that include an innovative pivoting louvre system – the project demonstrates the many benefits of repurposing existing buildings, including in idyllic countryside settings.

Sustainability Award sponsored by Autodesk  
Small Project of the Year  
Project Architect of the Year Claire Priest



## RIBA Regional Awards RSAW – Wales



GARETH JENKINS

## PLAS GLYN-Y-WEDDW ARTS CENTRE CAFÉ, LLANBEDROG MARK WRAY ARCHITECTS, SANDERSON SCULPTURES AND FOLD ENGINEERING FOR ORIEL PLAS GLYN-Y-WEDDW

Contract value: £1.165m GIA: 225m<sup>2</sup> Cost per m<sup>2</sup>: £5,178

Located in north-west Wales with views of Llanbedrog Bay, the new café at Plas Glyn-y-Weddw Arts Centre is an inventive intervention in a sensitive heritage setting. Designated as Wales's oldest art gallery, the arts centre is housed in a Grade II\*-listed mansion house and is a lively, multi-faceted venue encompassing gallery, museum, performance venue and event space.

Oriel Plas Glyn-y-Weddw is an independent arts centre, managed by a charitable trust and steeped in over 120 years of history. Evolving from its heritage, the centre now thrives as a social enterprise acting as an important cultural destination for north-west Wales. The creative approach and liberty provided by the client throughout the design process was crucial in enabling the imaginative and technical outcome of the café. Client of the Year Oriel Plas Glyn-y-Weddw



WILL SCOTT



FRANCESCO MONTAGUTI

## EDGE HOUSE, ABERPORTH, CEREDIGION HYDE + HYDE ARCHITECTS FOR PRIVATE CLIENT

Contract value: Confidential GIA: 227m<sup>2</sup>

Edge House sits dramatically on a cliff on the Ceredigion coast overlooking the Irish Sea. Drawing on its surroundings, it soaks in the irrepressible views with care and precision, offering a well-crafted four-bedroom home.

From contextual studies to the design of bespoke furnishings, the house has a holistic response to site and setting, forming a sensitive relationship to its location. The project took 10 years from concept to completion, with periods of pause and change, but both client and architect maintained the vision and quality of the design in the final build.

The client, who spent summers growing up in the area, had fond memories of the idyllic location. They had explored the possibility of remodelling the existing building but it felt disconnected from the setting. The new house sits on the footprint of its predecessor, which was an important decision for the client in connecting to the past. Safe to say that it provides that much deeper a connection to the surroundings, and arguably amplifies the experience.

## SBARC | SPARK, CARDIFF UNIVERSITY HAWKINS BROWN FOR CARDIFF UNIVERSITY

Contract value: £43m GIA: 12,313m<sup>2</sup> Cost per m<sup>2</sup>: £3,500

Located on Cardiff University's Innovation Campus, sbarc|spark is an educational building which reflects the university's mission to 'promote and support high-quality, cross-disciplinary research and innovative knowledge exchange activities'. The 12,000m<sup>2</sup> of new workspaces, recreational areas, laboratories, exhibition spaces and breakout zones are arranged around the 'Oculus' – a sculptural staggered staircase that forms the heart of the building. With its finely executed design, the architect has produced a place that exudes innovation and joy. The more dedicated and concentrated uses such as offices, incubator units, and learning rooms are placed around the perimeter, while functions that are more collaborative cluster around the Oculus. These spaces varied, well-considered fit-out options ensure that they all form a generous and flexible environment for learning, enterprise and knowledge sharing.



CPD SESSION

### An Introduction to Martyn's Law and the Relevance of Anti-Terror Glass Balustrade

During this CPD certified 1-hour long session you will learn all about anti-terror glass balustrade, force loading, safe substrates for installation and key information on Martyn's Law.

The session will end with a Q&A where we can discuss your upcoming projects and make sure you leave this CPD with an increased knowledge on Martyn's law and anti-terror glass balustrades.

#### Technical Support

Our dedicated technical team are available to assist you after the session.

#### Certificates sent after the session

**500+**  
Over 500 registered since October 2023

REGISTER YOUR FIRM FOR A SESSION AT [WWW.PURE-VISTA.COM](http://WWW.PURE-VISTA.COM)



# West Midlands



5

Shortlisted projects



Projects by architects in the region



Projects by architects from outside the region

**£64.2m**  
Total cost of projects

**14,804m<sup>2</sup>**  
Total GIA

**£3,634**  
Cost per m<sup>2</sup> of average project

#### BLACK COUNTRY LIVING MUSEUM, DUDLEY NAPIER CLARKE ARCHITECTS FOR BLACK COUNTRY LIVING MUSEUM

Contract value: Confidential GIA: 1530m<sup>2</sup>

The new entrance building provides this popular open-air museum with not only a gateway but also a visitor centre with café, shop, offices and welfare facilities. It is designed to improve the welcome experience for up to 5,000 people per day coming to view and learn about the area's rich industrial heritage.

Navigating difficult ground conditions peppered with mine shafts and tunnels, the architect produced a design that does not compete with the exhibits, but provides a legible yet flexible entrance point. It greets visitors with a strong but familiar pitched roof, echoing the museum's exhibited buildings. Its steel frame is a key principle of the design and relates directly to the site's industrial heritage. The protective metal-clad exterior shrouds a meticulously detailed interior, conceived to be easily demountable. Stripped of any superfluous detail, it features bare, 'self-finished' materials, providing a practical, working building in harmony with its context.

JIMSTEPHENSON



JACKHOBHOUSE

# RIBA Jobs

The official job board of RIBA, exclusively positioned to support the architecture profession.

#### How can RIBA Jobs help you?

- Use our online job board to search for your next job
- Create a job alert and receive daily emails with the latest jobs
- Advertise your upcoming positions and choose from one of three packages, with discounts available for RIBA Chartered Practices
- Find out the average architect salaries in the RIBA Jobs Salary Report

@RIBAJobs   
[jobs.architecture.com](http://jobs.architecture.com)

RIBA   
Architecture.com



#### INTERDISCIPLINARY BIOMEDICAL RESEARCH BUILDING, UNIVERSITY OF WARWICK, COVENTRY HAWKINS BROWN WITH THE FAIRHURST DESIGN GROUP FOR THE UNIVERSITY OF WARWICK

Contract value: £35.5m GIA: 7091m<sup>2</sup>  
Cost per m<sup>2</sup>: £5,006

This new 7,000m<sup>2</sup> building on the University of Warwick's campus houses two primary research functions with markedly different spatial, servicing and environmental requirements: wet labs, and write up, seminar and other research space. The architects have therefore designed the building as two sections, with labs and lecture space in an environmentally stable precast concrete frame, and non-technical and sociable spaces in a glulam and cross laminated timber frame. The two elements join seamlessly, echoing the ambition of bringing the uses together to foster collaboration and the breaking down of siloed working habits. The laboratories are not purely clinical but offer elements of delight, including the admittance of natural light and far-reaching views with seasonal change through carefully placed vertical windows. Sociable spaces have a softened feel, with a choice of environments to support learning diversity.

**HALO REORDERING, ST MARY MAGDALENE CHURCH, TANWORTH-IN-ARDEN, WARWICKSHIRE**  
**COMMUNION ARCHITECTS FOR PCC OF ST MARY MAGDALENE CHURCH, TANWORTH-IN-ARDEN**Contract value: £388,691 GIA: 490m<sup>2</sup>  
Cost per m<sup>2</sup>: £793

The reordering is a small but locally impactful project which has opened up and enlivened this Grade I-listed church. At the heart of its community in the Warwickshire village of Tanworth-in-Arden, its churchyard contains the grave of a well-known singer-songwriter, and as such draws visitors on a global scale too.

Communion Architects' interventions have provided the once decaying and under-used church, previously entered by steep steps, with a fully accessible and inclusive space that sits very respectfully and lightly within the conservation context. Although produced on a tight budget, its elements are beautifully designed and crafted. With a floor of European oak and a bespoke halo light above, the function space also features a discreet foldaway servery for offering refreshments. A specially engineered hydraulic system allows the font to be easily moved away, to facilitate community and social use of the space.

Small Project of the Year



MARTINE HAMILTON-KNIGHT

**SHREWSBURY FLAXMILL MALTINGS, SPRING GARDENS, SHROPSHIRE**  
**FEILDEN CLEGG BRADLEY STUDIOS FOR HISTORIC ENGLAND**Contract value: Confidential  
GIA: 5596m<sup>2</sup>

The brief called for an exemplar of sustainable refurbishment to support the next 100 years of use for a building with a particularly innovative design heritage. Opened as a flaxmill in 1797, it was the world's first iron-frame building – the 'grandparent of skyscrapers'. Its cast iron beams and columns, brick arches and cast iron ties made it fireproof; large windows gave its many employees natural light. It was converted into a maltings 100 years later through a second state-of-the-art design, with windows either blocked up or made smaller, boiler houses demolished, a timber hoist and tower added and a large kiln built. FCBS has conserved the enduring elements of both uses on four floors of flexible working space, weaving in a contemporary layer for a visitor centre and café.

Building of the Year sponsored by EH Smith  
Project Architect of the Year  
Tim Greensmith  
Conservation Award

DANIEL HOPKINSON



ELLEN CHRISTINA HANCOCK

**CWM BARN, HEREFORD, HEREFORDSHIRE**  
**ARBOR ARCHITECTS FOR PRIVATE CLIENT**Contract value: Confidential GIA: 97m<sup>2</sup>

Set in a rural location in Herefordshire, Cwm Barn is a striking yet modest addition to an existing house. Clad in black standing seam zinc, it is a detached ancillary building that provides a retreat space for the clients and their teenage children, incorporating a home office, exercise area, plant room, and multi-functional family room. While not physically linked to the existing building, the architect has designed it to create a courtyard with it, and it articulates its own entrance under the wide canopy.

Materially, the project embraces the Japanese philosophy of 'wabi sabi', which celebrates the beauty of imperfections in the natural world and in the patina of a material's use. It also uses a variety of home-grown, locally sourced timber. It is an exemplary architectural project that encapsulates a low-carbon, energy-efficient and adaptable approach to family living in a rural context.

**KNAUF****Built on Innovation**

**Knauf Planner Suite System Finder** makes it easier for specifiers, architects and designers to generate specification documentation that's 100% compliant with the Building Safety Act.

Discover the benefits of our **innovative software solutions** today – scan the code to find out more.

**Build on us.**Discover more at [knauf.co.uk](https://knauf.co.uk)**Build on us.**

# Yorkshire

5

Shortlisted projects

Projects by architects  
in the regionProjects by architects  
from outside the region
**£37.2m**  
Total cost of projects

**20,912m<sup>2</sup>**  
Total GIA

**£3,325**  
Cost per m<sup>2</sup> of  
average project


## CLIFFORD'S TOWER, YORK

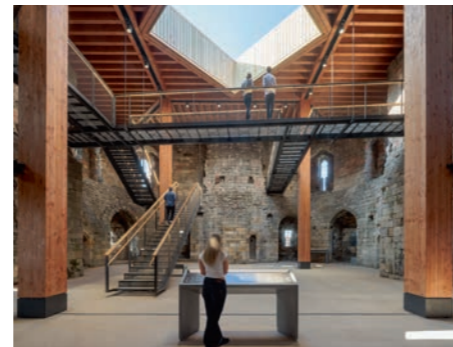
HUGH BROUGHTON ARCHITECTS WITH MARTIN  
ASHLEY ARCHITECTS FOR ENGLISH HERITAGE

Contract value: £3.7m  
GIA: 715 m<sup>2</sup>  
Cost per m<sup>2</sup>: £5,174

Clifford's Tower, which is a remnant of York's Royal Castle, was constructed by William the Conqueror in 1068 but was largely destroyed by an explosion in 1684. The roofless shell is a local and national landmark but needed urgent repair work to prevent further damage. English Heritage's brief to the architects was therefore to conserve, improve accessibility, and help visitors interpret the history of the building. The architects' solution was to treat the structure as an archaeological artefact while using modern interventions to tell its story. Their sensitive restoration has transformed a dilapidated shell into an engaging and informative visitor experience.

The project combines painstaking conservation of what remains of this ancient monument with a radical, unashamedly contemporary, freestanding structure that leads to a rooftop platform providing panoramic views across York.

Conservation Award  
Client of the Year English Heritage



## RIBA Regional Awards Yorkshire



JIM STEPHENSON

## CRIMPLE HALL, HARROGATE

ARKLEBOYCE ARCHITECTS FOR CRIMPLE HALL

Contract value: Confidential GIA: 1989 m<sup>2</sup>

The project is a simple yet elegant design for the expansion of the already popular Crimple Hall Garden Centre to create a new food hall. Engagement with the local community has resulted in a sympathetic but undoubtedly contemporary design that sets a new standard for buildings of this type. The site's context, sustainability and user experience were all carefully considered in its conception. The architect has created a series of large, open-plan spaces covered by sawtooth roofs, referencing the agricultural buildings of the Crimple Valley, on the edge of Harrogate. The building is spilt into three elements: a large farmers' market area showcasing local produce, an adjacent restaurant, and a large service area. These different functions and the existing garden centre are expressed as a series of staggered blocks united by the roof form and the use of light-coloured vertical timber cladding, creating a new cohesive identity for Crimple Hall. Sustainability Award sponsored by Autodesk

LDN ARCHITECTS



DUG WILDERS



## SORT TRAE, SOUTH YORKSHIRE

HEM ARCHITECTS, SUSI CLARK & MARC MEDLAND ARCHITECT FOR SUSI CLARK

Contract value: Confidential GIA: 170 m<sup>2</sup>

Sort Trae sits in a rural setting overlooking the rolling South Yorkshire countryside. The brief for its design required it to be 'relevant and sustainable'. The owner, who developed the initial concept, wanted a house that could change to meet their needs as they grew older and had minimal impact on the stunning surrounding landscape and the wider environment. The architect responded by designing what is essentially a pair of charred black timber boxes cut into the hillside — one a two-storey house and the other a single-storey studio space — floating above a low sandstone wall. These minimal structures reference agricultural buildings and help blend the project with the landscape. This simplicity is carried through to the interiors where carefully crafted detailing and use of space create a home for life that is easily adaptable and, being ultra-low energy, affordable to run.

## SKIPTON TOWN HALL, SKIPTON

LDN ARCHITECTS FOR NORTH YORKSHIRE COUNCIL

Contract value: Confidential GIA: 1228 m<sup>2</sup>

The Skipton Town Hall redevelopment has brought an old but much-loved historic building back into the centre of Skipton's cultural life. As well as restoring and enhancing the 1860s concert hall and remodelling the 1970s museum building, the project has provided a contemporary extension with support areas and spaces for a broad range of community activities. As a result, Skipton Town Hall now offers a first-rate cultural experience with an exciting programme of events, activities, and high-quality performances including theatre, dance, music and live-stream transmissions. With a brief including work to listed structures, different building elements and a wide variety of functions, the architect worked closely with North Yorkshire Council and the different stakeholder groups. The resulting design unifies these disparate elements to create a cohesive, co-ordinated building that supports the whole community.



## PARK HILL PHASE 2, SHEFFIELD

MIKHAIL RICHES FOR URBAN SPLASH AND PLACES FOR PEOPLE

Contract value: £25m GIA: 16,810 m<sup>2</sup>  
Cost per m<sup>2</sup>: £1,487

The project is part of the client's regeneration of the Grade II\*-listed, brutalist, concrete-framed Park Hill estate which overlooks Sheffield city centre. A former social housing scheme by Sheffield City Council in the 1950s, it is Europe's largest listed structure. This phase of the regeneration has created 195 flats and 2,000m<sup>2</sup> of commercial space. It creates a modern, energy-efficient environment while preserving as much of the original structure and character as possible. The architect worked closely with heritage experts to devise a new colour palette, to give flats identity while preserving key elements including the gridded appearance and the 'streets in the sky'. Internally, flats have been combined and reconfigured to provide generous apartments with balconies. Externally, new tree and wildflower planting helps to soften the building. Project Architect of the Year Alim Saleh

TIM CROCKER

# Zero to Hero – design a venue for our fantasy games

In an Olympic year and with a Commonwealth Games due to be staged in two years' time, impress us with a bold, temporary sporting arena in Edinburgh or London for a chance to win a £2500 prize



**Below** Magma Architecture's bold, temporary, PVC-covered shooting venue for the London 2012 Olympics.

Sport can bring a city to life. We are asking you to do the same through designing a temporary sports venue and take your site from Zero to Hero. With Paris in the spotlight this year as host city of the 2024 Olympic Games, it will be showcased to a global audience of billions. Remember the 2012 London Olympics, when the city became the backdrop for the staging of volleyball, archery and equestrian events in 'pop-

up' venues across the capital? When the Marathon comes to town, the city becomes a stadium for this ancient challenge.

The fate of the 2026 Commonwealth Games is in limbo since the Australian state of Victoria decided to withdraw from hosting the event last year, leaving the 5000 athletes from 74 countries without a city in which to compete. London mayor Sadiq Khan and former

Scotland first minister Humza Yousaf both offered to step into the breach as hosts, but the UK government ruled this out, confirming its aim that the games be run in another member state.

While we wait for the outcome of real negotiations, RIBA Journal and West Fraser are asking you to imagine that Khan and Yousaf have had their offer taken up, as we posit our fantasy games, to be staged in London and Edinburgh.

## The challenge

RIBA/J and West Fraser are asking you to design a demountable sports venue, sitting somewhere within either city, to house your chosen sport and be watched by an audience of at least 1000 people. Perhaps the venue is for beach volleyball, netball or basketball, or a start/finish grandstand for a cycling or rowing event. It may allow people to watch court sports such as tennis, badminton and squash; or, like Magma Architecture's temporary venue for the 2012 Olympics, shooting or archery.

We have three requests. First, whichever sport you choose, we ask that the structure be constructed out of SterlingOSB Zero board or, alongside other materials, that it be a significant constituent of the design. Secondly, that any design takes account of the site context in which you have chosen to place it. How does your proposal respond to being in London's Parliament Square or on Waterloo Bridge, Edinburgh's Princes St Gardens or Calton Hill? And thirdly, that the proposal be playful, reflecting the nature of the sport it showcases.

This is an ideas competition, so use your imagination – whichever sort of venue you design. We expect the winning entries to recognise the innate qualities of the chosen site while creating a pop-up venue for its sport that has a drama all its own. In our bid to host a fantasy games, create something heroic from SterlingOSB Zero for the chance to win £2500! ●

**Below** RPBW IBM Travelling Pavilion being built outside the Natural History Museum, London, 1984.



HEIKSNOEK/RIBA COLLECTIONS



Theo Crosby's 1961 Congress and Exhibition Building for the 6th World Congress of the International Union of Architects (IUA), South Bank, London.

## JUDGING

Chaired by the RIBA Journal, judges will look for contextual and playful responses to the competition brief that also makes best use of SterlingOSB Zero in its specific context. Pre-fabrication or CNC fabrication to create novel forms will be considered. While other materials may be an integral part of any proposition, the design needs to make good use of SterlingOSB Zero.

In this ideas competition, the winning proposal will be the one that, in the view of the judges, unites the programme for an eye catching temporary sports venue with the appropriate material use of SterlingOSB Zero. Siting of the venue, and how it informs the design, should be considered.

For sports court/games area dimensions, refer to the New Metric Handbook or Neufert. As an ideas competition, audience seating areas need not meet design guidance but should have accessible areas.

## JUDGES

**Claire Ironside** Marketing executive, West Fraser  
**Mark Osikoya** CEO, Commonwealth Games England  
**Stephen Proctor** Director, Proctor & Matthews Architects  
**Soaad Stott** Principal and leader of EMEA Events division, Populous  
**Jan-Carlos Kucharek** Deputy editor, RIBA Journal

## DEADLINE

14:00 BST, Monday, 17 June 2024

## TO ENTER

Go to [ribaj.com/zero-to-hero](http://ribaj.com/zero-to-hero)

Entries must include the following, laid out on no more than two A3 sheets, supplied as pdfs and uploaded to the official entry website:

- Plans and sections explaining the nature of the temporary sports venue, its programme, structure, and material choices.

- 3D axonometric or internal perspectives that best convey the nature of the temporary sports venue.
- Any supplementary images to best convey your proposition.
- An explanation of no more than 500 words should be uploaded to the website entry form describing the choice of sports venue and the core ideas on the design concept, its siting and layout.

## NOTES

The judges' decision is final

- First prize £2500. Three Commended prizes of £500.
- No correspondence will be entered into by the organisers or judges regarding entries or winners.
- Shortlisted entries will be notified in writing.
- Shortlisted entries will be invited to the winners' announcement and prize-giving event on 18 September 2024.
- By entering the RIBA/J competition, West Fraser has your agreement to use your name/company name and collateral in material produced by West Fraser's marketing agency – videos, interviews, case studies, images – for West Fraser's website, social media, digital and print media titles.
- Questions to [ribaj.zero-to-hero@riba.org](mailto:ribaj.zero-to-hero@riba.org)



**West Fraser**

[uk.westfraser.com](http://uk.westfraser.com)



**RENSON**

Concrete conundrum –  
Making buildings  
76

The write stuff –  
Future Architects  
81

# 2: Intelligence

## Linarte pushes architectural boundaries with One Baelskaai

One Baelskaai is the figurehead of the East Bank, in Ostend's historic port. Binst Architects gave the iconic corner building commissioned by the Versluys Group undulating patios and expressive patio borders. To evoke the dune grass and dune fencing, the architects chose Renson Linarte brown-black/bronze profiled façade cladding to contrast with the flowing horizontal lines. We spoke to Binst Architects about the search that preceded this.

### Pioneering icon

"At the time, Binst Architects won the competition launched by Versluys Group among three Belgian architectural firms," project architect Ward Lagrain interjects. "Plans were already in place for the East Bank urban redevelopment project, located between the port mouth, scouring basin, urban forest, and dunes on the east side of Ostend. Versluys wanted an iconic, residential corner building with a high-end finish for the Vuurtoren district site. They felt that this prominent corner—where the sun hits perfectly and there's a view of the sea from a certain height—deserved an outstanding project in which architectural boundaries could be pushed."

### Focus on façade

"We didn't have to go into details on a plan basis for this project, which allowed us to fully focus on the outside. The luxury apartments are large and Versluys knew that they already had a marketable project at that location on a plan basis. Only they don't have the expertise to design ground-breaking façades. Which is why they contacted us. The façade reflects the character of the site, port area, and coast. The patios and their expressive patio borders give the complex a unique look and maritime character. The building's undulations mirror the undulating character of the dune landscape in front and the sea. Undulating continuous glass balustrades reflect light, air, and water."

### Material usage

The material usage at One Baelskaai also refers to the surrounding dune landscape. The profiled Linarte façade

cladding by Renson evokes the image of the dunes. Although Linarte offers the possibility of personalisation by adding wooden inserts or led lights, the architect chose the clean, sleek look. "Our decision to use Linarte wasn't made on the spur of the moment. The yard was already at level +3 in structural work when the Renson product came into the picture. As architects, we did say that we wanted a vertically profiled façade that hinted at the dune grass and the wooden posts with barbed wire that demarcate the dunes. That subtle vertical reference in our façade contrasts nicely with the horizontally sloping patio borders."

[www.renson.net](http://www.renson.net)



**LONDON'S TALL BUILDINGS IN VALUABLE STATISTICS**  
CATHERINE STANILAND, DIRECTOR, NLA

For 10 years NLA has produced an annual report on tall buildings in London. In 2014 we'd become aware of their growing number, but there was no central source that would tell you how many were planned. We intended to inform the public, profession and policy-makers, enabling better decisions about where tall buildings should be and the role they should play.

Using 20 storeys as the benchmark, we found 236 towers in design or development, which caused quite a stir. This year's report shows that the last decade saw 270 tall buildings developed in Greater London. Around 200 are in central boroughs and 70 are in outer London – a growing trend that hasn't been fully acknowledged. In all, 583 have entered the pipeline and we have another 10 years' supply already defined.

Those tall buildings provided some 58,000 homes. As the London Plan target is 52,000 homes annually, that's a year's worth of London's housing in a decade.

According to a survey we commissioned, housing need is changing Londoners' perceptions of tall buildings. In 2014, 53% of respondents said that a tall building's appearance in context should be the highest priority in awarding consent; in 2024 a majority cited provision of affordable housing as the most important factor. There is also much greater emphasis on mixed-use – 84% of all 2023 tall building applications – and unusual programmes, including labs. Adaptive reuse of existing towers is a key topic, and adaptable design.

There is uncertainty ahead. In 2021, the London Plan set a new low threshold for tall buildings at six storeys, prompting many boroughs to take a stricter stance. The requirement for second staircases has slowed delivery, as have increased construction costs. But the City has seen eight tall buildings completed in the last decade, with 11 more in the pipeline to 2030. As London's population heads towards 10 million, tall buildings will play a vital role in its future. ●

*'The last decade saw 270 more buildings over 20 storeys in Greater London with 583 in the pipeline'*



Intelligence is officially approved RIBA CPD. Look out for icons throughout the section indicating core curriculum areas.



**Left** Proposed towers in Croydon, visualised by Hayes Davidson for NLA (New London Architecture), whose report London Grows Up: A Decade of Building Tall is at [www.nla.london](http://www.nla.london)



## The concrete slab with a third less CO<sub>2</sub>

Extending a Victorian house with a strict low-carbon design ethos involved several targeted moves, but using LC3 limestone calcined clay cement concrete was a UK first

Words: Jan-Carlos Kucharek Photographs: James Retief



Design, construction & technology



**Top** Using LC3 concrete, hempcrete and timber structure, the London Victorian townhouse aimed to be a low-impact home for its client.

**Above** Like-for-like double-glazed sash windows helped in the operational carbon strategy.

House Made By Many Hands, by architect Cairn, is a Victorian renovation and extension in Hackney, London. As part of its low-impact design approach, it has pioneered the use of limestone calcined clay cement concrete – LC3 – which generates 30-40% less CO<sub>2</sub> in production relative to standard Portland cement. RIBA spoke to Cairn director Kieran Hawkins and engineer Peter Laidler, director of Structure Workshop, about the specific product and the home's bigger idea.

### What's the background to the project?

**Kieran Hawkins:** This was a dream client in that it was clear from the outset that they wanted a low-carbon build; they put a call-out on social media for a Hackney-based architect to help them with it and selected us. They were conflicted about an extension at all as they were environmentally conscious and aware that any construction work

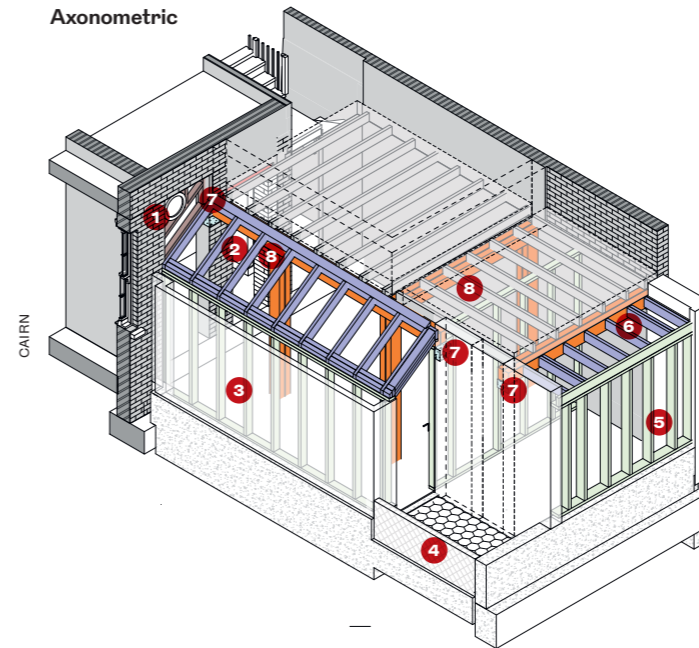
went against any low-impact ethos.

At 77m<sup>2</sup>, it's the smallest project we've done. The ground floor was lowered partly to get better head heights at the rear – but crucially it was needed for planning. To ensure adequate daylight for the neighbour adjacent to the side return, we needed a low roof line, which meant dropping the floor. The rear extension ended up being 390mm lower than the original ground level.

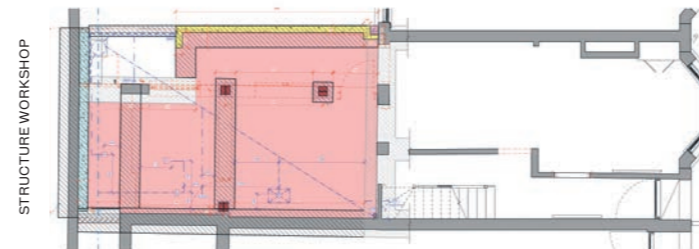
After doing trial pits we discovered that the house sat on over 2m of unstable made ground which ruled out any idea for screw piles and a raised timber floor. Once we knew we'd be using a concrete slab, that's when Structure Workshop suggested using LC3 concrete. This was the first project we'd worked on where the groundworks strategy was the driver from the start. The learning process for us was in understanding this in the context of the construction's overall carbon emissions.

## Intelligence Making buildings

### Axonometric



- 1 89x50mm studs forming frame around circular window
- 2 150x50mm rafters forming infill extension roof
- 3 120x50mm studs
- 4 Blockwork retaining wall on shallow footing to contractor's design
- 5 160x50mm studs
- 6 140x50mm studs
- 7 Padstone to structural engineer's design
- 8 Beams set out under existing brick wall above



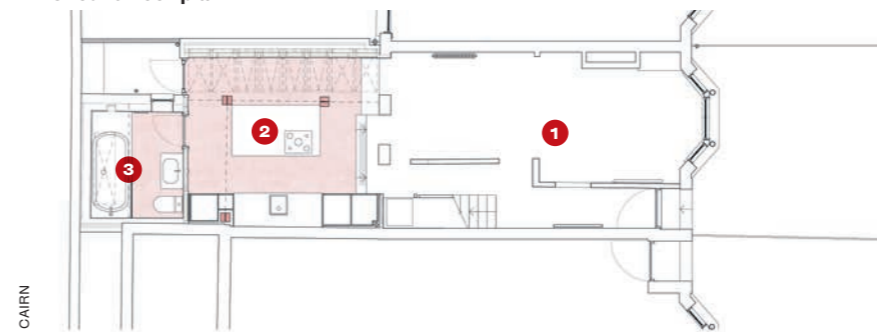
**Left** Slab setting-out. The strategy aimed to use existing strip footings where possible by casting the new LC3 slab around them.

### Long section



- 1 Existing floor level 0.00m
- 2 New kitchen floor level -0.390m
- 3 New bathroom level -0.390m

### Ground floor plan



### How did you come to decide on the use of LC3 concrete?

**Peter Laidler:** Structure Workshop has been trying to drive down carbon use in our projects. Two of our staff had been looking into supplementary cementitious materials (SCMs) like GGBS but the problem is that 95% of it has been used and so has no further potential to reduce global emissions. Calcining limestone into clinker needs temperatures of 1400°C and releases CO<sub>2</sub> in the chemical reaction. Calcining clay occurs at 700°C, doesn't release CO<sub>2</sub>, and clay is a globally abundant material. Portland cement accounts for 8% of global emissions; replacing it with LC3 could reduce that to 5% overnight.

As far as we're aware, its use here is the first time LC3 has been employed in a construction project in this country. We used Futurcem LC3, by Italian producer Cementir, and brought it from Denmark. It's a mix of limestone, 15% clinker and calcine clay. Here, Aggregate Industries now appears to be making a similar low-carbon mix called ECOPact Terra.

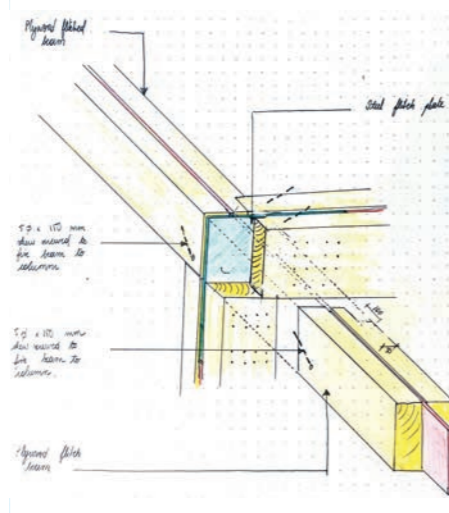
### You used timber beams instead of steel to support the side return walls. How easy was this to achieve in practice?

**KH:** The issue was really the headroom we needed to maintain. Using softwood would have meant that we either needed bigger section sizes or more columns in an already constrained area, so we decided on an FSC-certified hardwood, which has a sacrificial charring layer in the event of fire. Where things became tricky was in its certification as a loadbearing structure, as the beams' sapele timber doesn't have standard UK strength grading. There's only a small number of graded timbers in the UK so if you are not using one of those then you need independent certification for use on your project. It meant TRADA coming to site and writing a report on the specific piece of timber – which the contractor had already bought – for sign off. Building Control had Structure Workshop's calculations based on a specified timber grade of timber but it in turn needed TRADA's report to sign off the whole installation. The longest span



is 3.5m and the beams and fitch plate details are lovely.

PL: Hardwood was both a structural and aesthetic choice. Here, it was specified as D30 (under BS5756), defining its hardwood nature and the flexural strength, making it stronger as well as stiffer than softwood and glulam – and more beautiful! Most engineers associate the D30 classification with oak, but as oak takes about a year an inch to season, it may have been difficult to source a piece this size here, hence the eventual use of uncertified sapele.



#### Tell us a little about how you formed the hempcrete walls?

KH: One strategy for reducing carbon was to take away lining layers, so no boxing out of beams – in fact, no plasterboard was used at all. All the structure was expressed and the insulation was the finish. Here we used a softwood frame against the party wall and hand-applied hempcrete over the course of a day – even the client mucked-in! We ran ply shuttering up to the frame and rammed hempcrete in the void. After a couple of hours we'd it pull away, move the shuttering up and ram in another layer to give a strata-like finish. The Lithuanian builders had never used

it but they loved it. One worker said it was the best site he'd worked on as there was no steel grinding or insulation cutting with dust everywhere. It was just timber and hemp, the site was quiet and relaxed and air quality was lovely.

#### How did you get way with having no doors on the ground floor?

KH: With a fire suppression mister system – it was necessary to achieve the openness. Without that we'd have needed to have compartmentation and the client was happy to spend £7000 of

**Above left** A water mister system allowed the ground floor to be door-free and completely open.  
**Top right** Rooflights extended into the bathroom.  
**Left** Structure Workshop's initial sketch of the fitch plate details for the beams.

the budget on that and not on fire-rated joinery or fripperies like expensive kitchen appliances. They sourced most of the furniture, fittings and equipment for the project second-hand from eBay.

#### What was the biggest challenge in the process?

PL: From an engineering point of view, what I liked was the willingness to tweak the design to allow it to work in harmony with the building. People tend to have idealised views about what they want but that didn't happen here; if we want to drive down carbon use, we have to challenge those idealised expectations.

KH: The project is so much richer as a result because there is a narrative in everything that you see. It had four or five low carbon strategies embedded in it and we employed all of those, but if we could embed just a couple in any domestic retrofit project, that would be a big win. ●

Wernick®  
BUILDINGS

1934 90 Years 2024

# Specialising in modular construction for 90 years



WERNICK MODULAR BUILDINGS DELIVER...



MINIMUM  
ON-SITE TIME



50+YEARS  
DESIGN LIFE



SUSTAINABLE  
CONSTRUCTION



FLEXIBLE  
RELOCATABLE



FULL PROJECT  
MANAGEMENT

CONTACT US TODAY

0800 18 18 22 | [www.wernick.co.uk](http://www.wernick.co.uk)  
[buildings@wernick.co.uk](mailto:buildings@wernick.co.uk)

Find out more  
Scan the QR code





# PIIONEER ING OR PROTECT ING?

## WHY CHOOSE?

You don't have to worry that innovation might be a trade-off for safety anymore. With MSA Safety's rooftop fall protection system, you can have the best of both worlds.

We've got your workers covered with our Constant Force Post®. It's got an energy absorbing coil that not only keeps them safe, but also helps to protect the integrity of the roof in the event of a fall. And the best part? It's already out there on thousands of roofs.

Tested on representative roof types so you can rest easy knowing that the people working on your rooftop are in safe hands. Choose MSA Safety, and don't choose between innovative technology and safety.

Because all lifelines are not made equal.

Find out why at [MSAroofsafety.com](https://MSAroofsafety.com)



WE KNOW WHAT'S AT STAKE.

Intelligence  
Writing competition

## Future architects' essays show passion and principle

From transformative personal experiences to ethical dilemmas, the 2024 RIBA/J Future Architects writing competition presented a rich seam of thought-provoking ideas. Read Emilia Chegini's winning entry overleaf

Which buildings or places point to promising new directions in architecture, or illustrate what should be better protected or perhaps improved in our built environment? Students and young professionals who entered the 2024 RIBA/J Future Architects writing competition provided a dizzying range of answers to that question. It was articles that discussed complex ideas in original ways that might engage a broad audience that most impressed the jury, which comprised architect, writer and teacher Nana Biamah-Ofori, Financial Times commissioning editor Lucy Watson, and writer and editor Hiba Alobaydi.

There was clear consensus on the winner – The Death of the Kiosk, by Emilia Chegini, a Part 2 student at the University of Dundee, which makes a heartfelt case for preserving the kind of small-scale retail outlets that often form the cornerstone of communities. 'Really good storytelling and nuanced analysis,' said Alobaydi. 'The article contributes valuable insights into the complex dynamics of urban change'. Lucy Watson commended an assured style, combining smart observation with judicious use of first-person experience: 'An innovative argument and you feel you get to know her as you are reading.' And Biamah-Ofori appreciated its humour: 'Smiling a bit as I read is always a plus.' Chegini wins £400 and the title of RIBA/J Future Architects writer of 2024.

Two runners-up each took a prize of £150. Siobhan Coker (Part 1, working at ACCL, Lagos) evoked a rich future for African architecture fusing tradition and modernity. 'Beautifully written', said

Alobaydi. 'It blends poetic language with insightful reflections on the intersection of architecture, culture and history in Nigeria, communicating complex ideas with eloquence and depth'. Ellie Olszewski-Smith (Part 1, working at Systra) tackled poor accessibility on Britain's rail network. 'It conveys the experience of being in a station and builds that out into why accessibility matters', said Watson. 'Good structure, strong argument, nicely deployed statistics'.

The jury awarded a commendation – and £100 – to Zachariasz Czerwinski (Part 2, University of Strathclyde) for his sensitive appraisal of the ecological and cultural value of 'non-human beings' that populate disused docks in Govan, Glasgow. 'Rich and engaging, bringing something new to a subject that has been written about before', said Biamah-Ofori.

### Diverse arguments

All were selected from a shortlist of 16 accomplished pieces: Simay Karadogan (Part 1, Mimar Sinan University of Fine Arts) on the architectural opportunities



Above Runner-up Ellie Olszewski-Smith called for better access to Britain's railway network.



Above Designed by Tosin Oshinowo of Oshinowo Studio, the village of Ngarannam, Nigeria, (2022) draws on Kanuri and Islamic culture, and was cited by competition runner-up Siobhan Coker as an exemplar for the development of African architecture.

of photovoltaic facades; Alice Bates (Part 3, Architectural Association) recalling an instructive experience of self-building; Ben Murray (Part 1, Queen's University Belfast) exploring parallels between The Line in Saudi Arabia and heroic unbuilt projects of the recent past; Qinxue Wang (Part 1, Bartlett) on cultural erasure threatened by development of 'Fortress Wapping' – site of the 1980s printworkers' strikes; Reuben Lauridsen (Part 3, Jasmac) examining the adoption of a colonial Anglican church by Auckland's Māori community; Ewa Roztocka (Part 3, Diller Scofidio + Renfro) advocating more retention and reuse of buildings in Singapore; Barnaby Andreae (Part 1, Wright & Wright) on exploiting the expressive potential in sustainable energy generation; Malgorzata Tulwin (Part 1, University of Manchester) on the strong sensory impression made by the James Turrell 'skyspace' at Yorkshire Sculpture Park; Kevin Barry (Part 2, University College Dublin) portraying the crypt where Edward Fitzgerald's remains are interred; Francis Mpanza (Part 2, Uganda Martyrs University) on small details that promote inclusion at a Kampala primary school; Louis Swift (Part 1, Haworth Tompkins) celebrating creativity in urban industrial architecture; and Alastair Howard (Part 3, Foster Structures) on efforts in Valga, Estonia, to preserve unused buildings and questions about the cultural value of architecture. ●

See all the prize-winning articles at [ribaj.com/future-writers](https://ribaj.com/future-writers)

# Emilia Chegini: The death of the kiosk



of a bus fare, and the demands placed on our humble kiosk were equally modest. I've essentially grown up behind the till and witnessed the mundanities of my commuter town for a quarter of a century. But here is the deal. Once glorified and stocked with last-minute necessities, the kiosk now stands neglected and relegated to a stereotyped side piece of our built environment. The kiosk is dying, and I am on a quest to finalise its last words.

**The kiosk, in many ways, represents the epitome of the nuclear immigrant family, no matter where in the world**

**Above** Writing competition-winner Emilia Chegini in her family's kiosk in Sweden

Now, you might wonder where my personal view on this story – which the critic Owen Hatherley perfectly describes as a battle between the desperate and the corporate – originates. The kiosk, in many ways, represents the epitome of the nuclear immigrant family, no matter where in the world. It must have been most natural for my father to invest the last of his cents into a run-down beacon of hope, given his background in the Middle East. There, the street vendor not only provides convenience but is also serves as the equivalent of the neighbourhood auntie, the ultimate distributor of the latest block gossip. The kiosk was a familiar domain, and my father believed it would play an equally important role in joining the local community. What better way to

integrate into a new culture?

While the golden years of frequent filter coffee drinkers and loyal newspaper readers did exist, the current consensus is driving a shift away from the kiosk's offerings. Unless the mighty urban planner steps in, the death of the kiosk will go down as a battle of David versus Goliath – except that David forgot his slingshot, and Goliath brought an army of Starbucks franchises.

Our kiosk, with its organised chaos of an interior and not an inch of wall space left to breathe, has weathered more storms than one can count, from inflation and armed robbery to Covid 19. Although it is as versatile as a Swiss Army knife, the kiosk now stands on the verge of extinction. The community that grew old with ours, showing up like clockwork every day for 25 years, is sadly declining. Values have shifted in today's consumerist culture. There is now a lack of successors to appreciate the charms of a local vendor or be enticed by the allure of filter coffee and the convenience of over-the-counter necessities.

That's why we've ended up with gated communities which require, instead of a two-minute walk to the supermarket, a whopping 15-minute drive out of the enclosed enclave of affluence because the urban planner didn't deem the pedestrian shortcut necessary. With every superstore comes an even greater dead zone of parking lots. All hail the car, right? The kiosk is on its deathbed, and the sole concern of my apartment neighbour is how to turn his Tesco points into a lifetime supply of canned beans.

To compensate for these absurdities, and in opposition to car-centric 'corporate' urban planning, the ideal urban neighbourhood should, by default, feature a corner kiosk at 15-minute intervals, anchoring the entire block like Doric columns of the 20th century hood.

As architects and aspirants, we've unintentionally vowed to eliminate the 'ugly' from our picture-perfect built landscapes, and in this discourse, the kiosk stands out as an eyesore. Yet, where community senses are strong, so is the little man. This is what I've gleaned from my overseas experiences. I've witnessed



**Above** Kiosks such as this one in Portugal offer more than just convenience to shoppers.

**Below** A disused kiosk in Sweden reflects the struggles faced by small retailers.



**The community that grew old with our kiosk, showing up like clockwork every day for 25 years, is sadly declining**

the presence of the kiosk, the convenient and accommodating street vendor, in the most urban of environments, whether that be along a dirt road on a remote island in the Philippines or as a standalone structure along the bustling streets of Budapest. The contrast between the increasingly stark, sterile West and the lively environments where the kiosk thrives as an essential aspect of a healthy urban fabric, highlights the importance of recognising its neglect – and its potential. The kiosk carries the remedy against individualism often prevalent in modern societies, offering a blueprint for a virtuous circle of prosperity.

It's quite simple: as the kiosk thrives, it becomes a focal point for social interaction, strengthening community bonds and fostering a sense of belonging. It's not just about preserving a nostalgic relic; it's about revitalising our neighbourhoods, fostering genuine connections, and creating spaces where everyone feels a sense of belonging while nurturing small-scale entrepreneurship. So, let's consider the fate of the kiosk as a metric of cohesion, reflecting not only economic trends but also our collective investment in community fabric. After all, we only invest in what we value, so let's start at the corner. ●

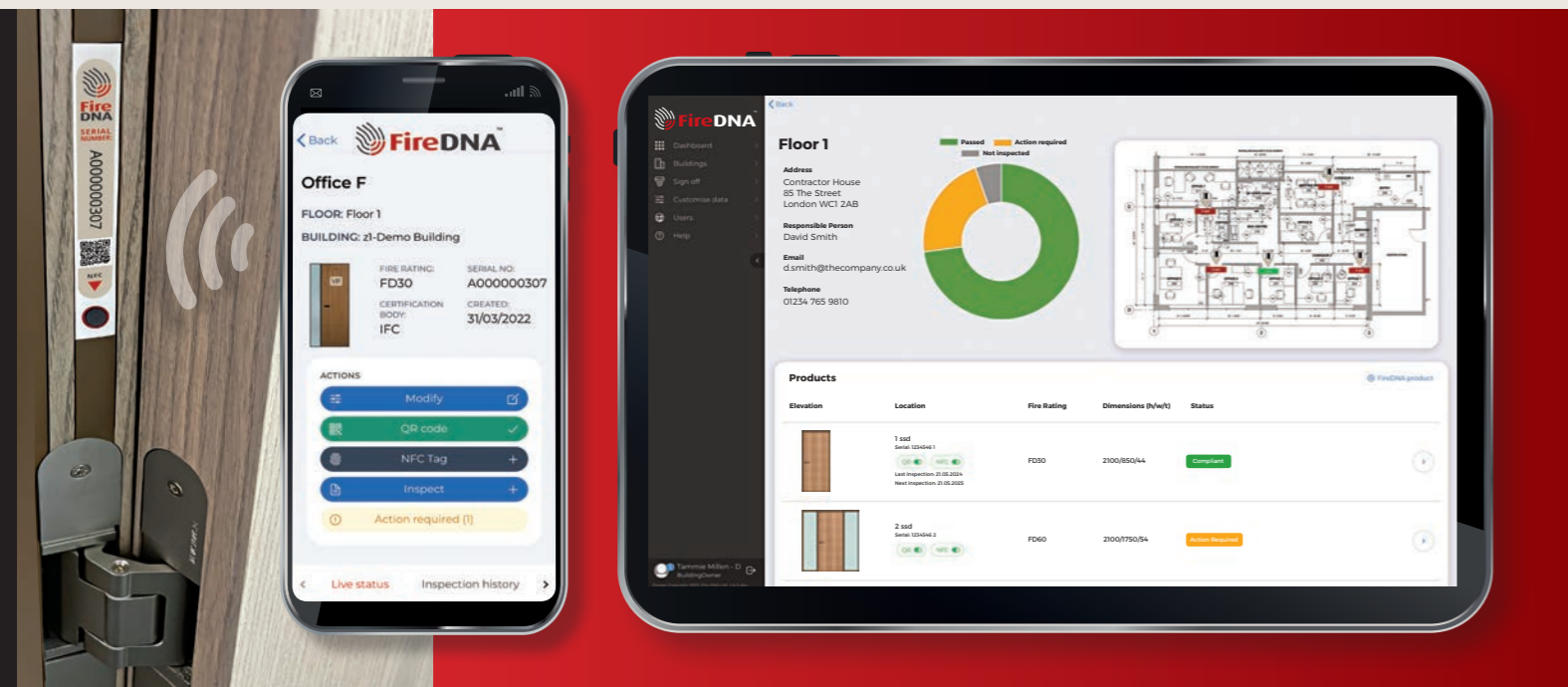


Places, planning  
& community

Growing up, I served my first customer at the age of six in our family-run kiosk – a charming haven perfectly nestled in the railway station waiting hall in a modest Swedish town. While my father would occasionally hurry through the streets to replenish our daily menu with baguettes and other essentials, I was perched on a high-chair behind the counter, handing out tobacco and freshly brewed coffee to commuting customers who hardly batted an eye at receiving their change from a child.

Those were simpler times, indeed. I'm referring to the early 2000s when the cost of the daily newspaper matched that

Passive Fire Products can now be specified to be digitally tagged with the **FireDNA** monitoring and reporting system using NBS Chorus.



**FireDNA** is an award winning Passive Fire Product Monitoring System and Mobile App designed to enable Architects and Specifiers to initiate the 'Golden Thread' of information.

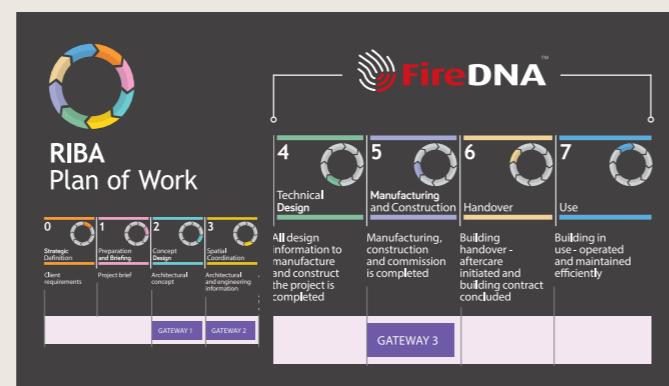
That specification data can then be passed along the chain of responsibility through Manufacturers, and onto Installers, Fire Inspectors, Building Control and ultimately the Building Owners, FM's, Tenants and Residents.

Search NBS Source for the following clauses or scan the QR Code below:

- CAWS: L20/55 and L20/480 Doorsets
- Uniclass: Pr\_70\_75\_20\_22 Digitally enabled data tags



Specifying FireDNA Software inline with the RIBA Plan of Work; from Stage 4 Technical Design (i.e. Product Details) through to Stage 7 Use (Digital Information Plan) not only initiates the 'Golden Thread' but also greatly assists in effective project hand-over and future asset management.



To find out more about FireDNA speak to our team today - **01403 597590**



Email: [info@fire-dna.com](mailto:info@fire-dna.com) Web: [www.fire-dna.com](http://www.fire-dna.com)

Intelligence  
Artificial intelligence

## Architects tap in to Gen AI support

From supercharging ideas to cutting the cost of visualisations and de-stressing admin tasks, Stephen Cousins reports on some ideas of how practices are using generative AI tools



Design, construction & technology

Debate on how computers can transform design, and which tasks they should and should not be allowed to perform, has raged for over half a century, and the advent of an advanced new generation of artificial intelligence has galvanised interest in the topic like never before.

Generative AI (also referred to as Gen AI and diffusion AI) image generators, such as Midjourney, Stable Diffusion and DALL.E, and large language models like ChatGPT and Claude 3, started out as impressive technological curiosities, but have rapidly evolved into powerful applications used by many architects to tackle design and administrative tasks.



**Above** Using Gen AI to surface project ideas may be a little obvious, as with this house for a musician by Tim Fu, but can be a starting point.

Trained on massive datasets, image generators only require simple text prompts to produce wild and unconventional architectural concepts, while ChatGPT's neural net can interrogate and compose written documents and even write software code in a matter of seconds.

According to a survey published by the RIBA in February, a significant 41% of practices are now using some form of AI regularly on projects, and more than half of those are using Gen AI sometimes, often or always. The most common application, which is used by 70% of AI adopters, is for early

design-stage visualisations.

Rogers Stirk Harour + Partners (RSHP) has been testing AI programs and tools in various departments and a key benefit for designers has been the 'instant inspiration' afforded by diffusion AI in the early design stages.

'Where before we relied mostly on individual and collective experiences and memories for inspiration, image-based Gen AI tools draw on a wide pool of existing data and information to throw

# NEO® ROOFLIGHT

Our designers support architects with innovative approaches to top lighting design.

Scan here to book a consultation with our Design Team for technical advice on your project.



Project Architect: RX Architects  
Image Credit: Richard Chivers Photography



THE  
**ROOFLIGHT CO.**  
COTSWOLDS

01993 833 155  
therooflightco.com

## Intelligence Artificial intelligence

up lots of ideas, reducing the time that would have been spent trying to find that inspiration,' says Haaris Ramzan, project technology expert and data engineer at RSHP.

However, there is a concern that machine-generated ideas shouldn't steer RSHP's designs too heavily and distort its signature style. For this reason, the practice favours the workflow of Stable Diffusion, which allows architects to feed in their own sketches to more precisely control the generated output.

The software's ControlNET neural network allows users to set a range of extra conditions to fine tune results and can even riff on uploaded 3D architectural models, photos or renders of previous works to create results more appropriate to architectural processes.

Another Gen AI tool tailored to architecture is Look X, whose large language model is trained on the architectural database ArchiNet and exploits in-house algorithms designed to be more applicable to architecture. Architect and former Zaha Hadid Architects (ZHA) employee Tim Fu, director of Studio Tim Fu, recently used the tool to turn a photo of crumpled paper into images that evoke designs by architects Frank Gehry and ZHA.

'Using Gen AI we can insert our own proprietary office works, sketches and designs, mixed with existing data, to create this hybrid system,' says Fu, 'And the machine gets better as we feed it and update it as the office progresses.'

The ease of use of text-to-image technologies makes them a potentially speedier alternative to the production of mood boards, abstract renders or other media, which can

The ease of use of text-to-image technologies makes them a potentially speedier alternative to the production of mood boards



**Above** Masterplan sketch by Arka Works using generative AI, for a project with Mae Architects.

give clients earlier insights into the conceptualisation and review process.

ZHA was an early adopter of Gen AI, initially through the Architecting the Metaverse collaboration with art studio Refik Anadol Studio, and now routinely uses the software to help generate ideas at the start of most projects.

According to Shajay Booshan, associate director and head of computation and design at ZHA, the tools help architects to explore morphological ideas, the materiality and lighting of spaces, and 'critically' to help visualise the use of spaces by different human groups.

'Although these technologies sometimes make comical errors, such as placing people in suits in swimming pools, user experience design is an extremely important aspect of architectural design, which has been ignored by previous technological revolutions, including algorithmic design, CAD and BIM,' says Booshan.

As designs progress, the production of architectural CGI renders – involving

processor-intensive ray tracing, touch-up work in Photoshop and other tools – is time-consuming work that's typically outsourced to visualisation companies.

Gen AI is shifting the dial by allowing architects to do this work themselves and in a fraction of the time. According to Fu, where a render company might 'require a few weeks' to build optimised models and create final renders, based on a few rounds of feedback from designers, using Gen AI to create the models in-house makes it possible to render 'almost in real-time'.

'It means we can make qualitative decisions without renderers acting as the middlemen in the design communication process, so our small design team can remain competitive against larger enterprises,' says Fu.

This highlights how Gen AI is both enabling efficiencies but also posing risks to those whose jobs can be automated. Is there a long term danger to architects? Over a third of respondents to the RIBA survey (36%) said they think AI is a threat to the profession, while 46% said they anticipate negative effects on employment opportunities, versus 22% who predict positive effects.



ZHA

Several factors are limiting Gen AI's current impact on the profession. Midjourney and Stable Diffusion might create beautiful hallucinations of buildings, based on patterns and structures observed in real life, but designing actual buildings to context and to program requirements still demands intense human involvement.

They don't yet deliver precision to tolerances or three dimensional accuracy delivered by drawings, models, plans and sections, or take into account construction materials, or the integration of structure and mechanical services.

'We're currently in a weird Wild West with AI, where nobody has established the rules or the boundaries, so it's understandable that people are worried that it could be taking over,' says Des Fagan, head of architecture at Lancaster University and a member of RIBA's expert advisory group on AI. 'We haven't really had much pushback yet from architects saying "we really need things verified and accurate".'

One area where Generative AI is expected to have a mostly welcome effect on architects' processes is in removing some of the leg work from administrative processes on projects.

ChatGPT's large language model is groundbreaking, but its answers to questions are often generic and lack the accuracy needed for use in specific

fields. OpenAI has addressed this shortcoming by allowing companies to create their own custom GPTs for use in domain-specific settings. By feeding custom GPTs specific knowledge and configuring them to perform specific tasks they can better analyse the data and generate useful responses.

For architects that could mean training a bot to compare tender returns on a spreadsheet, to review a body of reports, or creating novel RfP draft responses based on stock answers and project case studies.

'People are seeing lots of potential for custom GPTs in the bidding stage, but I think we'll see them across all areas of practice,' says Keir Regan-Alexander, an expert in Gen AI and Principal at creative consultancy Arka Works. 'For example, very soon we will be querying and conversing with policy documents, including HR and operational policies in a GPT format.'

Arka Works developed an experimental Building Safety Act Bot,

**'We're currently in a weird Wild West with AI, where nobody has established the rules or the boundaries'**

**Above** Exploring morphological ideas and inhabitation is one of the strengths of Gen AI says Booshan of ZHA. Sample working with Midjourney.

a custom GPT created to 'understand' the regulations and provide contextual responses to any query about how they apply to a project.

The bot is trained specifically on all publicly accessible government guidance on the new Building Safety Act, as well as Part B Fire Safety Regulations (wording only) and supplementary HSE guidance about how the act affects CDM regs.

'You don't get generic vanilla answers from a custom GPT, you feed in your practice information or your project information in a private environment, then it becomes an expert in that body of knowledge, projects or documentation,' says Regan-Alexander, 'They will proliferate across various parts of practice and projects used for anything to do with synthesizing text and reports.'

However, organisations need to be wary of the information they feed in to custom GPTs, says the architect, as only paying for a GPT team or GPT enterprise account guarantees that uploaded information is 'airlocked' and is not being harvested.

Such issues of data privacy, alongside the wider ethical and societal impacts of AI, will steer the ongoing debate over future applications for the technology to architecture and beyond. ●

## Rainscreen specifications that hold up under scrutiny

Luke Davies looks at the changing regulatory landscape for specifying rainscreen facades and considers how architects can use full system solutions to simplify the process

One of the biggest regulatory changes currently affecting rainscreen facades is the Building Safety Act. Three new Gateways have been introduced, to act as 'checkpoints' for the Health and Safety Executive to assess Building Regulation compliance, increasing accountability throughout the supply chain. Retrospective liability has also been increased to 30 years, so it's essential that architects are confident in the materials and systems they specify.

In 2022 England's Approved Document B (Fire Safety) was updated to ban the use of combustible materials in certain external wall system build-ups, such as rainscreen facades, on all residential buildings between 11m and 18m in height. The only exception to this requirement is if a full-scale fire test to BS 8414 has been conducted. Approved Document B also requires cavity barriers to be installed, with a minimum fire resistance of 30 minutes' integrity (E 30) and 15 minutes' insulation (I 15). However, some stakeholders, such as insurers, may require a higher level of fire resistance.

Successfully meeting these requirements means choosing products that will interact correctly and perform as designed. And with fire safety, there's no room for doubt. One way to mitigate the risk is to specify a full system solution, where cavity barriers, sheathing insulation and fixings have all been tested both individually and together. A good example is Knauf Insulation's Rocksilk RainScreen Cavity Systems, which feature rock mineral wool insulation with the



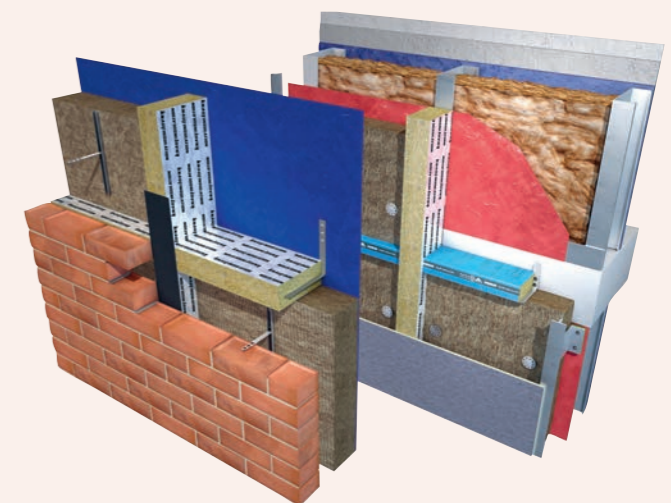
best possible Euroclass A1 reaction to fire classification, so are suitable for every height and use of building.

Systems like these allow architects to streamline the specification process, confident in the knowledge that they are meeting the relevant Building Regulations. ●

Luke Davies is rock mineral wool product manager at Knauf Insulation



**Above** The Building Safety Act will have a significant impact on rainscreen facade specification.  
**Left** Luke Davies of Knauf Insulation.  
**Below** Knauf Insulation's Rocksilk RainScreen Cavity Systems help simplify specification.



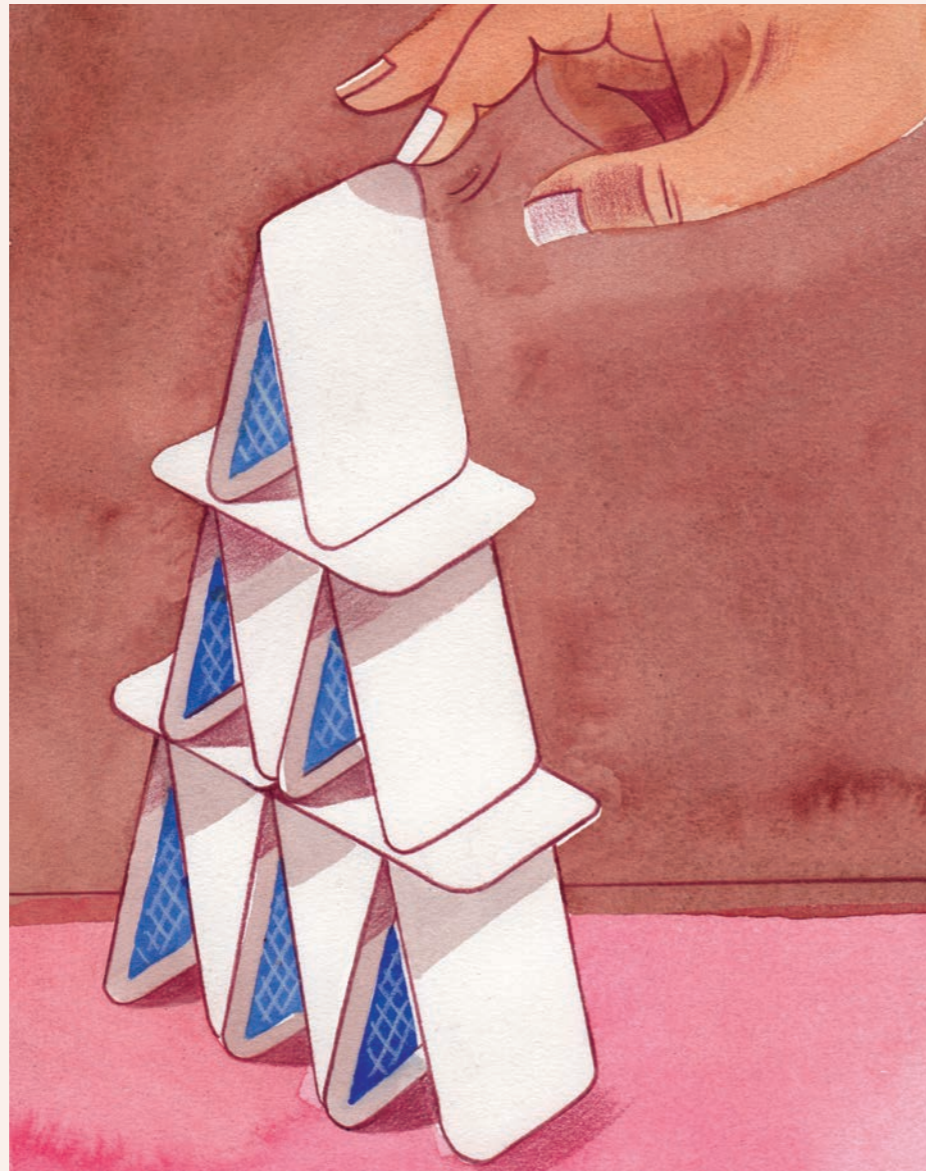
# KNAUFINSULATION

[knaufinsulation.co.uk/rainscreen-cavity-systems](https://knaufinsulation.co.uk/rainscreen-cavity-systems)

# Building safety regime starts to settle in

Teamwork, expertise, reliable information and a holistic approach to projects form part of the new building safety regulations' balancing act. Our seminar found benefits, challenges and a positive prognosis

Illustration: Toby Morison



The Building Safety Regulator (BSR) has been a planning statutory consultee for high rise buildings since August 2021 and has been providing its building control function for more than six months. In the process, it is forming a picture of how well the construction industry is grasping new safety requirements and of how the new regime operates under the regulator.

Given current market factors, it is perhaps not surprising that the BSR has been scrutinising significant numbers of applications for smaller developments and refurbishments, with the latter including commercial-to-residential conversions and vertical extensions. The quality of information provided to BSR for such projects has been 'mixed', said Andrew Moore, head of operations, planning and building control, BSR at the Health and Safety Executive. 'The problem with having poor quality information come to us is that it almost inevitably leads to delays', requiring BSR to seek clarifications, Moore told the audience at the Fire Safety Conference: The Building Safety Act in Practice held in London by the RIBAJ in association with Hilti. 'A big plea from me is to get the right information to us, because that allows us to be as efficient as we can,' he stressed.

Currently, applications are showing 'a lack of awareness as regards to the narrative required', he said. He advised

that a team needs to identify every area on a project where building regulations compliance is required: 'Say what code or standard you are complying with. Don't just set it out but justify why that is the right code or standard, why it is the right approach – why following that code ensures compliance with the building regulations. The third step is to provide a narrative, a direct line of sight.' The regulator would not be interpreting plans, as happened in building control in the past, but

instead be assessing applicants' interpretations, Moore said, saying the new process is 'more like an exam, where all the work is done upfront'.

## Gateway 2 design incentive

Under the new regime, design is fixed at gateway 2, and any subsequent significant change must be assessed by the BSR. This fixed point, said Moore, serves as 'a huge incentive to getting the design fixed right up front, because for each major change, we in BSR have a



## SPEAKERS (above, left to right)

Paul Bussey architect, CDM and BSA principal designer consultant. RIBA expert advisory group on fire

Andrew Moore Head of operations, planning and building control, BSR at HSE

Gary Neal Head of fire, Skanska

Jane Duncan RIBA past president, chair of RIBA Expert Panel on Fire Safety, and consultant, Jane Duncan Architects

Caleb Smith Hilti Northern Europe engineering marketing manager – fire protection and facade

David Stow Associate director, fire safety, UK fire leadership, Arup

Judith Schulz Director, fire safety, UK fire safety leadership, Arup

maximum six weeks to assess it'.

'The [Building Safety] act is going to force us to think about what we do,' said Gary Neal, head of fire at Skanska, with a focus on making projects 'safer, better, stronger. We all know what the RIBA stages are and there's no "design" at stage 5, but on every single job we're still designing while constructing.'

With the onus now on industry to provide the right information to the regulator at the right time, how is it responding? Arup research into residential cores and smoke control systems has generated more than 90 computational fluid dynamics (CFD) models of core configurations to determine what solutions in the guidance work best for different building types. That has given it 'a

body of evidence to satisfy ourselves and the regulator that the solutions we are putting forward are compliant', said David Stow, associate director, fire safety, UK fire leadership at Arup.

## Reliable product information

Product manufacturers should be well placed to provide design teams with the essential information the regulator expects, but Skanska's Neal was scathing about the response of many: 'I am appalled by how much information comes across my desk on a daily, hourly basis from suppliers making outlandish claims, without certification, with outdated evidence, untested laboratories, non-compliance... absolute fiction. Be aware that most of the products hitting your desk are not supported by valid evidence and certification. That's a damning indictment of the products.' Paul Bussey, architect, CDM and BSA principal designer consultant and member of RIBA's expert advisory group on fire, endorsed his point. 'We cannot look at and interrogate every material,' he said. 'This is something that has got to be addressed.'

'As manufacturers, we have to be very aware that we can't sell anything that isn't going to do the job,' said Caleb Smith, Hilti Northern Europe engineering marketing manager – fire protection and facade. He advised design teams: 'make sure your experts support you. Ask the question, is it compliant?' By asking specific, focused questions of manufacturers, design teams could ensure their work was not only compliant but also met other priorities such as sustainability.

This was part of what should be a collaborative relationship between design team and manufacturers, he said, with the latter giving support in sourcing the right product, with design and selection, and in providing training, which could all build overall competence and confidence. 'To use

experts properly, you have to integrate them at the right time: early,' advised Smith. 'If we can get involved early, we can make that design process efficient.'

Ultimately, the new regime is about changing construction's culture and making buildings safer. 'While it is painful to start with, this can be the incentive needed to change approaches and put trust back into the buildings and places we're creating,' said Judith Schulz, director, fire safety on the UK fire safety leadership team at Arup.

## Safe and efficient

In the meantime, the industry has many questions. There's concern about how consistent the BSR's interpretation of the Building Regulations is, which, Moore admitted, 'won't happen right away'. There's also a fear that the regime will add cost and time to projects, which Moore firmly rebutted. 'I don't think there's strong evidence to suggest a quick start on site necessarily means quicker, cheaper buildings. Fluid design often leads to lots of changes, and changes often introduce hidden costs, unspecified costs and often lead to unrealistic client expectations,' he said. 'I personally believe that when the industry as a whole gets to grips with the new regime, it will lead to efficiencies – as well as the obvious safety benefits.' ●



Hilti is on hand to help specifiers through the complexities of passive fire protection.



What is an architect?  
– president's column  
97

New perspective  
– review  
104

# 3: Culture

# Raise the Roof

## Building for Change

Unpacking narratives of race, gender and imperialism within the fabric of our building.

66 Portland Place, London  
Near Oxford Circus  
[architecture.com/exhibitions](http://architecture.com/exhibitions)

Free exhibition

RIBA   
Architecture.com



**Peter Mitchell**  
**The Kitson House telephone,**  
**Quarry Hill Flats, 1978**  
Hasselblad, 80mm lens

Nothing Lasts Forever: Peter  
Mitchell is at Leeds Art Gallery  
17 May – 6 October

[ribaj.com](http://ribaj.com)

Peter Mitchell has been documenting Leeds for 50 years and the city has proved an ever-generous subject. After studying at Hornsey College of Art, he moved north looking for work and never left. While delivering to local factories, he started to see qualities worth capturing on film in the places where people lived and worked. Soon, a camera replaced the truck windscreen and he began to explore Leeds on foot.

In the early 1970s the city was on the cusp of change – debris, destruction and decline pressed up against traditional high streets and red brick housing. Mitchell was an observant wanderer, attuned to moments of everyday intrigue, wit, appeal and oddity.

Quarry Hill Flats provided many such scenes. The vast, pioneering social housing complex, inspired by Karl-Marx-Hof in Vienna, opened in 1938. Just 40 years later, Mitchell photographed its incremental demolition – capturing a solitary telephone box, roaming horses and other remnants of human activity. He recalls that there were still some tenants, but they kept the curtains pulled tight and no longer queued for the phone.

In recent years, there has been a surge of interest in and appreciation of his work. Leeds Art Gallery is exhibiting a major retrospective, and his Instagram account Strangely Familiar is hugely popular. Mitchell is amazed, and slightly bemused, by this 'hullabaloo', and that 50 years on his images still captivate viewers.

Because for Mitchell, everything is fascinating – if you look. His photographs invite viewers to share his curious gaze, pause, and notice with him. Together, they form an incidental archive of lives, places and objects through a special lens of warmth and familiarity. ● Flo Armitage-Hookes



Installation On-Site Services we provide:

- Facade Installations Glazing and Cladding for the whole building envelope
- Curtain Wall Unitized System Installation
- Service and Maintenance of aluminium windows, doors and to all glazing systems
- Precast Stone Installations
- Structural Glazing Installation
- Steel Erection
- Fire Protection

T&D Glazing and Installation Limited is a leading specialist in the installation of aluminium glazed building facades.

At any given time, we employ up to 300 experienced and trained personnel, inclusive of Site Managers, Supervisors, Fixers / Installers, Banksmen, Forklift

Drivers, Glaziers, Fixermates / Semi Skilled Assistants and Window Cleaners all of whom are capable of meeting your expectations.

All our personnel are CSCS card holders and most hold specific certificates and licences.

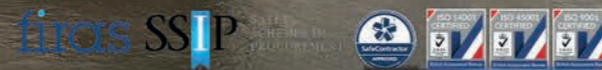
Our portfolio of completed contracts and our regular customer base are evidence that we are getting it right.

If you wish to plan ahead in resourcing a new project, we would be happy to identify the availability of labour prior commencement.

We believe that ultimately, T&D Glazing and Installation's success is driven by our customer's success. We ensure this by delivering only the highest quality installation.

# T&D GLAZING AND INSTALLATION LIMITED

T: +44 (0) 20 8418 7811 | [www.tndgi.co.uk](http://www.tndgi.co.uk)



Culture Leader

*'We are more likely than ever to repeat the mistakes of the past in what is also the Information Age'*



## Let nothing be set in stone

As we refine our designs for sustainability and low carbon, we must be sure these and creativity are our legacy, says Eleanor Young

Why is it that most buildings look increasingly monolithic, yet design answers to the perennial questions of how to keep warm, dry, and with a roof over our heads are the most complex in history? Large-scale panels of clip-on cladding tell you that efficiency is valued over human scale, and yet hidden behind them we still resort to layers of damp proof membranes, insulation and plasterboard, not to mention spacer battens, wall ties and airtightness tape.

A recent guesstimate I came across was that a building contains a million components. It seems a wild figure. But just take a window and count all the panels of glass, framing elements, hinges and screws, handles and perhaps stays and stops. Perhaps a million is not so outlandish. And each of those items has to deal with interfaces and adjacencies. Ad-hoc build-ups often defy the generalised testing that manufacturers subject products to. Yet in these invisible interstices lie dormant the possibilities for failure; think of the hidden dangers that led to the Grenfell Tower fire, Scottish school wall collapses and the RAAC crisis. They are like ultra-processed food – industrial products but not reliably nourishing

So it is hardly surprising that some architects long for a simpler recipe. Not quite as simple as that foundational lecture in architectural history and Marc-Antoine Laugier's primitive hut. But this low-tech approach, as Feilden Fowles has dubbed it, has a lot to offer. In this issue we look at Cairn's tiny extension in Hackney, east London, where a low-impact approach was reductive, removing linings to leave the natural insulation exposed. This shift to life without linings has expanded from inexpensive sports halls (all those breeze block walls) and the backstage of theatres to encompass homes and even as the default look

for high-end offices, with light rails and ducts trailing along below exposed soffits.

At least one architect (Amin Taha of Groupwork) has pointed out how choosing the right layers to strip out can make the unaffordable look reasonable as the cost model has lines, even sections, deleted from it; and the embodied carbon count follows the same trajectory. He of course, works with stone as structure and final finish. As the cork pavilions of CSK's RHS Chelsea Flower Show for the National Autistic Society are disassembled for reuse in Scotland it is a good reminder of the pioneering work of the practice's principals in investigating another material that promises structure, final finish (and insulation) together in its giant cork blocks.

Our many-component buildings are enabled by the Oil Age. But we are more likely than ever to repeat the mistakes of the past in what is also the Information Age, as the designs of today are coded into the shortcuts of tomorrow via artificial intelligence's unseen hand. Let's not eternally serve up what has gone, but set out with rethought architectural designs, technologies and ideas. And let's make them human scale and simple. ●

**ONLY ON RIBAJ.COM**  
It's so nice to have a subcontractor you can rely on to take your idea and make it look good  
**The partners that Stonewood Design loves to work with:**  
[ribaj.com/stonewood-collaborators](http://ribaj.com/stonewood-collaborators)



**Left** All those clever layers of our building – on the scrap heap.

STEPHANIE WUNDERLICH PHOTO: ISTOCK BILL OXFORD



# RIBA Academy CPD

## June–August 2024

REGISTER HERE:



### JUNE

Mon 03 Jun, 1pm-4:30pm	Advanced Conservation Course - Module 4 - Anna Joynt
Tue 04 Jun, 9am-5pm	RIBA CPD Expo (Online) (Build Sustainable)
Tue 04 Jun, 10am-10:30am	Understanding RIBA CPD Requirements & Programmes: UK
Wed 05 Jun, 12pm-1pm	Cover to Cover - Principal Designer's Guide
Fri 07 Jun, 9:30am-10:30am	RIBA CPD Hour - Selectaglaze - Secondary glazing
Mon 10 Jun, 12pm-1pm	RIBA CPD Hour - Serge Ferrari AG - Why Class A2, W1 membranes
Tue 11 Jun, 12pm-1pm	In Conversation With - Embedding Inclusive Design in the RIBA Plan of Work
Wed 12 Jun, 1pm-2pm	Horizons 2034 - Population Growth and Change
Thur 13 Jun, 9am-4pm	RIBA CPD Expo (London)
Wed 19 Jun, 9:30am-11am	Low Carbon Construction - RIBA and IStructE webinar
Wed 19 Jun, 12pm-1pm	In Conversation With - Urban Regeneration & Circular Neighbourhoods
Fri 21 Jun, 9:30am-10:30am	RIBA CPD Hour - Roof Windows in Modern Construction, Fakro GB LTD
Mon 24 Jun, 12pm-1pm	RIBA CPD Hour - Newton Waterproofing - Waterproofing Design
Fri 28 Jun, 9:30am-10:30am	RIBA CPD Hour - Access & Smoke Ventilation for Flat Roofs, Bilco UK

### JULY

Mon 01 Jul, 12pm-1pm	RIBA CPD Hour - Ryno - Future-proof Construction - Specify the right materials & systems for balconies & terraces
Tue 02 Jul, 9am-5pm	RIBA CPD Expo (Online) (Regulations, Standards, and Codes)
Wed 03 Jul, 12pm-1pm	Cover to Cover - Happy by Design
Mon 08 Jul, 12pm-1pm	In Conversation With - Improving environmental performance of heritage buildings
Wed 10 Jul, 1pm-2pm	Horizons 2034 - Technological Innovation
Thur 11 Jul, 9am-4pm	RIBA CPD Expo (Bristol)
Fri 12 Jul, 9:30am-10:30am	RIBA CPD Hour - Roof Windows in Modern Construction, Fakro GB Ltd
Tue 16 Jul, 12pm-1pm	In Conversation With - AI in Architecture
Thur 18 Jul, 9am-4pm	RIBA CPD Expo (Manchester)
Wed 24 Jul, 1pm-2pm	Horizons 2034 - Reflecting on the Horizon

### AUGUST

Fri 9 Aug, 9:30am-10:30am	RIBA CPD Hour - Roof Windows in Modern Construction, Fakro GB Ltd
Mon 12 Aug, 12pm-1pm	RIBA CPD Hour - Euroclass A2 Vertical Membranes, Serge Ferrari
Tue 20 Aug, 1pm-2pm	Specialist Conservation Series - Investigating historic buildings and their wider social value

Find out more: [architecture.com/RIBAAcademy](https://architecture.com/RIBAAcademy)

RIBA   
Architecture.com

Culture  
President



## We can't all be artists

Architecture is filled with many different opportunities. Why limit ourselves to just one aspect, asks Muiyiwa Oki?

The prevailing view of architecture glorifies a singular role of the architect/artist as an almost heroic figure sketching the future. The reality of the profession is far broader and more diverse. The World Economic Forum estimates that roughly a quarter of all jobs may be 'disrupted' over the next decade. This level of change requires us, at whatever stage we are in our careers, to be more open to new options, not less. Even the so-called safe routes may not be so safe after all.

Here's another thought: rather than follow your dreams, follow opportunities. Opportunities transform – even if they don't always pan out as expected. Following opportunities is more likely to lead us to new skills, connections and people. In architecture school, we often talk romantically about the creative part of being an architect but we can take so many different positions. Ask any lawyer logging billable hours on a time sheet how much their work life resembles the legal drama Suits. My guess – not many. It is the same with architects; it's time we broadened our narrative.

This month's Journal comes with not only refreshing warmth but also the publication of the RIBA Regional Award winners – a period for both celebration and reflection. Judged and presented locally, the RIBA Regional Awards celebrate excellence in architecture across the UK. They do more than acknowledge aesthetic excellence; they highlight the collaborative efforts of entire teams. From the diligent Part 1 architectural assistant to the adept principal designer and client liaisons, everyone contributes uniquely. Interestingly, a principal designer might not sketch a single line but is pivotal in steering projects to fruition. So you don't need to be a brilliant artist to make a significant impact in architecture. The ecosystem is vast; finding a niche is crucial.

A team of locally selected award judges travels extensively to ensure each shortlisted project is visited and evaluated. Once again, there is a truly collaborative process of debate and sharing of expertise. A regional award is highly regarded, as are the special awards including Client and Project Architect of the Year awards. Each region hosts a celebratory event that announces the



Left The Learning Tree Nursery, designed by Delve, which won a 2024 RIBA London award.

winners on the night and provides an evening of opportunity to network and celebrate.

This year we've made more than 120 awards in various categories in England, together with The Royal Society of Architects Wales, Royal Institute of Architects Scotland and Royal Society of Ulster Architects, covering an impressive spectrum from grand masterplans to quaint nurseries. Each project, no matter its scale, is a testament to the collaborative effort required in our field. All built spaces are shaped by countless oft-unseen hands.

It shows that in an architectural office, not everyone can be the artist. Nor should they be. Many skills are needed and it's incumbent on us to find our own place, where we can use our skills to make a project work. How can you make your role feel rewarding? What can you do to make it enjoyable and energising? Architecture isn't just about building structures; it's about building experiences and emotions, too. Playing to your strengths and finding joy in your contributions is key. Embrace the opportunities that come your way and let them guide you to where you need to be, not necessarily where you thought you'd go.

As I continue to advocate for an architecture profession that is expansive and inclusive, let's continue to celebrate every role and acknowledge every contribution. Let us find the fun in all of it and transform dreams into opportunities. And on, into achievements that not only build buildings, but also frame the backdrop to our daily lives. ●

### PRINCIPAL DESIGNER FOR DOMESTIC PROJECTS

Did you know that we've introduced a new level of the RIBA Principal Designer Register for architects working on domestic projects? Choose from our three competence levels – the new, lower cost 'domestic' level, 'general' level or the 'higher-risk buildings' level. Find out how to join the register at [architecture.com](https://architecture.com)



STEPHANIE WUNDERLICH PHOTO: FRED HOWARTH

Mass Studies' Minsuk Cho, interrogating the West's Modern Project from a uniquely Korean perspective.



## Culture Profile

With the Korean madang at the core of this year's Serpentine Pavilion, Minsuk Cho brings his native influences to Hyde Park and beyond, along with the idealism and realism of mentors Koolhaas and Frampton

Words: Jan-Carlos Kucharek Portrait: Mok Jungwook

# Touching the void

Thoughts tumble like dice from the mind of Minsuk Cho, and so do numbers. Speaking to the South Korean architect of the 23rd Serpentine Pavilion in London in his Seoul office, my questions are met with what feels like a stream of consciousness; verbalised ideas spark other concepts and associations, even before initial thoughts are fully formed. Consequently, Cho, 58, comes over as a man in a hurry – as if there is still much left to do. So it is no surprise to find that his pavilion, 'Archipelagic Void', which opens this month, is actually five, arranged around an 8m diameter courtyard with a Korean 'madang' forming an emptiness at the centre.

'Eight pavilions were circular, six were square and the rest free form,' says Cho of the annual commission's previous iterations; noting that all seem to comprise a single utopic idea. For his first UK project 'I wanted to do something rooted in my own culture while pulling in other narratives

– keep the centre empty and instead look to its periphery and see how to engage there'. So he gives us his curious mass timber star of five functions: a main gallery and entrance, a 20m long auditorium for events straight off the neo-classical art gallery, a small tea house, a library and a strange play tower pointing towards Buckingham Palace 'so kids can look over the wall'. With five 'island' structures, one formal entrance and five informal between them reaching out to the park, 'there are 11 ways to physically encounter the madang', he says, adding 'and 180 ways in which the site specific and siteless whole can be reconfigured elsewhere in the future'. That's a mathematical conundrum for which I'll take him at his word.

It seems it all revolves around the madang and its Korean-ness; part of a continuing self-discovery that seems to have underpinned Cho's creative output since he founded practice Mass Studies after returning to Seoul in 2003.

**Below** Mass Studies' Serpentine pavilion Archipelagic Void – five island structures around a central 'madang' void.



RIBA Competitions helps you select an architect that meets the

# HIGHEST

levels of excellence.

Appointing the right designer is the most important thing you'll do on your project. Attract the best with RIBA Competitions.

[architecture.com/competitions](https://www.architecture.com/competitions)

RIBA   
Architecture.com

## Culture Profile

Following in the footsteps of an architect father, Cho graduated from Seoul's Yonsei University before going to New York to study at Columbia University's Graduate School of Architecture. Kenneth Frampton was both a history and studio tutor there, which might explain the ease with which Cho can slip in design inspirations as varied as local Hanok village vernacular, John Soane or Bruno Taut. In 1992 he did a formative three-year stint at OMA in Rotterdam ('work-wise, it felt like seven!'). There he was room-mates with Joshua Ramus, of REX, and Bjarke Ingels, founder of BIG.

All that made a high-octane blend of cultural and architectural stimuli that affect him to this day. 'Koolhaas and Frampton were canonical figures in my education,' states Cho. 'The former had a lot to do with thinking you could change the world and the latter with knowing where to draw the line.' And it wasn't just personalities but the physical location; setting up firm Cho Slade in New York in 1998 with partner James Slade he had intended to remain in the USA. But 9/11's tectonic shift in the geopolitical situation saw him leave it and Bush's 'militant' administration to return to his home country in 2003. He realised that, as his mentor Koolhaas had posited in his 1978 manifesto 'Delirious New York', after many years away he'd unwittingly been in exodus, or a 'voluntary prisoner of architecture' all along.

'It felt like a parallel universe: progressive agendas bankrupted in the West were still alive in South Korea, both socially and politically,' Cho recalls. Returning just with Pixel House, a small private home near the North Korea border, he found himself reappraising the great regional modernists – Korean architect Kim Chung-up, Sri Lankan Geoffrey Bawa or Singapore's William Lim – early proponents of the 'critical regionalism' that Frampton had helped identify. Cho tells me he came to an appreciation of regional conditions that made modernism here distinct from the Western

YONGKWAN KIM



**Above** The star-shaped pavilion will house a gallery, auditorium, library, tea house and curious kids' 'play tower'.

**Below left** The roof on the Southcape Clubhouse on Changseon Island is of exquisite rippled concrete.

**Below right** At Daejeon University's dormitory and student centre (2018) the megastructure fully uses a 26m sectional drop on a steeply sloping hillside.

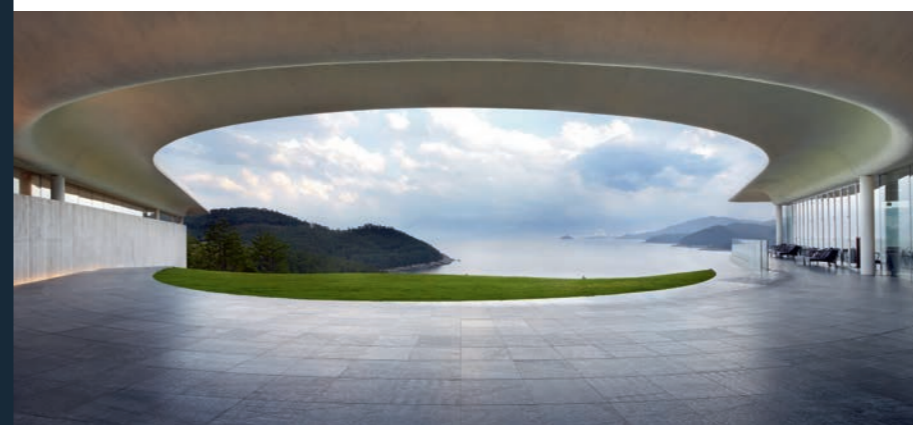
modernist project and 'began to enjoy the creative mistranslations I could apply here, cherry-picking Western influences but owning them in a unique way – what Columbia professor Gayatri Spivak called affirmative sabotage'.

Back in South Korea six years after the IMF's \$58bn bailout of 1997 there were other benefits, with the local economy defibrillated back to life and Cho embracing all the design opportunities that presented – luxury private residential, office and leisure developments. Here, in the 'shape-ist' manner that defines much of the work of young Koolhaas acolytes Ingels, Ramus and Scheeren, Cho revelled in the use of cast concrete to create his alluring 'plastic' forms, notably in the 150m high, zig-zagging S-Trenue office tower in Seoul (2006), the curvaceous Daum Space.1 campus office development in rural Jeju Province (2011) and the Southcape golf clubhouse on Changseon Island (2013). This last is two finely finished concrete boomerangs in plan whose ceiling soffits ripple smoothly out to the seascape beyond.

Challenged on the sustainability of so much concrete, Cho gives an contrary view to an earlier remark about the nature of pavilions in South Korea. These he saw as sitting on rather than intervening in the landscape, 'as a granite archipelago where land is hard to manipulate, it was never about conquering the location'. But for Changseon Island, 'concrete remains the default

MASS STUDIES, COURTESY SERPENTINE

KYUNG SUB SHIN





Model of the Danginri Cultural Space project – an arts Fun Palace for Seoul, characterised by its high level public plaza.

material here. South Korea is like Switzerland in that, in an urban context where land is at a premium, nothing touches the ground gently.' Cho concedes that South Korea lags in sustainability strategies but while his heart has him designing mass timber competition entries (he claims he loses them as clients balk at their structural or fire integrity) his head seems to be looking to low-carbon concretes of the future.

Mass Studies' course shifted after winning the commission to design South Korea's pavilion for the 2010 Shanghai Expo. An imposing three-storey structure, its cut aluminium and multi-coloured tile facade of Hongul letters, designed with artist Ik-Joong Kang, won the Silver Award. This was strengthened by his show Crow's Eye View at the 2014 Venice Biennale, which won the Golden Lion. Curating a show on design in the Korean peninsula in the 20th century – a unified country, Japanese colonisation, Korean War and now frozen conflict – with contributions prized out of the North, Cho realised that 'Korea's early modern condition was very different to Japan and Singapore, Taiwan and the Philippines, which were to varying degrees, historically bound in with the West. Our modern period effectively started in 1945.' But both wins seemed to see him as an interlocuter of Korean culture abroad as well as a serious choice for cultural projects at home.

Since then, Mass Studies, now 50-strong, has been primarily defined by its cultural output. Its 2018 Metabolist-like residential building for Daejeon University houses 600 students in a 10-storey, hybrid dormitory/student centre that starts with the tiny module of a two-bed room, then drops 26m across its hillside site to end with 40m long mega-trusses suspending common areas over roads. The firm's work on Kim Chung-up's 1961 French embassy in Seoul reintroduces its pavilion's lost, expressive concrete roof and adds a discrete, contextual admin tower to a campus site. Ongoing work includes the Seoul Film Centre in Chungmuro district. Championed by directors Bong Joon-ho and Park Chan-wook, it's a dense programmatic stack of cinemas, social and admin spaces creating a stark white Gropius-on-acid

Below The Seoul Film Centre, due to complete at the end of this year, is intended to support South Korea's burgeoning film industry.



hub to nurture home-grown talent in a city area traditionally linked to the film industry.

Perhaps Cho's biggest challenge is Seoul's Danginri Cultural Space, the conversion of a 1930s riverside power station into a public arts space. Eking a public face to the river via a high-level plaza over a raised road that would otherwise block the view, its open programme is clearly inspired by Cedric Price. 'We don't have a South Bank, so this is a Found Fun Palace, a chance finally to have an ambitious public space on a riverfront that's been screwed up since the war.' Due to complete in 2027 but with only half the budget he thinks they'll need to do it, Cho is taking local and central government figures round even as 'the building's steel intestines are ripped out. We're recycling all of this and the money raised will go back into funding the project.'

But with the 70 projects he's built in the last two decades – and now that he can pick and choose – Cho's interest lies in the politics of public engagement, bringing us full circle to his madang, a cipher for it all. He contrasts it with the loaded, Japanese concept of emptiness, one more readily understood by the West. 'The Korean madang void has a distinct meaning and purpose, with an emptiness that's not symbolic but nonchalant,' he explains. 'It's a dirt courtyard between buildings that you might use to dry chillis in, host a wedding or throw a noodle festival. It's ubiquitous and utilitarian- that both rich and poor identify with.' An open space for gathering then – just like, he notes, the city roundabouts occupied by pro-democracy victims of the 1980 Gwangju Uprising against the country's military coup d'etat, and over-excited football fans when the home team made it through to the World Cup semi-final in 2002: 'It has both no meaning and all meaning.'

Talent should be recognised

# RISING STARS 2024

ENTER NOW

We are on the hunt for the movers and shakers of tomorrow

RIBA, in association with Origin, is scouting for the built environment's Rising Stars, those early career professionals making things happen.

Have you founded a practice on fresh ideas? Have you used your zest for life to open up new sectors of work? Have you squeezed the most out of your bidding process? Have you pioneered using generative AI? Have you equipped the team to achieve net zero carbon?

Whether your talents lie in design, management, clear-sighted thinking or working with teams on site, in innovation or in forging your own collaboration network, we want to hear from you. Entry is free.

Deadline Wednesday 4 September 2023, 14.00 hrs

Winners will be profiled in the RIBA Journal and ribaj.com and invited to an exclusive Class of 2024 roundtable.

[ribaj.com/enter-rising-stars](https://ribaj.com/enter-rising-stars)



# Artists help RIBA shake off imperialist vestiges

Four artists respond to narratives embedded in the walls of RIBA's 66 Portland Place. Pamela Buxton reports

'It's one of the most racist things I've seen in my life, which is saying a lot,' says artist Thandi Loewenson of the RIBA's Jarvis Mural, which in 1934 depicted the RIBA Council surrounded by buildings associated with Britain's imperial rule, and by indigenous peoples of the empire.

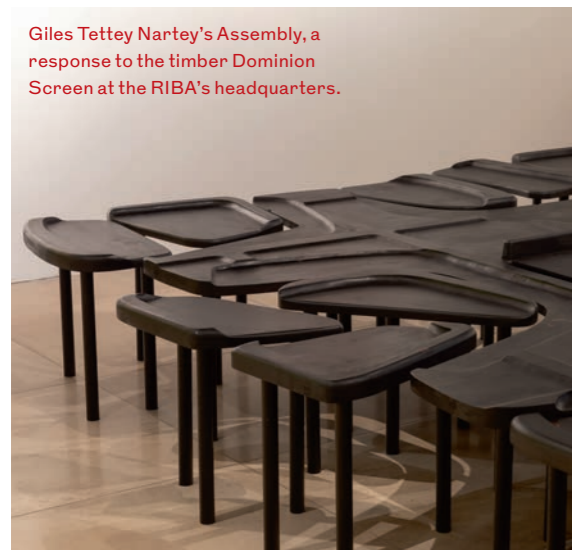
The architectural designer and researcher is one of four artists commissioned for *Raise the Roof: Building for Change*, a new RIBA exhibition addressing 'attitudes embedded in the fabric' of the institute's London headquarters at 66 Portland Place.

Confronting these deeply uncomfortable aspects feels like an important initiative ahead of the institute's forthcoming House of Architecture project to transform the 90-year old HQ. In order to look forward to a more inclusive profession, it needs to come to terms with its past. And this means, says curator Margaret Cabbage, 'unpacking' themes of race, gender and imperialism and engaging



**Above** The Jarvis Mural, located in the Jarvis Hall at the RIBA's 66 Portland Place London headquarters.

**Below** Detail of Arinjoy Sen's *The Carnival of Portland Place*, one of four commissions for the RIBA's *Raise the Roof* exhibition.



Giles Tettey Nartey's *Assembly*, a response to the timber Dominion Screen at the RIBA's headquarters.

with some of the building's most contentious features. The exhibition puts this in a wider context, acknowledging architecture's role 'as a physical manifestation of power, control and cultural dominance', and setting out the need for decolonising.

There's certainly plenty of material to work with at George Grey Wornum's 1934 building, the result of an 'empire-wide' design competition. While the whole building is something of a tribute to the making of the imperial world, says Cabbage, the artists in the *Raise the Roof* commissions were invited to respond to two aspects of its interior in particular – the Jarvis Mural and the Dominion Screen.

Three of the artists decided to tackle the mural. I can't be the only repeat visitor to the

RIBA COLLECTIONS

AGNESE SANVITO (2)

RIBA not to have previously even noticed what was depicted in this somewhat murky mural at the back of the Jarvis Hall, nor to have overlooked the Dominion carved screen in the building's Florence Hall. But once seen, these can't be forgotten.

Painted by Edward Bainbridge Copnall, the mural is a curious and highly problematic piece mounted on a screen that can be lowered out of view to extend capacity in the lecture hall. The artist has placed the all-white, all-male RIBA council at the centre of the design, supplemented by the buildings of UK architectural institutions and of colonial power in its empire, designed by architects including Edwin Lutyens and Herbert Baker. Marginalised at the periphery are depictions of indigenous peoples of these lands as 'outsiders in huddled poses, suggesting timidity and compliance', according to the existing contextualising text.

Loewenson's *Blacklight* piece focuses on what she feels was missing from the Jarvis Mural – references to the sites of mineral extraction and exportation of labour that underpinned the world it depicted. Working with and on graphite – assisted by Zhongshan Zou – she has overlaid the mural's composition with a 1921 drawing of the Broken Hill Mine in Kabwe, Zambia, a toxic site of lead and zinc extraction. In doing so, she has erased the mural's problematic peripheral figures, while introducing new figures involved in the mining today. Traces of the original scene are visible: 'The ghosts of buildings glow through the image, now contextualised by slag heaps and accompanied by the much less glamorous infrastructure of extraction that supported their construction,' says the artist.

Arinjoy Sen's response to the Jarvis Mural, *The Carnival of Portland Place*, deals with the troubling themes in a more colourful way. His work re-imagines the RIBA as a site of reconstruction and celebration. Indigenous figures, rather than being marginalised, are given centre stage in a procession of brightly dressed skilled craftspeople bearing symbols of their crafts. The central carnival is flanked by references to West African timber and teak, interwoven with chains and weights – perhaps representative of the role they played tethering 'the prejudices and power dynamics' depicted in the existing mural.

Esi Eshun's 15-minute video explores the context of some of the buildings featured in the Jarvis Mural and the power structures they supported. These include the work of Lutyens,



**Above** Denis Dunlop working in his studio on the panels of a screen representing the fauna, industries, people and flora of the five Dominions.

**Below** Dominion Screen, located in the Florence Hall at the RIBA's headquarters.

*Raise the Roof: Building for Change*, until 22 September, RIBA Architecture Gallery, 66 Portland Place, London W1B 1NR



and in particular Baker, who worked in South Africa for many years and had a close association with Cecil Rhodes.

Giles Tettey Nartey's *Assembly* is a nestling cluster of 17 stools created from Quebec Pine, the same material as used for the Dominion decorative screen, which it responds to. Made by sculptor Denis Dunlop, the screen consists of 20 carvings depicting animals, people and industries of the empire including diamond mining and pine export. We learn that it was originally intended to be celebratory, but nowadays its primitivist depictions and underlying themes of extraction and exploitation feel very problematic.

*Assembly* feels like a generous response, inviting people to gather and interact with the piece, encouraging discourse not only on its depictions but also, says the artist, on what it means to be an architect. The piece also holds space for a possible new carving in the future.

As well as presenting these commissions, the exhibition explores the context of colonialism and architecture's place in it, and the role that decolonising can play in conceiving 'more equitable futures'. Within the gallery, two spaces inspired by the toguna shelters of traditional Malian architecture provide public spaces for reflection.

RIBA President Muyiwa Oki described the exhibition as a significant undertaking and also just the first step towards encouraging awareness, reflection and debate. It will be fascinating to see where this important discourse leads. ●

RIBA COLLECTIONS



**Dover Stage Hotel**  
Dover, 1957

As part of Refugee Week this month, the RIBA is holding an international hybrid conference on architects who came into contact with the institute in the late 1930s attempting to leave Nazi-occupied Europe. Some were major figures of the profession, but many are now little known, even forgotten. Among them is Hungarian-born Louis Erdi (1909-1975), who studied architecture in Zurich and Budapest. After working as assistant in his father's practice, he opened his own in 1933 and worked on projects in Hungary, Yugoslavia and Switzerland. He then moved to London, as

shown by his 1941 application for employment, held in the RIBA Refugee Committee Papers. Erdi worked as senior assistant with architect Donald Hamilton until 1947, when he started practising independently. A year later he became an RIBA member, proposed (among others) by Maxwell Fry and Jane Drew. The Dover Stage Hotel featured in this photograph, extensively covered by the architectural press at the time, was sadly demolished in 1988. ● Valeria Carullo

The conference Displaced Lives will take place at the RIBA on 21-22 June. Details at [architecture.com](http://architecture.com)

Editor  
**Eleanor Young**

Deputy editor  
**Jan-Carlos Kucharek**

Managing editor  
**Isabelle Priest**

Contributing editor  
**Chris Foges**

Publishing director  
**Helen Castle**

Publishing co-ordinator  
**Flo Armitage-Hookes**

Corporate partnerships/  
sponsorship  
**Richard Tomlin**  
+ 44 (0) 207 496 8329  
**John Ward**  
+ 44 (0) 207 307 3673

Advertising Sales  
**Jennifer Collins**  
Zinc Media plc  
+44 1625 667583  
[Jennifer.Collins@zinc-media.co.uk](mailto:Jennifer.Collins@zinc-media.co.uk)

Advertising and  
digital support  
**Barbara Tognini**

RIBA marketing  
**Leona Tomeckova**

Production  
**Richard Blackburn**  
**Jane Rogers**

Sub editing  
**Alysoun Coles**  
**Simon Aldous**

Design  
**Linda Byrne**  
**Richard Krzyzak**

Telephone  
**+44 (0) 20 7307 3735**  
Email  
**firstname.surname@riba.org**

Subscribe to RIBA J:  
Print + Digital  
UK £180 ex VAT  
RoW £225 ex VAT  
Digital £90 ex VAT  
[subscriptions.ribaj@riba.org](mailto:subscriptions.ribaj@riba.org)

RIBA Journal  
[ribaj.com](http://ribaj.com)  
Published by RIBA  
1834 Ltd  
Registered office:  
66 Portland Place,  
London W1B 1AD

Reprographics by  
PH Media  
Printed by Warners  
Midlands plc

[ribaj.com](http://ribaj.com)



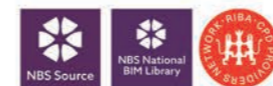
## architectural acoustic finishes

SonaSpray K-13 acoustic ceiling spray in light grey.

dMFK Architects choose fire-rated, recycled SonaSpray for reverberation control throughout their offices.

SonaSpray absorbs sound energy, allowing designers to create productive spaces, free of distraction, where employees can thrive. The seamless and decorative spray finishes, range from plaster smooth to textured.

76 Charlotte Street, London. Killian O'Sullivan Photographer.



**OSCAR**  
acoustics



# Textiles

An unexpected encounter