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J The awards 2016



From Plymouth to Ponteland: Inspiration and ambition mark the RIBA Regional Awards

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Buildings



RIBA Regional Awards 2016

RIBA recognition of excellence starts in its regions. Our special issue presents all 120 winners, with each region introduced by an architect from the area

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Can we think of awards, not as a mechanism for delivering personal accolades, but as a litmus test for the relevance of our system to its players?

Maria Smith, ribaj.com/intelligence/awardmcaawardface

On the cover
Blavatnik School of Government
by Herzog & de Meuron
Photograph
Iwan Baan

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1: Buildings

'Past it, it's past it.' Apply that to your building and you would be missing something; the opportunity that many of the architects of this year's RIBA Regional Award winners have seized. A decade ago listing seemed needed to alert people to historic value, now the pleasure of rediscovery, and bringing out qualities that we all innately respond to, has come to the fore. Something that

might once have been heritage work has developed into a new language: 'scrape and reveal' at one level and at another a far deeper reading of the precious legacy of the built past. In these pages you will see an old fort become a new home (p40), the Smithsons celebrated at a small scale (p59), and Manchester's 1930s library uncovered (p17). You only have to glimpse the work

on page 9 to see how this quiet movement values buildings for both what they are and what they can be, just as the awards value the work that design teams and clients have put in to realise them across the UK. The Ulster and Scottish awards will be featured on ribaj.com as they are announced, along with many more photographs of all the award-winning buildings both old and renewed and new. ●

'Forward thinking conservation':
Manchester Central Library, page 17



MORLEY VON STERNBERG



East

Special Awards

Building of the Year, sponsored by Marley Eternit:
Albert Sloman Library & Silberrad Student Centre
Project Architect of the Year sponsored by Tarmac:
Bell Phillips Architects
Client of the Year sponsored by ET Clay Products:
Thurrock Council Housing Department
Sustainability Award sponsored by Sika:
New QEII Hospital
Conservation Award: **Cripps Building**
Special mention: **Gamlingay Eco Hub** for its
 outstanding contribution to the local community

Sarah Potter: You don't have to have a bicycle to work here but it helps!

Cambridge is a compact, but very popular place to work. It is a city of 'town vs gown'; a hub for science and technology and a convenient 45-minute train journey from London. Famous for its punts and bicycles, it is the only city I have been to where there is more cycle parking at the station than car parking.

Renowned for its wealth of historic structures, Cambridge is home to a number of important 20th century buildings – by Arup, Stirling, and Gillespie Kidd and Coia to name just a few. The city is going through a period of mass development with projects such as

North West Cambridge and CB1 extending it outwards and upwards. It is developing so quickly that sometimes even locals don't recognise it when they pull into the station.

Purcell's studio in Quayside is just five minutes' walk (two minutes' cycle) from the city centre, which makes travelling to sites in Cambridge very sustainable. We are an AJ100 top 10 practice and our distribution of regional studios across the UK (and three in Asia Pacific) offers us a close knit, creative studio feel with the benefits of a large company infrastructure. This gives us the opportunity to work on a wide variety and size of projects in the region.

For me the rich history of building

and how we can integrate contemporary elements into the urban fabric makes Cambridge a really interesting place to be an architect. There is also a strong professional community in the area with many local groups organising lectures, building visits and planning networking events for knowledge sharing. The local RIBA group, the Cambridge Association of Architects, meets regularly and publishes a gazette to keep members up to date on the region's architecture scene.

Now I just need to invest in a bicycle to fully embrace the Cambridge lifestyle...●

Sarah Potter is a senior architect with Purcell
 More words and images at ribaj.com



51 Hills Road, Cambridge
Gort Scott for private client
 Contract value: Undisclosed
 GIA: 780m²

This commercial building skilfully defies the usual 'spec office development' title. It responds to the scale and quality of adjacent listed buildings and provides significant lettable office space. External massing and scale respond to the immediate locale with confidence and respect, using enclosed courtyard and setbacks. The street facade relates in scale and materials to the adjacent Claremont Terrace, and the chimneys (outlets for the stack ventilation) give a great urban presence.

Externally, brick and pre-cast stone have been carefully detailed to maximise their inherent qualities. Interior spaces use a limited palette of insitu concrete and European oak with precise, yet robust, detailing.

This development stands out as one of real quality.



The Avenue, Saffron Walden
Pollard Thomas Edwards for Hill
 Contract value: £14m
 GIA: 9,110m²

The Avenue represents the best of new housing developments: a committed client, a skilled architect, and a site with a mature landscape. Retaining as many trees as possible, the team has created a striking lime avenue at the heart of the scheme that forms a well used public route. Housing off the main avenue forms a series of courtyards that mix coherence and community. This is a great lesson in defensible space without any need for signage: urban design in action.

Attention is drawn naturally to the magnificence of the existing landscape but it would be a disservice to the architect to pin the success of the scheme on this. The Avenue would be a fantastic place to live even if the lime trees still needed another 50 years to mature.



St Bede's Extra Care, Bedford
PRP for Orbit Homes
 Contract value: £12.9m
 GIA: 10,993m²

PRP has made a scheme of great quality and richness on the site of an old school, supplying 104 one and two bedroom homes for independent living for the over 55s.

Despite the number of homes on a tight site, internal spaces are generous, clearly laid out and well-lit by roof lights, adding to a feeling of calm in communal areas. A diverse but complementary palette of materials is used. Balconies allow both interaction and personalisation of space as well as supplying an external front door. The scheme incorporates community facilities such as a restaurant, hair salon and guest suite. The jury commends the architect for skilfully providing so many units and, on an extremely limited budget, showing what can be done with expertise.



JOAKIM BOREN

Boardman House, Norwich
Hudson Architects for Norwich
University of the Arts
 Contract value: £3.5m
 GIA: 1,474m²

Hudson Architects has transformed a grade II* listed Sunday School building built in 1879 into an impressive new facility.

The extensive level of renovation and refurbishment internally is only hinted at outside. A double height entrance atrium acts as a focus for orientation, but is not revealed until you enter the space, as the focus is the new stair. This acts as a sculptural object with oak treads and a delicate water-cut steel balustrade which echoes the balcony detail of the existing building.

Various activities throughout the building have been thoughtfully placed by the architect according to environmental need: the lower ground floor contains a black box studio space while the upper, well-lit floors are design studios.

The building's controlled palette of materials provides the setting for the students to occupy and colonise their spaces.



Cripps Building, Cambridge
R H Partnership Architects (RHP) for
St John's College
 Contract value: £16m
 GIA: 7,000m²

The Cripps Building at St John's College opened in 1967 with undergraduate study bedrooms and apartments for the fellows. R H Partnership's tenacious attitude and conscientious approach has reinvigorated this Cambridge icon, which had gradually deteriorated.

RHP undertook months of detailed investigation into the fabric failures and trials of repairs and alterations were carried out to agree the standards required before refurbishment began.

This included replacing flat roofs, removing screed that had been added to increase falls but overloaded the structure; upgrading heating systems; adding extra insulation to external soffits; exemplary concrete repairs; non-abrasive cleaning of the external faces; discrete safety modifications at parapet level and so on. The jury noted that the longer the list of replacement and intervention, the more impressive control over visible alterations became.

RHP and its team's attention to detail has given an object lesson in how to maintain and conserve these classic projects from the 1960s and 1970s.

MATTHEW SMITH

A picture of a lady bare foot on a warm floor is nice,
but our advice at this stage would be better.



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GARETH LEECH

Gamlingay Eco Hub, Cambridgeshire
Civic Architects for Gamlingay Parish Council
Contract value: £1.4m
GIA: 933m²

It would have been all too easy to leave the dilapidated 1970s sports pavilion to collapse but the Gamlingay

Eco Hub is a remarkable testament to the power of local community and a committed architect.

Its community focus and limited budget saw local firms supplying materials at cost: glulam roof trusses set out the size of the dance area/nursery day care facility; timber windows provided by the carpenter across the road; etc. The old hall remains the dominant

space, augmented by more outwardly oriented spaces. Nearly all serve interlocking functions and dual uses. The building and its sustainable ethos (three passive heat and power technologies without fossil fuel backup) has proved so successful that the village came together to fund its own wind turbine. For the jury the project was inspirational in many ways.



PHILIP VILE

The Quarry Theatre at St Luke's, Bedford
Foster Wilson Architects for Bedford School
Contract value: £4.3m
GIA: 1,395m²

A redundant Moravian church has been transformed into a new theatre for Bedford School and the local community. It strikes a balance between respect for the old and celebration of the new.

Original features were preserved where possible, and detailing of the new materials and insertions is well

thought through. The site offers the school an outward face to the street, while providing a more private and sheltered approach from the building. Problems with the two main entrances have been skilfully resolved; removal of one of the staircases to create a larger circulation space has been carefully dealt with so, rather than feeling like a major upheaval for the existing structure, it appears as a natural development.

A traditional contract allowed Foster Wilson Architects to control the construction quality of the project build, which is clearly evident.



TIM CROCKER

New QEII Hospital, Welwyn Garden City
Penoyre & Prasad for Assemble Community Partnership
Contract value: £22m
GIA: 8,541 m²

Three 'L' shaped wings of the New QEII Hospital define a central courtyard around which the main public circulation is arranged. The building's open and well-lit interior stands in stark contrast to most similar facilities, and should go a considerable distance to help its patients.

Glazed porcelain tile cladding is lifted away from the ground plane to form a colonnade marking the two main entrance approaches. With the pitches of the roof line they acknowledge the local arts and craft heritage and provide a welcoming feel.

The jury felt that the skill of the architect in incorporating the technical requirements in a way that makes the building as stress free as possible was a fabulous achievement.

Albert Sloman Library and Silberrad Student Centre, Colchester**Patel Taylor for University of Essex****Contract value: £17.5m****GIA: 6,081 m²**

Essex's new Albert Sloman Library and Silberrad Student Centre provide a successful new front door to University of Essex's Colchester Campus. Having worked at the university for some years, Patel Taylor was able to persuade it to divide the brief into two projects.

Sitting on a stone base at the edge of the lake, the student centre has an overhanging canopy that welcomes the visitor and can be seen from the existing square to the south.

Strong horizontal layers with an irregular window pattern echo the building's existing fenestration. The materials soften the overall feel of the campus, with the use of limestone cladding, both polished and natural.

The library extension is also a skilled piece of work, with expressive use of external in-situ concrete complementing the existing architecture. Both buildings were full, well used, and obviously well loved by students and staff.



EDMUND SUMNER

Westlegate House, Norwich**5th Studio for FW Properties Ltd & Soho Estates****Contract value: £5.8m****GIA: 3,530 m²**

Westlegate Tower has redeveloped one of Norwich's most high profile – and unpopular – buildings. The development of 17 apartments, three houses and four commercial units would not have been possible without 5th Studio questioning the city's planning policy, which recommended demolition. It saw that retention and reuse could bring real positives. The tower's height was increased by three storeys and reclad (cover strips, metal cladding and mesh that change in the light), knitting together a neglected area of urban fabric.



STEVE WRIGHT



GARETH GARDNER

Bob Champion Research & Education Building, Norwich**Hawkins\Brown for University of East Anglia****Contract value: £12m****GIA: 4,465 m²**

This building provides a striking and very different aesthetic for clinical and research facilities, while continuing UEA's history of sustainable projects.

Western red cedar cladding gives the building a softer impression than many biomedical facilities and its acoustic damping further enhances

the courtyard as a place for relaxation.

Its main visitors will easily grasp its main components, with the atrium acting as the fulcrum between high spec laboratories and office/write up spaces.

A modest budget for the project is visible only in the bottom line. Limitations on budget and programme, and two stage design and build, have not restricted the high technical content of the brief or the expressive form. The architect has delivered a highly sustainable and striking building that has transformed the client's mode of operation in a most positive way.



KILLIAN O'SULLIVAN

Derry Avenue, South Ockendon**Bell Phillips Architects for Thurrock Council Housing Department****Contract value: Undisclosed****GIA: 2,440 m²**

This noteworthy scheme for 25 elderly residents brings to life an underused car park between the town centre and a sheltered community garden; balancing protection of the garden with views through the development and potential routes through to the town centre.

The building form is simple but dramatic in its setting. Although higher

than its neighbours the scheme is not overpowering, as it reduces in scale towards the edges of the site and is divided into three linked pavilions.

The external brick and weatherboarding are simple but well chosen and animated by generous balcony spaces. Internally the project is designed to encourage interaction between residents and to allow for some personalisation of corridor spaces.

Derry Avenue will be a rewarding and enriching place to grow old and, in the long term, act as a catalyst for development in the area.

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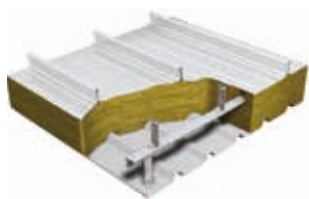
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North West

Special Awards

Building of the Year, sponsored by Marley Eternit:
Alder Hey Children's Hospital

Client: Manchester City Council

Small Project: Private House 1109

Project Architect, sponsored by Tarmac:

Eleanor Brough, Sarah Wigglesworth Architects

Emerging Architect: GA Studio Architects

Conservation: Manchester Central Library

Sustainability, sponsored by Sika: Alder Hey Children's Hospital

Natalia Maximova: On a scholarship to Oxford Brookes from Russia, I had never visited the North West until I was called for an interview in Manchester. A short walk from the station to Piccadilly Gardens (before its 2002 revamp) and I was facing a tall sixties office block. I was attracted by the contrasting scale and grittiness of the place. Little did I know that a few years later I would be working in Sheppard Robson's studio at the top. I have never tired of the panoramic views, fussiness of the city centre, distant hills and ever changing sky.

The local architectural champions of the time are still going strong while more and

more London practices are opening offices here. Hawkins\Brown and FCB Studios are among the latest. Competition between projects and names remains strong. The Whitworth Gallery and Liverpool's Everyman Theatre are inspiring, but larger developments such as Media City or Spinningfields are the norm. However uneven the reception, a strong sense of place has been created.

A day out in the Lake District is an antidote to urban life. Our studio is as busy and cosmopolitan as any in the capital, yet the staff find time for sketching, office yoga and weekend country walks. We organise joint workshops with Manchester

School of Architecture and this year we've introduced a prize for the best portfolio. My own experience has been enriched by Manchester's location and its compactness. I've led projects in Leeds, Sheffield and Birmingham without compromising family life. I met my partner while working on Liverpool One and our children are christened in a local Russian church. Having worked in London and Moscow, Manchester was something of a blind-date choice, but that first attraction has now turned it into my home. ●

Natalia Maximova is an associate at Sheppard Robson Manchester.

More words and images at ribaj.com



BRIAN ORMEROD

Private House, Camforth

Bennetts Associates for private client

Contract value: Undisclosed

GIA: 386m²

The context of a constrained Cumbrian market town with a very active conservation lobby is not where you would expect to find support for such an essay in contemporary domestic architecture.

The architect worked hard to show how the pavilion design would, despite being more contemporary, be a far better 'fit' for the town than the higher density pastiche units that originally

gained planning permission.

The design arranges the bedrooms and a guitar workshop in an L-shape around a walled garden at ground level. A planted roof continues the slope of the ground above, giving the effect of a ha-ha, with stone walls unifying the ground floor into the characteristic topography of terraces and retaining walls.

There is quality in abundance here, but the building does not shout – it is a very good neighbour. The planning of this upside-down house takes full advantage of the spectacular views afforded to it, while maximising privacy within a very tight urban fabric.



BECCY LANE

Mellor Primary School, Stockport

Sarah Wigglesworth Architects for Mellor Primary School

Contract value: £591,000

GIA: 226m²

This extension provides a series of stimulating new spaces based on Mellor Primary's 'forest school' ethos. The low energy building aims to harmonise with its setting, using locally sourced natural materials while featuring a striking habitat wall designed and built in partnership with the pupils.

From the outside, the old school building is functional yet uninspiring.

For the extension and remodelling, the design uses the rear of the building, a steeply sloping part of the site, rather than eat up valuable play space.

With a limited budget the architect has achieved what many education schemes on much grander scales fail to do – provide a series of indoor and outdoor spaces that will inspire and facilitate learning.

The dedication of the project architect to achieving the best for the client was evident – a commitment that extended to real hands on engagement and support beyond what could be normally expected.



PAUL MILLER



DAVID BARBOUR

Wirral Metropolitan College
Glenn Howells Architects for Peel Holdings
 Contract value: Undisclosed
 GIA: 3,809m²

The vision for this dockside site was for a building to act as an 'essay in construction'. The form and materials are true to their function and context. The grid and section are simple, with complexity added where appropriate and in a restrained manner.

The dockside setting is fully exploited. Absence of barriers to the water and lack of perimeter fencing make for an outside space people want to be in – not an enclosed car park. This final aspect persuaded the judges it was indeed worthy of an award.

Alder Hey Children's Hospital, Liverpool
BDP for Alder Hey Children's NHS Foundation Trust
 Contract value: £167m
 GIA: 60,000m²

Client and architect have created something special – a new model for the design of children's healthcare facilities. A hugely complex brief was handled superbly.

The three-finger plan gives almost all rooms a view of the park and provides balcony 'playdecks' at the end of each ward. Despite some compromises, the team has maintained its core strength of vision and the building provides a humanising yet professional backdrop to the life-changing dramas that unfold beneath its (undulating) roof.



CHARLIE COLEMAN

Private House 1109, Cheshire
GA Studio Architects for private client
 Contract value: £300,000
 GIA: 200m²

Nestled amid a typical suburban mix of housing, this new four-bedroom house had a strong brief – not only to design to Passivhaus standards but to create an interesting and comfortable modern home for a young family on a modest budget.

The spaces are not 'over-designed' but allow the family to inhabit and adapt to make them even more comfortable and welcoming. This logical flow of space extends outside where despite the tight site the careful framing of views and maximisation of space gives the impression of a much larger plot.

This building is award winning because its modest budget and typical context show that excellent architect-led design is within reach of those who are not fabulously wealthy or in elite neighbourhoods.



National Graphene Institute
Jestico + Whiles for University of Manchester
 Contract value: £61m
 GIA: 6,159m²

A fascinating building for a ground breaking area of research. Delivered at an impressive pace despite its complexity, it provides a flexible platform for research and industry collaboration to flourish.

There is a well resolved logic to the planning of the

Littlewoods Bunker, Liverpool
shedkm for Capital & Centric
 Contract value: Undisclosed
 GIA: 1,700m²

The brief was for the conversion of a bland building into a modern office space with good daylighting, natural ventilation and a compact, unmanned landlord area. The normal approach would have been either demolition or recladding with cheap materials and inserting some vertical circulation. Client and architect saw the inherent value in the structure, however, and their clever transformation is a good example of how excellent design can unlock problems and provide opportunities where none seem to exist.

There is a clear rigour to the planning, with a simplicity that belies a great deal of technical work to achieve a good net to gross ratio through minimal circulation. Despite this, the floorplates offer a level of flexibility that was a crucial part of the brief.

The design also reveals and harnesses the power of the original (oversized) concrete structure – there is an honesty here that helps generate unique yet usable spaces.

JACK HOBHOUSE



Library Walk Link Building, Manchester
SimpsonHaugh and Partners for Manchester City Council
 Contract value: Undisclosed
 GIA: 155m²

Library Walk is a tapering, crescent shaped pedestrian route between Manchester Central Library and Manchester Town Hall Extension, the City Council's administrative offices and Customer Services Centre. It is defined by the relationship between the curving facades of these contrasting grade II* listed buildings.

A glass structure between or adjacent to listed buildings is not a new concept as it is the generally acknowledged 'polite' way to approach such a design challenge. What sets this building apart is the quality and rigour of detailing and materials. This is not a lean-to or void filler, but a building in its own right that matches the lofty ambitions of its neighbours in an entirely contemporary way and an approach that reminds Manchester of the cutting edge it was once famous for.

The structure, both glass and steel, is a lesson in refinement.

JAN CHLEBIK



HUFTON + CROW



Manchester Central Library
Ryder Architecture for Manchester City Council
 Contract value: Undisclosed
 GIA: 12,500m²

The listed 1930s library was tired and cluttered. Client and design team were brave and ambitious, from the huge task of reappportioning the stacks, to carving out new circulation and rediscovering the wonder of the central reading space. It reminds us a library can be not just a place of quiet contemplation and learning, but a place of discovery and self-empowerment.

The project shows the advantage of forward thinking conservation over narrow minded preservation. It is a reinvention for the 21st century of a building that posed huge challenges. Careful assessment of historic value and a clear strategy has delivered something that will give back to visitors for generations to come.

MORLEY VON STERNBERG



HOME, Manchester
Mecanoo for Manchester City Council
 Contract value: £25m
 GIA: 7,500m²

HOME forms the cultural heart of one of the largest areas of development in Manchester city centre and is the base for a new organisation formed by the merger of Cornerhouse and The Library Theatre Company, it is on a triangular site in between the railway arches, a hotel, and car park and a new public square.

The deceptively simple form masks a complexity of interconnected and overlapping spaces and functions that are a lesson in being 'just right'. There's an honesty and lack of pretension that reflects the brief perfectly. There is a sense of generosity within the spaces – it is a confident building that is unlikely to date or be incapable of adaptation in the future. It delivers a huge cultural asset for the city and region.

MACHTELD SCHOEPE

spaces, especially given the different uses. This could have been a very utilitarian and inward looking scheme. Instead the client and team developed a compact and well detailed result that still manages to give something back to the street.

This is a building that expertly balances the enormous servicing and technical demands of laboratory space with the experiential requirement of a place that will attract some of the brightest minds in science and industry.



Yorkshire

Here is the north, this is where it lies, where it belongs, full of itself, high up above everything else, surrounded by everything that isn't the north, that's off the page, somewhere else...

Paul Morley, *The North*, 2013

Mark Hodson: Yorkshire is a big county, and for added interest in the RIBA Awards we add the Humber fringe of North Lincolnshire to it as well. Dominated by industrial towns and cities set amid rolling green hills and valleys, sliced by the mighty 'T' of the M1 and M62, industrial relics and sublime countryside, it is quirky and contradictory.

We embrace the political will driving

the Northern Powerhouse – a collective force to rival that of London and the south east. If only to arrest the intellectual exodus, the inevitable draw of London continues.

Yorkshire has five schools of architecture (Huddersfield, Hull, Leeds, Sheffield and Sheffield Hallam). The work produced is of the highest standard, always engaging, well communicated and beautifully illustrated. Many students focus on their immediate surroundings, tapping into the deep social and cultural milieu. This energy and investigative drive need to plug into practice.

Civic architecture has always been taken very seriously in this region and that continues in education and practice... but let's

Special Awards

Building of the Year, sponsored by Marley Eternit: Stanbrook Abbey

Project Architect, sponsored by Tarmac: Tom Van Hoffelen

Client of the Year: Dr Richard Heseltine
Sustainability Award, sponsored by Sika: Brynmor Jones Library

Small Project: Contemporary Lean-to
Conservation Award: York Art Gallery and Brynmor Jones Library

not ignore the power of the small, the carefully detailed and the focused intervention to make an impact.

There is genuine and long awaited optimism on my particular patch in the Humber region. The high tech demands of the offshore wind farm industry are beautifully matched to the redundant fishing industry infrastructure of Hull and Grimsby... who'd have thought it. Hull's place in the spotlight as City of Culture 2017 is long overdue, it will be spectacular. Tell the world!

This region may not have the wealth of the south but it has soul. ●

Mark Hodson is founder of Hodson Architects
More words and images at ribaj.com



Stanbrook Abbey, York
Feilden Clegg Bradley Studios for
Conventus of our Lady of Consolation,
Stanbrook Abbey

Contract value: £7.5m
GIA: 6,836m²

Stanbrook Abbey, a new monastery in the North York Moors National Park for an enclosed order of Benedictine nuns, is a truly extraordinary piece of architecture. The design aimed to foster contemplation through its simplicity, beauty, sense of space and tranquillity, taking full advantage of natural light and views over the Vale of York.

The layout is a response to both the site and the brief, allowing for privacy where needed and public access where appropriate.

The sisters were rigorous in seeing that their brief has been interpreted and delivered with care and affection. The experience of walking into the chapel is truly uplifting. The building is a perfectly contextual form that simply grows from the landscape. Its straightforward palette of materials – oak, stone and copper – demonstrates a thorough ethos carried through from the clients. The nuns live a simple disciplined lifestyle and the building truly reflects this in every element.



York Art Gallery, York
Ushida Findlay and Simpson & Brown
Architects for York Museums and
Gallery Trust

Contract value: £8m
GIA: 2,600m²

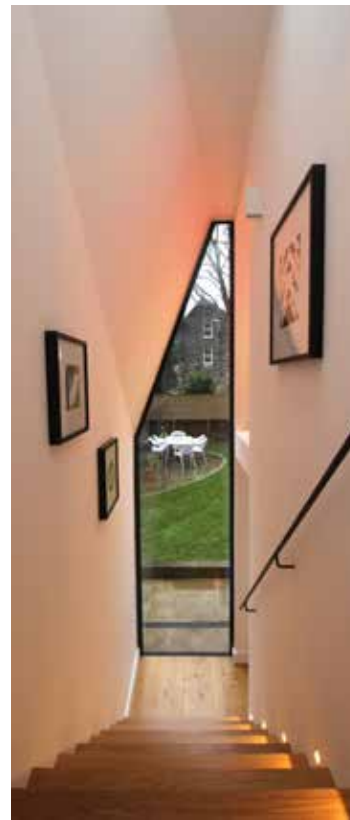
This beautiful gallery is both humbling and utterly inspiring. It was clearly rambling and disorganised until the architects transformed it by opening up a roof void that has not seen the light of day since the 1950s.

Exhibition space has been increased by 60% and two new lifts provide full accessibility throughout the gallery. An education suite and community gallery have been added.

Externally the faience tiled wall is stunning. A simple stepped brick wall increases the height of the rear of the building but is so subtly integrated that it appears always to have been there. The timber structure at the rear forms a viewing platform to the landscape but also an entry point to the western, garden side of the gallery.

The revitalised museum forms a fitting tribute to its sadly missed original design architect, the late Kathryn Findlay.

GILES ROCHOLL



Contemporary Lean-to, Harrogate
Doma Architects for private client

Contract value: £101,000
GIA: 66m²

This delightful and ingenious project provides a direct connection between the ground floor and the basement and with the garden of a large Victorian semi-detached property in the Harrogate Conservation area.

Doma Architects has enhanced the basement rooms and added a small extension to the side that encloses a new stair and provides a contemporary take on a traditional lean-to.

It refers to the overhanging soffit and eaves' details of the existing house with the glazed wall framed in a crisply detailed overhanging soffit. The extension is clad in matt black fibre cement cladding.

The project simply unlocks the potential of the whole house, effectively creating a new floor of accommodation. If this is a 'lean to' then it is a beautifully esoteric one. It offers a modern twist on 21st century living, with beautiful angular glazed walls following the simple building form. The result is a little gem.

RUTH DONNELLY



Laidlaw Library, Leeds
ADP for University of Leeds

Contract value: £16m
GIA: 5,962m²

This is the first building by the University of Leeds to address the public realm in 65 years. It responds to its historic context with contemporary materials and technology. The result is an elegant and precise structure, sitting discreetly in its urban setting. The composition of old and new is a delight.

Solid and void combine to ensure that natural light and ventilation provide an environmentally responsible solution to the needs of users. The difficult brief was well conceived and exceptionally well interpreted by the architect. The design is extremely complex but rigorously executed in all manner of detail. It is a hugely accomplished piece of architecture.

BECCY LANE



New House, Brigsley
Hodson Architects for private client

Contract value: £320,000
GIA: 218m²

A simple, well-ordered design that has delivered the Scandinavian quality requested by the client. It is a beautifully conceived and executed piece of architecture.

The accommodation is split in two by a strong east-west axis which links a prominent tree on the western boundary through a double-height circulation space to a raised seat and pergola on the eastern edge of the site. The axis is accentuated by the glazing to each end of the hall, so that the black limestone path is visible through the house and garden.

The spaces for all areas are simple and well-proportioned, especially in the living room.

TIM ADAMS



Brynmor Jones Library, Hull
Sheppard Robson for the University of Hull

Contract value: £19.54m
GIA: 16,790m²

This was the library that poet Philip Larkin built, in two very different phases, in a pre-digital world. Sheppard Robson has reconciled and reconnected the traditionalist 1950s design of the one with the near-brutalism of the other, providing extra space and allowing for the more informal use patterns of today.

The entrance is reorientated to the south, on the main pedestrian route through the campus. A new three storey atrium simplifies the vertical circulation. A tall colonnade provides shelter and solar control to the first floor, which used to overheat, and leads into a newly created double-height café. The design is rigorous from inception to completion.

ALLAN CROW

An isometric illustration of a city scene. In the center, the words "BIM" and "BRICKS" are rendered in large, 3D block letters. "BIM" is teal and enclosed in a teal rectangular frame, while "BRICKS" is dark grey. To the left of the text are three stacks of gold coins. To the right is a green recycling bin filled with trash. Further right is a construction site with a red crane and a yellow excavator. In the bottom right corner, there are three white wind turbines. The background includes various city buildings, roads, and green spaces with trees.

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North East

Special Awards

Building of the Year, sponsored by Marley Eternit:
Edge Hill

Project Architect of the Year, sponsored by Tarmac:
Liam Newton

Client of the Year: Private client (Edge Hill)

Sustainability Award, sponsored by Sika:

The Paize Small Project: Crook Hall Visitor Centre

Adam Vaughan: Sometimes you have to leave a place to gain a little perspective. Returning to my native Newcastle after years working abroad, I can appreciate why the North East is the UK's best kept secret. When you live in the land of 'Coasts and Castles', spoilt with rolling countryside and historic cityscapes, you develop a sense of privilege which is hard to shake. So there's no shortage of passion and enthusiasm among architects here.

Geographically, the region is huge, with architects beaver away from Berwick all the way down to Teesside, and the range of work is equally expansive. Out of necessity, most practices tend to maintain a varied portfolio of projects. However, far from being

insular, many firms make good use of excellent transport links to work further afield. At JDDK we're working on residential, commercial, leisure, education and healthcare schemes in the North East while our specialism in design for palliative care means we're working on hospice projects across the UK.

From chatting to colleagues at the recent RIBA Awards event it seems that sentiment is reasonably buoyant, although growth isn't shared across all sectors. Student accommodation is flavour of the month but housebuilding remains depressed. We've yet to shake off the final clutches of the recession. Perhaps confidence is being suppressed by doubts about Brexit – or could it be the threat

of relegation from the premiership for Newcastle and Sunderland? On the plus side, the North East punches above its weight in the adoption of BIM, as reported recently by the NBS which is headquartered here. We're also making good progress in normalising sustainable design and the region has some exemplar developments including, until recently, the UK's largest residential Passivhaus scheme. If the RIBA North East awards are anything to go by, we're certainly not short of either aspirational clients or talented architects. ●

Adam Vaughan is director at JDDK Architects and editor of sustainability blog tracinggreen.uk
More words and images at ribaj.com

Hebburn Central

**FaulknerBrowns Architects
for South Tyneside Metropolitan
Borough Council**

Contract value: £11m

GIA: 5,800m²

With its striking Corten-clad form facing out over an emerging public realm, this new library and community sports facility marks the first phase of an ambitious regeneration project led by South Tyneside Council.

Housing a pool, library, gym, sports hall, dance studios and meeting rooms, the project was procured under the SCAPE framework and delivered to a stringent budget and very tight timescale, reflecting the skill and experience of the design team.

Most delightful was the timber library sitting within the open steel structure, housing a variety of spaces for users; from small play areas for children to small scale study spaces and gathering spaces for larger groups.

Detailing is controlled and well-executed throughout, resulting in a calm and peaceful interior, able to cope with the challenging brief of mixed-use community facilities all under one roof.





Ashington Community and Leisure Centre, Ashington
Ryder Architecture for Northumberland County Council
Contract value: £16.45m
GIA: 6,398m²

This new leisure centre unifies separate facilities in a single combined entity and stands as a beacon for the regeneration of the town centre, which it addresses.

Judges felt the scale of the large volumes, tall entrance foyer and pool elevation with its tall glazing, brought elegance and emphasis to the entrance area. Internally, this foyer acts as an internal street and houses the reception, library, café and soft play area.

Wet and dry areas in the centre are carefully considered and separated without losing the visual connections between them across the foyer area. Detailing is simple and robust, using a controlled palette of materials; small touches contributing to a building that boosts the social and economic sustainability of the town.

KRISTEN MCCLUSKIE



The Paise, Hexham
Newton Architects for private client
Contract value: Undisclosed
GIA: 974m²

The family home of 'exceptional quality' set in the exposed north Pennine moorland has two main elements: the sensitive refurbishment of an existing 19th century barn, alongside which a new extension, a heavily insulated steel frame construction, hunkers into the ground.

The grassy landscape wraps over its roof, burying the new mass. From here in the main living/ dining/ study space, a wall of glazing frames stunning views of the moors. The sense of indulgent luxury is reinforced by its courtyard swimming pool. Renewable energy and passive strategies have rated the building carbon negative by energy consumption.

The result draws its inspiration from its setting and respects both the barn and the landscape.



Crook Hall visitor centre, Durham
Elliott Architects for Crook Hall
Contract value £320,000
GIA: 183m²

At this new visitor centre at the grade I listed Crook Hall house and gardens, the form is reminiscent of Hansel and Gretel's house, with walls clad in timber cedar boards and shingles to the roof. It acts as a playful aside to the house's romantic setting. A café and reception area at ground open onto a sunny terrace, with a flat above available for rent. Detailing is refined, controlled and sensitive to its setting, with a family feel; it has been quickly adopted by the local community.




Edge Hill, Darras Hall, Ponteland
Sutherland Hussey Harris for private client
Contract value: Undisclosed
GIA: 360m²

Sitting on the leafy Darras Hall estate, this elegant and bold private family home starts from a concrete base, becoming a timber slatted screen that wraps around it and tops it with a lid. The act creates an uplifting triple height space along the entire length of the house, bringing it to life with beautiful materials, light and shadows; feeding the lower level living spaces and upper level bedrooms and giving garden views.

The judges were impressed with the client/ architect relationship, where both worked through details with precision and care, resolving difficult junctions and even testing the weathering of timbers. Nothing was left to chance, with side tables, beds and furniture all being made bespoke, resulting in a building of aesthetic grace and craftsmanship.

STEVE MAYES

SUTHERLAND HUSSEY HARRIS ARCHITECTS



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East Midlands

Special Awards

Building of the Year sponsored by Marley Eternit:
The Portland Collection
Project Architect of the Year sponsored by Tarmac:
Jennifer Frewen, Takero Shimazaki Architects
Client of the Year: Nottingham Trent University
Sustainability Award sponsored by SIKa:
The Portland Collection
Small Project Award: Leicester Print Workshop
Conservation Award sponsored by Nottingham
Trent University: The Portland Collection

Nils Feldmann: I moved here 15 years ago and always enjoy people's passion when they tell you about the individual identity, strengths and successes of their city, town or county – whichever they consider their home. This region thrives on variety: the diversity of its landscape and character of each place. I have yet to explore it all; work takes me mainly to Leicester, Nottingham and Lincoln.

Nottingham, Leicester and Derby in particular enjoy a healthy economic and sporting rivalry due to their close proximity, as trains take you from one to another within half an hour. This also explains why each municipality has a strong urge to remain distinctive and avoid becoming one

large conurbation; this also applies to the architectural communities in each.

Both Leicester and Nottingham have two sizeable universities each and the growth of student populations and their estates have changed the local economies noticeably. But the monoculture of Victorian terraces turned into student accommodation impacts the cityscape as much as the huge privately-built halls of residence – few of which show much architectural quality or urban sensitivity.

Lincoln has experienced two decades of an even more significant transformation through the steady development of a whole new university campus on former industrial land. This and successful, award-winning

buildings throughout the city, have brought youthful vibrancy to this historic place.

London does, of course, cast its economic shadow over most of the area. It remains a challenge for small and medium practices to attract good graduates and young architects. But our schools of architecture successfully combine the kudos of London-based practitioners with the talent of regional architects. And the cities with good rail connections to the capital now succeed in tempting individuals and families – and whole companies – to move out and enjoy life 'in the shires'. ●

Nils Feldmann is principal of Feldmann Architects, Leicester
More words and images at ribaj.com



PETER LANDERS

Contour House, Baslow, Derbyshire
Sanei Hopkins Architects for private client
Contract value: Undisclosed
GIA: 1,083 m²

With two simple moves – organising the house in linear fashion along a contour and using the same local stone for walls and roofs – Sanei Hopkins has lifted this Peak District house well above the ordinary. The plan, with circulation zones either side of a series of open plan spaces, frames the landscape. The brief was for a family home that was open, light and contemporary, using high quality traditional materials and taking maximum advantage of the views. Externally, the stone flows seamlessly from the walls to roof to create a subtle contemporary vernacular sitting perfectly in its setting.

Judges were particularly impressed by efforts by both architect and client to embed sustainable design principles in the project's core. This is a thesis on how contemporary architecture can work in a national park.



MARTINE HAMILTON KNIGHT

Derby Arena, Derby
Faulkner Browns Architects for Derby City Council
Contract value: £24m
GIA: 14,500m²

All velodromes are not the same. This one is a multi-purpose sports hub with a 250m indoor cycle track raised above ground floor level. This allows unimpeded access to the sports infield within the track centre – a place also for large cultural events.

The cycle track is wrapped with four storeys of stacked support accommodation to one side, with the spectator grandstand opposite. The cohesive internal design of the building is bold, bright and simple, while its dynamic external appearance uses aluminium shingles to mimic the curving timber lathes of the cycle track and allowing glimpses of the activities within.

The judges were impressed by the flexible design of the spaces that supports simultaneous community use of its many facilities.



JUSTIN PAGET

Garden Buildings, Warmington
Ashworth Parkes Architects for private client
Contract value: £141,000
GIA: 71 m²

Small is beautiful, and beautifully crafted, here. These spaces form an elegant addition to a house that sits perfectly in the landscape, while and exploiting views from the main house to the fields beyond. The brief asked for a garage, garden store and an old piggery to be replaced with a 'studio building' with kitchen and bathroom, where the clients might 'go away' for the weekend. A garden storage building with room for an office, a carport and a greenhouse were also required.

Four elements work seamlessly together like a group of agricultural buildings, yet each maintains its own identity through different materials. Large timber shingles, Corten steel, irregular timber slats and metal roofs create a refined rustic appearance that continues through to minimal, crafted interiors.



MARTINE HAMILTON KNIGHT

Heart of Campus, Nottingham Trent University

Evans Vettori Architects for Nottingham Trent University

Contract value: £13.2m
GIA: 4,174 m²

At the centre of Nottingham Trent University's Clifton campus, this scheme has given dignity and presence to a previously incoherent 1960s site. The new social heart (the Pavilion, plus radically refurbished dining hall) has a new teaching building, set at right angles to define a triangular plaza. The Pavilion is raised on a covered south-facing plinth with views across the plaza, and pre-cast concrete vaults are used for the roof to provide rhythm and thermal mass.

The Pavilion building provides a generous, light and airy 'heart space' offset by intimate study pods that punctuate the glass facade. Particularly commended are the sustainability approach and student engagement.



ANTON GORLENKO

Leicester Print Workshop, Leicester

Takero Shimazaki Architects for Leicester Print Workshop

Contract value: Undisclosed
GIA: 789 m²

This 1970s former glass warehouse is now printmaking studios, library, gallery and education spaces in the city's cultural quarter. New openings in the brick elevations frame activities within, while reuse of brickwork allows subtle remodelling of existing openings. Internally the very tight budget has been maximised by a palette of low cost materials and white walls set off by simple but elegant detailing and carefully considered space. Not only are the premises transformed, but the artists, members and Leicester itself. This has been achieved not least the improvements in the public realm and in the way the client body and design team thought beyond the limitations of budget to produce a sustainable exemplar.



ANDREW ARROL

Lincoln Castle Revealed, Lincoln

Arrol & Snell for Lincolnshire County Council

Contract value: £12m
GIA: 4,400 m²

The castle, which was falling into disrepair, is brought back to life through restoration and re-presentation, making it accessible to all users. A comprehensive scheme of repair and conservation was carried out inside and outside its walls, and its setting enhanced. The whole project was developed over five years to complete the project to coincide with the 800th Anniversary of the signing of Magna Carta. Both budget and programme were successfully delivered.

The project has lifted this heritage asset to the status of a visitor destination that is accessible and enjoyable to a wide range of users. It meets the demands of contemporary users while reflecting and enhancing the intricate history of the site.



MARTINE HAMILTON KNIGHT

Nottingham One, Nottingham

Levitate for Select Group

Contract value: £40m
GIA: 30,000 m²

Nottingham One is high density urban housing that should inspire others to be equally ambitious.

Built on Nottingham's canal waterside, the layering of the building and use of terraces break down its mass and create the sense of place that was part of the City Council's strategic vision, giving all tenants and users access to external social spaces.

Set between Southside Regeneration Zone and the Lace Market Conservation Area, Nottingham One responds to and enhances these two distinctive locales. Its high quality, which provides a tenure-blind mixture of social rented, private rented, shared ownership and owner occupied apartments, was particularly praised.



ALEX FRANKLIN

Private House, Northamptonshire

James Gorst Architects for private client

Contract value: Undisclosed
GIA: 3,900 m²

This contemporary interpretation of a country house creates a series of interlocking blocks that frame views across the landscape and into a sheltered private courtyard. Juxtaposed elements, clad in ironstone, bronze cladding and black timber, respond to the earthy tones of the fields. A new home was required, for both intimate family use and large scale entertaining. The house stands alone on a ridge overlooking the rolling agrarian landscape of the farm. The visitor is drawn towards the Jurassic elevation of the stepped east front and the sanctuary of the bronze entrance door. At this point the fractured cruciform plan yields a view across a reflecting pool of water, to the surrounding landscape.



NICK HUFTON

The Portland Collection, Worksop

Hugh Broughton Architects for The Harley Foundation

Contract value: £4.73m
GIA: 874 m²

The Portland Collection of paintings, sculpture, books, tapestries and furniture is one of the finest in private hands in Britain. Now it is open to the general public – in a carefully crafted new building that sits perfectly in the grounds of the grade I-listed Welbeck Abbey.

The scheme uses existing stone walls while new elevations are crisply detailed in contrasting yet complementary hand made Danish brick. Protruding barrel vaulted zinc roofs provide a dynamic roofline.

Internally, the entrance provides framed views into the courtyard and beyond. The galleries skilfully use natural daylight and sustainable energy sources.

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South

Special Awards

Building of the Year, sponsored by Marley Eternit:
Weston Library

Project Architect of the Year, sponsored by Tarmac:
Sergison Bates

Client of the Year: Blavatnik School of Government
Sustainability Award, sponsored by Sika: Sandpath

Small Project of the Year: The Little Hall,
Prestwood Infants School

Conservation Award: Wolfson Academic
Wing College.

Deniz Beck: Since childhood I have lived in cities by the sea: Istanbul, Kuwait, New York and now Portsmouth. I love the smell of the air, the sound of the waves and the ever-changing weather.

The benefits that a seaside can have upon a city are innumerable too, spanning trade and leisure, but from the earliest civilisations, these advantages have been underpinned by the threat of attack – a menace that is fundamental in shaping a cityscape, inspiring extensive fortifications and defence architecture.

As an architect, I have been lucky to work on many Victorian fortifications projects since moving to Portsmouth – projects

that would not have been possible if I didn't live here. There is a visceral excitement and enduring satisfaction to be found in, for example, repurposing Spitbank Fort, a Scheduled Ancient Monument, without losing its identity or charm. It is one of four unique circular sea forts in the Solent originally designed to launch attacks on enemies entering the city and is now a five-star luxury hotel, to welcome guests.

Portsmouth, Gosport and the Isle of Wight are awash with land fortifications that attract stakeholders for Heritage Lottery applications, and I have had the privilege of designing schemes for several of these. One of them is the conversion of Point

Barracks into artists' workshops for Portsmouth City Council, which is due to open on site this summer. This city is young at heart, with a vibrant artistic base that both fuels and is fuelled by what the region has to offer.

What's more, as an architect living by the sea, the possibility of waking up to a terrible storm, glorious sunshine, fierce winds or a mystical sea fog is priceless. The environment adds yet another dimension to the design challenges to be faced here. Most of the time, however, such struggles present themselves as exhilarating opportunities. ●

Deniz Beck, denizbeck partners and ermc,
Portsmouth

More words and images at ribaj.com

The Investcorp Building, Oxford Zaha Hadid Architects for St Antony's College, University of Oxford

Contract value: £11m

GIA: 1,127m²

This project demonstrates great virtuosity and technical skill. The building doubles the space available for the Middle East Centre's expanding library and archive, providing optimum conditions to conserve and manage the collections. It weaves through the site to connect the existing protected buildings and trees, while its stainless steel facade reflects its surroundings. The articulation of the building contrasts greatly with the neighbouring vernacular on what is a constrained site in a way that will stimulate much architectural debate. This results in a surprising feeling of moulded intimacy, in contrast with the weighty and beautiful concrete forms. Internally, the central feature is the stair which is a resounding success. The rooflights, which achieve excellent lighting, are shaped like teardrops, offering an uplifting drama. The Investcorp Building has a radical geometry and the stainless steel panels that curve to form the trumpet shape give off strange reflections, adding to the sense of illusion.





Blavatnik School of Government, Oxford

Herzog & de Meuron for Blavatnik School of Government, University of Oxford

Contract value: £55m
GIA: 7,934m²

The Blavatnik School of Government seeks to improve public policy globally. Its new home has been designed as a precise geometric form which allows its historic neighbours to improve their presence. Inside it is breathtaking, one of those rare moments in architecture when the spirit soars. It is a modern cathedral of learning that stimulates, soothes and excites. The brief to ensure that students engage at all levels is handled very cleverly. This is how the plan works too, with offset balconies and wide twisting staircases, interactive spaces at the junction of stairs and communal spaces between. The Oxford quad is reinterpreted, resulting in a space where people naturally come together. This is a complex building in its geometry, with stacked orthogonal and rectilinear forms working brilliantly against all the odds – a truly inspirational piece of design.

IWAN BAAH

Exhibition Mews, Bordon

Ash Sakula Architects for Radian Group

Contract value: £600,000
GIA: 282m²

Exhibition Mews is a prototype terrace of three homes for social rent. It is the outcome of Ash Sakula's winning entry in an open competition to design affordable and highly sustainable homes capable of replication. This is the first phase of a wider regeneration of the area involving 3350 new homes. A highly insulated core of flexibly arranged accommodation is supplemented by an uninsulated entrance opening on to an enclosed front garden. The competition called for sustainable lifestyle suggestions to be embedded into the design. It is encouraging to see good architecture brought to social housing on a tight budget.



GARETH GARDNER



The Cheeran House, Berkshire

John Pardey Architects for private client

Contract value: Undisclosed (under £1m)
GIA: 284m²

This house sits between two types – a courtyard and walled garden. The design is based on the desire to enjoy a south facing aspect, yet also engage with the walled garden to the north. Landscaping wraps around the house and the retention of the historic wall

helps to create a sense of place and orientation. While the design is contemporary, the architect has used natural materials that will weather well. New flint walls emphasise continuity with the landscape, cutting into the slope to add to this impression. The old kitchen garden is left as meadow, which gives both new and old space to breathe. The house has a ground source heat pump system which, along with MVHR and rooftop PV panels, exports more energy than it consumes. It is an elegant response to its surroundings.

JAMES MORRIS



Suburban Housing, Aldershot

Sergison Bates for Baylight Property Services

Contract value: £2.45m GIA: 1327m²

A rigorous and brave scheme led by a passionate and enquiring architect. The aim was to explore 'how to build better housing'. The layout has a deliberately rural feel within a garden setting which is in shared ownership of all residents. Not only is the architectural aspiration high, but there is an opportunity for social integration and shared responsibility. This is an experiment in the picturesque where overlooking is treated as an opportunity, not a problem: some residents have embraced it, others not. The Flemish brick in 'wild bond' (half brick, 2/3 brick and full brick combinations) adds to the feeling of crafted texture and helps break down the scale. An impressive development that has the potential to become a community. It achieved a lot with a small amount.

KRISTEN DAEM

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GRANT SMITH

House 19, Buckinghamshire
Jestico + Whiles for private client
Contract value: Undisclosed (under £1m)
GIA: 245m²

This is a very ordinary corner site amid a motley collection of suburban housing, so it is remarkable that the house was initially refused planning permission. House 19 is a two-storey dwelling with a reduced height on the southern elevation by means of an eccentrically

pitched roof form. The southerly roof can maximise incorporation of photovoltaic cells now and in the future – integration is subtle and elegant. The sustainability strategy is well thought through and doesn't resort to a room full of technology. Its planted roof will be a visual amenity viewed from the properties to the west. On arrival, you sense the quality of what lies within: the beautifully detailed Corten canopy and the flint work are exceptional. The jury unreservedly loved this house.



WILL SCOTT

The Ruskin School of Art, Oxford
Spratley Studios for Oxford University Estates Services
Contract value: £3.56m
GIA: 1634m²

This has a confident, crafted exterior with careful attention to detailing. It is flexible and works well for students who need to be able to experiment. Located off Bullingdon Road, it is a steel-frame building with brickwork on the front elevation. Daylighting is a

key component: the design gets north light in and uses few artificial lights. The walls are left clutter-free for students to utilise the space, and there appear to be few if any rules on what the students can and cannot do to their building. This adds to the feeling of inspired creativity. Annual degree shows will use the 'Project Space' at its heart where casual meetings and seminars are held. Here the acoustics are excellent for such a tall, open space with a concrete floor.



NICK KANE

Winchester Cathedral Learning Centre
Hampshire County Council Architects for the Dean and Chapter of Winchester Cathedral
Contract value: £900,000
GIA: 192m²

Winchester Cathedral has extended its learning facilities into a small courtyard in its grounds. The green oak frame building, with red clay roof tiles, provides a multi-functional, fully accessible auditorium. It sits well on its plot and there is excellent use of the space. While bold in architectural language, it is self-effacing in materials and stature. A modest but great new building which engages with its context.



PAUL HIGHNAM

Bighton Grange, Hampshire
ADAM Architecture for private client
Contract value: Undisclosed (over £1m)
GIA: 570m²

It is challenging to produce a building that is true to neoclassical principles while dealing with environmental and building regulations. Far from pastiche, this house has substance and demonstrates a real understanding of proportion, harmony, materiality and craft. Bighton Grange is dignified without being grand. This derives from the architect's decision to consider elevations not as sides but as faces, each revealing a different character.



JACK HOBHOUSE

The Little Hall, Prestwood
De Rosee Sa for Prestwood Infant School
Contract value: £158,038
GIA: 110m²

The Grand Feast Hall of Roald Dahl's 'Fantastic Mr Fox' inspired architect De Rosee Sa and design practice PMR's Little Hall, an after-school club and dining space. Three aspects made the project stand out: provision of a building that inspires schoolchildren and the local community; the way the building inspires them; and use of prefabricated materials and simple detailing to reduce labour and waste. A clever, joyful building that achieves a great deal on a small budget.



The Observatory, Lymington
Feilden Clegg Bradley Studios for SPUD (Spaces, Placemaking and Urban Design)

Contract value: £35,560
GIA: 14m²

In 2014, SPUD launched a design competition for a sculptural installation to serve as a shelter and a lookout for 12 artists in residence over two years. Designed by four architectural graduates and one

artist, The Observatory is a pair of rotating cabins forming a studio. It creates a single-point perspective which slices through the plan of each cabin to frame the landscape. With a concealed mechanism, the gentle turn of a wheel rotates the oversized viewing frame to capture a cinematic vista. A great example of architecture and art engaging the public, enhancing the landscape, and leading a number of local authorities to think positively about how design can connect different members of a community.



Davenies School, Beaconsfield
DSDHA for Davenies School

Contract value: Undisclosed
GIA: 450m²

Davenies is an independent school for boys aged 4 to 13. The project involved replacement of a 1980s building to provide 10 classrooms, breakout spaces, external play areas, library, hall and staff facilities. The result is uncompromisingly contemporary without being harsh. The plan nestles into the landscape, providing intimate, light-filled external spaces. Classrooms too are flooded with light. The change in materials references the old and breaks down the mass of the new. Internally, the spaces flow well and circulation is controlled. All this provides a robust and joyful environment that is calming and nurturing without being condescending to the child.

DENNIS GILBERT

Sandpath, Oxfordshire
Adrian James Architects for Louisa Cohen

Contract value: Undisclosed (under £500,000)
GIA: 234m²

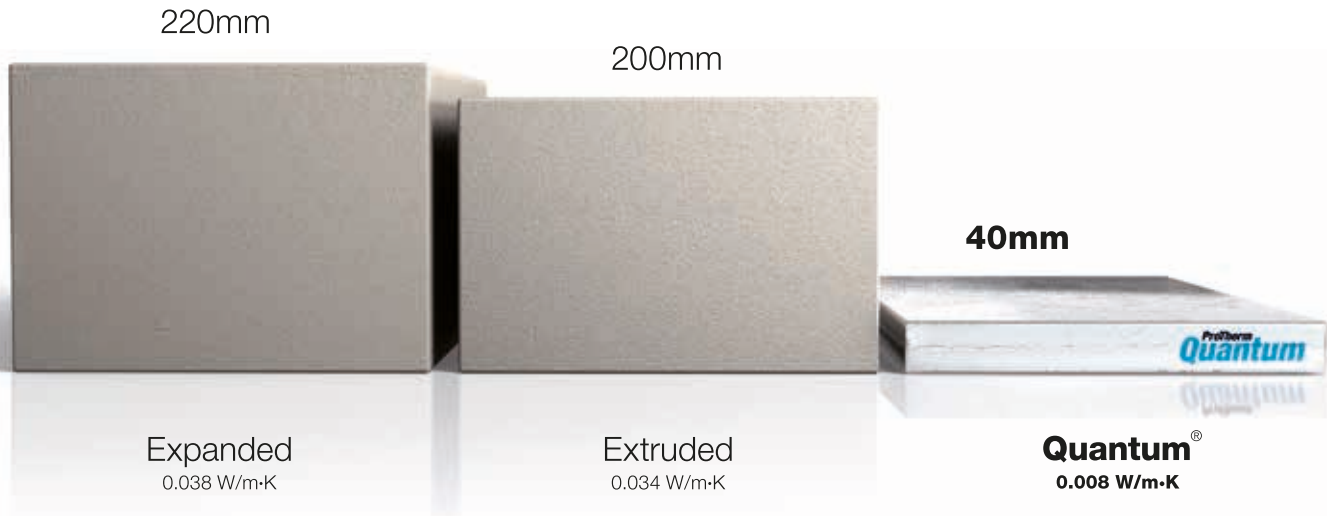
A simple, delightful building that has been well thought through by the architect and been a labour of love by a highly skilled self-build client/project manager. Built using SIPs panels with Western Red Cedar cladding, the elevations provide a simple and clean



DAVID FISHER

form in an orthogonal shape that will grey over time. The cantilever that achieves the half-basement level is clever, and the open plan layout maximises apparent space. The budget has been focused on areas that give maximum value. The green/grey stain to the cladding/windows help soften the building, as does the use of local materials, for instance with the gabion walls. Sandpath achieves Code for Sustainable Homes Level 4. As with the design as a whole, it is an exemplar of how to achieve excellence despite economy.

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Weston Library, Oxford

WilkinsonEyre for University of Oxford Estates Services/Bodleian Library

Contract value: £50m

GIA: 18,828m²

The brief for this Giles Gilbert Scott library was to open it to the public to enable them to embrace knowledge. The architect has worked with clear reference points, recognising items of most significance and carrying out careful repairs to the

fabric while not being afraid to incorporate bold interventions. The sheer 'wow' factor when entering is a reminder of what the building is about: the spaces, the light, the flow and circulation are apparent. A first floor glazed mezzanine forms a direct visual relationship with the books. From the central atrium a myriad of routes are apparent, including the exhibition space, café and study areas. Timber panelling has been cleaned, windows and floors refurbished. The building is clearly of national importance and obvious care has been taken in this refurbishment.



Boldrewood Campus, Southampton

Grimshaw for University of Southampton

Contract value: Undisclosed

GIA: 16,020m²

Boldrewood Innovation Campus is a collaboration of the University of Southampton and Lloyd's Register of Shipping, and puts the university at the forefront of maritime research. It has a crisp, elegant and appropriately businesslike form with a striking staircase in the central atrium. The traffic light system for ventilation results in noticeably good air quality. It accentuates the occupants' level of control over their environment and connection to the outside, both important factors in occupant satisfaction. The mixed mode ventilation system, complemented by louvres on top of each atrium, encourages natural ventilation. Mechanical systems only operate in extreme external temperatures. Energy consumption is one-fifth of the benchmark for offices, near Passivhaus standard – remarkable for an education building.



Wolfson Academic Wing, Oxford

Berman Guedes Stretton for Wolfson College, University of Oxford

Contract value: £7.06m

GIA: 1,575m²

In 2009 the client commissioned a new building comprising a lodge, auditorium, cafeteria, academic offices, seminar rooms and workspace to connect with the Powell and Moya college. Two of the old floors were to become an extension of the original small library; and a third floor of offices replanned and refurbished. The result stuns and delights. The materiality and attention to detail are inspiring. Cornish granite allows all the materials to sing together. It is a joy to see, touch, feel and circulate through. Its massing is cleverly measured in terms of adding to and embracing the old building and, while reverential, it is not shy. A balanced and mannered addition, using all the contemporary tricks and benefits of the discipline today.



Mottisfont New Visitor Facilities, Romsey

Burd Haward Architects for The National Trust

Contract value: £2.1m

GIA: 685m²

Mottisfont Abbey, renowned for its rose gardens and arts programme, has more than 250,000 visitors a year. The new building, which cleverly incorporates natural and mechanical technologies, gives a sense of welcome. A domestic simplicity is carried from exterior to interior, married with a crafted approach that results in a joyful and restful building. Simple material palettes and a few key design decisions, such as lifting the building up, add to the lightness of touch.



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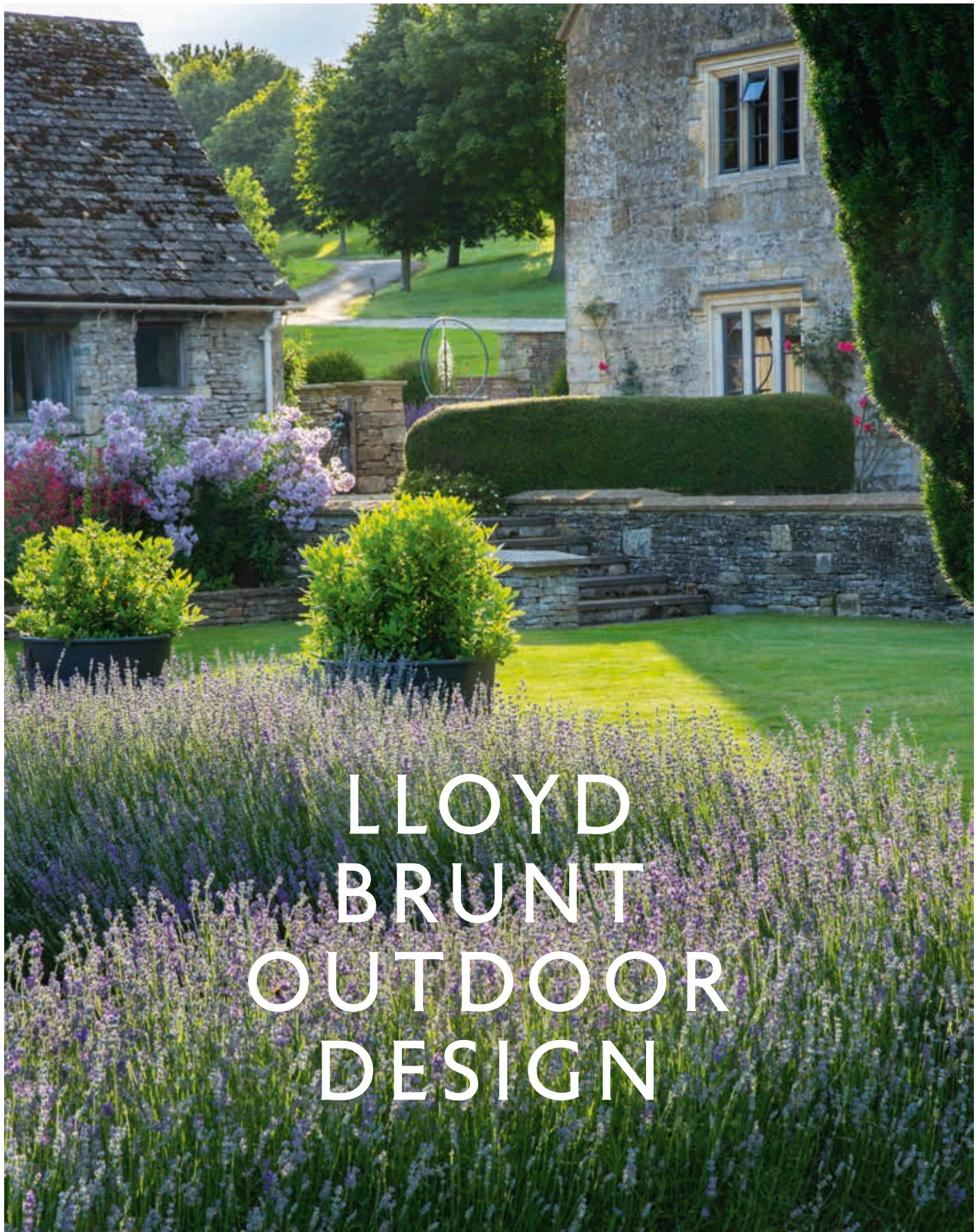
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Creating landscapes that work with architecture



South East

Special Awards

Sustainability Award, sponsored Sika: New House

Sean Albuquerque: A good friend of mine recently returned from a short trip to Normandy with a few fellow architects. They were impressed by an exhibition of local contemporary architecture that was supported by the local government and well attended by the public. Their feeling was that this kind of positive interaction with architecture is hard to come by in Britain. The South East of England is spread over a wide area without a geographical centre of its own, and its cultural life is apt to feel dominated by the size and energy of London.

A lot has changed, though, since I moved to rural East Sussex from London 14 years ago. This perception comes in part from

having made ever closer connections here, where I had no previous roots. It is also true that attitudes to architecture have changed and are becoming more sophisticated. Hearing the complaint that design should be 'in keeping with' this or that is thankfully no longer the norm.

The work of my practice has become more interested in linking design and production, and almost all the projects that make it to site are now built by a team of craftspeople who are almost in-house. But the wider cultural scene has changed too. For more than six years I have been closely involved with the De la Warr Pavilion, which has always had a regional and international outlook. Recent-

ly, however, it has subtly and successfully altered its programme to forge much closer ties with the local community. It has also begun to make architecture a central part of its programme. As well as celebrating the building itself, new architecture is being shown in the same way that new art has been presented for the past eight years.

I feel confident that we will see more of this, and that architecture will become an increasingly important part of local cultural dialogue – and not just in this corner of the country. ●

Sean Albuquerque is principle at ABQ Studio
More words and images at ribaj.com



North Vat, Dungeness Rodric Davidson Architects for private client

Contract value: Undisclosed
(under £1m)
GIA: 114m²

The trend for inhabiting the beach at Dungeness was set by Derek Jarman and since then architects have taken inspiration from the open, often bleak, beach. This house, by Rodric Davidson Architects, is one of the best in the collection.

The brief was to create a single living environment, allowing for entertainment, enjoyment and art. This was to be a calm and simple space where everyday activities could coexist and the surrounding landscape could be observed. The form was conceived as a cluster of small shed-like structures, referential to the local vernacular.

The resulting house alludes to these familiar influences and even mimics some recent nearby homes (some award winners themselves), but does so in a manner arguably truer to the original precedent of dark stained beach hut. The jury was won over by the intimate relationship between designers and client resulting in a finely-judged balance of high architecture and comfortable beach living.



LEIGH SIMPSON

New House, East Sussex
BBM Sustainable Design
for private client

Contract value: Undisclosed
 GIA: 986m²

The project involved redevelopment of a derelict 1940s dairy into a new heated swimming pool, retrofitting of a 19th century oast house, and a new country house in 110ha of Wealden countryside.

The house is the most architecturally expressive, responding to the topography, views, orientation and adjacent oast house. The roof is lifted and twisted to face due south, to benefit the solar panels. It is a family sanctuary.

As well as new oak joinery and sensitive historic replacements, the grade II-listed oast house has a carbon footprint reduced by 80 per cent. Of special note is the redevelopment of the dairy to pool house where detailing of the now evenly-weathered chestnut cladding is a too-rare good example of the ubiquitous timber rainscreen.

BBM Sustainable Design's passion for this site over seven years, married with its client's vision, has produced a special collection of buildings and spaces.



ANDREW HATFIELD

Gateway Cafe, Peacehaven
Kaner Olette Architects for Christopher Bibb
 Contract value: £340,000
 GIA: 220m²

Occasionally, a project emerges which is far more than the sum of its parts. The Gateway Interpretation Café is an exemplar retrofit due to its holistic sustainability and collaborative community-led approach. Although a relatively small project, it has attempted to raise the bar for design in a pocket of deprivation.

This modest building is a remodelling of a 1979 maintenance depot. During development of the wider masterplan, the location was identified as strategically important to link existing facilities to the new park areas and South Downs National Park. The economy of the new skin of zinc and sweet chestnut belies thoughtful detailing, while the café opens up with large sliding doors in good weather. The café performs many roles. On the opening day of the building and park 5,000 people turned up. Lewes District Council should be applauded for driving it forward.



OLIVER PERROTT

Cinque Ports Street, Rye
Jonathan Dunn Architects
for Cinque Port Developments

Contract value: Undisclosed (over £1m)
 GIA: 1050m²

The site, in the heart of the ancient town of Rye, was formerly derelict. The scheme provides a mix of residential accommodation with six flats, two penthouses, a studio and a detached house, with two commercial units to the street. A central courtyard marks the line of the protected Medieval town wall.

JDA took design cues from the warehouses along the river front and East Sussex's coastal architecture. The intention was to emphasise the simplicity of the traditional forms and materials, by creating a street front elevation with a dramatic angular roof line and simple elevational detailing and treatment in dark timber rain screen cladding, slate and render.

The architect has skillfully tiptoed around the remains of the Medieval wall, as well as resolving issues of access, overlooking and parking on a tight site. The close relationship between developer, architect and owner-occupier has led to an important infill of an intricate and rich mixed-use complex in an historic setting.

Le Petit Fort, Jersey

Hudson Architects for private client

Contract value: Undisclosed

GIA: 471m²

Le Petit Fort is a family home on an earlier farmstead. This was enclosed within massive granite walls, which have been restored to offer much needed shelter from

the elements, just metres from the Jersey shoreline. The house completes the concept of the 'fort' by building the missing fourth wall and creating a central 'keep'. Like the perimeter walls, this three-storey entrance block is built from reclaimed Jersey granite.

The whole design is intelligent and confident. Designed wings rotated around a helical stair, while the house is reassuringly contained by the granite walls

(part original, part new). The granite keep pops up from the 'hinge', containing guest accommodation and a study with an outlook to die for.

Juxtaposition of natural materials set against highly engineered surfaces is always an emotive counterpoint, and here is no exception. Precision Corten and Iroko are used as cladding to complement glazing and in contrast to the granite blocks.



EDMUND SUMNER



The Narrow House, East Sussex

Sanei Hopkins Architects for private client

Contract value: Undisclosed

GIA: 159m²

It is impossible to imagine this home resulting from any combination other than this architect and client. Built on the footprint of the owners' single garage

and squeezed between neighbours, the house is idiosyncratic to the point of eccentricity.

Its cool exterior does not prepare one for the assault on the senses that the privilege of an invitation brings. The house is part home, part look-out and part gallery for an outstanding collection of artwork and sculptures that uses every conceivable inch of available space.



PETER LANDERS (2)

Given the labyrinthine nature of the house, the main circulation is reassuringly simple, with a single stair climbing from the front door and living and sleeping accommodation organised to one side. Even the stair treads are laser cut to spell out the shipping forecast in Morse code for the observant visitor.

In Sanei Hopkins Architects, the owners have found their spiritual partners.

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Wales

Special Awards

Building of the Year, sponsored by Marley Eternit:
Llandegfedd Visitor Centre and Watersports Centre
Project Architect of the Year, sponsored by Tarmac:
jointly to George Mikurcik, Architype and Andrew
Tidy, Carmarthenshire County Council
Client of the Year: Gwynedd County Council for the
Welsh National Sailing Academy and Events Centre
Sustainability Award, sponsored by Sika: Burry
Port Community Primary School
Conservation Award: Cardigan Castle

Steve Coombs: The varied Welsh landscape is united by a common architectural culture – a functional architecture defined by place, people, language, local materials and crafts. This is mostly historical, from castles to beautifully ageing post-industrial remnants and agricultural objects in the landscape.

The architecture of the last 20 years has tended to lack this sense of place and context. Like most of the UK, the industry relies heavily on imported materials and technologies to deliver practical, efficient and cost effective buildings. However, there may be a resurgence in an architecture of belonging. The Manser Medal 2014 winning project by Loyn & Co demonstrates an attention to de-

tail underpinned by context, while a number of young practices are establishing reputations based on a 'slow architecture' that responds to local vernacular, carefully crafted with, by and for local communities.

A recent symposium organised by the Welsh School of Architecture and the Design Commission for Wales, based on the touring exhibition 'Getting Things Done' from Vorarlberg, Austria, explored this notion of a crafted architecture of identity and principle. The work of Vorarlberg practice Cukrowicz Nachbaur Architekten shows an understated but experiential and rigorous quality to material and detail that relies on collaboration between design teams, com-

munities and local craftspeople. There appear to be a lot of parallels between Vorarlberg and Wales. Vorarlberg is defined by timber and concrete architecture that learns from the past but looks to the future. Wales has a material and manufacturing culture. Highly skilled craftspeople and artists continue to practise. Maybe a consideration of tradition and innovation using a palette of local timber, stone and, hopefully, steel among other innovative Welsh products will define a region where communities take pride in their industry and continue to produce an architecture with a sense of place. ●

Dr Steve Coombs is an architect and lecturer
More words and images at ribaj.com



Welsh National Sailing Academy and Events Centre, Pwllheli
Ellis Williams Architects for Gwynedd Council (YGC) with acknowledgement to Plas Heli Cyf

Contract value: £4.5m
GIA: 1,600m²

This sailing academy and flexible space has been used by a whole host of local groups, businesses and schools and has attracted over 30,000 visitors in its first year.

The tracking patterns of boats on trailers define the circular main hall. Looking into this from the first floor are a café, bars and viewing balconies which wrap round the main hall, while also looking out towards the estuary and the mountains beyond.

The building has been partially buried, as if engulfed by grassed sand dunes which, with their terraced continuations, create an amphitheatre. Above it all sits the observation and control tower, from where race starts and finishes can be organised and monitored. Polycarbonate clads the upper portion of the drum of the unheated main hall to give diffused light; below gabion baskets are filled with local stone. The balconies and areas of cladding are faced with carefully detailed Kebony timber.

JAMES MORRIS



Llandegfedd Visitor Centre and Watersports Centre

Hall + Bednarczyk Architects for Dŵr Cymru Welsh Water

Contract value: £2m
GIA: 870m²

The combination of an inspiring site, an astute client, a well-considered brief and talented architects,

supported by a strong design team, has led to the creation of a pair of outstanding buildings on the edge of Llandegfedd Reservoir. Hall and Bednarczyk were commissioned to deliver the project using a traditional method of procurement. The quality of the end result underlines the added value for the client in retaining the design team through construction.

With its floating curving roof gliding over the first floor café, the Visitor Centre is seen initially from the

elevated approach, reflecting the gently rolling hills. As one descends, tantalising horizontal glimpses of the water are revealed. Once within, the visitor is presented with a stunning panoramic view over the water. It is a truly special visitor entrance sequence.

The second building, the Watersports Centre, is just as beautifully conceived, detailed and made, from the splayed gable treatment to the precision of the timber board-on-board cladding.

LEIGH SIMPSON



Burry Port Community Primary School

Architype and Property Design, Carmarthenshire County Council for Carmarthenshire County Council

Contract value: £3.8m
GIA: 1,993m²

This first Passivhaus school in Wales exudes a sense of calm and comfort, and is clearly a place where it is easy to teach and to learn. It is a superb example of collaboration of county, architect and school. The layouts are imaginative, providing a delightful variety of spaces and volumes and atmospheres. Particularly successful is double-height elliptical 'Pod'.

The new classroom wing flanks one side of the playground, part of an open ended, beautifully scaled courtyard, perfect for safe play. On the other side landscaping and play equipment accommodate the level changes creatively and practically.

PHILBOORMAN



Cardigan Castle

Purcell for Cardigan Castle Building Preservation Trust

Contract value: £7.1m
GIA: 1,720m²

The remarkable story of the saving of Cardigan Castle started over 10 years ago and is a triumph of public, community drive and commitment. Now not only has architect Purcell created a new, valuable and beautiful destination, but it has opened up entry into the town. Before renovation, the perimeter castle wall, to prevent collapse, had to be propped with raking shores into the road. The cottages and the main Castle Green House have been renovated and, where a portion of the original castle wall had collapsed, a new restaurant straddles the breach, a sensitive contemporary insertion into the historic setting.

GARETH GARDNER



Cardiff and Vale College, New City Centre Community Campus

BDP for Cardiff & Vale College

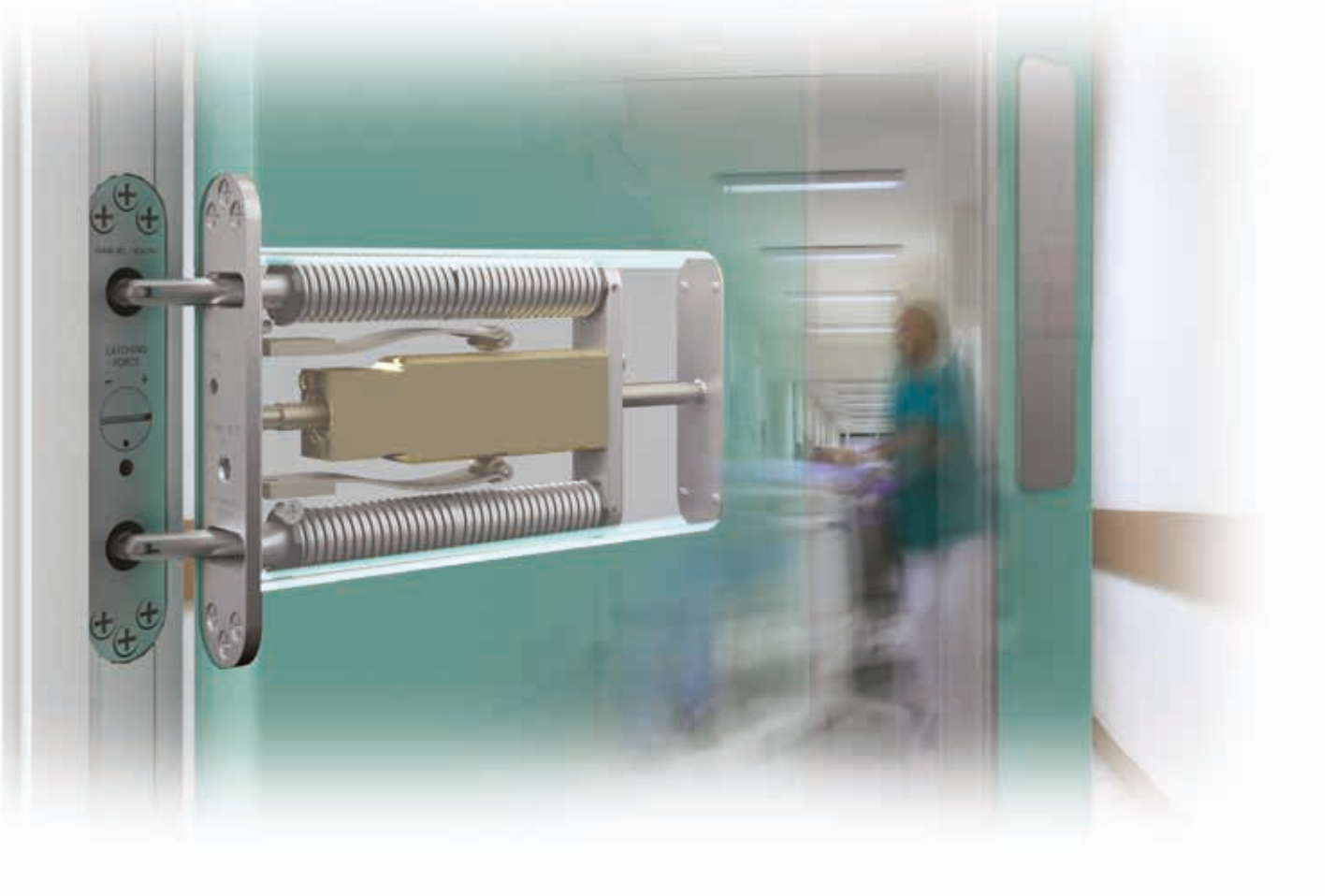
Contract value: £26m
GIA: 16,500m²

This learning 'village' brings a wide range of activities into the heart of the community. From the street, the college is presented as a 'book end', with two dynamic pointed ends and between them a softer, curvaceous central section. The campus projects a powerful presence with the six storey wedge of the building capped by an angular, overhanging roof.

Inside is a light filled atrium which has the feel of a sheltered, gently meandering street into which clusters of inhabited balconies and rooms, finished in a wide palette of strong colours, project and overlook. A fine response to a complex brief.

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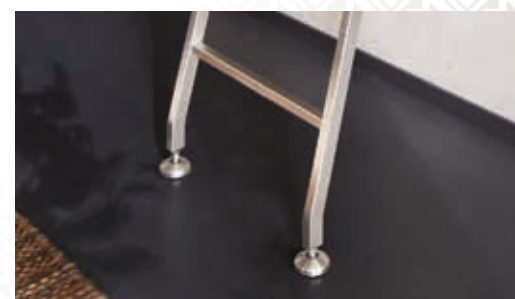
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Left and below Abutments to the copper domes and brick parapets were the biggest challenge.



Act of faith

A 25-year guarantee clinched the decision to reroof Westminster Cathedral in asphalt

When Westminster Cathedral's roof was first asphalted back in 1903, it would have utilised naturally occurring asphalt deposits dug up from an overseas lake.

These days, things are done a little differently. Instead, IKO's Permaphalt – a polymer modified mastic asphalt – was specified for the extensive reroofing of the Roman Catholic Cathedral by Cathedral Architect, Michael Drury from St Ann's Gate Architects.

'Asphalt had worked well for the Cathedral in the past and there was no reason why it shouldn't again,' he says, adding that the new roofing's 25-year guarantee clinched the decision for a like-for-like replacement.

Drury had identified the need to replace the roof surface as a priority in his quinquennial inspection of the Cathedral, which was designed in the early Byzantine style by JF Bentley. Although the roof had been repaired over the years, the report detected cracking in the surface and upstands and the presence of moisture within.

The subsequent reroofing project involved negotiating four copper domes within the rectangular roof plan of the nave and chancel

and dealing with deteriorating parapets at the perimeter. The logistical challenges of installing scaffolding at the grade I listed building – essential to facilitate the removal of the original roof surface and to bring up the new materials and equipment required – provided a further level of complexity.

After the old asphalt was removed, the concrete roof-substrate was found to be in good order and was cleaned and dried before a separating layer of Black Sheathing Felt was applied. This was followed by two coats of Permaphalt laid hot, to a thickness of not less than 20mm in total.

Once cool, the surface was covered in light grey solar reflective paint. This reduces heat build-up in the roof, maximising durability.

Abutments to the domes and perimeter presented the biggest challenges, along with negotiating the steps and curves of the chancel roof. The soft brick parapets required particular attention in order to avoid leaks occurring where the new asphalt is dressed against the brick.

This interface was managed by the introduction of a lead apron down over the asphalt kerb. The lack of such flashings

previously had led to water tracking behind the upstand and becoming trapped beneath the roof covering. Above the lead, a new three-coat lime render was applied on expanded metal lath to the back of the parapet to give further protection against water ingress.

New copper perimeter flashings were added as necessary where the asphalt meets the copper domes. Some panels and clips were also replaced on the copper coverings, which had been added to the concrete domes after the Cathedral suffered blast damage in the Second World War.

'With the right skilled specialists, when using traditional materials like this the project is relatively straightforward once safe access has been provided,' Drury says.

The £340,000 contract was carried out in a single phase over six months and was granted by the First World War Centenary Cathedral Repair Fund. The project won in its category at this year's Roofing Awards. ●

Client: The Trustees of Westminster Roman Catholic Cathedral

Architect: St Ann's Gate Architects LLP

Choosing a flat roof

Ross Finnie, sales director, SIG Design & Technology explains the rules of thumb for making the right choice



Above: Single ply roof at Arnold Hill Academy, Nottingham.

Once an architect determines the desire, or need, for a flat roof, identifying the correct solution can be a complex process.

A range of factors have to be taken into account including length of guarantee, the supporting structure, impacts on BREEAM ratings, build sequencing, aesthetics and cost.

Of course, along with the client and architect's requirements the compliance minefield of British building standards and codes of practice has to be negotiated.

Although architects are primarily concerned with design, their remit in selecting a roofing system is usually a combination of design criteria, performance requirements and cost.

Achieving the correct balance between these three factors will determine the optimum roofing solution.

There are four primary types of flat roof commonly used in the UK, each with their advantages and disadvantages. Of course an architect does not need a detailed understanding of every type of flat roof. However, a basic understanding of these four major systems will allow architects to make a well-informed decision – especially as sometimes the solution offered by an individual manufacturer may not be the best for the requirements of your particular project.

Single ply

A single ply membrane system provides waterproofing with a single sheet of roofing material. Managed and regulated by the Single Ply Roofing Association (SPRA), this is a well established and proven technology that has been used in the UK for over 50 years.

Single ply roofs are often considered for cost driven projects as they have a low capital cost and cost in use, are lightweight, flexible, swift to install, safe and available in any colour. These attributes make them an extremely popular choice for both cold and warm roofs, refurbishment and new build, with over 5 million m² installed in the UK every year. Single ply roofs provide an ideal surface for subsequent photovoltaic systems and, as long as the product chosen is FLL certified, can also be used with a green roof.

As it is constructed from a single membrane, this solution could potentially be damaged, making it inappropriate for areas that will experience heavy traffic. It is also advisable to protect the installed roof during construction, as it should not be used for on-site storage. However, as long as it is correctly installed, single ply is highly durable and will give long-lasting performance.

Built up roofing

With more than 50 million m² of built up roofing (BUR) installed every year, this is still the most common flat roof solution in the UK. Like single ply roofing, this membrane solution is often used on cost driven projects. It is extremely versatile and has a wide range of applications.

BUR roofs, as the name suggests, are made up of several layers of reinforced bituminous membranes. These bonded layers differentiate the product from single ply alternatives, and can help to make these roofs much more robust. This means a BUR roof is ideal for any area that will experience occasional foot traffic.

It is also useful for situations where the build schedule demands that the roof space be utilised during construction – however, protection would still be needed if it was to be used as a working platform.

Aesthetic considerations mean that BUR is often specified in areas that are not highly visible, or on projects where the look of the finish is lower down the list of priorities for those involved.



Above: Hot melt was right for the complex roof at UBS' Broadgate HQ.

Hot melt

On a hot melt roof the waterproof membrane is applied, perhaps unsurprisingly as a hot liquid directly to a prepared structural deck. This creates a completely seamless monolithic layer that is extremely difficult to damage and has a very long life expectancy.

Along with being incredibly hardwearing, hot melt has the longest durability within third party British Board of Agrément (BBA) accreditation for these four products types. The BBA accredits hot melt systems for the design life of the building, an accreditation that can provide great peace of mind for a building's owners.

Ideal for concrete structures, as there is no need to drill into the deck for fixing, hot melt is primarily used on roofs larger than 300m². It is also used in situations where there are complex details or multiple penetrations.

A key consideration when specifying a hot melt roof is once again implied in the name, as this type of installation involves potentially dangerous hot works. Health and safety on site need to be well managed by an experienced installer.

Waterproofing options: some things to consider

	Good for...	Look out for...
Single ply	<ul style="list-style-type: none"> Cost driven projects Cold and Warm Roofs Lightweight structures No/limited roof mounted plant Green roofs if FLL certified Coloured finishes (PVC) Some UK made 	<ul style="list-style-type: none"> Heavy traffic needs walkways. Needs protecting during construction Complex details can be messy Some aren't bitumen compatible Not ideal for inverted roofs
Hot melt	<ul style="list-style-type: none"> Inverted roofs Green roofs Concrete deck Limited falls Complex details and multiple penetrations Some UK made Long life expectancy 	<ul style="list-style-type: none"> Only suitable for inverted roofs. Involves hot works Only 4 manufacturers Limited installer network
Cold applied liquids	<ul style="list-style-type: none"> Roof refurbishment Green roofs Heavy plant areas Restricted working space balconies Complex details and multiple penetrations 	<ul style="list-style-type: none"> Some contain VOCs Some require breathing equipment Choose the right product for populated areas eg schools
Built up roofing	<ul style="list-style-type: none"> Cost driven projects Cold and warm roofs Occasional foot traffic (eg PVs) Green roofs if FLL certified Some UK made 	<ul style="list-style-type: none"> Not attractive/limited colours/finishes Complex details can be messy Can require hot works on site

Cold applied liquids

Cold applied liquid roofs are similar to hot melt roofs, with one obvious difference: the waterproofing is applied as cold. This makes installation easier as it doesn't carry the health and safety considerations of hot work.

Cold liquids are especially popular on refurbishment or repair projects as the liquid can usually be applied directly to the existing roof makeup, making it very cost effective.

Increasingly, cold applied liquid roofs are being specified on new builds. In areas with difficult access or restricted working space, such as balconies, the flexibility and ease of installation make them highly appropriate.

It is worth noting that some cold liquids contain volatile organic compounds (VOCs) and the installation of some liquids may require breathing equipment.

Seek expert advice

Each of these four solutions could be the right one, but numerous factors need to be taken into account. SIG Design & Technology offers a free advisory service to ensure architects select the most appropriate flat roof for their projects. Its independence from any brand means it can help them choose the best products for each application. ●

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Timing is everything

Green roofs don't like being kept waiting for installation



With green roofs, timing really can be a matter of life and death for the major building component.

Getting this wrong is the most common pitfall for green roof installations, especially when the contractor is new to the process, according to Steve Vincent, technical director of green roof specialist – and SIG partner – Verdico. It is crucial, he says, that the roof is ready with necessary access for the installation team when the green roof kit is delivered.

'You need a lot of planning – when you've done three or four you get to know when to order the sedum,' he says. 'It should go in the same day as it arrives but can keep for up to 48 hours. In the height of summer we prefer to install straight away.'

Experience is invaluable at assessing how the foibles of the site and build conditions might affect the installation programme.

'I don't think there's a more difficult thing to do on site,' Vincent says, adding that weather is an additional complication. While rain is fine and snow no problem unless it lies, wind can hold up the process and affect the

method of installation.

'You're on a critical path and you have to make sure that everyone – the main contractor and the associated trades – understands that you are the priority at that point. Most trades aren't used to dealing with anything that's alive!'

Certainly planning was the main challenge for foreman Aaron Scanbrett of GR Regan Roofing, installer of an extensive sedum roof at a recently completed café pavilion on a country estate in Sussex.



Left and below:
VerdiRoof installation on
the café in Sussex.

For this 422m² application, Verdico supplied the VerdiRoof system, which took a week to install on the single storey building plus a further two weeks of watering.

'I'd never laid a green roof before but found the system really straightforward to use after the green roof supplier had showed us what to do,' says Scanbrett. 'The only tricky bit was the timing.'

The multi-layer VerdiRoof system was installed over FDT's Rhepanol single ply waterproof membrane. The system consists of the Verdi-Drain moisture retention layer overlapped by 100mm followed by a drainage and reservoir board and a filter layer. The growing medium was laid above this and raked before the sedum blanket was rolled on and watered.

Finally, pond-washed pebbles were laid around the perimeter of the roof and around the gutter to form a firebreak. Guy Regan of GR Regan Roofing says getting these and the other green roof materials up on to the roof was particularly labour-intensive, but the end result will be worth it.

'Green roofs are one of the best systems as they'll last indefinitely – as long as the waterproofing is laid properly – because the roof isn't exposed to the elements,' he says.

Timing isn't the only watchpoint according to Vincent, who says architects should avoid green roof systems that use just drainage boards rather than drainage and reservoir boards. The latter reduces the chance of the plants failing.

'A drainage and reservoir board will allow excess water off but also holds a chamber of water to evaporate back through,' he says, adding that some green roof companies cut corners by failing to have multi-purpose boards.

'Architects and specifiers need to be vigilant and should only specify the best components. It might sound daft, but why would you specify a drainage only board that does not hold water in reserve for the plants once the moisture in the growing medium has been used up?

'The GRO and FLL Guidelines are in place to help specifiers quiz the performance data of the green roof system,' Vincent says. ●

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Amtico & RIBA design charrette

For the launch of its newest Signature Collection, Amtico has teamed up with RIBA in challenging seven teams of architects to create a new collection of flooring designs

To coincide with the launch of flagship additions to its premium Signature Collection on 9 June, vinyl flooring manufacturer Amtico is also launching a collection of Designers' Choice designs. These 84 beautiful flooring options can be specified for any type and size of space. Predefined and ready to use, the product combinations over 14 laying patterns make stunning floors quick and easy.

Design brief

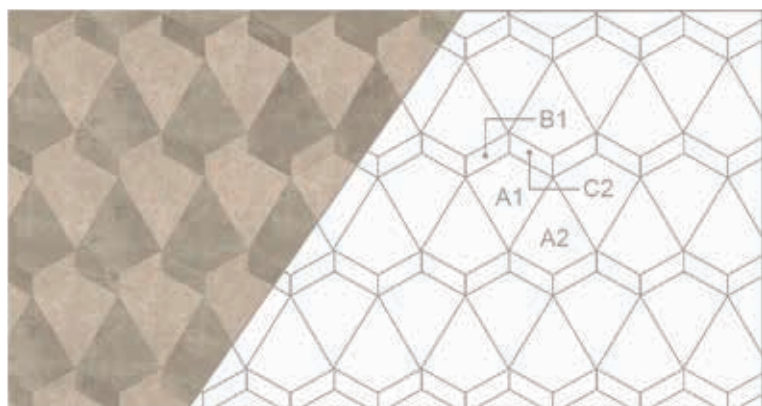
Amtico and RIBA have challenged seven architects with three-person teams to create a new collection of predefined product combinations in one of Amtico's laying patterns. Teams will create their own set of

six laying designs based on a theme. Of these, three will be selected and made up by Amtico into real-life prototypes for the final judging.

The winning collection will go to market later in the year as an exclusive architect-designed Designers' Choice product. A proportion of royalties from the sales will be shared with the winning practice and the RIBA Education Fund, which helps architecture students experiencing financial hardship.

Design teams

The seven teams are from architects Cousins & Cousins, DLA Design, Moxon Architecture, Scott Brownrigg, TP Bennett, What Architecture and Willmore Iles.



It can now cost
£88,000 to study
architecture. I
am delighted this
project will support
our Education Fund
Jane Duncan,
RIBA President



Above left Designers' Choice laying pattern Kite.

Left Product designer Karen Quaterman with a mood board.

Top right Amtico basket weave flooring design.



Key dates

13 May

To kick off design thinking, all seven teams were invited to a day at Amtico's Coventry headquarters. Participants were introduced to the staff and given a tour of the factory to understand how the firm designs and manufactures its flooring. Then they went on to see the collection, including an exclusive first look at the newest tile designs.

22 June Practices to submit their six laying designs to Amtico for consideration.

13 July The final judging event will take place at White Loft, Lumière, London, SE1 0DW. Collections by the seven architects will be displayed and judged by a panel of experts. Crit-style, each team will talk through the narratives that led to its creations, including the spaces its members saw them being used in.

Autumn/winter 2016 The winning combinations will go into production and be launched as a special mini collection.



West Midlands

Special Awards

Building of the Year, sponsored by Marley Eternit:
The Master's House in Ledbury
Project Architect of the year, sponsored by Tarmac:
Andrew Khoury of Khoury Architects
Client of the Year: EDG Property for
The School Yard
Conservation Project of the Year: The Master's
House in Ledbury

Matthew Franklin: I have been lucky enough to be based in the north of the RIBA West Midlands region for almost 15 years. During that time, I've worked for five different companies as well as setting up my own business when the 2008 recession hit.

It always surprises me how diverse this region is, in every sense. Beautiful scenery, a wide variety of buildings, wonderful towns, villages and cities and a rich, diverse seam of talented businesses, all add to the architectural world locally, nationally and abroad.

While for many the image of a Shropshire architect or rural business may evoke a slow backwater, a significant number of businesses here are punching well above their weight

and, in some cases, rank among the best in their industry. That's one of the great aspects of this area – it's full of surprises.

I've recently joined Building Design Group and, echoing the sentiments above, we are very busy with a diverse range of projects running the length and breadth of the country. A large part of our work is in Birmingham, which I've seen transform and improve enormously since I've been living and working here. It's great to play a bigger part in the evolution of that change and to be involved with the future of the city. It's an exciting and rewarding area to work in, with a world famous industrial heritage and a strong tradition of manufacturing. You

can find yourself designing for areas of outstanding natural beauty, quirky suburban vernaculars, or in cityscapes full of heritage and character.

Before I moved to Shropshire, I lived in Surrey and travelled to work in central London. Here in the West Midlands we can compete on the urban projects, but we also have the potential of a wider scope of work from the rural and suburban areas. And, needless to say, the commute along a sunny A road is much more enjoyable than being squashed into the overcrowded Tube. ●

Matthew Franklin works for Building Design Group
More words and images at ribaj.com

Chattock Gardens, Solihull Khoury Architects for Peter and Paul Knott

Contract value: £610,000
GIA: 795m²

Chattock Gardens is an ingenious design response to the classic challenge of a sensitive backland garden site. The solution, to build the greater part of the two houses underground with modest single storey pavilions at ground level, was embraced by clients Peter and Paul Knott.

Any trepidation about the underground spaces was blown away by the series of external sunken courtyards, linked to beautifully day-lit and animated living spaces. The architect's handling of single and double height internal volumes, linked to the external courtyards, is highly accomplished, and is matched by the refinement in the detailing.

The jury was delighted by the way that the two houses successfully embraced the very different personal tastes of each of the occupiers. That houses of this quality were self managed and self built by the clients, to such a high standard and at a modest cost, is an impressive achievement.





The Master's House, Ledbury
Butler Hegarty Architects
for Herefordshire Council

Contract value: Undisclosed
GIA: 851m²

The Master's House is grade II* listed, and one of the remaining fragments of the medieval St Katherine's hospital site, founded in 1232. Before this, the exquisite medieval timber structure was invisible to visitors, being encased in later additions.

Butler Hegarty Architects' forensic exploration, imaginative reshaping, and painstaking restoration, was supported by the enthusiasm of the building's band of local volunteer 'friends', and sustained by the commitment of its owner client, Herefordshire Council.

With new life breathed into it, the building now provides a library, a base for local authority and voluntary services, a visitor attraction, and starting point for orientation and interpretation of medieval Ledbury. It has achieved a 40% increase in library use in its first year, and been adopted as a social hub by local people. It demonstrates the potential of good architecture to enhance the civic life of the community.

McIntyre House, Birmingham
Associated Architects for
University College Birmingham

Contract value: £17.4m
GIA: 7,027m²

McIntyre House's teaching and learning space is organised over four levels in a horseshoe plan, with narrow day lit perimeter accommodation enclosing a dramatic central atrium.

This has collaborative spaces, and access to teaching rooms and traditional black box lecture theatres. The massing and envelope treatment relates to the scale and fenestration proportion of its neighbours in the Jewellery Quarter from behind a grand colonnade.

Internally, high quality in-situ concrete is nicely contrasted with well detailed timber cladding that defines the central core, feature stair and lecture theatre. The jury noted the care and attention taken by Associated Architects to ensure well resolved detailing and careful lining up of fittings and fixtures. To do this with in-situ concrete, in a design and build contract and a tight budget, is a real achievement.



The School Yard – Phase 2, Birmingham
BPN Architects for EDG Property

Contract value: £2.1m
GIA: 985.7m²

EDG Property completed the first phase of School Yard redevelopment in 2013, converting the grade II listed former school in Harborne into restaurants, coffee shops and a food school. The School Yard, a new build apartment block, forms the second phase.

The jury welcomed the bold four storey form which helps to create a positive external public courtyard,

and the contemporary but simple palette of larch and standing seam black zinc.

A well detailed communal staircase leads to central external timber lined access decks. Light filters into this space through cleverly detailed and well constructed open timber louvres.

EDG is commended also for holding a design competition and for setting a brief that placed scale, size, context and conservation as core considerations.

BPN Architects won the competition with a clear and coherent piece of urban design, and have executed a well resolved and detailed building.



Nobody likes gaps!

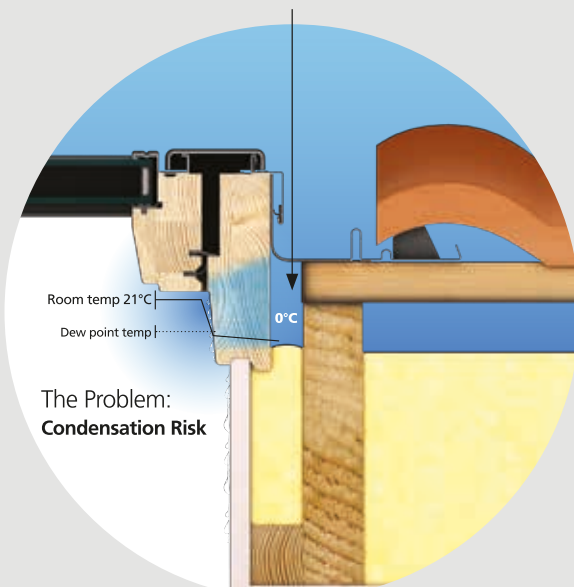
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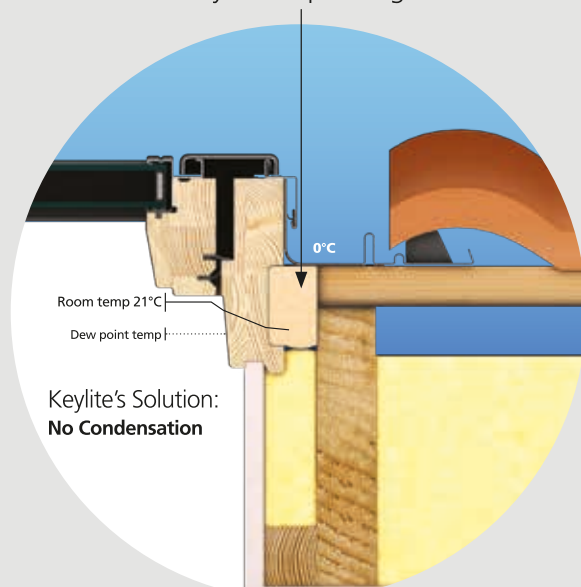
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South West

Special Awards

Building of the Year, sponsored by Marley Eternit:
Outhouse, Gloucestershire

Project Architect of the Year, sponsored by Tarmac:
Andy Theobald, Feilden Clegg Bradley Studios

Client of the Year: Westmorland for
Gloucester Services

Sustainability Award, sponsored by Sika:
Gloucester Services

Small Project of the Year: Ansty Plum

Jackie Gillespie: I am sitting in the sun in Bath at Milsom Place, an earlier development by L&R Group with whom we are converting and extending an old warehouse in Ladybellegate Quay in Gloucester. It is just the sort of contemporary work in a historic setting that the South West has given us a great opportunity to develop. In a way it grows out of our home, at Dartington Estate, near Totnes, Devon. It is a medieval hall with a progressive slant. Walter Gropius fled here in the 1930s and creative people still flourish in a remarkable landscape.

Our studio is in an old water mill. We have great neighbours such as The Almond Thief, a cool, quirky bakery – we revel in the extraor-

dinary local food. We've converted a barn into a café and shop for Nkuku, another neighbour. You can draw on the locale in all sorts of ways: we've just had a CPD session from Solid Wool on objects made of wool and resin.

From our studio we can reach into the prehistoric depths of Dartmoor and more conventionally-religious sites on the edge, such as our work for the monks of Buckfast Abbey. We have the valleyed delights of the South Hams and are building along the River Yealm. Plymouth is on our doorstep too and here we have had 15-year relationship with Urban Splash, developing the historic naval space of Royal William Yard with restaurants, arts spaces and now a hotel. It gives us

an amazing backdrop of stone, concrete and timber elements. Not many of these projects, or clients, come along; it is quite a privilege. The city's brutalist fifties civic centre is also within our sights. With Urban Splash we are reimagining it housing different uses.

We have an eclectic mix of clients across the region and have speculated on how amazing it would be if we brought them all together, perhaps at one of the Cinema in the City films at the Yard that we sponsor. There is some bread and butter work but on the whole every project is different. You can't specialise here, there just isn't the volume of work. ●

Jackie Gillespie is founding director of Gillespie Yennie. More words and images at ribaj.com



Ansty Plum, Wiltshire

Coppin Dockray for private client

Contract value: £235,000

GIA: 165m²

Ansty Plum is a 20th century house, resurrected for viable modern living without damaging the original. What has been taken away and not added is as important as what has been rescued or retained.

The building is now perhaps as close to its original form as at any time in its subsequent development. Careful thought has led to a building that is discreetly and successfully heated, lit, insulated and serviced, leaving the interior intact and the house's future assured. Yet one could debate the change in atmosphere created by replacing the original brick floor to allow underfloor heating and service improvements.

The stone shell of the dilapidated Smithson designed studio adjacent to the house has also been inhabited to provide extra accommodation.

The apparent collapsed state of this structure could have permitted some slightly bolder architecture, but the rebuilding has been fastidiously faithful to the spirit of the original while adding considerable comfort and some delight.

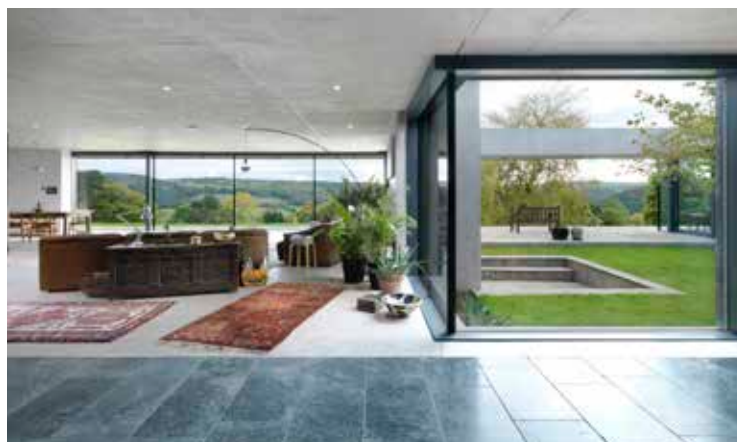


Drawing Studio, Poole
CRAB Studio (Cook Robotham Architectural Bureau) for Arts University Bournemouth
Contract value: Undisclosed
GIA: 165m²

This is reportedly the first dedicated drawing studio to be built in a British art school for a century, and the extraordinary atmosphere within left the jury wondering why this would be so. An exemplary art-making space lurks

within this colourfully wrapped sweetie of building that will inevitably become emblematic of its host institution.

Formed from bridge building technology, the three-dimensionally curved painted structural steel skin addresses the challenges of creating fluid form, its colour giving cohesion. On the inside all is calm. The soft curves create an almost intangible cave-like form dominated by the Cyclopean north light that beautifully frames tree canopies. The jury wanted to stay.



Outhouse, Brockweir
Loyn & Co Architects for private client
Contract value: Undisclosed
GIA: 490m²

Outhouse is on a fabulous sloping plot in the Forest of Dean, with long views to the Wye Valley and Severn Estuary. The design exploits the potential with a house that beds into the site, finely balancing respect to context with confident architectural expression.

Its simplicity is founded on rigour and restraint. The key architectural device is a plan organisation separating studio and working spaces on the uphill side and glass fronted living spaces downhill.

The design eloquently and effortlessly tackles many familiar issues – the blurred relationship between interior and exterior space, the penetration of light into a deep single aspect plan, the control of sustainability – without flaunting it. This is a house that grabs you, right from the start.



Blackrock Quarry Training Centre
Haverstock for Galliford Try
Contract value: £16m
GIA: 5,800m²

Given this building's function (for police firearms training) and PFI procurement, a steel framed shed might seem inevitable. The two windowless firing ranges demanded that it be insular and demure. While it is both these things, it is also bold, muscular and exciting, giving the impression that something mysterious and important lies beyond its epic portico.

Housed in a disused stone quarry near Portishead, it is surrounded by a horseshoe of rock. The long monolithic facade of battered stone gabions is not sourced from the quarry, where further extraction is prohibited, but is tonally and texturally in harmony. The building is highly serviced, and the extent to which these requirements are assimilated into the architecture is impressive.



Bridport Household Recycling Centre, Bridport
Mitchell Eley Gould for Dorset Waste Partnership, Dorset County Council
Contract value: Undisclosed
GIA: 1,992m²

Refuse facilities rarely benefit from the design attention their scale and visual presence warrants. Bridport Recycling Centre is not just a shed in a field but a bespoke, considered, ruggedly handsome building that elevates the type.

The refuse centre is possibly visited more often by more people than other public buildings in the town. A legible and generous entry sequence welcomes them through a great portal extruded from the canopies that cover the public recycling bays beyond. A timber clad staff pavilion with radiused corners stands sentry to reinforce the entry diagram. These small but significant additions to the composition are the antithesis of 'value engineering'.



Gloucester Services, Gloucester
Glenn Howells Architects with AFL Architects for Westmorland
Contract value: Undisclosed
GIA: 3,278m²

Motorway services are required to serve a need without creating new demand. By that measure Gloucester Services is a glorious failure; it definitely provides a destination. Bedded into a rolling landscape, the buildings are a world apart both from the motorway and the norms of motorway services. To break the mould of the stock petrol station design is a triumph and here steers clear of structural gestures in favour of simple architecture of generous proportions.

The main visitor buildings are visible as concave facades, their grass-topped roofs redefining the topography. Inside, a large volume central space is set beneath a long span glulam structure. This challenge to convention has set a new benchmark.

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Plymouth School of Creative Arts, Plymouth
Feilden Clegg Bradley Studios for Plymouth School of Creative Arts

Contract value: £10m

GIA: 6,762m²

Schools should not have to cost so little, nor be built so quickly. Given that they are, one can only hope they deliver as much as this building does. The first lesson is that when bright, saturated colour is thoughtfully applied to a full urban block the effect is mesmerising. The pivotal location between port and city makes a celebratory building wholly appropriate. The school's 'teaching through art' justifies a visual response and the form and elevation treatment are highly civilised and subtle, despite an economic material palette.

The building addresses an irregularly shaped, sloping site with great clarity. To the south it follows and repairs the urban grid and to the north it creates a legible public/private divide. The loose structure necessary for teaching hundreds of children in a largely open plan environment is arrestingly unconventional and undoubtedly contributed to budget control. Quality and consistency of architectural thinking is evident throughout, and the building delivers an impressive addition to the cityscape.



HUFTON+CROW



NICK KANE

Student Services Building, Arts University Bournemouth, Poole**Design Engine Architects for Arts University Bournemouth**

Contract value: Undisclosed

GIA: 664m²

Student Services creates a very legible front door to the campus as with a 'tentacle' strategy it extends to form a portal across the main entry and spine road. This continues with an extrusion to form the entrance on an adjacent block and a consolidated circulation spine that permeates the entire width of the campus.

The department deals with students' emotional and financial challenges. The building is brick framed but defined primarily by solemn graphite cladding, window and ventilation assemblages, broken only at the entrance by a flash of bright yellow. Student union offices and student services are separated by a landing/corridor just wide enough to squeeze a long narrow slot down the centre – an unlikely but valuable addition to the space. Staff say the calming, comforting atmosphere plays a significant role in the success of their mission.



MARK ASHBEE

Sand Dunes, Newquay**Arco2 Architecture for private client**

Contract value: Undisclosed

GIA: 635m²

This home strives to be neighbourly, despite replacing a hotel on this staggering beachfront location. A tapering gap permits views to the shoreline between the main house and a guest and pool annexe. The secondary building is very successful in itself, a gap in the plan of its upper floor giving relief to the profile. This arrangement is a more convincing strategy for breaking down the scale than the horizontal strata of the house. Special mention should go to the simple and sensitive landscape strategy that subtly maintains privacy through topography.

The house is naturally focused on the coastal views, with secondary spaces to the rear. The opposing side is fully glazed and floods the interior with light from the west. The generous, unfussy and free flowing interior has a relaxed likeability. Highlights include a sunken seating area in the double height hinge of the plan, and a delightful reading space squeezed between bedrooms. Quite simply it made the jury happy.



JAMES MORRIS

The Owers House, Feock**John Pardey Architects for private client**

Contract value: Undisclosed

GIA: 282m²

This house is planned around enviable views across the Fal Estuary, and required bold architectural manoeuvres to properly exploit them. The street facade is modest: the apparently single storey building reveals itself to be the upper half of a two storey block set hard against a steep escarpment: an L-shaped piano nobile over a lower level block following the street. The first floor plan turns the accommodation to take in extraordinary views along the estuary. As the site falls sharply away, the living space hovers dramatically over the garden.

The processional entrance to the house is highly enjoyable, beginning on a timber clad bridge. The plan is simple and highly disciplined: the double height entrance hall separates bedrooms and studies in the main block from living spaces in the return. The main living space sailing high across the tumbling garden is the stand-out moment, but the jury found much to applaud throughout.

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London

Special Awards

Building of the Year, sponsored by Marley Eternit:
Wilton's Music Hall

Project Architect of the Year, sponsored by Tarmac:
Dickon Hayward of Studio RHE

Client of the Year: Graveney Trust Project
Sustainability Award, sponsored by Sika: Regent High School

Small Project of the Year: House of Trace
Conservation Award: Wilton's Music Hall

Hazel Rounding: Around 20 years ago, London was the choice for young entrepreneurs. Pledge yourself to the hardships of the capital and say goodbye to the regions. This message projected itself socially and professionally: 'You can dress however you wish, London schools of architecture are the best, and Londoners create great buildings.'

A deep recession drove some talent to the regions where fresh European investment was being pumped into forgotten urban areas. The result was arguably a more robust and consistent attitude to what makes a great built environment across the UK. Also, faster travel and digital communications led to a more holistic view of the capital and the re-

gions – within a one hour local commute or two hours by high-speed rail networks, and all within the return of an email.

It is no longer just the elite country house owner who now manages to travel to the city from outposts in the far flung 'home counties', it is pretty much any one of country's population. You are free to live close to a London borough high street or a city in the Midlands or the North.

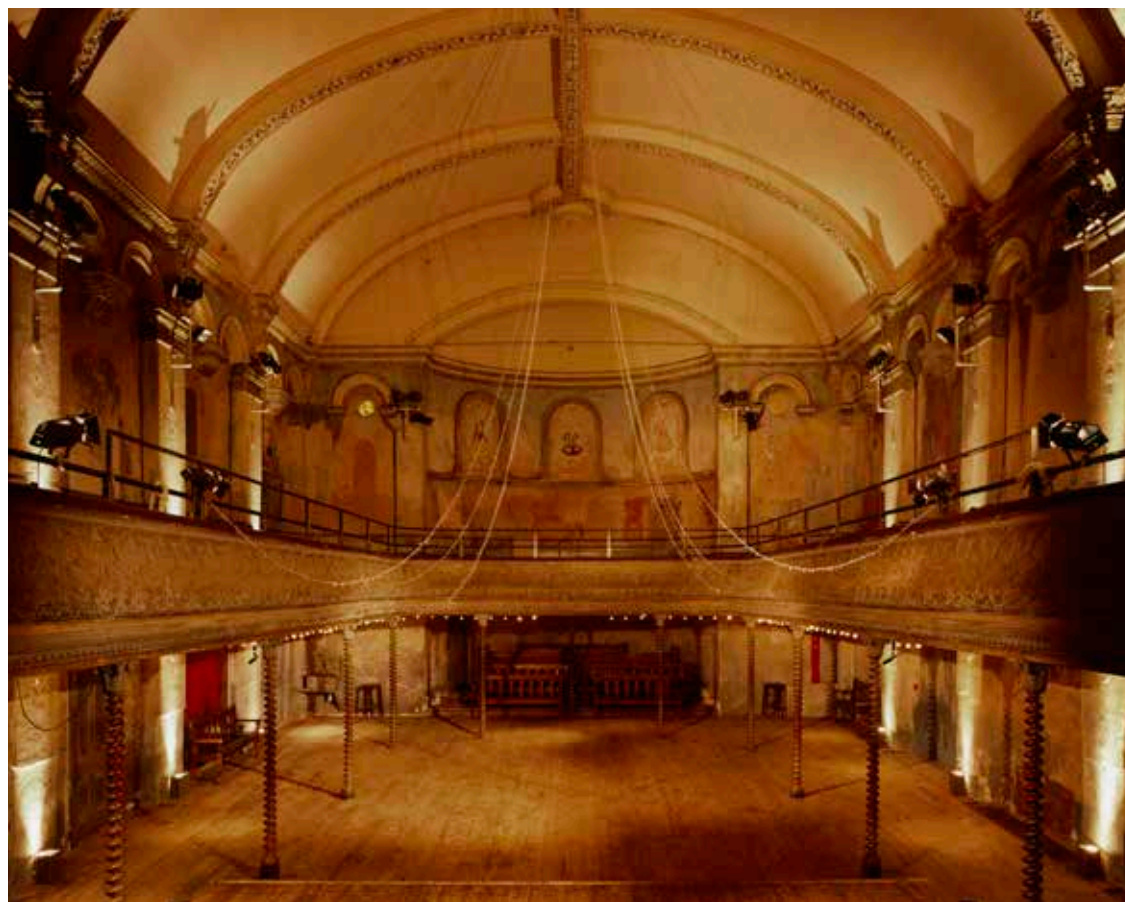
However, the impact is that, while the regions are closer to Greater London, the nucleus of central London is even further removed from the rest of the country. This is a global centre which throws up amazing opportunities through large scale investment.

But does this make it an exhilarating place to work, with endless opportunity, or is there a risk in its power?

What will it become as a place to live the everyday? How do we address the social risks of such a split in financial dynamics? Are we – the workforce – the ones who can ensure the creation and continuity of London as our capital with global standing? How can we prevent an even greater schism between central and Greater London than that which has historically existed between London and the regions?

Hazel Rounding is a director at Shedkm, Liverpool and London

More words and images at ribaj.com



Wilton's Music Hall, Wapping

Tim Ronalds Architects for Wilton's Music Hall Trust

Contract value: £3m

GIA: 1,496m²

The atmosphere of the music hall behind dilapidated houses is seductive and unforgettable. You pass through a rambling pattern of interconnected (domestic scale) rooms before you discover the auditorium. This is how Wilton's was when first built. The atmosphere is precious and could easily have been lost but the interventions have been designed in a manner that preserves the character.

Not a conventional restoration, it was driven by aesthetics. The architect followed a principle of 'doing only what is essential' and 'an enormous amount of care and ingenuity went into apparently doing nothing'. The hall has been invisibly strengthened, sound-proofed, heated and ventilated. Everything possible was preserved: from disused roofs, Georgian brickwork, fragments of plaster, ceramic electrical fittings, to an abandoned bird's nest. Leaving aside the historical importance of the building as the last surviving music hall in London, this is pure theatre and an experience to really savour.

HÉLÈNE BINET



Newport Street Gallery, Vauxhall
Caruso St John Architects
for Damien Hirst

Contract value: £25m
 GIA: 3,386m²

Newport Street Gallery groups listed Victorian buildings, now flanked at either end by new buildings. Now continuous, the five buildings' floors can be used flexibly for large and small exhibitions. Three large galleries on the two main floors stretch in a line from one end of the building to the other.

A radical and sensitive conservation approach draws on the qualities of the host building and the potential of the new programme. Internal restructuring is forthright and unsentimental, giving a powerful and coherent set of gallery rooms that are able to host ambitious large shows. Materiality and detailing are exquisite, with outrageously virtuosic staircases.

As a street, the buildings are beautifully curated, pulled together by the forthright brick treatment, yet expressive of their individuality. The usage and twisting of the familiar is evident in the spiky sawtooth roof and in the use of fletton bricks.



GARETH GARDNER

Sir John Soane Museum
Julian Harrap Architects for
Sir John Soane Museum

Contract value: Undisclosed
 GIA: 83m²

This is a delightfully academic and fastidious restoration of Sir John Soane's home and aesthetic testbed. The painstaking research and level of attention to detail involved in the project are remarkable. The strong working relationships forged with manufacturers of the wallpapers, glass etc, and the craftsmen on the project, were admirable.

JUNE BUCK



Royal Hospital Chelsea Long Wards
Peregrine Bryant Architecture and
Building Conservation for Royal
Hospital Chelsea

Contract value: £20m
 GIA: 10,836m²

The Royal Warrant of 1681 instructed the building of the Royal Hospital to house the King's pensioners. Christopher Wren, as surveyor-general of works, undertook the commission. Sleeping berths – windowless, semi-open 6ft² back-to-back cubicles – received light from windows in the generous social corridors either side.

By the 21st century these spaces were becoming unsustainable as applications to become pensioners were tailing off.

The architect proposed sacrificing one of the social corridors to accommodate single-sided, windowed en-suite rooms, reinstating Wren's original partitions as entrance studies and re-creating his original corridor. The conservation gain was that by reducing the depth of the berths to the original dimension of 6ft, the width of the retained corridor could also be restored. The jury said the project paved the way for the continued use of a special building.



TIMOTHY SOAR

Gateway Pavilions, Greenwich
Marks Barfield Architects for Knight
Dragon

Contract value: Undisclosed
 GIA: 2,648m²

The Greenwich Gateway Pavilions play an important role in an area undergoing huge transformation. They define the southern edge of the Peninsula Square, and form a gateway to Central Park and the major residential developments beyond.

The curved and faceted glass skin to the twin pavilions – the larger containing offices, show suites and an

art gallery, the smaller a café – varies in reflectivity according to orientation. A floating canopy above them forms a shelter and portal, visually connecting them by an arrangement of curved tubes beneath the canopy arranged in a magnetic field pattern. Rooftop terraces give visitors 360° views across London.

The buildings were constructed and fitted out in record time: 18 months from appointment. The Gateway Pavilions are a sculptural, distinctive and well composed introduction to this new residential district on the Greenwich Peninsula.

JACK HOBHOUSE



Ravens Enclosure, Tower of London
Llowarch Llowarch Architects
for Historic Royal Palaces
Contract value: Undisclosed
GIA: 50m²

The Ravens Enclosure provides night accommodation for the Tower Ravens. To minimise visual and physical impact, the enclosures were designed as a free-standing structure.

Archaeology at the site required flexible placement of foundations while materials were carefully selected for

durability, low maintenance and to suit the UNESCO setting. English oak slatted structures contain the night boxes, and frame open spaces between them, against the White Tower.

Slatted gates adjacent to the night boxes allow enclosures to open onto one another, with tensioned stainless steel netting forming the caging. This has a tight weave at the base (to keep out foxes), and a wider pitch above for transparency.

A design for off-site fabrication minimised impact and duration on site.



Merchant Square Footbridge, Paddington
Knight Architects for private client
Contract value: Undisclosed
GIA: 20m²

This footbridge over the Grand Union Canal in the Paddington Basin serves 600 residential units and offices. The brief called for a piece of moveable architecture to act as a focus for the waterside public realm. Constrained by a modest 20m span, the bridge acts as a playful kinetic structure, creating a

magical piece of public theatre.

The bridge unfolds like the fingers of a hand creating a fan at the centrepiece of the basin. Dividing the beam into five slender ‘fingers’ reduces the strain on the hydraulics required to the scale of components usually found on construction vehicles, and gives economic simplicity through the counter-weighted structure which only gently kisses the southern embankment.

This simple and well-judged piece of design and engineering stimulates, delights and has an economic rigour.

EDMUND SUMNER

HÉLÈNE BINET



Curzon Bloomsbury, Bloomsbury
Takero Shimazaki Architects with Unick Architects
for Curzon Cinemas
Contract value: Undisclosed
GIA: 1,785m²

Taking on an icon is not an easy task but it is clear the client and architect hit the ground running here. The scheme is understated, particularly upstairs, where it comes to the subtle extension of the ground floor entrance. As visitors descend beneath the Brunswick Centre, the sensitive use of materials and the sequence of spaces evoke the feeling of entering another world. Here the pink hue of the concrete staircase remains enigmatic, never to be seen in full daylight. The success of the project owes much to the holistic approach to the interiors. A very subtle and thoughtful scheme that makes you think; just as all good cinema does.



Gagosian Gallery, Mayfair
TateHindle, Caruso St John and BDP Landscape for Grosvenor Property Developments and Gagosian Gallery
Contract value: Undisclosed
GIA: 1,670m²

Uplifting to visit, this project rejuvenates the four streets around the building and creates a beautiful inner world which contributes to the animation of the exterior. It is a successful collaboration between two architects. The building’s envelope is brought to life with a carefully textured skin of handmade Roman bricks. This and a composition of oversized windows and doors reinvigorates the streets. Internally the detailing creates a very pure environment of white walls, with a very advanced lighting system and a beautiful fumed, end-grain oak block floor.

PHILIP VILE



Waddesdon Bequest Gallery, British Museum
Stanton Williams and Purcell for the British Museum
Contract value: Undisclosed
GIA: 162m²

In this grade I-listed museum, this new permanent display is sympathetically and creatively handled. The Waddesdon Bequest, a mixed bag of Renaissance and Baroque pieces donated to the museum by the Rothschild family in 1898, has been given far greater prominence and a new lease of life. The architects have left the listed structure untouched so that it can be returned to its original state at any time. Elegant rhomboidal glass cabinets in the centre of the room, designed in the tradition of European Schatzkammern (treasure chambers), make sense of the objects on display through careful curation and lighting. This is a project of great restraint and contemporary delight.

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Garden House, Hackney
Hayhurst and Co for private client
Contract value: £307,000
GIA: 102m²

The Garden House is a home and studio, maximising space and natural light within the tight 85m² site in a conservation area.

Strategically placed rooflights illuminate the ground floor. The client's art collection is displayed on steel shelves folded into a steel staircase. The roof is a hanging garden, formed by refined, lapped and elegant stainless steel trays stepped over a GRP membrane. The jury was captivated by the exquisite detailing.



KILIAN O'SULLIVAN



JOHN STURROCK

The Plimsoll Building, King's Cross
David Morley Architects for Argent
Contract value: Undisclosed
GIA: 31,729m²

Due to demands on land in the centre of London, new building typologies are emerging. The Plimsoll Building hosts mixed tenure housing plus two schools, a nursery and community facilities.

Situated on a second floor podium, the housing is organised around a central court with rooflights that bring light to the schools below. On entering the apartment side, the quality and generosity of the project is immediately apparent with a sculptural spiral staircase. There are moments to savour at this public level, particularly the large dining space and kitchen overlooking the central courtyard.

Landscaping of the courtyard preserves the privacy of the school, showing that housing and education buildings can make good neighbours. The schools are airy and organised with plenty of opportunities to share facilities.

Greenwich Housing, Greenwich
Bell Phillips Architects for Royal Borough of Greenwich
Contract value: Undisclosed
GIA: 1,911m²

Greenwich Housing provides simple and elegant social-rent homes for elderly and disabled people. At a strategic scale the formal articulation of the building is flexible and clever, allowing the same

typology to sit harmoniously on six sites, with just changes in brickwork.

Distinctive zinc-clad roofs rise 1.5m above the brickwork. A large recessed window above the front door brings natural light deep into every home. Each features a central galley kitchen, with flexible double-aspect living and dining spaces to either side. This step-free environment enables older people to remain in their own homes for longer.



EDMUND SUMNER



CHRISTOFFER RUDQUIST

Covert House
DSDHA for private client
Contract value: Undisclosed
GIA: 128m²

Deborah Saunt and David Hills of DSDHA have had to wait a long time to design their own home – but it's been worth the wait. Built in a highly restrictive backland conservation area, the result is an unorthodox, semi-underground house

that challenges convention.

The two storey house, invisible from the street, is a simple composition of two interlocked white cubes. The exterior appears as a low rise, lightweight architectural building, clad in white render, with chamfered mirror reveals. Covert House shows how to unlock such sites to subtly densify our residential areas. Exquisitely crafted, it is a brilliant response to complex planning issues.

Tin House
Henning Stummel Architects
Contract value: £733,620
GIA: 216m²

This site is entered from a modest London street through a 'massive' Soanian double-height brick arch. The architect designed a low, inward looking, tranquil courtyard that is open to the south. It is a composition of pavilions: six

earth-coloured metal-clad pyramidal top-lit forms. Reflections from a calm pool of water bring the facades to life.

Each super-insulated pavilion is a room. As one moves through the building the layout gives a changing enfilade of vistas and views, the geometric forms accentuated by the simple utilitarian finishes. Full of inventiveness, the cleverly detailed thick walls contain the services. This is obviously an uplifting and practical place to live.



LUKE CAULFIELD



Corner House, Fitzrovia
DSDHA for Derwent London
 Contract value: Undisclosed
 GIA: 1,365m²

This simple, elegant building celebrates the ordinary corner. It is a six storey block, with commercial space at street level and private and affordable homes above. DSDHA's analysis of the Charlotte Street Conservation Area led to an emphasis on verticality and masonry construction.

The journey through the building is a delight. From the outside it sits well in its context, the metalwork and upper glazing drawing second and third looks. Load-bearing brickwork is carefully detailed. In the hallway, the front doors' joinery and sense of proportion carry the quality from outside into the common parts. Apartments are generous with dual aspect corner rooms. The top of the building culminates in a showcase of roofscapes cast with beautiful light and playing against the roofscapes of Fitzrovia.

The building exemplifies how apparent ordinariness can result in an enjoyable and delightful piece of townscape and place to live in central London.



Ely Court, South Kilburn
Alison Brooks Architects with Hester Architects for Catalyst Housing
 Contract value: Undisclosed
 GIA: 6,509m²

This 44-dwelling scheme integrates architecture, urban design, and existing and new residents to reinvigorate the neighbourhood in three mixed tenure blocks. It far exceeds the request that it be 'tenancy blind'.

The arrangement of buildings makes sense of the disparate spaces of the post-war estate, recreating animated street frontage, public

green space and a mews street. On Chichester Road, flats and two storey houses are combined within four storey blocks to recreate the former formal streetscape of 19th century villas.

Distinctive two storey metallic bronze elements are used to define entrances to the homes and to provide canopies and balconies. Inside accommodation is carefully considered and generously proportioned.

A simple palette of materials and restrained colour allows the syncopated elegance of the facades to speak clearly. This is a robust yet sensitive approach to repairing London's lost streets.



Vaudeville Court, Finsbury Park
Levitt Bernstein for London Borough of Islington
 Contract value: £2.7m
 GIA: 1,210m²

Vaudeville Court is a timely example of what can be achieved in the context of public sector cuts and London's housing crisis. Levitt Bernstein won the Islington Housing Competition for a replicable solution for infill sites with a proposal focused on maximising space and growing home produce.

The result is a well thought out, transformative work of architecture.

The delight of the new inhabitants is evident. Family homes are spacious and light while the ground floor duplexes and the apartments above feel private but not isolated.

The scheme is designed to maximise the feeling of space and light outside as well as in, with pleasing attention to detail. There is a real sense of joy, from the planted roofs to the brick lattice screens to make space for future planting.

Vaudeville Court is an ingenious and highly successful scheme, which will serve well as the modern typology it aimed to create.



Godson Street, Croydon
Edgley Design & Spaced Out
Architecture Studio for Godson
Street Community Development JV
 Contract value: £1.86m
 GIA: 850m²

A joint venture project by the two architects and a third partner on-site, Godson Street is a distinctive and original piece of form-making. An innovative mixed-use scheme, the design's striking geometry and subtle colour palette make it an arresting addition to the local landscape. The partners have transformed the street, the project emerging from a disused and rubbish-filled site to become an eye-catching addition to the town.

The commonly used typology of commercial building with residential above has been cleverly adapted. Varied zinc exteriors in a range of colours on the six buildings create something that approaches a new vernacular. Inside, the materials palette differentiates areas of activity. Upstairs dwellings feel private but light-filled with a saw-toothed design channelling views down the street. The design's success lies in its creative combination of modernity and warmth.

JACK HOBHOUSE

Modern Side Extension
Coffey Architects for private client
 Contract value: Undisclosed
 GIA: 104m²

The modest side extension is the mainstay of small inner city architecture practices, particularly in London. This one marks the culmination of a series which redefines the genre: the architect has set up a service that allows clients to buy one direct.

Modern Side Extension is a great example of building out a very simple idea. It is a project about solid and void with two large glazed elements defining the space: a long linear strip rooflight giving a view to the sky and glazing that opens up the rear of the property to the garden. The brick infill to the extension supports the slightly projecting first floor of the house.



TIMOTHY SOAR

Royal Road, Southwark
Panter Hudspith Architects for Affinity Sutton
Homes
 Contract value: £12.2m
 GIA: 9,240m²

Royal Road provides 96 affordable homes in Elephant & Castle, including 20% shared ownership homes. Although the development was over the recommended density threshold at 788hr/ha, it was approved for its exemplary design. The plan consists of four open-air cores, ranging in height from four to nine storeys. Each flat has its own identity with a different orientation, plan and exterior, contributing to a sense of individuality. The site strategy works around existing mature trees, while 20% of the site's energy demand is met by photovoltaic panels and a combined heat and power unit.



MORLEY VON STERNBERG



TIM ROCKEY

House of Trace, London
Tsuruta Architects for private client
 Contract value: Undisclosed
 GIA: 110m²

House of Trace represents the merging of two cultures (British and Japanese). The architect wanted to retain the idea of the old house but give the new intervention its own identity. Play between old and new creates intriguing and playful spatial relationships. The central void, marking the split between the two, forms a focal point where living and communal spaces connect directly to the private spaces upstairs. Beautifully detailed spaces create a unique sense of light and volume in what might otherwise be a fairly conventional room. It is a delightful take on conservation too.



ALEX DERUKE

Trafalgar Place, Elephant & Castle
dRMM Architects for Lendlease
 Contract value: Undisclosed
 GIA: 16,660m²

Trafalgar Place is the flagship housing project of Lendlease's rebuilding of Elephant & Castle. Comprising 235 high quality homes, including 25% affordable housing, integrated within a high quality landscape, the scheme transforms the area while referencing the historic fabric. An outstanding site plan connects the development to the surrounding context and local community. Public space is a key aspect of the project, a refreshing and successful change from the gated or insular housing community. This should be an example for future schemes.



TIMOTHY SOAR

Modern Mews
Coffey Architects for private client
 Contract value: Undisclosed
 GIA: 112m²

Effectively, this is an intricately designed and constructed piece of joinery. At the centre of the house a stair pierces four floors of accommodation in a spectacular burst of light, bringing rationale to the layout. The stair's open treads, with glazed landings, translucent sliding doors and roof above, allow natural light into the centre of the building. A glass ground floor at the front of the house admits natural light to the lower ground. Detailing is exquisite; warm oak timber brings a tactile quality. The house is a fine meeting of planning and rigorous detailing.

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Maurice Wohl Clinical Neuroscience Institute, Dulwich
Allies and Morrison & PM Devereux for King's College London
Contract value: Undisclosed
GIA: 9,611m²

The brief called for a new home for King's noted department of clinical neuroscience – one that would provide a cohesive visual identity for the Denmark Hill campus by establishing the Wohl building as a focal point. This is an intelligent response to a complex brief and a difficult site, articulating an internal hierarchy and logic but also bringing rationality to the external context. It is monumental while referencing the domestic through change in scale. While the internal plan facilitates cross-disciplinary working, the corner café and creation of high-quality public realm are key to imparting a sense of openness and transparency; bringing together researchers, clinicians and public.

Graveney School Sixth Form Block, Tooting
Urban Projects Bureau for Graveney Trust
Contract value: £980,000
GIA: 808m²

The school had considered buying an off-the-shelf prefabricated block, but the nearby grade II-listed Furzedown House meant such generic buildings would not have got planning. The decision to use CLT was based on its rapid on-site construction, inherent sustainability, the feel and the look, appealing to the client as much as it did to the designer.

This is an inspirational space; both teachers

and students seem to thrive in the environment. Daylight is beautiful, abundant and balanced, while the combination of views out, double-aspect teaching spaces, roof-lights and translucent facade of double-skin polycarbonate is bewitching.

Classrooms, communal areas and external spaces have strong connectivity and communality, the exposed CLT construction creating an overarching identity for the spaces, lending a robust and tactile warmth.

This labour of love achieves a huge amount on a tight budget and sets an important precedent for a typology where aspirations and vision might seem in short supply.



KILIAN O'SULLIVAN

DIRK LINDNER



8 St James's Square, Mayfair
Eric Parry Architects for Green Property
Contract value: Undisclosed
GIA: 6,085m²

This wonderfully crafted building sits well in a sensitive context. Its materiality is playful yet respectful to its surroundings. Varying scales and window types are a bold, brave move and there are many beautiful, subtle details, such as the windows' tilting glass and granite surrounds on the ground floor. The lift shaft with a backdrop of a marble wall connects floors while bringing light down the central core. Its intimate and hospitable entrance has a sense of connection to the street. The building is beautifully tailored, spirited and full of deep personal commitment by a sensitive architect.

Royal College of Art, Battersea
Haworth Tompkins for Royal College of Art
Contract value: £22m
GIA: 7,512m²

Synergy between architect and client was evident here. The complex building is conceived as a creative 'factory' in the industrial sense, and through reference to Andy Warhol's Factory. It is arranged as two parallel blocks flanking a central top lit 'machine hall'. Built on the site of a bus garage, it carefully moulds to the constraints of the site, acknowledges the past grain, frames a view to Battersea Bridge and accommodates a hive of creativity and learning. Open and visual connections create a 'horizontal drift' between disciplines – a physical manifestation of the interdisciplinary thinking.

The Bath House Children's Community Centre, Stoke Newington
Lipton Plant Architects for Bath House Children's Community Centre
Contract value: £115,000 GIA: 80m²

This is a poetic intervention into a cramped and dark children's nursery in a low budget tour de force. A new stair connects a new multi-purpose space, with a high-level platform for quiet play, reading and sleeping. A delicate timber slatted 'tree' forms the side guarding to the stair, making interesting places for creative play and work. This project shows how a simple, creative design intervention can radically transform a space and have a profound effect on the well-being of the children and staff, despite a small budget.

DAVID VINTNER

Regent High School, Somers Town

Walters & Cohen Architects for London Borough of Camden

Contract value: Undisclosed
GIA: 14,606m²

Regent High School is an impressively ambitious scheme that is thoughtful and bold. This was a late Building Schools for the Future project for the non-selective, co-educational comprehensive secondary school for 1,300 pupils.

Selective demolition and retention of existing buildings creates a landscaped court at the centre

of the site, wrapped by circulation and social space. On the entrance side a dramatic multi-level arcade connects the original Victorian school buildings and new insertions; these spaces are dramatic yet inviting and friendly. A simple elegant concept works around the existing buildings to provide a rich variety of spaces of different character.

Detailing is simple and cost-effective but delightfully thoughtful. Coded colour on the internal elevation makes reference to music by Beethoven to engage pupils. It is clear that a successful relationship with the client and a shared vision have created a school with the potential to inspire pupils.



DENNIS GILBERT

ARK All Saints Academy and Highshore School, Southwark

Allford Hall Monaghan Morris for Balfour Beatty, Southwark council and ARK

Contract value: £19.3m
GIA: 11,716m²

The 800 place All Saints Academy and smaller Highshore School (for those with learning difficulties) are on a site that constitutes almost an entire urban block. The project represents a brilliant transformation of a failing school.

The overall masterplan and the internal planning (internal voids, open spaces, wide corridors) allow for multiple connections within the spaces. On the masterplan scale the main Academy building, Highshore School and the gym sit around the central playground/external space. This is quite an achievement given that it had to be phased alongside the existing school.

The facades use simple materials to achieve external elevations that feel very sophisticated and refined. This is an important part of raising ambition, expectations and standards in a challenging area. The architects' experience of building many schools and learning every lesson in the book showed. This is not showy, just classy, successful and elegant.



TIMOTHY SOAR

Thornsett Road, Wandsworth

Allies and Morrison for Banham Group

Contract value: Undisclosed
GIA: 5,017m²

Thornsett Road lies in a transitional semi-industrial area of Wandsworth, a triangular site bounded by a road, railway and the River Wandle. Banham Group's HQ is a marker of quality and economic rejuvenation.

Two 'villas' edge the site, framing a service yard, and the third edge is lined by a re-clad existing building. The project is split into two wings, unequal in length and linked at ground and first floor via a generous



ÇALE ERIKSEN

south facing terrace. Offices are on the upper floors. Each space is functionally and carefully designed and brought together in a composition worthy of the great Victorian industrial edifices. Quality of space and materiality is remarkable for this type of building; it sends a powerful message about the Banham family's business values, social agenda and products. An extra 20% space for future growth makes a statement that 'we are here to stay for another 80 years'.



HUFTON AND CROW

Alphabeta, Old Street

Studio RHE for Resolution Property

Contract value: £48m
GIA: 32,286m²

Dated and difficult to use, Triton Court has been remodelled into a contemporary space that appeals to a new type of workforce and reflects the creative tech and financial industries shaping London's economy. The architect has stripped the listed building back to express its riveted steel columns and brickwork, celebrating its historic facade and core. The real drama is in the extensive remodelling of the atrium to create a dynamic, social heart where a sense of fun pervades. This is a tonic to mainstream alternatives.

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S

61 Oxford Street**Allford Hall Monaghan Morris for Dukelease Properties & BA Pensions Trust****Contract value: £26.5m****GIA: 4,741m²**

This building is a contemporary beat on the eastern end of Oxford Street, at its junction with Soho St. It is composed of a clever sandwich of mixed-use retail and office, wrapped in a sensuous glass skin whose vertical glazed fluting recalls structures that once inhabited the site, while the tripartite elevation reflects the hierarchy of surrounding buildings.

Fashion retailer Zara is at ground and has made it one of its flagship stores. The glass facade reflects all the great traditions of department stores and gives a contemporary feel on shopfronts and display cases. Offices sit above this with upper level apartments.

Client and architect had high ambitions; there has obviously been a good working relationship with the team and planners which has breathed beautiful new life into a commercial building and raised the bar for Oxford Street. With clever references to context, this is a thoroughly delightful mixed-use and sky-line.



AL CROW

Turnmill, Clerkenwell**Piercy & Company for Derwent London****Construction value: Undisclosed****GIA: 9,032m²**

Turnmill is an office and retail corner building that skilfully responds to the character of Clerkenwell's building fabric, with an outstanding brick facade. The architect has used three subtle tones of handmade brick, using special moulds to make curved and angled bricks for the complex geometry of the plan.

Window reveals are deep and chamfered on plan, fanning out from the centre of the office floors, helping to create a more vertical fenestration pattern and adding further articulation. The warmth and tactility of this facade has an endearing quality with a sense of movement, which extends into the interior.

A refined and careful approach to materiality and formal massing in two angled sections have created a building with street presence, solidity and verve. It is distinctly superior to other commercial speculative office buildings.



OLIVIER FAVREL

Ancient Market Place and Stalls, Kingston**Tonkin Liu for The Royal Borough of Kingston upon Thames****Contract value: Undisclosed****GIA: 7,000m²**

The rejuvenation has transformed this part of Kingston, reviving the memory of the ancient centre and referencing its medieval streets, alleys and market square – in contrast to the '90s mall of Bentall's and the mad gyratory system.

Tonkin Liu's design strategy diversified the use of the space for evening dining and performances; perforate, CLT market stalls become lanterns at night. With stalls positioned to open up vistas, the architect also proposed a strategy to regenerate the wider area.

The central Market House is framed with stalls that can be adapted for different events, dealing with different demands for shared space. The square is now a stage-set for many uses and activities, bringing an important but tired part of the town back to meaningful use and leading the way for more private investment.



TIMOTHY SOAR

Affordable reality

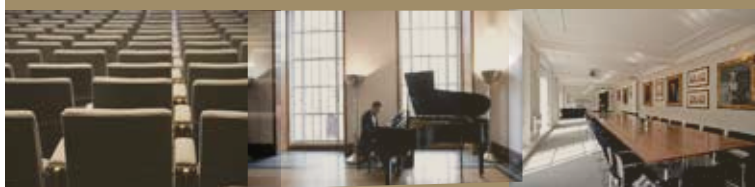


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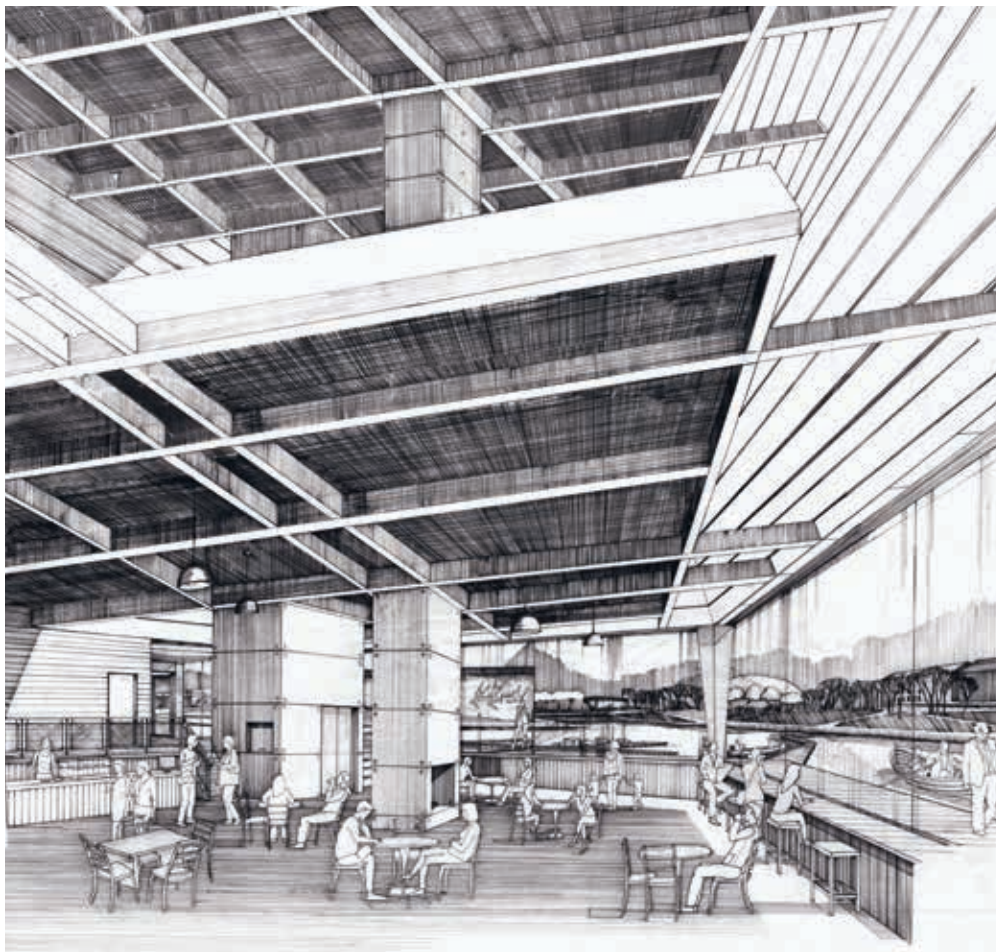
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EMMA GIBB, A WINNER IN 2013

Hurry! It's your very last chance to enter Eye Line

Eye Line is our annual celebration of the best drawings – in every medium – by architects and students from around the world. This is its fourth year, with partner AVR London. Entry is free. Up to three drawings are allowed per entrant, and joint entries – images worked on by several people rather than individuals – are also encouraged. Now is the time to get your drawings to us!

This is the award that separates the drawing from the project. We want to see the best skills in architectural depiction – hand-drawn, computer-aided, or whatever combination of techniques come together to make the image. It can be anything from a long view to an exquisite working detail. As one of our judges last year, artist Nathan Coley, remarked: 'We should not shy away from unfashionable adjectives like "beau-

tiful".' You can be a seasoned practitioner or a rookie student, everyone is equal.

In the first three years of Eye Line we have been delighted and astonished by the quality and variety of architectural drawings from around the world – in all styles, from the highly complex to the naively simple. All our winners and commendations have been very different – there is no 'Eye Line style'. We like and expect to be surprised.

Our judges, chaired by RIBA editor Hugh Pearman, will this year include curator and art consultant Jes Fernie – responsible for the RIBA Gallery's current show 'Creation from Catastrophe'; previous winner Amelia Hunter (now with Studio Weave); and leading architects Will Alsop and Eric Parry. So go on – enter now, and seduce us with your imagined worlds. ●

RULES

All entries must be sent electronically to eyeline@ribaj.com – details below. We want to find the best representations of a building design or concept through visual means. Any medium is allowed – hand-drawn or via keyboard, collage or any combination or overlay of methods. It can be ultra-detailed, close to abstraction or photo-realistic, whatever: it's up to you.

The work must have been produced within the three years up to the closing date in June 2016, and must not previously have been entered for Eye Line.

Entries should be two-dimensional artworks – we will not consider movies or photographs of models – but within that constraint we will judge all methods and media equally.

There is a maximum of three individual pieces per entry, to be sent as medium-resolution JPEGs via a file-sharing service only.

Information required:

Name (s) of entrants
Title of work (if applicable)
Short description of the work
Size of the original work
Date it was done
Organisation where you work or study
Email, postal address and phone number

Deadline for submissions:

Monday 13 June

Late June: Judging and shortlisting.

August: Winners and commendations announced in special issue of the RIBAJ

September: Celebration party

Download an entry form at ribaj.com



Hush when you flush



Being disturbed by the sound of the people next door's plumbing – or your own – is more than annoying: it can have damaging psychological effects. A Geberit/RIBA roundtable highlighted the problems and solutions to keeping services unheard

The sounds of a toilet flush may not excite, but the noise made by sanitary plumbing certainly has the power ruin people's experience of spaces and even quality of life. Incorrectly or inappropriately installed pipework can generate unacceptable levels of noise that will lead to complaints and expensive fixes. And in hotels, a noisy system can ruin a stay – which can damage bookings and seriously affect the bottom line.

Indeed, all the industry experts at the RIBA Journal roundtable discussion on the matter had an anecdote involving a noisy toilet. And it's not just at home; even at work, noisy loos should be a matter for concern. Too often though, problems can be felt in the dearth of guidance for noisy sanitation.

There are psychological dangers too.

The roundtable was unanimous that increasingly high expectations, particularly in the luxury residential and hotel sectors, leave little tolerance for toilet-related acoustic noise. Stephen Stringer, partner at acoustic consultant Sandy Brown, summed up the problem: 'The fundamental issue with flow noise is audibility. The moment you can hear it there is a potential nuisance issue, particularly at the high end, where the expectation is to hear nothing from the neighbours – least of all their toilets.'

Are buildings getting too quiet?

In recent years acoustic improvements in high performing facade systems, which greatly reduce external noise penetrating a building, have diminished neighbour noise.

Stringer says background noise levels in modern apartments are typically as low as those required in a sound studio, reaching just 25dBA to 20dBA.

He added: 'There are constant drivers, especially from a sustainability point of view, that make buildings just too quiet. The issue with that is that you hear far more noise from inside the building.' This reduction in the level of background noise can make plumbing systems more audible, a scenario of which Lynne Clapham, Geberit specification manager for London, had a personal example. 'I live in a flat, and about 18 months ago I had double glazing installed,' she said. 'Since then, I can hear my neighbour above a lot more.'

Despite consensus that awareness of internal nuisance noise is growing, the disconnect between the parties involved in the commissioning, design and construction of these buildings means that plumbing-specific acoustics are often overlooked. Peter Caplehorn, deputy chief executive of the Construction Products Association, was quick to point to value engineering as the point at which issues appear. 'We come back to that old favourite procurement,' he stated. 'Designers want to achieve one thing, which is fine at drawing board stage. But when we get into specification, particularly on a design and build job, the procurement team changes everything and we don't get what we want on site. This is a huge problem, especially at the high end.'

Marketing driving design

Although many around the table nodded at this, all agreed that client demands for complete flexibility of layout are the root cause of many problems. Developers, under the guidance of their sales and marketing teams, often relocate bathrooms within a development based on buyer preferences, without understanding the impact it will have on overall acoustic performance.

'A fundamental issue is space planning; obviously you have to co-ordinate the riser

I said the design was complete lunacy and they responded: This is what the marketing department wants

Peter Caplehorn, Construction Products Association



locations,' said Stringer. 'One of the big issues in high-rise developments is transitions. It's problematic to change stack locations from one floor to another, and the transition becomes an acoustic pinch point.' Sweco's David Haynes agreed, pointing out that space for additional transitions is limited. 'There's always a lack of space in that ceiling void,' he said. '[This means] it's very difficult to change that layout once you've started.'

With marketing teams often driving the layout of high-end residential developments, the final arrangement of riser locations can end up diversifying from acoustic best practice. Caplehorn talked the group through a case where internal layout changes led to an extremely complex riser: 'I worked on an arrangement where we had eight floors and the whole layout changed completely on every floor,' he said. 'I left before the building was complete but I'm in no doubt that in use it is a nightmare. I said that the design was complete lunacy and they responded: This is what the marketing department wants.'

Alun Bevans, senior public health engineer at Arup, agreed, emphasising best practice on riser design. 'Legislation says things shouldn't get to that stage [of complexity] because building control says stacks should be installed vertically,' he noted. 'It's all about making sure bathrooms are on top of each other from the very beginning... but clients simply won't have it.'

In situations where stacks are aligned, as is common practice for projects designed by

At the high end the expectation is to hear nothing from the neighbours – least of all their toilets

Stephen Stringer, Sandy Brown



HTA, matters seem to be less problematic, as Tim Crowther, partner and head of technical design explained. 'The simple approach has always worked for us. We concentrate on the basics, make sure we get the stacks to line up, and use simple details. I've been at HTA for 31 years and this type of noise has never been reported as an issue. That doesn't mean that people aren't experiencing it, but we've never received a call back. Although as we're moving towards greater expectations of how people want to be involved in the design of their homes, maybe we will.'

Acoustics low on list of priorities

'At the end of the day, the developer builder wants the maximum number of apartments to make maximum profit,' said Geberit's Clapham, summing up feelings in the room.

Caplehorn confirmed that for commercial developments, acoustics is quite low on the agenda. He pointed out that as far as drainage and plumbing goes, clients care about practicality. They want to know does it work, does it leak? They don't care if it makes noise.

Stringer went further, saying acoustics weren't even in the top 10 priorities raised in a marketing meeting for a development that he sat in on recently. 'The number one thing was the view,' he said. 'Acoustics were number 13 or 14 on the list. They assume it is dealt with. [They think] it doesn't matter what you throw at a design team, whether you give them narrow ceiling voids, or transitions everywhere, they will solve it. It's



Now we have synergies that allow us to create an approach with elements in front of the wall and behind it

Oliver Wolff, Geberit



We have to explain the impacts to the marketing teams or those not au fait with the build-ups

Myles Taylor, Squire & Partners



About 18 months ago I had double glazing installed. Since then, I can hear my neighbour above a lot more

Lynne Clapham, Geberit



There's always a lack of space in that ceiling void. It's difficult to change that layout once you've started

David Haynes, Sweco

just an engineering solution. The problem is, you get to a point where you can't physically solve it. You just don't have enough space.'

The importance of honesty

Myles Taylor, director at architect Squire & Partners, believes it's extremely important to be honest with the client and explain the impact of changes. 'The pain is reassessing and telling the client, "We're really sorry, but your wall build-ups are going to be bigger than expected", he says. 'We have to explain the impacts to the marketing teams or those not au fait with the build-ups. The key elements, along with what you can see on the wall, are what you can and can't hear. The bits behind the walls are also paramount.'

Caplehorn agreed: 'With design teams, there is a maxim that if you're going to be successful then bad news has to travel fast.

Do not leave it until the last minute and hope that magically they are not going to notice, because they will, and this really sours the relationship.' Taylor concluded that architects' designs have to be robust enough to allow for reasonable changes, so that there are no surprises later in the process.

Time for acoustic regulation?

The debate turned to regulations. At present BRE is not looking at sanitary noise, reported Gary Timmins, head of acoustics at BRE. He explained that the regulations are focused on minimum standards: 'The overarching protection element from the building regulations is quite different to the high end. There you are not looking at basic protection but at higher build quality – rather than just trying to get it to a base level.'

Caplehorn wasn't optimistic that we will



see any new regulations implemented. 'To get change in this area will be really hard, because we have an administration that wants less regulation, not more. They won't regulate if something isn't life and death. So we have to look to industry standards.'

However, participants at the roundtable felt overwhelmingly that more guidance would help the industry optimise building acoustics and develop best practice. Stringer noted: 'Nothing actually covers how much noise is acceptable. This is a key driver: you often find systems will follow on and products will be developed if you have a legal system in place that demands compliance.'

A systems approach

With so much pressure on the spaces typically used for plumbing systems, a growing awareness of sanitary acoustics as



It's about making sure bathrooms are on top of each other from the start, but clients simply won't have it

Alun Bevans, Arup



At the high end you are not looking at basic protection but at higher build quality

Gary Timmins, BRE

an issue, and the low potential for increased regulation, it is no wonder that suppliers are being pushed to move technology forward.

Geberit is taking a scientific approach to the problem. Led by Dr Oliver Wolff, head of building physics, the firm is developing a systems approach to acoustics by looking at every element of a toilet system and how these components work together.

Wolff explained that focusing solely on products is problematic, as the dBA of components is worked out in a factory, while a system's overall acoustic performance is determined by factors in a building. Only by interrogating wall make-ups, connections, transitions etc, along with how the individual elements work together, is it possible to determine the best acoustic solutions.

This systems approach has benefited from Geberit's acquisition of Sanitec last year: 'Now

we have synergies that allow us to create an approach with the elements in front of the wall and behind it,' continued Wolff. 'We are putting all the know-how we have into this. We are also placing the material data of all the elements that contribute in a calculation tool to put them together.'

Everyone agreed that the systems approach was extremely positive. Taylor said: 'Seeing the data that's wrapped up in the system [in various configurations including insulated installations] is immensely helpful to someone specifying it.' Caplehorn concluded: 'This systems approach seems to be where we're taking construction generally. Everything seems to be leading not necessarily to offsite, but towards assembling components in factories.' That could lead not only to better acoustics, but a better industry – and perhaps fewer sleepless nights. ●

FUNDAMENTALS

Geberit offers some general rules of thumb for the design of sanitary installations and pipe runs to help ensure acceptable acoustic levels in use:

- **Define protected rooms** Quiet rooms ideally not located adjacent to a wall with sanitary installations/drainage or below a bathroom.
- **Install a modern pre-wall** Building bathrooms using pre-walls sets the foundation for state-of-the-art acoustic insulation.
- **Don't touch the building fabric** Sound-absorbing materials in the right places stop vibrations from propagating throughout the building.
- **Specify silent products** Geberit drainage pipes and installation systems are engineered to optimise sound absorption. In general, use high acoustic performance dB20 waste water pipes. Use concealed cisterns with Duofix wall-hung frame and wall hung toilets and specify full height Duofix metal studs as part of the system.
- **Ask your Geberit expert** We're pleased to share our know-how with you. Geberit has a wide range of innovative products available to the plumbing industry and recognises that architects need confidence in the products they use.

In addition to training on Geberit products we also offer training on sustainability and four RIBA approved CPD courses for architects. To book a CPD, contact your area technical sales manager.

www.geberit.co.uk/silence

Geberit acoustics brochure: <http://bit.ly/1TIdOM6>

ATTENDEES

Alun Bevans, senior public health engineer, Arup
 Peter Caplehorn, deputy chief executive and policy director, Construction Products Association
 Lynne Clapham, Geberit specification manager – London
 Tim Crowther, partner, HTA Design
 David Haynes, senior public health engineer, Sweco
 Jan-Carlos Kucharek, senior editor, RIBA Journal
 Stephen Stringer, partner, Sandy Brown Acoustic Consultants
 Myles Taylor, director, Squire & Partners
 Gary Timmins, head of acoustics, BRE
 Dr Oliver Wolff, Geberit head of building physics



Do you have the answer to the housing crisis?

Your design for affordable inner city housing could net you £2500 in SterlingOSB Habitat Award



Habitat 67 is architect Moshe Safdie's landmark 158 apartment building in Montreal. Since it was designed for the City's 1967 Expo it has become one of the key buildings of modern architecture. Safdie started the Habitat project as a thesis, while studying architecture at McGill University and went on to deliver its design as a young architect.

The building was to become a paradigm for how prefabrication could create affordable living space for all, meeting the demands of life in the modern city in the sixties.

The SterlingOSB Habitat Award similarly asks architects to look at the potential for the product to inform the debate on affordable inner-city housing. We are looking for

dramatic proposals for either housing or a single flat of maximum 45m² area. The flat may be on one level or more. It should provide all the amenities for independent living and be constructed in the main from SterlingOSB.

The award winner and commended entries will be published in a special RIBA Journal Supplement published in September 2016. The winner will receive a £2,500 honorarium.

Deadline for entries 5th July



CRITERIA

Flats may be combined to create a prototype community with shared spaces but consideration must be given as to the quality of space their combination might create. Whilst entrants can propose a site of their own choosing, judges will be looking to evaluate the benefits their proposition might bring to that specific site or how the site has informed the design solution. The design should be sustainable, healthy, affordable, energy efficient and commercially viable.

RULES

Judging

Chaired by the RIBA Journal, judges will be looking for innovative applications of SterlingOSB to meet the challenges of high density housing – structurally, acoustically and thermally. Prefabrication, panels or CNC fabrication should be considered. Other materials may be used but structural integrity should be predicated on the use of SterlingOSB.

The winning proposal will be the one that, in the minds of the judges, makes best use of SterlingOSB's properties to create a flat or housing that not only makes an exciting apartment but which does so in a way that promotes social interaction and a better reading of its context.

Entry Requirements

- Please see ribaj.com/buildings/sterlingosb-habitat-award

Submissions

Entries must be submitted to sterlingosbhabitat@ribaj.com. The following should be laid out on a maximum of two A3 sheets, supplied electronically as pdfs.

- Plan, including a north point
- Section drawings, explaining space and function
- Scaled elevations, encompassing the look of the building and its environment
- 3D axonometric, outlining construction methodology

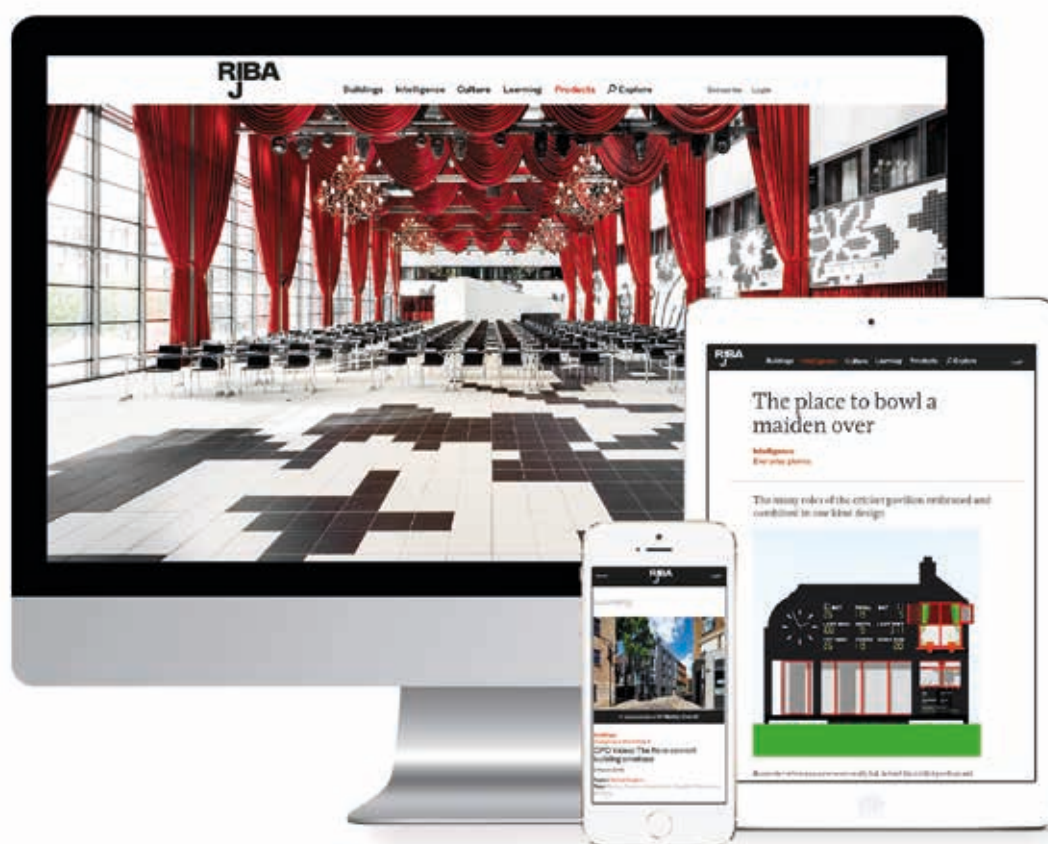
Notes

- The jury's decision is final
- No correspondence will be entered into by the organisers or the judges regarding feedback on entries
- Shortlisted entrants will be notified in writing
- Shortlisted entrants will be invited to the prize giving

Winners and commended entries will be announced at a special event in London in September 2016

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2: Culture

Heretical thoughts

Heaven forbid architects should have a style



Hugh Pearman

Style. It's a bit of a dirty word, isn't it? I'm not sure I've ever met an architect who admitted to having a 'style'. It sounds shallow, suggesting interior design – of the 'decorator' variety. Whereas we all know, don't we, that architecture rises above all that? Architects are not in the fashion business. Their quest is for the authentic, even the timeless. No?

As I've said before, there is no such thing as 'timeless'. Just because a building by Louis Kahn or Paul Rudolph looks a bit like some of the buildings of today doesn't mean you can't locate it in time. Materials, components, sitting, assumed patterns of use, weathering – all these allow us to date a building. Just because Eileen Gray used a concertina-opening glazed wall at her brilliant house E1027 on the Côte d'Azur doesn't mean the house is not a period piece, or that your bifold patio doors put you in some timeless realm.

There are architects – such as Sir George Gilbert Scott in the 19th century, Oliver Hill in the 20th or Robert Stern today – who have no problem with turning out different styles

Architecture and religion have much in common. There are those who believe in the One True Way, usually orthodox modernism

as they feel moved to, or as ordered to. The sainted Corbu himself shifted style abruptly more than once, as did Frank Lloyd Wright. Yet certain architects are condemned as apostates for such sudden shifts, as in the great postmodern brouhaha of the 1980s.

Sainted, did I say? Apostates? Well yes, because architecture and religion have much in common. There's an underlying set of values and beliefs – let's say the commandments of Vitruvius – beyond which it's a matter of ever diversifying sectarianism. What might seem to the outsider to be microscopic differences between various sects, say, are not microscopic to those involved; they mean everything. So it is with architecture, and here the priesthood is found in the schools and with those 'master' practitioners who teach. They have beliefs and inculcate those beliefs in their students. Those students never forget, and pass it on to other students.

You would think, after decades of pluralism in architecture, that the various denominations would be regarded more or less equally by now. But no, there are still those who believe in the One True Way, which is usually orthodox modernism. (Traditionalists have a similar belief system). The modernist approach is never presented as a style, but as a logical, rational progression as Pevsner ordered it. But Pevsner was wise enough to recognise and acknowledge, if not approve, postmodernism as early as the 1950s. We've had a long time to get used to the idea of different architectures co-existing.

The upshot is that architects of firm faith can have great difficulty in seeing merit in architecture of a different persuasion. Some can understand the beliefs of other architects even if they do not worship at those altars themselves. But in my experience this is surprisingly rare. Which is why – again in my experience – the best, most objective judges of architecture happen to be fashion designers. Oh dear, we seem to be back in the realms of style. ●

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Historical Dances in an Antique Setting offers an intriguing mash-up of dance and architecture

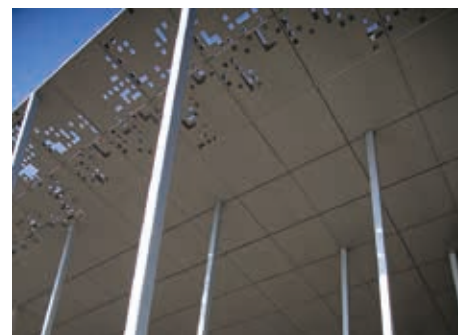
Pamela Buxton
at Tate Britain:
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Hugh Pearman
reports from
Rotherhithe: ribaj.com/buildings/brunel-s-thames-tunnel-party-like-it-s-1843



Architect: Red Box design



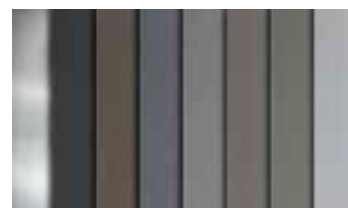
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End of Empire

Myanmar's opening up, but some of its renewals are more questionable than others



Oliver Wainwright

When Tony Picon arrived in Yangon five years ago, a 'luxury' building was one that had a working lift. Now, driving into town from the airport, he passes billboard after billboard promoting glistening new apartment towers, boasting infinity swimming pools and 5-star hotel service on tap.

'The market has exploded here,' says Picon, who heads up Colliers International's operations in Myanmar (as Burma is now known). 'When I arrived, commercial rents were around US\$17/m² a month. Now they're more like \$100, making it a more expensive place to do business than Manhattan.'

Cut off from the outside world for 50 years, Myanmar is feeling the effects of global capital. As well as welcoming democracy, the country is embracing commercial property speculation like never before, with alarming results. Concrete frames sprout across Yangon, looming above the skyline of the city's historic downtown – the last surviving colonial core in Southeast Asia, for now at least.

Cecil Balmond is working on what promises to be the country's first mixed-use luxury development, with four 25-storey towers rising from a bloated retail podium. Clad in swooping metallic fins, which attempt to meld ground into wall into roof in an series of contorted swooshes, the Landmark complex could have been airlifted in from any other second-tier Asian city, if it wasn't for what lies at its foot. Cowering below Balmond's imminent ripples is the stately red-brick Victorian headquarters of the former

Commercial rents are around US\$100/m² a month, making it a more expensive place to do business than Manhattan

Burma Railway Company. It is being saved from ruin by being transformed into a 5-star Peninsula Hotel, but the cost to its setting – to make the restoration 'viable' – is clear.

The rash of new towers now inundating the city is the biggest concern of the Yangon Heritage Trust (YHT), a campaign group founded in 2012, when many of the colonial buildings first began to be threatened.

'We have a list of 188 protected structures,' says YHT director Daw Moe Moe Lwin, 'but there is no legal protection, and no punishment if they are demolished. We still don't even have a formalised planning system, so developers can get away with as much as they want, particularly during this time of political transition.'

One of the biggest question marks hangs over the majestic Secretariat complex, once the administrative seat of British Burma. A palatial red-brick pile in the centre of town, it's been empty since the government upped sticks to the new capital of Naypyidaw in 2005. The building was sold in 2011 to the daughter of a former trade minister. After local outrage scuppered a plan to make it yet another luxury hotel, she now aims to transform the buildings into a world-class arts complex.

'It will be something to rival the Barbican, the Pompidou, the Met and the Smithsonian,' says Patrick Robert, a French designer who has lived in Myanmar for 25 years and is to draw up the plans. 'When you have good relations here, anything is possible.'

As he scuttles through the crumbling corridors, cane in hand, he gestures to the lofty spaces that he says will one day become multimedia auditoriums and cultural libraries, exhibition spaces and artists' studios. But his dream is hard to believe. At two-thirds the size of the Louvre, the project is a gargantuan undertaking. Conservation experts have estimated it could cost upwards of \$400m, yet the owner has so far committed just \$50m – and work is now on hold.

A more likely future for the building might be gleaned from Robert's experience arranging a recent European cultural tour for one of the country's elite, for which he went to great lengths to fix special access to museums and galleries. 'He wasn't interested at all,' he recalls. 'It was all just Louis Vuitton this and Chanel that. Buy, buy, buy.' ●

Oliver Wainwright is architecture critic at the Guardian. Read him here every other month and at ribaj.com

PLANNING ENLIGHTENMENT

An unlikely form of planning control in Yangon recently came from Buddhist quarters, when plans for yet more towers near the city's most important religious site, the Shwedagon Pagoda, were halted when the monks came out in force against it. 'The government happily ignores planning advice and the outcries of international heritage experts,' says one local architect. 'But when the monks start to grumble, they drop everything and listen.'

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Unlimited learning

Embracing technology and new ways to educate is critical



Jane Duncan

'You'll never know everything about anything, especially something you love.'

Julia Child

Education for architecture students does not start in Freshers' week, or stop at qualification. It's time to look again at how our interaction with the changing built environment could offer lifelong learning opportunities.

I was encouraged from my first moments to look and draw, visit and absorb buildings, galleries and historic places around Europe. My vantage point was from the back of my Dad's old Rover, piled in with siblings, picnic and the dog (not called Rover). Others less fortunate need great teachers to fully see and interact with the world they look at every day.

However, damp, deteriorating school buildings cannot encourage a pupil's respect for, or interaction with their surroundings. The RIBA's latest report, *Better Spaces for Learning*, is a timely cry for government to understand the impact of poor school environments on educational outcomes, to use smarter design and drive up derived value by reviewed procurement, to ensure all children have the start they need in life. This convincing evidence-based research demonstrates the impact of well-designed school buildings on student behaviour, engagement and – crucially – attainment. I am delighted so many members have been involved in this work.

School buildings matter, but the curriculum must include an engaging introduction

Practices need to play their part, and benefit from their young employees' technical abilities – or frankly be left out of touch

to the built environment. RIBA Learning starts to address this with its creative school education programmes and adult workshops, drawing on collections in our architectural library, and developing activities that span arts, science and heritage. Please get in touch if you'd like to join the architects and students who support this work with their own local schools, as RIBA Architecture Ambassadors.

Today's children are our future built environment leaders, governors, professionals and clients, and need to absorb and adapt to a fast pace of technological change as they develop. Students of architecture rely on their schooling, and then academia, to develop sensitive approaches, sustainable knowledge and contextual skills. They will need an appreciation of the benefits of evidence-based practice, and guidance on how to steer their career path within the emerging ethical, social and economic context of a global profession. While leadership and drive for this can come from the Institute, the full picture cannot be conveyed to students by the school curriculum or schools of architecture alone. Practices need to play their part, and benefit from their young employees' technical abilities – or frankly be left out of touch.

As the cost of architectural education spirals, earn-as-you-learn will become more attractive and involve much more input from practices. RIBA Studio (formerly the RIBA Examination in Architecture for Office-Based Candidates) remains the only distance learning, truly cost-effective UK programme in architecture delivering both part 1 and part 2 qualifications, although new alternative programmes are emerging including those at Sheffield, Reading and LSA.

Students and practitioners at all stages in their career however need to acquire the mental dexterity to tackle a new and dynamic mix of virtual, bio or nano elements, and to balance this against the constraints of our historic fabric, reducing resources and a global outlook. As engines of a new architectural future, the schools need to redefine their purpose to prepare future professionals, re-train current practitioners, and re-educate and re-connect with those many active third-age professionals who have so much to contribute.

Education with no limits is critical now and for the generations to come. ●

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MONEY TALKS

It now costs around £88,000 for an architecture student to complete their education. As a result, talented, ambitious and driven young people are being lost to the profession due to financial hardship. The RIBA believes that anyone dreaming of becoming an architect should have the opportunity to do so. We provide grants to assist students most in need but we depend on generous donations from members and supporters. You can make a contribution at architecture.com/donate

Battle scarred

Struggling to survive in war-struck Homs, architect Marwa al-Sabouni directly links poor planning with Syria's broken society

Hugh Pearman

Marwa al-Sabouni, a young architect based in Homs, Syria, asks three uncomfortable questions at the start of this book. 'Why is it that a scratch on a column in Palmyra is of more consequence than the destruction of an entire concrete building? Furthermore, how was it that we vandalized our own cities in Syria before war came to deliver the final blows? How should we rebuild what has been destroyed so that it will not happen again?'

Her point is that the imposed 'planning' of pre-war Syria, allied to endemic corruption, was the vandalism that, she argues, was very significant in causing the multi-way conflict in Syria and the terrible destruction, loss of life and misery it ushered in. Hence the need for a complete rethink of the way Syria builds, when the time comes.

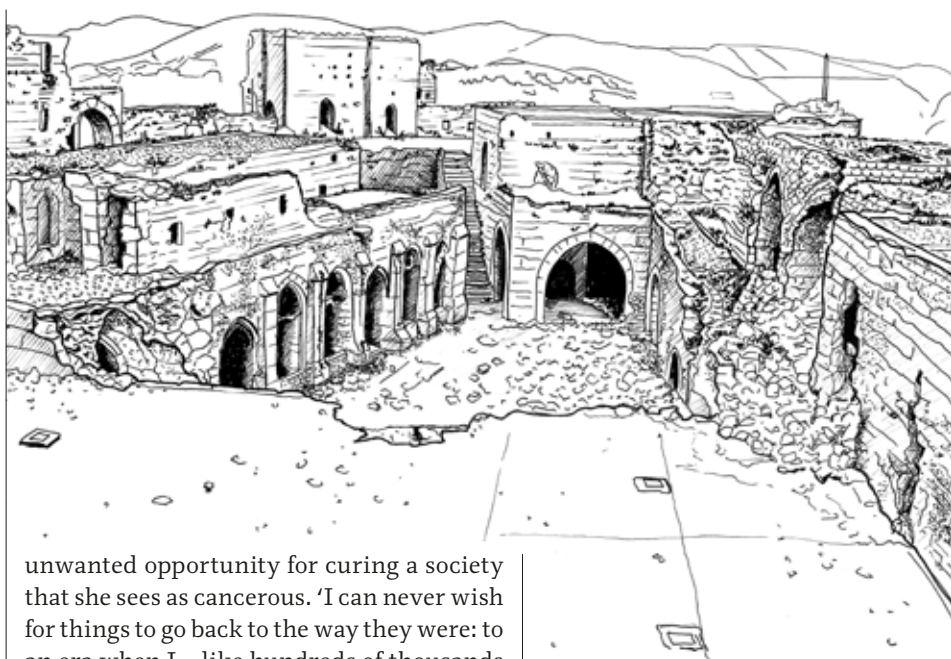
A lot of the story here is about Marwa herself. When she first contacted me a few years back to offer to write an article for the RIBA Journal, it seemed incredible to me that – at a time when the Syrian war was particularly fierce in and around Homs – anyone there could consider such a thing. This was a time when the very survival of her, her fellow-architect husband Ghassan Jansiz and their young children was under real threat. But with intermittent power and internet connection, Marwa determinedly made her contacts in the world outside. We published some of her pieces, as did other magazines, then she went quiet and I wondered why. Fighting for her PhD at the still-functioning but hostile University of Homs was one answer. This book is another: she was writing.

She regards the ongoing war as the



The Battle for Home – the memoir of a Syrian architect Marwa-al-Sabouni, Thames & Hudson, £16.95, HB

I can never wish for things to go back to the way they were... I was jailed behind the bars of nothingness



unwanted opportunity for curing a society that she sees as cancerous. 'I can never wish for things to go back to the way they were: to an era when I – like hundreds of thousands of disorientated young people – felt stuck in time and space, waiting for nothing to happen; waiting as everybody, consciously or unconsciously, was waiting. I was jailed behind the bars of nothingness,' she writes. She recounts how she used to hate holidays because there was nowhere much for her and her children to go. In this, Syria's third largest city, there were no proper parks or cultural centres, no zoo or amusement parks – 'and even if they had existed, there would have been no exciting activities, no safety measures, no tasteful or memorable architecture.'

Each chapter of the book, as with its overall title, is presented as a battle: the Battle for Freedom, the Battle of Mortar, the Battle for Continuity and so on. Her and Ghassan's drawings illustrate it, from depictions of ruins and vile recent developments to their community-inspired plans for the future.

Marwa is a great admirer of English academic and traditionalist Roger Scruton, who writes a typically sweeping introduction to this book. According to him there have been only two models for 'modern' Middle Eastern cities – Le Corbusier's plan for Algiers, and market-madness Dubai. Really? No others, such as Frank Lloyd Wright's Baghdad or Foster's Masdar? Marwa's own writing is better when it comes from her own heart, rather than quoting Scruton. But everyone can agree on one thing: whatever were the things that made the great, tolerant, cities of the Levant great in urban terms, these are what must be rediscovered now. ●

Above: An overview of Krak des Chevaliers World Heritage site showing recent damage.

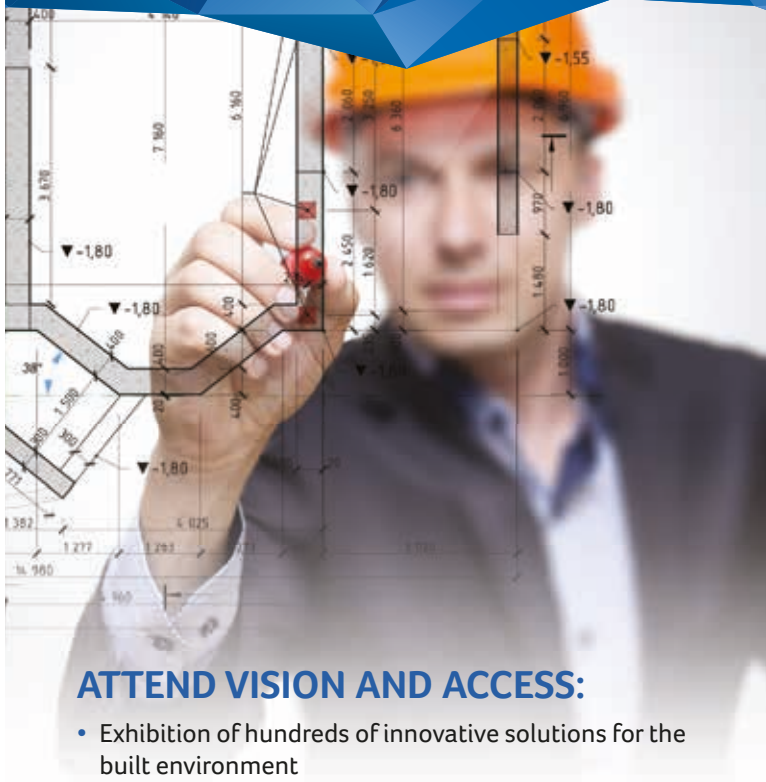
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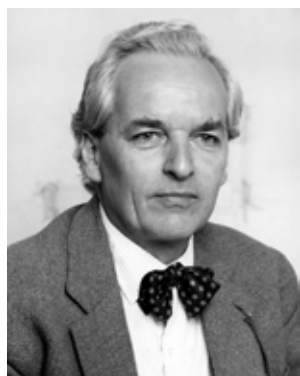


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Andrew Derbyshire

1923-2016

RMJM president, a knighted, 'decent man and good architect' who fought for unity among construction sectors



Andrew's 'Letter to the Survivors', dictated to me two days before his death, included the following: 'I must make some effort to testify my deep gratitude to those who have loyally supported me and made their contribution to our work of architecture and planning.'

That he should have chosen those words, acknowledging his life as a collaboration, testifies to the

modesty of a man who was also an intellectual giant, a consummate professional, admirably thorough, deeply ethical and a huge influence on his colleagues, on his clients, through his work, on society and – of course – on me.

He grew up in Chesterfield, and went up to read a Natural Sciences Tripos at Queen's Cambridge, graduating during the Second World War when he served in the Admiralty Scientific Service as an Experimental Officer researching radar at sea.

After the war, he transferred to the architectural science division of the Building Research Establishment. Here he met and worked with Peter Parkin and Bill Allen who encouraged him to apply for a grant to attend the Architectural Association. He graduated in 1951.

For his final dissertation he collaborated with Pat Crooke and John Voelcker on a project called Zone Grid. This was presented at Aix en Provence 1953 as a contribution from MARS, the British section of CIAM, and illustrated in the Team 10 retrospective of 2005.

After an unhappy spell at Farmer and Dark, Andrew returned north to work at West Riding County Architects under Hubert Bennett, where he designed a prefabricated system for schools in wood and steel and built a prototype at Snaith Secondary Modern, which I remember visiting with him as a toddler. Between 1955-61 Andrew joined Sheffield as deputy city architect to J Lewis Womersley. While there he designed Castle Hill Market which, though many loved this most singular building, was not

listed and was demolished in 2013.

Andrew joined Robert Matthew Johnson-Marshall & Partners in 1961 to work on the York University development plan with Stirrat Johnson-Marshall. He was taken into partnership in 1964, and made chairman in 1983 and president in 1989. He retired in 1998. RMJM was sold and its much-publicised troubles under this different ownership caused Andrew considerable distress.

When the family moved south in the 1960s a period began which Andrew often described as the happiest of his life. RMJM was based in Welwyn Garden City and Marylebone and we rented a flat in the Queen Anne Broomfield Hall while my father designed and built a house for the family in Hatfield. In 1963 we moved in and his widow, Lily, lives there to this day.

Andrew's annus horribilis was undoubtedly 1982 when he lost the presidential election to Owen Luder and failed to succeed to chair of the Property Services Agency, possibly owing to his politically active past catching up with him. But he was to be rewarded with a knighthood (Knight Bachelor) in 1986, giving rise to the acerbic comment in *Private Eye's* Piloti column: 'A decent man and a good architect who is the only member of his profession to be knighted in recent years – a back-handed slap in the face for the RIBA establishment.'

I had the honour to read Andrew's obituary at an RIBA Council meeting in Edinburgh, and to quote his words of 40 years ago: 'What depresses me infinitely is that we seem to have moved hardly at all towards getting the design skills together, getting the professional institutes together, and getting the designers and constructors together. All this internecine struggle is very destructive. We ought to stop it.'

His last years were blighted by a £1.2m asbestos claim against his estate and that of RMJM Scotland partner, Vernon Lee. I successfully fought this with Marcus Lee, Vernon's son; happily we won, with costs.

Andrew leaves Lily, three surviving children, five grandchildren, two great grandchildren and three step grandchildren. ●

Ben Derbyshire

In Memoriam

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ELECTED 1970, COUNTY CORK

CHI PING TSANG
ELECTED 1972, NORTH POINT, HK

STUART MOSS
ELECTED 1973, LONDON

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ELECTED 1976, LONDON

GRAHAM STUART SEABROOK
ELECTED 1977, TINGEWICK

PHILIP BRUCE WITHECOMBE
ELECTED 1979, CARDIFF

LESLEY-ANNE PEACHEY
ELECTED 1994, LEDBURY

ROBERT TOWLER MILLER
ELECTED 1953, DARLINGTON

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JOHN DONAT / RIBA LIBRARY PHOTOGRAPHS COLLECTION

Isfahan Iran, 1956

John Donat is recognised today as one of Britain's best architectural photographers but in 1956, when he drove to Isfahan in Iran with three friends, he was a final year student at the Architectural Association. The friends were Peter Ahrends, Richard Burton and Paul Koralek, later to become ABK. The group lingered in Isfahan for weeks and developed a fascination with the winding streets of the covered bazaar. One of the oldest and largest in the Middle East, the bazaar is a warren of shaded brick vaults filled with traders and is still the commercial heart of the city.

Donat spent the trip with camera (a newly purchased Leica) in hand and observed that he was 'enjoying picture making enormously and happy to find that it is not a great barrier to actual experience'. Thus the trip set in motion his career as a photographer. His photographs of Isfahan were published in the AA Journal and the Architectural Review and he began increasingly to receive photographic commissions from architectural practices, including his old companions ABK. ●

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