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J MacEwen Award 2018



Meadow View community care centre

Blue House Yard

Next Generation Design Pavilion

Dawn House Women's Centre

Shortlisted projects



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Meadow View community care centre by Glancy Nicholls Architects, photographed by Martine Hamilton-Knight



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Water Management
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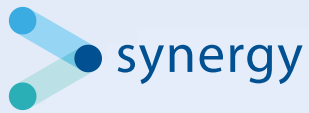
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1: Buildings

The RIBA MacEwen Award sprang from unease in the profession a few years back about a perceived decline in the ethics of the profession. The treatment of construction workers on overseas glamour projects was hitting the news as was architects' involvement in the kind of buy-to-leave luxury apartment towers that did nothing for the housing shortage while being a magnet, so it was said, for money laundering. Since the campaigner and former RIBA editor Malcolm MacEwen had him-

self called for a rethink of the profession in his 1974 book *Crisis in Architecture* (published by the RIBA, please note) it was his name, shared with his equally committed town-planning wife Anni, that we applied to our new magazine award 'for the common good'. It did what we hoped: revealing that behind the headlines, all over the country, a myriad of clever, socially useful, smaller projects by committed architects tells a very different story. Enjoy this year's crop! ●

We explore the informal adoption of public space by residents around Grenfell Tower on p42: social engagement in the absence of council leadership.

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Twenty four schemes made the MacEwen Award longlist: ribaj.com/macewenlonglist2018



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Tomorrow's people

Judging the MacEwen Awards brings out as clearly as anything can what a difference architects can make to our everyday world. This year's topical issues reinforce that

Words: Eleanor Young

Below The New Generation Clerkenwell Pavilion by Scale Rule (p22) gave less privileged teenagers a chance to dip their toe into architecture.



This year the process of judging the RIBA Journal's MacEwen Award revealed the importance of the little things in life and the role of architects in tipping a serviceable environment into something joyful and sociable. The MacEwen Award was set up to focus attention on 'architecture for the common

good', solving problems and building a better place not just a building. It celebrates the sort of things that many practitioners will have been drawn to at architecture school but can sometimes forget in the deadlines and compromises of getting a building on to site.

The inaugural MacEwen Award was won

by the Oasis Children's Venture in Stockwell, London, which worked with 100 volunteers to re-use a Segal-method building that was due to be demolished. Last year Ayre Chamberlain Gaunt's youth centre in Tadley won, its work with an exuberant youth panel paying off in a building both quirky and grand.

PHILIP BUCKINGHAM

It celebrates the sort of things practitioners will have been drawn to at architecture school

For 2018's award the judges examined buildings on the same criteria, looking for benefits to wider society.

On the judging panel were architect Russell Curtis of RCKa, which was shortlisted for its work in south east London in 2016; Soraya Khan of Stirling Prize-shortlisted architect Theis + Khan, which has also done much work with faith groups; Anna Keay, director of the Landmark Trust which rescues old buildings, most notably Astley Castle which won the Stirling Prize for its work by Witherford Watson Mann; Kathy MacEwen, planner and daughter of Malcolm and Anni MacEwen after whom the award is named; and RIBA Journal editor Hugh Pearman.

We gathered in a room under the lofty roof of the old brewery, now the office of MacEwen supporter BDP. The entries were soon whittled down to a longlist of 24 and more slowly a shortlist of 12 emerged as the judges debated what might really be a common good. If the UK is in a housing crisis and London also in an affordability crisis, did the redevelopment of a fifties block into more and better homes by the one time leaseholders push Peter Barber's Hafer Road up into the shortlist? Does keeping families in the area, ensuring a continued social mix, do enough for wider society? It was decided not. Other housing projects, such as The Malings, also fell by the wayside at this point, when the pressure was on this Ouseburn regeneration in Newcastle by Ash Sakula, and its invitation to sociability couldn't quite compete with helping some of the most vulnerable in society.

It was encouraging to see a continuation of excellent design in community projects from previous years' winners, some of the cluster of community buildings were particularly noticeable for the assurance of

their architecture – the Belarusian Memorial Chapel, London, by Spheron Architects, Phoenix Garden in central London designed by Office Sian and Acanthus Clews' Warwick Hall Community Centre, Burford – all from practices with young principals. And each had its own outreach mission which made them strong candidates on the shortlist.

Throughout, the judges were interested in the legacy of projects and the extra impact they might have. So Morden's Retail Gateway might be one of a number of high street tidy ups in recent years but Jan Kattein's work in turning this into guidance for the borough means it is not just that parade of shops that will benefit. In a very different way Scale Rule's Next Generation Design Pavilion was the culmination of a far wider process of exposing secondary school pupils to the excitement and challenges of architecture and engineering, and went straight on the shortlist.

The prominence of projects for the elderly highlights an issue of our times: through independent living to care home in a converted chocolate factory and music therapy for those with dementia right through to Meadow View care home in Derbyshire, designed by Glancy Nicholls, that takes full advantage of the site to give residents and visitors a fulfilling and light-filled life of self-respect.

The winning and commended schemes – including Meadow View care home and Scale Rule – show more clearly than most where architects can bring a joy to everyday lives. Through sometimes tricky projects, with hard work and commitment often over many years, they deal with issues around regeneration, safety, education and protection. They are not revolutionary but they are making the world a better place in many small ways. ●

Right The Malings, by Ash Sakula, made it to the longlist.



JILL TATE

2018 LONGLIST

Community endeavours

Belarusian Memorial Chapel, London by Spheron Architects

Frome Town Hall, Somerset by NVB Architects

New Wortley Community Centre, Leeds by Project Office @ Leeds Beckett University

Phoenix Garden, London by Office Sian Architecture + Design

Warwick Hall Community Centre, Burford by Acanthus Clews

Education initiatives

Belvue School, Northolt by Studio Weave

Link primary school, Croydon by DSDHA

Next Generation Design Pavilion, Clerkenwell, London by Scale Rule
Sunbeams Music Centre, Penrith by MawsonKerr
Vauxhall City Farm, Lambeth, London by Base Associates

New approaches to housing

Chapter House, Lichfield by Proctor and Matthews

Hafer Road, Wandsworth, London by Peter Barber Architects

The Malings, Newcastle by Ash Sakula

Support structures

Chocolate Works care village, York by NORR

Dawn House, Birmingham by APEC Architects

Meadow View care home, Matlock by Glancy Nicholls Architects

YMCA, North Tyneside by Grace Choi Architects

Urban and rural revitalisation

Blue House Yard, Wood Green, London by Jan Kattein Architects

Milford on Sea Beach Huts, Hampshire by Snug Architects

Morden Retail Gateway, Morden, London by Jan Kattein Architects

Sill Landscape Centre, Hexham by JDDK Architects

Arts regeneration

Dunfermline Carnegie Library by Richard Murphy Architects

Garden Museum, Lambeth, London by Dow Jones Architects

Square Chapel, Halifax by Evans Vettori

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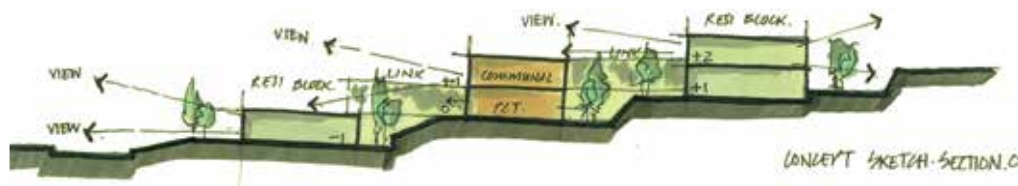
The RIBA MacEwen Award winner is a very human design, attentive to visitors as much as residents. That's what makes Meadow View special – particularly so as it's a public sector client

Words: Hugh Pearman Photographs: Martine Hamillton-Knight

It's a gift of a site, looking across the Derwent Valley in Derbyshire.



The steeply-sloping site allows the bulk of the building to be broken down, opening up the views.



Meadow View community care centre

Matlock

Glancy Nicholls for Derbyshire County Council

I'd driven past a few times and at first assumed that this appealing terraced complex in the verdant Derwent Valley just north of Matlock was some kind of upmarket house or flats development. What made (and makes) it unusual however is its clear modernist aesthetic, albeit tempered by the use of locally appropriate materials such as Derbyshire sandstone and timber, along with high-quality planting. It was good to discover that Meadow View is not only an old people's care home but also one commissioned and run by the county council – not a private company as you first assume from its evident quality. This gave it the edge on a MacEwen shortlist that, this year, boasts several good buildings of this type.

But to win the MacEwen it needed more.

Meadow View is designed to be a local community facility as well as containing the usual ingredients of a good care home for 'older people with complex needs', including dementia. A hopeful sign on the road by its entrance advertises a café. And indeed, there is a smart café there, all ready and waiting, looking out across the Derwent Valley to the Peak District, but not on this day one that is in use. According to the member of staff on duty the day I called in, it's not easy to get people to work in what's seen as a bit of an out-of-the-way place, despite being so close to the thriving centre of Matlock and with the Whitworth Hospital just 100m or so up the road.

Meadow View provides activities, day care and rehabilitation services to the wider area, not just to its inhabitants. Of its 32 residents, half are short-stay and intermediate, with a view to maintaining people's independence and giving their carers a break as well. The other half of the population, in a separate but

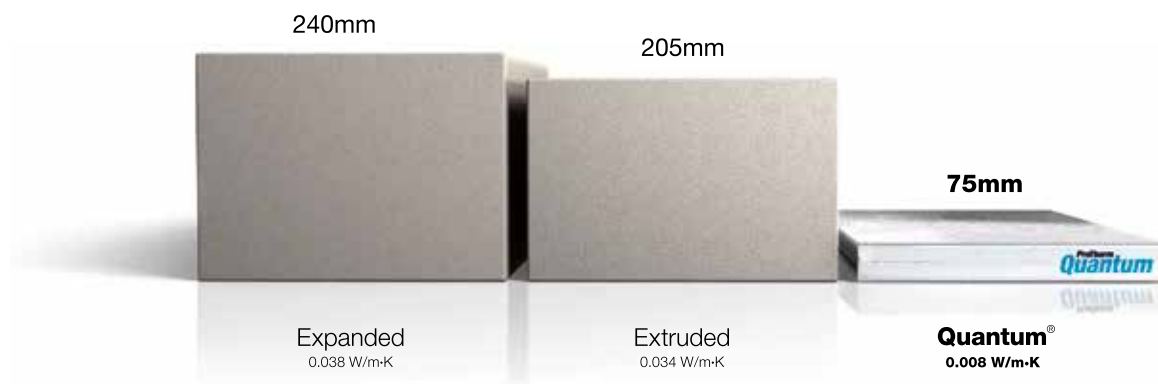


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linked part of the complex, are higher-need, in particular those with dementia.

All the MacEwen judges, me included, had direct personal experience of visiting relatives and loved ones in the usual run of care homes. We're very familiar with the drawbacks of such places as well as being often impressed by the dedication of staff. Soraya Khan in particular singled out one aspect of the Meadow View design that recommended it to her: the fact that it is so clearly intended to accommodate visitors. You know that thing when you take young children on an often awkward family visit to see grandma, say, and there is nothing for them to do, nowhere for them to go when you are there other than being cooped up in a room? Here, in contrast, there is a generosity and variety of spaces inside and out – helped by the way the building is terraced into the valley side. Its planted roofs help to camouflage it and there are some ambitiously cantilevered terraces to provide extra outdoor space, as well as well-landscaped gardens of intimate little spaces tucked in sheltered corners up against the slope. The kids can run around a bit.

'Meadow View'? The name is pure care home but, actually, what a view, across meadows to the distant hills, and one that the building fully exploits. Although the busy A6 road runs right past the front of the building, the fact that it is set up higher makes that almost irrelevant. You can see other things, such as the heritage locos and steam trains of Peak Rail puffing past on their way to the head of the line at Rowsley, and the walking/cycling path that runs alongside it.

Meadow View is the last of four Care Centres developed as part of the county's strategic framework for elderly and dementia



Terracing provides sheltered outdoor spaces facing west.

Left Local stone is used both as ashlar and, as here, referencing the drystone walls of the area.

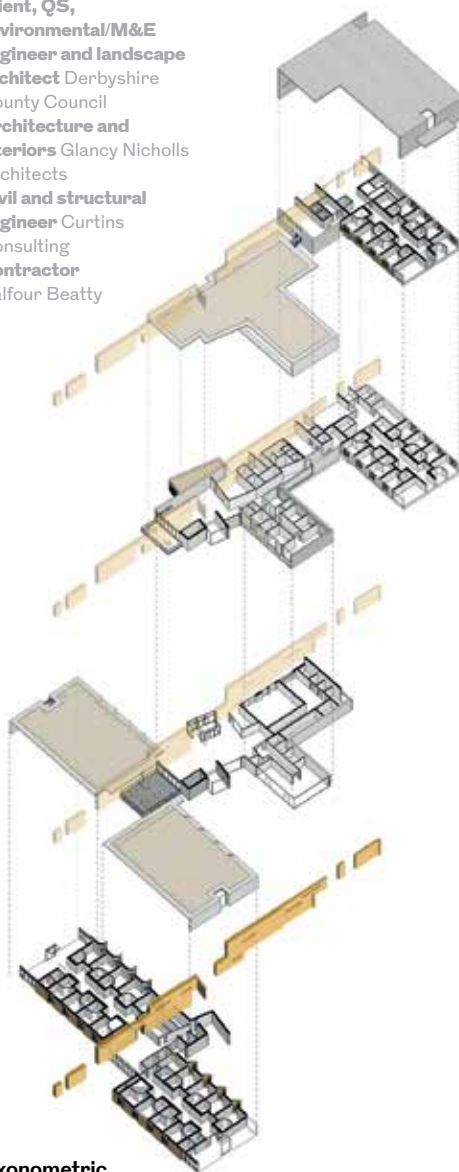
It is reaching out to family and friends and the fact that it is a local authority project clinches it

Soraya Khan

care, formulated in 2012. Derbyshire County council's project manager Liz Ewbank says the brief for Meadow View stipulated that 'the design of the new facility was to be influenced significantly by the opportunities to create the best caring environment, providing spaces which are conducive to promotion of well-being, health and happiness, both for residents as a home, visitors and staff as a workplace.' Moreover, she says, 'The authority was looking for inspirational and innovative design, and for the buildings to make a positive contribution to people's lives, the location, the environment and the community.'

The architect says: 'The centre is designed to embody and champion the natural heritage of the locality, while positively dispelling the stigma associated with buildings for the elderly.' Moreover, it adds, it was specifically designed to foster independence and social interaction between residents and visitors of all kinds – not just visiting families. They have succeeded in this and in making a thoroughly decent building regardless of type. While there is the odd aesthetic awkward-

Credits
Client, QS, environmental/M&E engineer and landscape architect Derbyshire County Council
Architecture and interiors Glancy Nicholls Architects
Civil and structural engineer Curtins Consulting
Contractor Balfour Beatty



Axonometric



The importance of light, space and familiar local materials.

ness to be found, on the whole it all works well: and its multi-level terraced nature breaks down what could otherwise be something of a bulky building.

No such place can ever be wholly non-institutional – much as anyone might try to bring a domestic feel to the spaces, anywhere that treatment and long-term care takes place is bound to show it, in its furnishings and equipment as much as its surface treatments. Even so, this is a thoroughly convincing attempt to humanise and open up this building typology. It is to the credit of Derbyshire County Council which has now employed Glancy Nicholls to supervise the building of a new care home on a former industrial site in Belper, the market town further south down the valley, as part of a complex originally planned by Latham Architects to include a new public library. That will also look out across the Derwent Valley, in that case in what is also the Derwent Valley Mills World Heritage site. That too promises to be the kind of place you can indeed look forward to going to. Meadow View sets an encouragingly high bar in this sector. ●

The busy A6 road is a constant presence but the elevated site peers right over it.



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More for less

Blue House Yard is many things to many people, and Jan Kattein Architects believed in the community scheme enough to raise its own investment for it

Words: Eleanor Young

Meanwhile Space CIC with Jan Kattein Architects for Haringey Council
Wood Green, London

Meanwhile Space CIC with Jan Kattein Architects for Haringey Council

Even in the enterprising, community-serving world of the MacEwen Award it is unusual to see buildings where the architect has put a significant amount of money into a project. Jan Kattein Architects believed in Blue House Yard enough to borrow £50,000 to invest in it – and wait three years for its fees.

Schemes for this scrap of old council car park, alongside a boarded up council office in

Working together to build Blue House Yard seems to have built bonds between the new tenants and locals.



It is a model for a different kind of retail, hugger mugger with alleyways and really well designed

Hugh Pearman

the centre of Wood Green in north London, hadn't stacked up with previous plans but with time ticking on GLA funding Haringey Council's regeneration team turned to Jan Kattein's practice, which it had collaborated with before. The site was intended to support the borough's many small businesses with affordable places to work. Kattein's plan looked at a less dense development than previous ideas – but it was achievable. 'I prefer to do less and get more for it,' he says.

It had to be done inexpensively, since the council had given the site just five years while it waited for a masterplan for the whole area to be freed up by decisions on the location of a Crossrail station. Keen to build and operate public space and workshops on the site with Meanwhile Space CIC, the project team started by talking to locals about possibilities for the site – and Kattein received letters of support when it went through planning.

Then came the big gesture – the plain 80s offices were painted blue; blue brick, blue roof, blue gutters, blue doors. People started to sit up and notice something unusual was going on. As fashion shoots showed up and sandwich-chain Subway shot a video alongside, Wood Green appeared to be getting a new sort of attention.



Sitting on concrete bases, panels for the shed were made on site and, like the cladding, erected with the help of volunteers.





I'm interested in its
temporary use.
And it can be re-used

Kathy MacEwen

the yard itself have played host to numerous events organised by the tenants, including a vegan Christmas market that attracted a 1,000 people. It is easy to see that many of them, though new to their shops and studios, have had a longer term involvement with the project which means it has hit the ground running. And the sense of 'humanity and charm' identified by Curtis, has no doubt gone a long way to making it a success. •

Jan Kattein Architects' Morden Gateway was shortlisted for the MacEwen Awards, see p39

Kattein wanted to bring the community into the building process, and knew from the other projects that contractors had struggled to involve the public, hidebound by normal practice and health and safety rules. So the firm became its own contractor. It employed three full time carpenters and eight apprentices in partnership with a local college, while Part 1 architecture student Alice Hardy was trained to keep things moving on site.

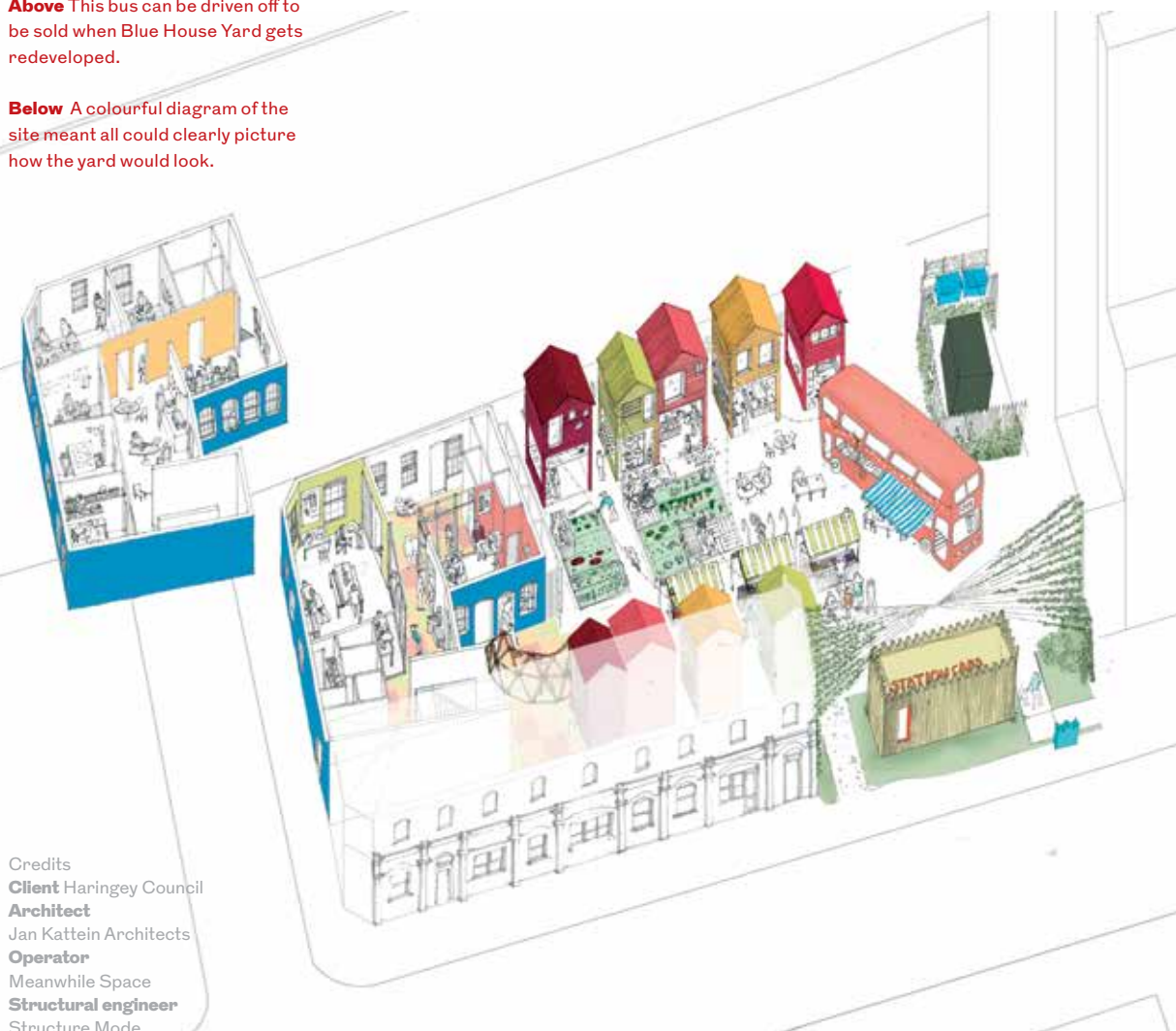
The build was kept simple with low tech construction of timber frames built on site. Saturdays were team building events with local residents, future tenants, families and professionals coming along. They learnt skills alongside the builders, digging foundations, erecting the timber frames, installing insulation and fixing the cladding. RIBA MacEwen Award judge Russell Curtis of RCKa was impressed: 'It ticks a lot of boxes because it has community engagement from the outset. Artists' workspaces are shrinking and involving users with design is really important.'

Not only were the workshops in the yard relatively simple to build and cost a very reasonable £900/m², the large components were also designed to be re-used elsewhere when this project is shifted on – a valuable way of designing for meanwhile spaces, felt the MacEwen judges. Velfac windows were donated after a call by the architects – making the best use of a cancelled order.

Six months after opening, the brightly coloured sheds, the bus housing a café and

Above This bus can be driven off to be sold when Blue House Yard gets redeveloped.

Below A colourful diagram of the site meant all could clearly picture how the yard would look.



Credits
Client Haringey Council
Architect
Jan Kattein Architects
Operator
Meanwhile Space
Structural engineer
Structure Mode

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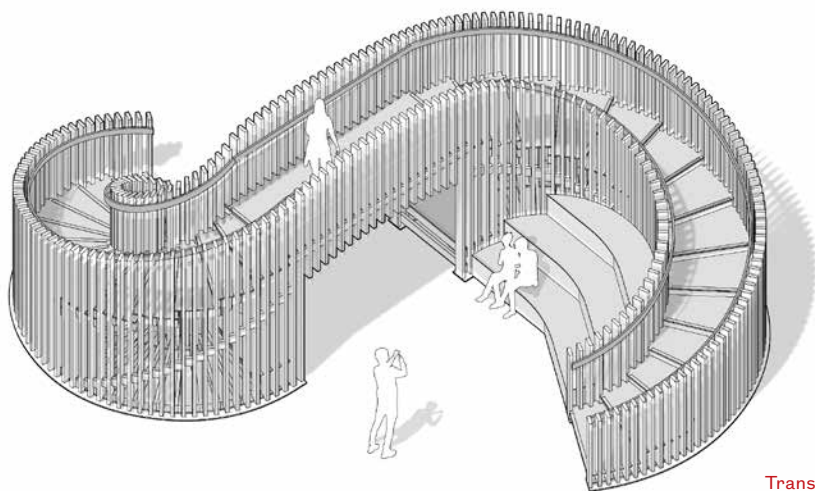


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Ess-ence of youth

Scale Rule introduces school pupils to architecture with hands on experience and a built project at the end of it

Words: Hugh Pearman



Translating a rough concept into reality – Scale Rule's isometric of 2017's winner.

Next Generation Design Pavilion Clerkenwell, London

Scale Rule for Media 10 and St James's Church, Clerkenwell, London

A project called 'Next Generation Design' sounded intriguing, so when Steven Kennedy of Grimshaw – by coincidence one of the first year's intake of the RIBA's 'Rising Stars' – contacted me last year to ask if I'd like to join the Scale Rule judging panel one Sunday for this intensive design charette for 13-16 year old secondary school pupils, I was keen. And what a rewarding day it turned out to be for me, and a whole weekend and more for those taking part. Here were groups of pupils from schools where at least 30% of the students qualify for free school meals, given a brief to design a pavilion, helped through mentored workshops – and the winner would actually get built. They all loved this, the competing groups cheered each other on at the presentations of their models and drawings. The embarrassed and tongue-tied as well as the confident ones were all given support and a fair hearing from their peers in what turned out to be something of a party atmosphere.

The Scale Rule idea is irreproachable: at a time when social mobility is on the wane and

careers in architecture and engineering are increasingly out of reach for many because of the length and expense of the training, here is a bit of genuine outreach. Professionals pitch in to demystify their work, encourage design ideas and teach practicalities, so helping to make architecture and engineering seem possible university and career options for young people who might not normally even consider them.

'Cultivating an inclusive array of architects and designers for the future is a responsibility all those working in the profession must share if we are to achieve the balance and diversity the industry desperately needs,' says Scale Rule's Philip Isaac. 'Too few students from low income families and ethnic minorities take up careers in architecture – so can it really be considered an open and inclusive profession?' The idea is that if architecture is meant to represent the communities it serves, those doing the designing should come from right across society as well. It's hard to argue with that.

Scale Rule is sponsored by Grimshaw, engineer AKT II, the Institution of Structural Engineers, Media 10 (organiser of Clerkenwell Design Week), building materials supplier Jewson and others including



As-built in summer 2017, the ribbon-bedecked pavilion/bridge became a social rendezvous.





One of the Scale Rule Design workshops with school students.

ERICA CHOI

around 15 architects and engineers acting as mentors and casual building labourers. After all, someone's got to build the design. Also key to this – for enabling and encouraging the location of the project in its grounds for a few months in the summer – is St James' Church Clerkenwell, where the vicar Andrew Baughen took an active role.

The 2017 round – the second, and there'll be a third this summer – teamed around 30 students with 15 architects and engineers, so the pupil:teacher ratio was amazingly good. A weekend of workshops followed, the brief being to make a pavilion that was a social gathering place. Judging this marked the end of the first phase, and learning to present such a project was all part of the process for the pupils – though I hasten to add that we kept this well away from the humiliation-and-tears crit approach still favoured by some academics at architecture schools. We too wanted to cheer on the work being presented after such an intensive process. And we were struck by how good so much of it was. The winner was a group of three young women from the Lister Community School in Newham, East London – one wanted to be an architect, one an engineer and one a designer (they prefer not to be named). Theirs was also the most ambitious entry, involving an S-shaped bridge structure, its curving ends enclosing sheltered places to sit while passers-by were encouraged to 'sign' the building with colourful ribbons.

Then the judges departed and so came

Credits

Scale Rule
Institution of Structural Engineers
AKT II
Grimshaw
Richard Winter
Erica Choi
Jewson
St James's Church
Philip Buckingham
The Access project
Clerkenwell Design Week

Below Visitors
were encouraged to contribute their thoughts and attach them to the pavilion.



RICHARD WINTER

They are addressing kids nice and young. After this point they have already made life choices

Anna Keay

the equally valuable second phase where the mentors worked with the students to make their concept buildable – and, via construction drawings, built it. It is not just the school students who benefit from this: for some of the young architect and engineer mentors, this was the first time they had seen a project right through to hands-on completion. Scale Rule is proving popular with professional volunteers for just this reason.

So this is an unusual project, more about the process than the 'pop-up' product, which lasted for some three months and provided a summer-long built legacy for Clerkenwell Design Week. I hoped they would enter it for MacEwen and, at the very last moment, they did. It's a great initiative and I hope to see some of those who take part enter the profession before too long. ●

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Flexible haven

The design of this support centre for women in difficulty is so adaptable it can weather whatever is demanded of it

The architects are really helping women and children

Kathy MacEwen

Dawn House Women's Centre, APEC Architects for Anawim

Balsall Heath, Birmingham

Words Isabelle Priest

With the short-term disposition of governments and the way political balance in Britain is created only in the long term by power pingponging from left to right, women's charity Anawim's new drop-in centre, office and temporary accommodation building in Balsall Heath, Birmingham, is required to be the most flexible building I have visited in a long time – possibly ever.

Anawim was established as a charity in 1986 to help women working locally in prostitution and now assists women in difficulties of all kinds. Its new building, Dawn House, designed by APEC Architects, was commissioned in 2014 primarily as a creche on the ground floor with temporary accommodation above. But between obtaining planning approval and starting construction, government policy had changed so drastically that the floorplans had to too.

David Cameron's fast-track adoption policy for children in care meant there was no longer the demand for such a large creche, and more of a need for group rooms for counselling and parental classes for mothers who had lost their children to adoption separate from women who hadn't.

The creche became a single multi-use space at the back of the ground floor and instead of being open five days a week with two full-time staff like its prefab-housed predecessor, opens just one day a week with a contracted out service provider. The rest of the floor was redesigned to accommodate an urgent need drop-in centre (a new service for Anawim), offices and meeting rooms that were originally intended to be in another new building on the site, outlined in APEC's earlier feasibility study.

Similar adjustments are being made to the programme of the charity, and



The women accommodated upstairs have their own separate entrance from the street, allowing more privacy and security.

consequently to the building, in response to probation reform which is outsourcing the service to private companies. Anawim finished its contract to provide direct alternatives to custody, which it had run for seven years, last year. As funding streams are pulled left and right, the charity is always on the hunt for new ways to help local women and their families – and it requires a building that can handle that.

‘The funding streams for Anawim come and go all of the time,’ explains APEC Architects director James Phillips. ‘The feasibility was about looking at the possibilities and constraints of the site as well as what were the likely funding streams for the next five years; what do they mean we can offer that we aren’t at the moment, what changes to our existing things do we need to make that might be reduced in funding.’

It was this flexible approach and strong client relationship that makes APEC’s Anawim project deserving of a special mention in this year’s MacEwen Award. The built history of the charity began in 1986 when the two Catholic nuns who founded it bought a terrace house a few doors down on Mary Street. At the time Balsall Heath was a toleration zone for prostitution. After a while, the Catholic Church of St John and Martin, with whom the sisters had links, offered a derelict classroom building to the rear of its site backing on to Mary Street. At that point the charity sold off the house but over the years, as the community has changed, so has its work.

The sex workers were pushed out by action from religiously opposed residents who had moved into Balsall Heath. Prostitution became dispersed over the city and Anawim began working with ex-offenders. The parish then gave it a small house in nearby Harborne for women to stay and be supported 24 hours a day, a kind of precursor to Dawn House.

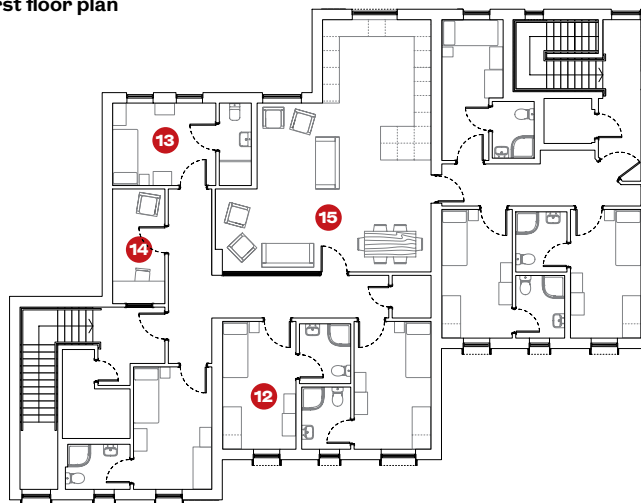
APEC first got involved with the charity when the church put it forward to design Anawim’s first commissioned building, a small £100,000 project completed in 2008. The relationship has continued ever since. The architect has got to know the client as well as the women it helps and understands both their needs.

‘The project has given Anawim a credibility that we were perhaps lacking before,’ says Anawim CEO Joy Doal. ‘This is

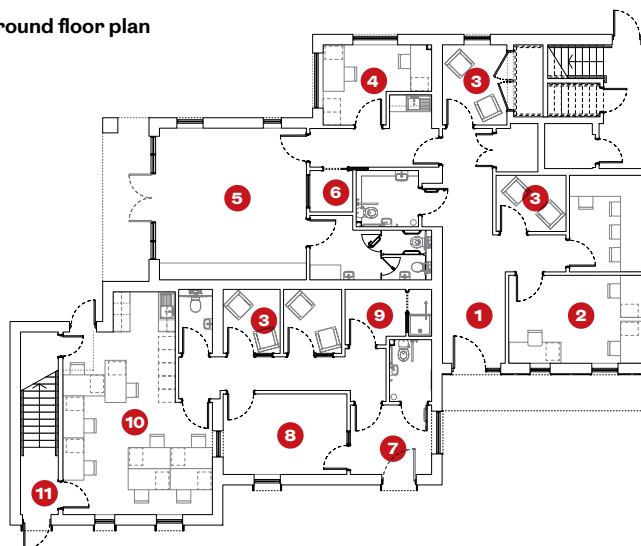


Above The building attempts to re-establish the terrace of houses that had been on the site before bombing in WW2.

First floor plan

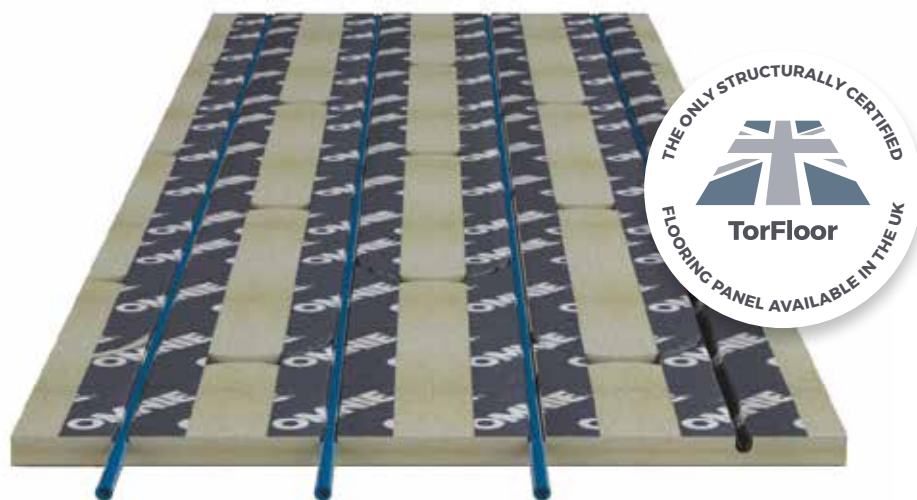


Ground floor plan



- 1 Entrance to creche and meeting rooms
- 2 CEO office
- 3 Counselling room
- 4 Meeting room
- 5 Creche
- 6 Observation room for supervised visits
- 7 Drop-in centre entrance
- 8 Drop-in centre lounge
- 9 Washroom for drop-in centre
- 10 Office
- 11 Residential entrance
- 12 Bedroom with en-suite
- 13 Staff bedroom and en-suite
- 14 Supervisor's office
- 15 Communal living room and kitchen

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Above The creche and its outdoor playground can be packed up and used for other functions.

Right Window into the office. APEC spent its money on the fine details.

particularly the case for health partners as it is now a more therapeutic environment.'

Nevertheless, this 580m² building moves Anawim's services on in multiple directions and transforms it from being primarily a day centre and outreach service into one that can accommodate and support women 24 hours a day. The ground floor contains offices for some of Anawim's 35 staff, as well as meeting rooms, a drop-in centre with washing facilities and a creche that can be used for supervised visits as well as other group programmes including exercise, parenting skills, mental health support and skills training. Upstairs there are six single en-suite bedrooms for women residents and a staff bedroom and office, as well as a large communal kitchen, living and dining room that encourages the residents to mingle.

Consequently, APEC Architects' brief for Dawn House had to deal with conflicting priorities and complex needs, such as providing a homely atmosphere as well as being highly robust and secure. The main priority for the client was to fit in as much as possible within the slightly odd-shaped site permitted by the church, from which Anawim still leases the plot.

Then it had to be adaptable. Internal walls are partitions for that purpose, but spaces were designed based on the type of rooms Anawim has needed for a long time and are quite non-specific. The first point of contact sitting room is, for example, also used for probation officer meetings, while other counselling rooms have been let out to visitors from related organisations.



From the front, the building appears as three terraced 'houses' that aim to repair the terrace destroyed here by bombing in WW2. Differently coloured brick indicates the separation between the 'houses', with functions not able to overlap because of security issues, particularly around children using the creche.

'Joy didn't want it to look like an institutional building and it had to use good materials in places where they would be seen,' says Phillips.

This has resulted in a high-quality building that is expected to last and be adaptable. The architect has pushed the budget of £1.1m (largely donated by the Jabbs Foundation) to ensure the levels of control are invisible as possible, including

those on pricey timber laminated windows for security.

Overall, this year's MacEwen judges were impressed by the ambition of the project, particularly the client's, and could see the clear benefits the new building is providing to the organisation and the community – both the women it serves and its neighbours.

There's a future too: 'The building and the women that pass through it are being followed in an ongoing research project alongside the new building,' explains Geraldine Want, senior residential support worker at Anawim. 'That work hopefully will lead to more Dawn Houses up and down the country'. And, hopefully, they will be as resilient to political change. ●



Project: Thames Lido

Architects Marshall Kendon

Photography : Jon Reid Arch Photo's

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Designs for the times

Eight more projects attracted the judges' attention, across educational, community and public spaces



Belarusian Memorial Chapel
Woodside Park, London

Spheron Architects for The Holy Sea of Rome

The Belarusian Memorial Chapel is the first wooden church to be built in London since the Great Fire of 1666. The chapel has been built for the Belarusian diaspora community in the UK, and is dedicated to the memory of victims of the 1986 Chernobyl nuclear disaster.

Funded by the Holy See, the 69m² chapel sits surrounded by 17 protected trees in the grounds of Marian House, a community and cultural centre in north London. Accommodating up to 40 people, its design mixes traditional and contemporary elements.

Entirely pre-fabricated, the lightweight timber structure is made from sustainably sourced British Douglas fir. Extensive use of CNC technology allowed separately manufactured parts to be assembled on site, allowing quick construction. Traditional forms and motifs are complemented by con-

temporary detailing, exemplified by the undulating exterior fins that form the facade. Similarly, ground level clerestory windows running throughout the chapel enhance natural lighting inside, while giving the appearance that the structure is floating.

Extensive research into Belarus's wooden church tradition was undertaken by project architect Tszwai So, who spent time in Belarus, recording and sketching traditional churches in rural villages to gain closer insight for the design. So worked closely with the community both in the UK and Belarus to engage with their immediate needs.

Lovely building; it looks like it is made of matches and held close to the camera

Russell Curtis



Woodland Rooms
Northolt, London

Studio Weave for Belvue School

Belvue School is a secondary school for boys and girls with moderate to severe learning difficulties and other needs. The site is adjacent to an under-used woodland, which the school manages as an educational nature reserve. In 2014 it had raised enough money to install two shipping containers as storage and support spaces, but approached Studio Weave to design some larger, more ambitious extra-curricular spaces with a similar budget. The design process included story writing workshops with pupils to identify how the buildings could act as a gatehouse between familiar school territory and the magical and mysterious.

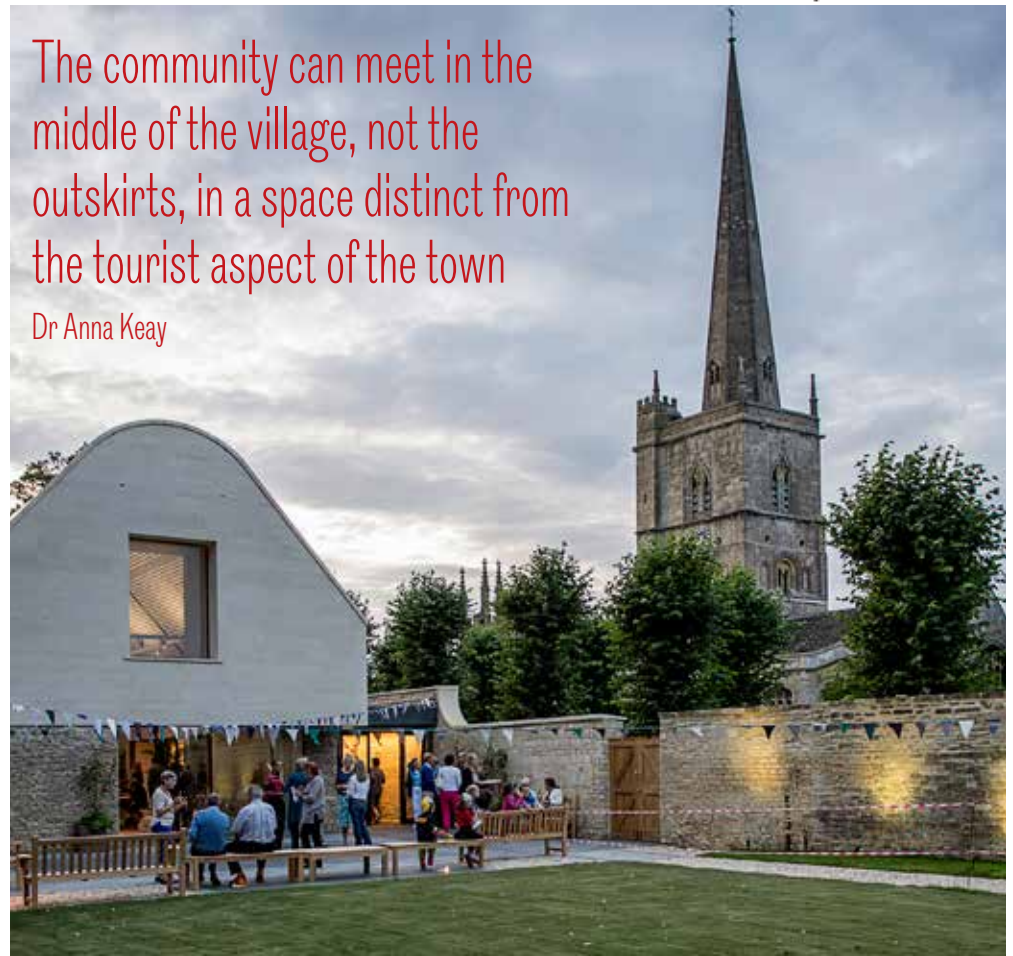
Studio Weave worked with the school to develop 150m² of facilities. The 'Cosy Lounge' is used for teaching, offering connection to wildlife as well as being a private, calm sensory space. The 'Sociable Kitchen' is a café, with food preparation area and dining for small groups, while the 'Messy Barn' allows for outdoor learning. Concave ceilings throughout create a lower head height as you enter, with the curved soffits spilling illumination from the roof light across its surface.

In parallel to the delivery of the woodland classrooms, Studio Weave worked with a forest management specialist on a strategy for the woodland that seeks to bring its benefits to the wider community, by improving biodiversity in the area and addressing the effects of the busy A-road that runs along the back.



Special schools getting beautiful places is good and they haven't neglected biodiversity in the architecture

Kathy MacEwen



The community can meet in the middle of the village, not the outskirts, in a space distinct from the tourist aspect of the town

Dr Anna Keay

Warwick Hall Community Centre Burford, Oxfordshire

Acanthus Clews Architects for St John the Baptist Church

St John the Baptist Church in Burford undertook a bold redevelopment project at Warwick Hall to unite the church and locals through building a new community facility. The brief was to extend and adapt the listed but dilapidated parish hall to provide a new space to meet the wide ranging needs of both the church congregation and the local community.

The challenge was to deliver a new confident community facility in one of the most historically sensitive church building settings. The design ethos was to reaffirm the significance of the original range by removing later extensions and to then rebuild respecting this unique setting. To minimise the impact the massing is split into a cluster of smaller structures.

Key facilities include a community café,

meeting rooms, toilets and basement storage, all critical to supporting the two halls. In order to ensure the building met the needs of the community a comprehensive programme of consultations took place to make the most of this once in a generation opportunity. Numerous public exhibitions and workshops took comments and the design was amended to ensure the local community contributed to the design process positively. During consultation it became clear that there was potential to galvanise the partnership between the church and local community by joining forces to deliver a dedicated day centre for the elderly. The building is now providing a much needed venue for older people to meet and socialise in a controlled but lively public building.

The new facilities have dramatically increased public access and can accommodate a far larger range of activities that can occur simultaneously in a welcoming, warm, uplifting and fit for purpose building. The hall has been amazingly well received locally.



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Square Chapel Arts

Halifax

Evans Vettori for the Trustees of Square Chapel

Evans Vettori won a design competition in 2005 to link this grade II* Georgian chapel with the grade I-listed Piece Hall in Halifax. The £4.75 million project reordered the original building and added flexible studio space, a café/bar and box office and improved back-of-house, creating a generous foyer leading directly into the Piece Hall. The 1200m² extension enabled Square Chapel to increase its activities.

The aims were artistic, social and organisational. Artistically, it was to improve the quality and variety of the professional arts programme in the town and to provide a platform for new talent. Socially, the trustees wanted to engage with the local community and nurture a sense of ownership among groups that were under-represented, and organisationally there was a need to ensure the future of the trust by providing a facility that would make it financially viable long term.

Since opening, there's been a significant increase in audience numbers (over 1,100 beyond that budgeted for), an increase in participation in activities available via the outreach programme, and an overwhelming response to its café/bar offer from the townspeople.

MARK HADDEN



New Wortley Community Centre

New Wortley, Leeds

Project Office @ Leeds Beckett University
for New Wortley Community Association

With no funds for architectural consultancy the client approached Leeds Beckett University's School of Architecture for help with its community centre project. A BA2 student won the 2009 extra-curricular competition with a visualisation that supported a successful Community Builders Fund application.

BIG Lottery funding of £600,000 was granted in February 2015. Project Office co-ordinated the design team and employed BA3 architectural technology students to help produce the drawings. During construction phase students across several disciplines, from graphics to landscape design, completed elements that were incorporated into the

building – as part of their coursework.

The new building has proved a remarkable catalyst attracting a host of fresh users, volunteers and opportunities. Consequently, the community centre now plays a pivotal role in the city's most disadvantaged community offering drug rehabilitation, job shops, laundrette, charity shop, IT and skills classes, back to work volunteering opportunities, health and wellbeing classes, and much more.

Project Office and NWCA are undertaking an impact assessment of the first year since the building opened. One example is the ex-offenders programme, run by an ex-offender now employed by NWCA, which has dramatically reduced the local reoffending rate. Compared with a 34% national average, of the 150 offenders NWCA worked with in the first year of the scheme, only seven have returned to prison, a reoffending rate of just 5%.

The design process sounds a great opportunity for students and give a chance to forge relationships with this community.

Anna Keay



What interests me is the variety of people it helps, music therapy across all ages

Hugh Pearman

Sunbeams Music Centre
Redhills, Penrith, Cumbria
MawsonKerr Architects for Sunbeams Music Trust

For 25 years Sunbeams Music Trust has delivered transformational music therapy to people with disabilities at various dilapidated spaces in the north west of England.

The building was designed by Will Mawson as a university thesis project 12 years ago for his Auntie Anne's charity. The relationship has endured the rigour of lengthy route to completion including major fund raising. The architect assisted on this, founding the 'Challenge 24' group which became responsible for raising over £60,000 towards the centre via a series of endurance events.

Sunbeams Music Centre has a strong sustainable agenda based on first principles of passive design; the 600m² facility is virtually all naturally ventilated (toilets and kitchen assisted), naturally lit and the heating provided by ground source heat pump. U-values are to Passivhaus standards with a large amount of locally sourced sheep wool and a carefully designed south facing elevation to limit overheating. The client understood the morals behind this as well as the long term cost benefits.

Since January 2017, Sunbeams Music Centre has helped 1,500 people – ranging from children with complex medical needs and rare syndromes to adults with severe dementia who rock and roll every Thursday. All this work is privately funded.



Phoenix Garden community building
Covent Garden, London
Sian Architecture + Design for The Phoenix Garden Trust

The Phoenix Garden Community Building is one of the only purpose built new build community centres in Covent Garden. It replaces storage sheds and concrete hard-standing on a bomb site that provides a venue for its community gardens. The client also required the new building to act as a beacon of what the garden itself stands for: sustainability, community and, of course, the promotion of free-to-access green spaces in the city.

High quality materials create a robust building, suited to the demands of a busy inner-city location, and to the needs of a client who maintains the garden throughout the year. The concept for the building was that of a 'hidden garden'.

Brickwork to match the existing low-garden walls is the primary material used for the external boundary, with an archway to suggest not only an entrance, but also a garden

I think it is fab – grand and self-confident

Soraya Khan

behind. The main facade is celebrated with white limestone lettering which references the nearby St Giles Church.

A green roof increases the planting area of the garden by 90m². The lower green roof area brings an element of the foliage of the garden to the front of the building. It provides a warm welcome to the visitor and will only become more beautiful and mature as time passes.

The building is available for hire, and can cater for a multitude of events from tea parties, yoga classes, school visits and even marriages. The building is a key inner city community hub, and provides a welcome resting point for any visitor to the garden.

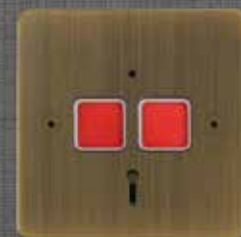
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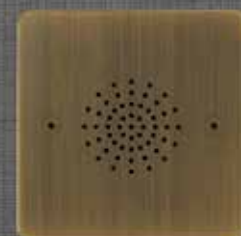
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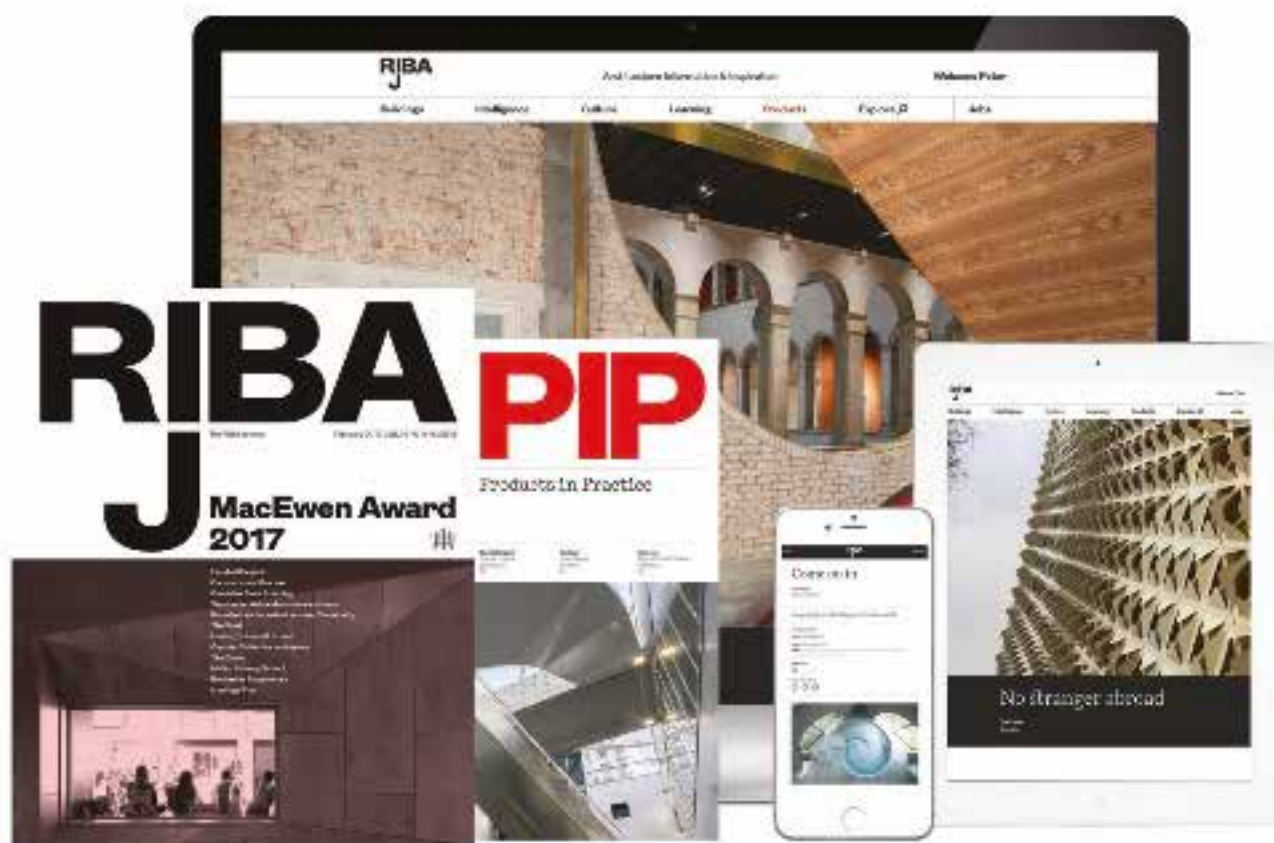
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Morden Retail Gateway

Morden, London

Jan Kattein Architects for Merton Council

As part of a borough-wide investment programme in its town centres, Merton Council commissioned Jan Kattein Architects to deliver an ambitious regeneration project at one of its key gateways.

The project comprised a new borough-wide shopfronts design guide with supplementary planning guidance; conversion of a disused bank premises into an exhibition, event and performance hub and improvements to nearly 40 retail premises including extensive conservation works to Morden Court Parade, the impressive art-deco building that marks the gateway to Morden town centre. Jan Kattein's strategy was to spend the modest £700,000 budget in the places with the most metamorphic impact.

JAN KATTEIN ARCHITECTS



This sort of scheme is so important to the sense of community... It lifts the life of those in the place and affects whether you feel good and proud of your place or down and gloomy about it

Anna Keay

High streets are not just for shopping; they are places of social, cultural and political exchange with myriad activity negotiating every square inch of public space. Two thirds of Londoners live within five minutes' walk of a high street – and their sense of belonging is immutably bound up with its physical make-up and social disposition.

Future Merton, which is the council's regeneration initiative, has wide-ranging plans for the borough. The Morden Retail Gateway project sets a precedent for a sustainable approach to urban change, valuing existing built heritage but also existing retailers, residents, long-standing business and pioneering arts organisations. And it is a visual precedent. Its success will depend on the careful co-ordination of individual requirements and an urban-scale vision, conservation priorities and contemporary business needs. ●

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Mark Farmer



Author of the government commissioned Farmer Review of the UK construction labour market, Mark Farmer offers his view on the Carillion crisis

Taken from comments for construction intelligence website EGi

Carillion's downfall — did it come as a surprise?

What is perhaps most surprising about the events leading up to the collapse is the short time between the firm announcing a relatively healthy trading position and three consecutive profit warnings. For a business this big to go into this death spiral so quickly is unprecedented and although pension fund liabilities were extensive and there were problem contracts, it suggests the true extent of Carillion's contract losses were initially understated.

What does it mean for construction?

It's further evidence that the industry's delivery model is broken and that 'business as usual' is no longer feasible. It's a market of large scale fragmentation and sub-contracting, a turnover rather than margin culture, a growing skills and labour crisis, rising cost inflation and systemic issues of deteriorating predictability of cost, time and quality outcomes for end clients.

Will Carillion's collapse have a wider ripple-effect on the sector?

Carillion's exposure and breadth of operation mean its liquidation will ripple through the entire supply chain, potentially affecting thousands of jobs and a gigantic work portfolio. Its half-completed sites will face the daunting task of negotiating work with the supply chain to continue to deliver and finalise those projects. The impact on creditors could leave the wider industry exposed, creating a domino effect through every layer.

What lessons are to be learned?

The structural problem the industry must now reflect on is the delivery model. The crisis shows that divesting to sub-contractors has gone too far, where risk is disproportionately shared and accountability is non-existent. The myopic focus on turnover, rather than improving margins and removing waste in the supply chain through efficiency and innovation, has resulted in the immediate collapse of a giant. It should serve as a seminal moment and a catalyst for change.

Any silver linings?

Bizarrely, the procurement and delivery practices that Carillion's clients and advisors will now be forced to adopt to get their projects completed are likely to be a lot closer to what the industry should be doing as standard. These will include direct procurement at Tier 2 specialist level (sub-contractor level), management and package procurement, incentivised delivery based on more integrated discussions and a better understanding of delivery risk.

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Looking forward, an increasing number of indicators point to much weaker growth in 2018

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Architecture for
social purposePlaces, planning
& communityAfter
Grenfell

Power to the people

Grenfell locals have created community spaces where none were provided

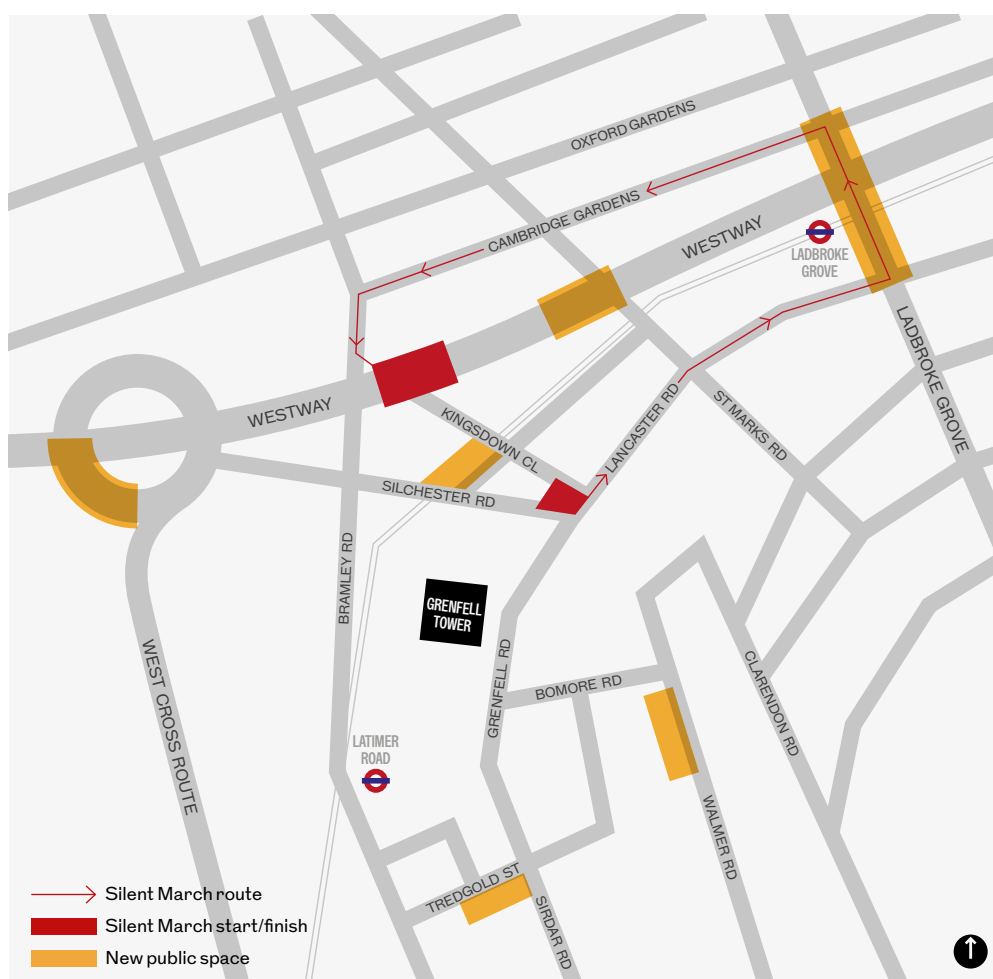
Words: Isabelle Priest Photographs: Sarah Lee

The first time I came to Latimer Road in west London, knowingly, was in December 2015. I was getting kicked out of the apartment I'd been renting and I'd seen this place online that seemed OK, so I went to have a look.

My first impression was of a strange area. On this winter week night it was oddly deserted and very dark. It's in Zone 2 but it could have been Zone 5. I wasn't convinced I'd enjoy living there, to the extent that we avoided a minimum term contract in exchange for an extra month's notice. There was nothing around – barely any shops, pubs or any of the usual stuff you expect from London; just an assortment of housing.

Latimer Road is not on the hipster map. The area is trapped by arterial roads, over-ground railways, motorways and to the north a canal that bears no relation to its guise downstream in Camden and Hackney. I was astonished to learn I'd be paying council tax to Kensington & Chelsea. I wasn't naïve enough to think nothing was happening here, it just had to be happening behind closed doors. There was no public side to the place, no community expression. Certainly, nowhere obvious to gather.

In the days after the fire at Grenfell Tower last June, all that changed. There was an outpouring of expression and need that flowed onto the streets in a kind of takeover. Roads couldn't function for the numbers of people walking around, congregating, listening to impromptu speeches, laying flowers, writing tributes, pinning up missing posters, handing out information and hot food. In



the seven months since, that sense of public presence has continued. The immediate crowds have dwindled, as has the press, but the community takeover is very much alive.

'The community feels vindicated,' explains Kensington & Chelsea MP and local resident Emma Dent Coad as we walk around the area with photographer Sarah Lee. We are doing a kind of *dérive* of the area to establish what has happened to public space – why, by whom and what comes next. I still live there and people seem to have gained a confidence in the street in ways that would have been unimaginable before. I'm speaking to local people as we walk around and I'm later joined on the phone by Will Hoyles, communications manager for the Westway Trust which manages the area beneath the A40.

'There are lots of people who had been fighting lots of battles for many years who now feel vindicated,' says Dent Coad. 'They have a confidence to speak out publicly – they have right on their side.'

In the absence of a council response after the fire, people gravitated towards spaces that offered help – churches, mosques, community centres, the Rugby Club, but also more surprisingly to the underside of the A40 elevated dual carriageway, known as the Westway. For want of formal gathering places, the community appropriated in-between spaces. We start our walk in a place of Dent Coad's choosing, by the fenced-off Bay 20 under that road. She wants to show me local artist Sophie Lodge's 24hearts project. It sprung out of the Come Unity heart that she originally created for the Notting Hill Carnival 2016. After the fire she started putting up huge hearts made of tissue paper all over the place and turned it into an art project for children, making smaller hearts that are now pinned to the fence.

It's one of the many examples in the area of art and words being used to appropriate spaces that didn't look like much before. There are roughly 12 of these spots that now have new identities and uses – everywhere from alleyways to particular columns. They stand in stark contrast to the area immediately below the burnt-out tower which looks deliberately avoided; eerie and empty.

The largest of these appropriated spaces is the Truth Wall, a covered area under the Westway that became a kind of auditorium overlooking the tower. Dent Code describes it as 'our public square'. Characterised by

Opposite Grenfell Tower from and the Truth Wall and social area.

Below One of the corners on Bramley Road/Blechynden Street that has become a location for tributes.

Bottom Graffiti at Ladbroke Grove.

An outpouring of expression and need flowed onto the streets in a kind of takeover



small and vast political artworks on the walls and columns, the space has been developed incrementally by the community, with people adding seating, pianos, bookshelves and books. One area has been set up as a prayer space, another as a bar/altar/speaker's lectern. People come to eat, play cards, chat or just sit. A man is playing Bach on the piano when we go through. One survivor of the fire comes at night when he can't sleep. Used at all hours, it is also where the monthly silent marches to remember victims of the fire end and where speeches are delivered.

Another location lies to the south of Latymer Community Church. After the fire it became a place to write messages of condolence on the wall, as opposed to tying up posters as elsewhere. The church has tried to preserve it with awnings and clear film but it remains the most static of the sites.

Nevertheless acts of community are taking place in changed ways across the area. The grungy space beneath the A40 and A3220 interchange, for example, had always been a toleration zone for graffiti. Before the fire it would be repainted every night, sometimes more often. Afterwards, graffiti added in honour of the victims has remained untouched. People are appropriating inside space too. By chance, one group led by Nii Sackley had the keys to the Acklam Village food market by Portobello Road when the fire happened and ended up using it to store donations. Since then the group has taken over another indoor space under the Westway nearer the tower to put on community events.

For the most part these appropriated spaces are being used and refreshed regularly. Outside the Notting Hill Methodist Church, for example, someone has recently woven chains of yellow hearts and yellow ribbons into the street railings, trees and bushes. Only the spot across the road from the Rugby Portobello Trust on Walmer Road, which became an area for tributes and missing posters tied to the railings, has deteriorated to such an extent it is almost gone. St



Top The area south of Latymer Community Church.

Middle Sophie Lodge's 24hearts project by Bay 20.

Right Prayer space by the Truth Wall.

Clement Church, which became a relief centre from 3am on the night of 14 June, is the only place where tributes have been officially removed, which vicar Alan Everett explains as the result of a 'background pastoral issue'.

Why has the community come together in this way? The fact that it was high summer when the fire broke out would have helped, but it also feels like an act of democracy to be seen and heard. The spaces support people who feel disenfranchised.

'People are calling it "reparations",' says Dent Coad. 'Residents are taking back the assets that many organisations had been trying to privatise.' And knowing the place both before and after the fire, it's obvious that the community didn't feel able to do this before. Over the years the area had lost a Citizens Advice bureau, pony stables, a community centre and a day centre for old people – and the authorities wanted to close others.

'There was no political will,' continues Dent Coad. 'There was absolutely no way the people at the top at that time would have let that happen. They thought people should just pull themselves up by their bootstraps. It's reparation for years of that kind of disdain.'

Although many different types of spaces are being appropriated, not everyone in the community is happy about it. The shopkeeper beside memorials on Bramley Road, who is of Pakistani origin, says that it is 'too much and creates too much sadness'. He is concerned that they attract too many visitors, particularly the marches. On the January march it's clear that in the same way that some people felt excluded from the few public spaces before, some groups – notably Muslims – might still be.

So what is the potential for this public space activism long term? Many of the various points that started informally are slowly getting formalised. Beyond the Bay 20 fence, for example, 24hearts has been adopted as the symbol for the community and is used to lead the marches. Out of that project came another – a series of banners for the area around Ladbroke Grove that use the 24hearts images. It is the only public space initiative that has received public funding to date.

There are other plans on the horizon too. At St Clement's, the parish will create a garden for peace and healing over the next few months, advised by architect Mike Stiff of Stiff + Trevillion. Meanwhile, Hoyles at Bay 20 says: 'The fire has given the Westway



Above Protected memorial on Bramley Road under the Westway.

Below Political artwork on one of the Westway's columns.



Trust a kick to bring it back into use.' The latest idea is for the BBC to use it to construct a community centre for an episode of The Big Build, giving a new home to groups displaced by the fire, including the boxing club that was based in the bottom of the tower.

As for the other plots under the Westway, the trust has commissioned artworks to make the area feel brighter, but there aren't plans to formalise the Truth Wall, graffiti and Bramley Road memorials yet.

'The patterns of ownership under the Westway are complicated,' says Hoyles. 'Some walls are managed by the Westway Trust, the columns are owned by Transport for London. For now, it's more about checking no one is planning anything – even just maintenance that might see murals painted over out of routine, not malice.'

Whatever happens, Dent Coad and Hoyles agree: the need must come from the community. 'We have to listen to the community,' continues Hoyles. 'The trust is still learning about what is required for going forward. It's impossible to speculate, we don't know what they will need – it's too raw.'

'The last thing anybody wants is for the "authorities" to come in and tell them what they need, take control and only let them get involved a bit,' says Dent Coad. 'The authorities will have to act on it [the spaces] if they want to keep the peace.' As part of what happens – and she suggests things will happen whether authorised or not – she reckons it would be gracious if the council permanently handed over spaces to community groups that have been working in the area since the fire, and it should formalise that handover. What's more, in recognition of the work the community is doing, the council should give them funding: 'The council is talking about employing community engagement officers, but it's not engagement people need, it's empowerment. People have already taken over a lot of these spaces, they know what they are doing – empower them to continue.'

Even without the authorities, new public spaces are being added, beyond those that emerged after the fire. One of the several new charities formed in the aftermath, the Olive Branch Charity, is currently installing the area's first formal built project: a sensory garden on a plot in the grounds of Kingsnorth House opposite Grenfell Tower. The garden is being laid out with an avenue of posts either side of a central tree.



Above Emma Dent Coad MP in front of the 24hearts project.

Below The Olive Branch Charity's sensory garden under construction.

Architects are in a good position to help this community move forward

In essence, it feels as though architects have stepped back from being involved here. What can they learn from the public spaces that have emerged out of the fire? First, they are in a good position to help this community move forward (as indeed Stiff is doing at St Clement's). One hut structure that the community built at the Truth Wall, for example, had to be dismantled by the Westway Trust because it was considered unsafe. This would be a genuinely needed outlet for those pop-up projects that must prove their usefulness somehow – perhaps replacing those temporary marques.

But at a wider level, what has happened around Grenfell Tower shows an overlay of public space that was previously missing. There was an inexhaustible need for community spaces, but getting consensus among groups was slow. The good thing is that after the fire they just happened. It is grassroots and a sure demonstration of what communities instinctively need.

It has also shown that the community and people have the ability to look after themselves, which could be seen as attractive from both ends of the political spectrum – pulled up by their bootstraps and all. Out of devastating circumstances these people took their chance and acquired the confidence to make change happen – showing what community can offer at the worst of times and making it happen where it was not provided. We can learn from that, for good times and bad. ●



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Show us what you do

IF_DO's Sarah Castle explains how a clear identity, curated output and maximising opportunity can speed your practice's success

Helen Castle

What if you decide to set up a practice with your two best friends from uni? Thomas Bryans, Sarah Castle and Al Scott of IF_DO are living that seemingly reckless dream. They met as 18-year-old students at Edinburgh, and after going their separate ways for Part 2 regrouped a decade or so later in London. Leaving secure jobs in practice in 2014, the trio set up IF_DO with no clients or projects. How did they manage to break through? Within three years, this three-person band won acclaim with its 2017 London Festival of Architecture competition-winning design for the first summer pavilion for the Dulwich Picture Gallery. This saw the firm shortlisted for the Architectural Review Emerging Architecture Awards and listed as one of Wallpaper* magazine's top 20 emerging practices. But most markedly, in just six months, it has expanded to a fully-fledged practice of 10.

Serious architecture — a serious business

It might seem like luck, but the speed at which IF_DO has shot into the limelight is the

result of serious architecture. In his review of the temporary pavilion for Dulwich in these pages (RibaJ July 2017, p14), Hugh Pearman commended its artful reflectivity, which responds intuitively to Sir John Soane's original gallery and Rick Mather's extension, and creates a 'certain magic' through the use of low-budget materials, such as timber, aluminium mesh, aluminium-composite panels and bog-standard grooved timber decking. Most ingenious, though, was the pavilion's sense of illusion with its apparently unsupported 'floating roof'.

IF_DO is as serious about the business of architecture as it is about design. The founders realised from the outset that 'to be taken seriously, we had to take ourselves seriously'. When they established their studio, they had experienced different routes through practice with positions both at home and abroad. They all left salaried jobs in London, which they were happy in, risking the security of a monthly pay cheque. They clearly understood that the business had to stack up. Before setting up, they undertook an eight-month period of intense planning in which they



The IF_DO team in front of the pavilion for the Dulwich Picture Gallery, with partners Thomas Bryans, Sarah Castle and Al Scott at the centre.

took advice not only from architects, but also lawyers, accountants and bankers; people of different generations who acted as advisers and mentors. Rather than 'tip toe into it', they quit their jobs within a week or so of each other. They hired a studio, bought computers and software, and composed a business plan and manifesto. The partnership of three has also made them a resilient unit. Each of them has gone through a life-changing event since forming the practice, and when one is down, two can keep things going. I asked Sarah Castle where the seams are, where the individuals' strengths and weaknesses lie and whether the partners take on distinct roles, but she remained firm that the partners' approach to business as well as design is collaborative and entirely shared. Together, they constantly review the original business plan, strategising different aspects whether resourcing, finance or opportunities for new work. They have just taken on a practice manager, who is helping them to formalise this process further.

At RIBA Guerrilla Tactics 'The Power of Small' last November, Castle was the most captivating speaker of the day in a strong line up. Her talk was inspiring, directional and highly pragmatic, responding to one of the most commonly recurring questions raised

Although about 60 per cent of its work is domestic projects, only 30 per cent of that is on its website



by small practices: how can we successfully move up the chain in terms of project scale and typology? She outlined three strategies that have enabled IF_DO 'to be nimble and to evolve quickly', shifting its portfolio swiftly from small-scale house extensions to cultural and educational projects, define identity; curate output and leverage opportunity.

Identity defined

At the outset, IF_DO set about defining its identity through its manifesto. A short, highly ambitious mission statement, it is posted on their website for all to read. It raises high-level 'What if?' questions of architecture's ability to positively shape human lives. Castle admits that with no work at the outset, their lofty ambitions to create projects that improved society and the natural environment through better design seemed at downright 'scary' and embarrassing among her peers. The spirit of IF_DO, though, was effectively encapsulated: 'Combining testing, questioning and imagination with action and practical go-getting'. Understanding the significance of consist-

ent and professional dissemination of their message, the three engaged graphic designer Studio Thomas and the consultancy Claire Curtice Publicists to work with them.

Curated output

One of IF_DO's smartest moves is the implementation of its understanding of the power of curation – exercising control over public perception through the selection and placement of projects. It undertakes the 'strategic publishing of projects: to present to the world not only what we are doing but also what we want to be doing'. This is most clearly expressed on its website. Although about 60 per cent of its work is smallish domestic projects, only 30 per cent of this output is represented. It can only be found by scrolling right down the projects page. Four key schemes are most prominently displayed: Dulwich Pavilion, a cultural project; the Joseph Walsh Studio Workshops, an industrial scheme in County Cork; St Teresa's Effingham Sixth Form Centre, an educational building in Surrey, which includes a masterplan; and Granby Space in London's Lower Marsh, a mixed-use, community project for Meanwhile Space CIC.

IF_DO also knows that the quality of visuals is more important than the completion of a project for building your online and media identity: only two of the four featured projects on its website are complete. At a very early stage of designing Joseph Walsh Studio Workshops, it invested significantly in three renderings by the visualisation artist Forbes Massie. This excited the client and secured the job, which took the practice beyond residential and had significant PR value. The visuals were featured in The Architects' Journal and the Royal Academy of Arts' 2016 Summer Exhibition.

Leveraging opportunity

Whereas curation is relatively straightforward online, the use of projects to leverage opportunities in the real world is a more



Top One of two courtyards designed by IF_DO for St Teresa's Effingham Sixth Form Centre.

Left The 'Lower Marsh Smile' for Granby Space, Waterloo, London, by IF_DO: the giant smile on the slatted timber screen of the front elevation gives this temporary mixed-use building a distinct identity.



complex activity. When you have only completed a few small-scale house extensions, it requires a level of assured ingenuity to step up the building ladder. Castle describes, for instance, how to get in the running for Granby Space, a community project that it very much wanted to win, the partners had to draw on two projects they completed before setting up IF_DO, which only cost a few thousand pounds to build but with clear social benefits. They teamed these projects up with Well Street, one of their favourite residential projects for a house in Suffolk.

A chance encounter in July last year with the head teacher at St Teresa's Effingham, in Surrey, presented the chance to design the school's sixth form centre. IF_DO's pitch highlighted the provision of a new educational facility as an opportunity to reconsider the site as a whole. Up against architects with significant education experience, the practice brought on board engineer Fluid Structures, which has a clear track record in the sector. The partners used their backgrounds in teaching at architecture schools to suggest how the students might benefit more widely during design and construction by talking to them about architecture.

For Castle, the activities the individuals undertake outside the practice are integral to their portfolio, developing their network and identity. Al Scott is an RIBA mentor and active in RIBA Southeast; Thomas Bryans has been on the steering committee for Off

Above IF_DO is proud of this extension and refurbishment for No 10 Well Street, a Georgian town house in Suffolk, even though it limits the number of domestic projects showing on its website.

Below IF_DO's Dulwich Pavilion.

Site, the LGBT construction and infrastructure network; and Castle is a chapter leader for Urbanistas. As a practice, they provide placements for sixth form students through the Social Mobility Foundation.

Consolidating the strategy

Castle concluded her talk at Guerrilla Tactics by stating that 'there is some luck involved, and a lot of hard work, but also a clear strategy'. The rigour with which the partners implement their strategic thinking and hold themselves to account marks them out. They are unapologetically aspirational – 'shared ambition' was a recurring phrase in our conversation. But the savvy approach and passion is tempered by human warmth. A shadow of disbelief crossed her face at Guerrilla Tactics when she was asked a question by a member of the audience. It was as if she was pinching herself, not quite believing what a year IF_DO has had.

When I asked later about the future, it was clear that the partners are taking a breath and consolidating. Despite their love of teaching – at the London and Brighton Schools of Architecture – they are taking a year off to focus on their growing number of exciting projects. Building on its established ethos, IF_DO is keen to retain control over the quality of built work that it has been lucky – or rather smart – enough to land. ●

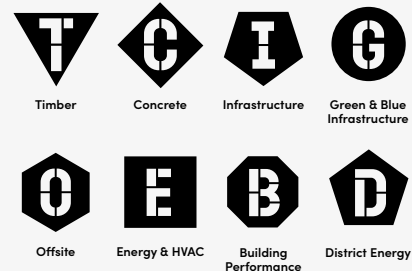
Helen Castle (no relation) is head of RIBA Professional Programmes and commissioning editor of *Architectural Design*



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Page of consents

A clutch of approvals in the capital take over this month

Jan-Carlos Kucharek

Apologies to the provinces in advance – it's a half dozen of London-centric planning proposals in our first consents roundup of the new year, though some succour may be gained by the fact that it's another power house of a firm in Hampshire, Ayre Chamberlain Gaunt, that's behind a significant London residential scheme. The London Borough of Barnet playing hardball has forced concessions from Barratt London at Mill Hill via a mayoral call-in, Camden market is developing a housing market all of its own behind its Roundhouse, Westminster votes for homes and central London gets even more offices and hotels. We hope the consents keep streaming in during 2018...

STEPHENSON HOUSE, LONDON

Client Lazari Properties 2 Ltd
Architect Marks Barfield
Total area 23,000m²
Planning authority London Borough of Camden
Planning ref 2017/3518/P

The grim length of London's Hampstead Rd will receive a bit of a facelift thanks to Marks Barfield's mixed-use scheme. This will deliver 17,000m² of Grade A office space and 17 homes including six at affordable rents, a café and possible new health centre. The redevelopment will increase the density of the site, generating 5,000m² extra area over it.

The architect is keen to promote the well-being aspects of the design, embracing circadian design principles, high daylight levels and interiors filled with sunlit double-height



MILL HILL REDEVELOPMENT, LONDON

Client Barratt London
Architect Hawkins Brown and de Metz Forbes Knight
Total area 19ha
Planning authority Mayor of London (on appeal). London Borough of Barnet
Planning ref 16/4545/FUL

Going against the advice of its own planning officers, Barnet Council refused the proposal for the redevelopment of the former National Institute for Medical Research, which had only 20% affordable housing. Called in by the Mayor of London, the scheme now has a 40% ratio, with 185 of the 460 homes affordable – 131 shared ownership and 54 for social rent.

Ranging from one-bed apartments to five bed homes, the accommodation will be arranged as clusters of pavilion blocks suiting the sloping topography, all focussing on the unusual landmark nine-storey institute Cruciform building at the ridge of the Mill Hill valley. dMFK architects has been appointed for work involving an augmented reconstruction of the original building as pavilion wings, opening out views to the green belt of the Totteridge Valley that were never experienced in the original.



PLEVNA CRESCENT, LONDON

Client Marson Property
Architect Ayre Chamberlain Gaunt
Total area 6,390m²
Planning authority London Borough of Haringey
Planning ref HGV/2017/2036

Basingstoke-based but expanding rapidly and now with a London office, 2016 MacEwen Award winner Ayre Chamberlain Gaunt has won permission for a 72-home development in Haringey. The development is made up of one, two, three and four-bedroom apartments in four blocks spread over the site.

The architect has placed the four pavilions on a plinth of gabion walls to bed the development into the landscape, cladding each of the blocks in cedar shingles 'to reflect the ecological setting' between the two railway lines going into South Tottenham station.

A non-regular arrangement of windows generates variegated facades and ACG intends the shingle rain screen cladding eventually to be inhabited by local flora and fauna. For added ecological oomph, there's even green roof on all the monopitched roofs, each one of which tilts to the entrance of the site, subliminally helping with wayfinding and providing shifting perspectives for passengers as their trains draw into the station.



garden spaces, and green roof terraces.

While the main facade on Hampstead Rd will be glass and stone, as the building sits on the corner of north London's Drummond Street, with its rich ethnic mix and eateries, it will defer to red London stock brick materiality, with a touch of bling bronzed metal to add a bit of Bollywood panache.



CAMDEN GOODS YARD, LONDON

Client Barratt London and Morrisons Supermarkets
Architect Allies and Morrison with Piercy&Company and Niall McLaughlin Architects
Total area 99,026m²
Planning authority London Borough of Camden
Planning ref 2017/3847/P

Wedge between the back of Camden's Roundhouse and the railway lines into St Pancras station, Camden Morrisons has cut a lonely figure, isolated on its hidden site above The Stables market. Not any more. The supermarket is about to make way for a huge mixed-use development of homes and shops – including a 14-storey tower which, on this already elevated site, will make a strong presence among the markets' generally low roof-lines. The scheme breaks down to 61,000m² residential (40% 'affordable'), 27,000m² office/retail and 1,000m² for start-up spaces.

With Piercy&Company getting involved on the residential design with A&M, Niall McLaughlin has been drafted in on Chalk Farm Road to work his magic on the existing filling station, which will be transformed, incorporated into a six storey, 11,000m² non-residential development.

Currently an isolated 3.3ha site with only one access road, new pedestrian access routes are planned, connecting the lower street levels with the development above. With eight new blocks in all, Barratt's development will dwarf developer Market Tech's £120 million Hawley Wharf 170-home mixed-use development bang opposite Camden Market and behind the late Amy Winehouse's watering hole, The Hawley Arms.



CITY TEMPLE QUARTER, LONDON

Client MH Viaduct LP
Architect Eric Parry Architects
Total area 12,450m²
Planning authority City of London
Planning ref 17/00165/FULMAJ

This development involves the upgrade of a city block of diverse buildings on the western edge of the City of London, and includes the City Temple church. Eric Parry's plan involves replacing Morley House with a 191-room hotel – two blocks of seven and nine storeys for the short-stay and tourist market in an area underserved by such accommodation.

Architect FH Lockwood's 1873 City Temple, substantially rebuilt by Seely and

Paget after fire damage during WWII, will be transformed again. The interiors will be refurbished and reconfigured, with a new entrance foyer, remodelled sanctuary, and replacement of the first floor raked gallery with two mezzanine floors. This will create a 350-seat auditorium and a 150-seat conference space, available for church groups and private hire. With the third floor converted to staff accommodation, the revenue should help keep the church economically viable.

The project should be complete in time to welcome in the City's proposed cultural quarter – the new Museum of London at West Smithfield and Sir Simon Rattle's 'dream' concert hall for the LSO at London Wall.

PARSONS NORTH, LONDON

Client Westminster City Council
Architect David Miller Architects
Total area 7,683m²
Planning authority Westminster City Council
Planning ref 17/06049/COFUL

This 0.5ha site on London's Edgware Rd will soon provide 60 new affordable and private sale homes, replacing a semi-sunken basement car park whose roof presented a concrete podium to the streets around. Sitting between the Maida Vale conservation area and a 22-storey council residential block, the form was modulated in height and depth by the architect to respond to scale changes across the site. The top floor is set back to reduce apparent massing from the street.

To give privacy at ground level, landscaped planters installed on Crompton St



and Hall Place act as a visual buffer to the street. Along the very busy Edgware Rd there is additional graduated step access, taking advantage of the wide pavement there to provide another layer of defensible space between the homes and the public realm.



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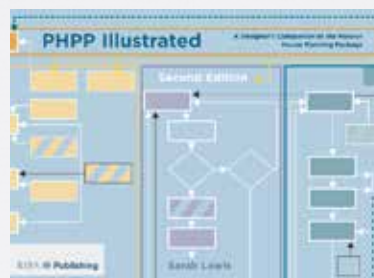
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Stephen Hodder

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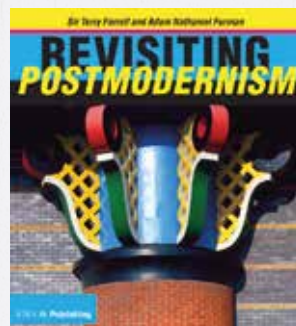
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Money no object?

As Foster + Partners has discovered, you ignore clients' budgets at your peril

Angus Dawson

While an architect may not be expected to provide cost advice, establishing and understanding a client's budget is an essential part of its duties. The recent decision in *Riva Properties Ltd and others v Foster + Partners* is a stark reminder of this and the importance of the budget in the design process.

Foster + Partners was commissioned in 2007 to design an 'iconic' five star hotel near Heathrow Airport by Mr Dhanoa (using one of his Riva group companies, Riva Properties). Foster's scheme included a 600 bed hotel (set over seven floors above ground and seven below) with conference and leisure facilities, a bowling alley and parking laid out in a village theme. The proposal included a large glass biosphere surrounding the hotel and the outside containing the village. The estimated cost was calculated to be £195 million, way in excess of Mr Dhanoa's original budget of £70 million. That budget was subsequently increased to £100 million after Foster + Partners advised that it was possible to 'value engineer' the project to that figure. That advice turned out to be incorrect. Some 10 years later a hotel has yet to be built on the site.

Mr Dhanoa sued Foster + Partners on the grounds that it was negligent in failing to take the original budget into account and for incorrectly advising that value engineering could achieve a significantly reduced

estimated cost. The court agreed and Foster + Partners was ordered to pay £3.6 million (for sums Mr Dhanoa would have to pay consultants and advisers in order to start again). Fortunately for Foster the figure was not higher – the financial crisis, rather than its costly design, was the effective cause of Mr Dhanoa's inability to build the hotel and so the loss of profit element of the claim failed.

The way in which the duty of care clause and schedule of services were drafted meant Foster + Partners was responsible for finding out whether there was a budget and, if so, how much it was.

The requirement to provide design for RIBA Work Stages A – L meant a 'full service' encompassing Work Stages A and B – which refer to the identification of, and reporting on, key requirements and constraints (particularly as part of the Strategic Brief). Budget can be a constraint on construction projects (something reinforced in the RIBA Architect's Job Book which was current at the time the project was undertaken) and, as such, should have been identified as part of the services Foster + Partners provided and subsequently taken into account. This was the case even though the terms and conditions did not appear to expressly impose an obligation on Foster + Partners to design within a stipulated budget.

As one of Foster's own expert witnesses stated, failure to comply with a budget would be at the 'architect's risk' – as the judge summarised: 'Foster could simply be required to do the design again, at their own cost, if they failed to comply with the budget the first time around.'

While it was accepted that Foster + Partners is not a costs specialist and was not in a position to provide detailed advice on costs, the judge found that compliance with the budget and costs advice (something Foster + Partners sought to elide) are not the same thing. Foster + Partners was expected to know what the budget was and to take that into account when carrying out its services.

The finding that architects are required to establish and subsequently take a client's budget into account when designing a project should not come as a surprise. The judge's decision is a salutary reminder of the financial implications of failing to comply with even the most of basic of requirements on a project. ●

Angus Dawson is a partner at Macfarlanes LLP

As one of Foster's own expert witnesses stated, failure to comply with a budget would be at the 'architect's risk'

BUDGET

The amount of the budget, whether it had been communicated by the client or Foster + Partners had an obligation to establish how much it was, took up a considerable part of the case. It was acknowledged by the judge that in the construction sphere and even generally the phrase can have different meanings depending on the context in which it is used. While it can mean the approximate level of funds available to a client, in this instance the judge found that it connoted the approximate outturn cost for the project. The question then arose of what is included within the phrase 'outturn cost' in addition to construction costs. Professional fees? Planning fees? Contingency? Fixtures, fittings and equipment? In this case the judge found that it included all of the above, other than contingency. The take away point is that there is no standard definition or meaning of what is meant by budget and clarification of what is and is not included should always be sought.



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Season's weepings

The new year offers a depressing lack of change



Maria Smith

Only weeks in to 2018 and it is clear there are at least eight things that will be exactly the same as they were in 2017.

We will continue to moan about low fees. We will continue to complain that the commercial mechanisms that we disdain and in our more astute moments work to destabilise, do not reward us highly enough. Established practices will continue to whinge on about how small start-ups, with low overheads, a thirst for success and nothing to lose, undercut those of us that have toiled for decades with no reward. Young, emerging practices will continue to whinge on about how big practices can afford to rob Peter to pay Paul, or expediently take a server-full of old designs and hit Save As, or make money not from consultancy services but through development, or investment, or currency exchange or by selling their grandmothers' heirlooms and buying a five bedroom house in Chelsea in 1981. Despite this we will continue to buy the 'nice' jobs, not least through expending weeks of non-fee-earning time jumping through procurement hoops more pointlessly onerous than The World's Strongest Man contest.

We will continue to be beholden to an economic and moral framework that we're deeply uncomfortable with but ill equipped

to challenge. We will seek out and reward each other for our publicly funded, locally initiated, more palatable projects. We will herald charity and community projects above all else. Meanwhile we will continue to be reliant on and thereby perpetuate that stalwart of capitalism that is the property industry, comforting ourselves that these carbon guzzling, inequality bolstering, innovation blocking, safe deposit boxes for living in, are somehow medium ok because they bite the curb, I mean touch the ground nicely.

We will continue to propagate gender inequality by using gender equality as a banner under which to campaign for better working conditions, by conflating women's issues with parents' issues so reinforcing that caring for the next generation is chiefly a woman's role, by offering mentoring and leadership training for women so that they might better make it in this 'man's world', by insisting on dress codes that fortify archaic gender distinctions, by asking leading questions that come from presupposed prejudices, and by assuming consensus.

We will continue to hamper genuine diversity by politely asking each other to leave our difference at home. We will continue to misuse that sentiment that what people do or are in their own time should have no bearing on their ability to do a job, as justification to ask that what people do or are in their own time must under no circumstances be evident in their professional work personas. We will continue to herald a work-life balance as the epitome of civilisation, and ignore the segregation it enforces between work and life, and the pernicious ability it has to strip meaning from our work and work products.

We will continue to devise and promote minimum standards. We will continue to favour complicated guidance and regulation that allow the smart and sneaky to find loopholes in and ignore the purpose of them. We will continue to avoid the nasty, messy business of empathy or understanding by nurturing this permissive environment that enables a get-away-with-it culture that exacerbates and permits inequality.

We will continue to pander to a hugely wasteful planning process that agonisingly uses up excruciatingly precious resources and achieves nothing good. Submitting a planning application will continue to resemble attending a party you don't want to go to, and that nobody else wants to be at either, at which we

We will continue to hamper genuine diversity by politely asking each other to leave our difference at home

all drink copious amounts of bathtub gin precipitating the entirely pointless and avoidable throwing up of inexplicable chunks.

We will continue to waste countless hours designing new buildings. At the behest of planners, clients, culture and our own egos, we will continue to reinvent the wheel at every opportunity rather than reuse perfectly functional existing designs. What could at best be a honed performance from a rolling start, and at worst a copy and paste, is thwarted by a bizarre notion that every site, every design team, every context is so different as to throw out soapy babies left, right and centre in favour of another mediocre, eye-wateringly expensive prototype.

We will continue to fail our students. We will go on hiding behind this jumped up notion that architectural education is the unicorn of learning experiences that unlike any other can actually teach nimble mindedness, divergent thinking, pan-dimensional sensitivities and other cult-like superpowers all for the tidy sum of a zillion magic coins. We will thereby shirk our responsibility to equip our young colleagues with the knowledge or skills to operate within our Jurassic industry, leaving them bound and gagged; fifty shades of under-qualified. ●

Maria Smith is a director of architecture and engineering at Interrobang

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3: Culture

Variety is the spice

A more diverse list of smaller clients would benefit us all



Hugh Pearman Editor

Let's celebrate the people who keep us all in business. Clients! Now is a fascinating time to study exactly who is commissioning buildings, and how they are changing along with the shifting economy and demographics of the UK and elsewhere. Consider Nick Johnson, whom we profile on p66. Previously a key director of Urban Splash, he had a big rethink during the last recession, struck out solo, and is now doing well with his own company, renovating and reinvigorating the market halls of the North West. He's making them places you'd want to go socially, not just to pick up a cheap cauliflower or leg of lamb.

Or take retirement-homes provider Pegasus Life – noted for commissioning good, often younger architectural firms to provide buildings which are a world away from our downbeat received idea of such places. Starting as a boutique developer only in 2012, after growth and a recent acquisition it is now valued at more than £1.7bn, with a portfolio of 71 sites and a further 19 under construction. One of its projects, Chapter House in Lichfield, made it to our MacEwen

Local councils are back, typically working through their own arm's length development companies which are designed to benefit their localities

Award longlist this year – proof that it's not just charitable and social-enterprise clients which qualify.

And then consider a kind of client that used to employ half the profession but for many years had scarcely existed as a patron: local councils. They're back, from Liverpool to Croydon, typically now working through their own arm's length development companies which are designed to benefit their localities rather than the pockets of remote company shareholders – or company directors receiving obscenely large bonuses.

And surprise surprise, it turns out that this way it is possible to get a much higher proportion of affordable and social-rented homes per development than it is by farming everything out to private developers. Something to bear in mind as everyone picks over the bones of the vast building-and-services conglomerate Carillion which went into receivership in January. Absorbed in Carillion were some famous names: Tarmac, Mowlem, Wimpey, Cubitts, Alfred McAlpine. Of course any commercial entity can fail and this includes the new council-owned companies. But for the moment, this model of development understandably looks very attractive – especially for sites of a kind that private developers tend to balk at: awkward-access, brownfield, in-between-and-behind spaces.

The Victorian building boom was driven by a multitude of relatively small private builders which later began to coalesce into bigger housing providers in the interwar years and became steadily larger and larger thereafter. If the Carillion episode – a real shock to the construction and national economy – teaches us anything it is the old one about not putting too many eggs into one basket. More small-to-medium builders and developers please, in a variety of ownerships, public and private. That way the gene pool of clients becomes healthier, and that benefits not only architects, but everyone. ●

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He made strong statements by moving to St Chad's Street in King's Cross (when it was still full of strip joints) and by buying a house by Alexander 'Greek' Thomson, in Glasgow

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All they had to do was sign up for an annual medical and pay a modest fee in exchange for use of the Pioneer Health Centre, a gleaming modernist building designed by Sir Owen Williams

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China's syndrome

'Weird buildings' still seem to be de rigueur with Heatherwick Studio



Oliver Wainwright

'No more weird buildings,' declared Chinese president Xi Jinping in 2014. 'Unless your name is Thomas Heatherwick,' he might have added, 'in which case the weirder the better!'

On the banks of Shanghai's Suzhou river, between dense thickets of apartment towers, Heatherwick Studio's latest gargantuan project in China now rises. It is 1000 Trees, a 300,000m² mixed-use complex in the shape of two mountains, with a floating forest of trees perched atop teetering concrete columns.

At a recent Frieze conference in London, the designer explained his project with typical Heatherwickian logic. The building was near a park, so he wanted to cover its roof with trees, but realised trees are really heavy, so each one would need a column, so why not fill the site with columns and celebrate the fact? The result is a site choked with a dense grid of concrete pillars, which makes you wonder how well its two shopping malls will function, while the trees themselves are already looking like they might not survive the rest of the construction process.

'The Artistic Fair-Faced Concrete Engineering Expert' reads a big hoarding emblazoned across the scaffolding and it's clear some effort has gone into making the concrete feel special. Each attenuated planter is ribbed with irregular horizontal strata, as if it might have been built by termites – or squirted out of a 3D-printer. The floors step back as they rise, forming staggered, pixelated levels, giving the impression of a

He realised trees are really heavy, so each one would need a column, so why not fill the site with columns and celebrate the fact?



Coppery cultural centre on the Bund.



1,000 Trees on the banks of Suzhou river.

computer game landscape. Like any weird structure in China, it has already become a pilgrimage site for selfie-snapping teens. Beside the trendy M50 art district, it is bound to be a roaring success when it opens, however dubious the greenwashing strategy.

Heatherwick's other project across town, however, in the empty windswept plaza of the city's new financial district, stands awaiting adoring crowds that may never come. The Bund Finance Centre is the studio's first collaboration with Foster and Partners, seemingly an expedient marriage for both to win the project – the latter trading off the former's local celebrity status after his UK pavilion for the 2010 Shanghai Expo.

His contribution to the historic Bund – home to the Peace Hotel and the first HSBC bank – also has a kinetic element, although not on the day that I visited. Inspired by the traditional Chinese wedding veil, his little cultural centre is wrapped with three layers of coppery 'tassels' that are supposed to trundle around the facade, 'unveiling' the building for specific events. The tassels are in fact big steel pipes, clad in a textured copper-coloured skin, which variously calls to mind a church organ, bamboo screen or, as one Shanghai local put it to me, an ammunition belt. There sadly aren't enough events inside this gallery/conference-centre/cafe to warrant changing the facade very often, so they just turn it on for 20 minutes each day as an attraction.

The coppery vessel sits in the middle of a 270,000m² office and retail complex, of the fairly generic Fosterian kind, but it is interesting to see how Heatherwick has infected the usual off-the-peg CBD of towers around a plaza. A weirdly textured stone cladding the structural frames of the buildings, hand-carved by armies of grinder-wielding masons, gives the place the air of a grotto. The copper returns in the form of decorative grillework around the facades, recalling traditional Chinese screens, and in dramatic funnelling entranceways, which flare out like the bellows of an accordion. The whole thing has Heatherwick's trademark steampunky Game of Thrones meets Lord of the Rings aesthetic, the stage set for pouch-wielding elves to scurry out of the copper bellows and throw magic dust in your eyes. Perhaps just like he did to his clients.●

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

INSIDE TRACK

Aside from these two projects in Shanghai, Heatherwick Studio is enjoying a huge amount of interest from clients across Asia. Could it have anything to do with the British Council-sponsored touring exhibition, New British Inventors: Inside Heatherwick Studio, which enjoyed headline venues in Beijing, Shanghai, Hong Kong, Taiwan and South Korea in 2015?

Modular thinking

Don't dismiss offsite manufacturing – it offers more than you think



Ben Derbyshire

Touring the country meeting members, I have been challenged to explain the value of off-site manufactured buildings, which, some have argued, are a threat to our great profession. If you feel this way, then here is my response. I'd love to hear what you make of it!

Think first of the consumers of the built environment who now, more than ever, demand high quality, high performing buildings quickly and at low cost. Current methods of procurement repeatedly fail to deliver this. Design and Build especially, purporting to transfer capital cost risk away from developers and building owners, all too often generates a host of unintended consequences that result from the lack of continuity, control and accountability for sustainable quality.

Now consider the commercial realities for many of us competing to deliver our services in this decidedly unrewarding environment. We are often trapped into selling professional time as a commodity at damagingly low rates – sometimes in a process deliberately designed to sever our relationship of care and concern for the quality of the finished outcome.

As president of the RIBA I am committed to fight to regain the ground architects have conceded. Marginalising architects marginalises design and that deprives the public of the quality and value they deserve.

I will of course argue for a better deal for the profession in traditional construction and

procurement. But a brighter future awaits where we leap ahead and become an integral part of an advanced and integrated construction process; designers embedded in the industrial complex – designers-in-industry.

I have long been inspired by designers, often from other industries, who combine innovative design with a profound understanding of materials, technologies and processes to deliver unprecedented outcomes. Think of Alec Issigonis and the 1959 BMC Mini. More than half a century after his world beating new car hit the streets I believe architects who invest in their own technologies and explore design solutions that satisfy un-met consumer demands will find huge rewards.

This is a belief borne out in the experience of my own practice where research and development into energy efficiency, air-tightness, custom-build, virtual reality, performance prediction, and modular construction, enabled by information technology, ties designers and their technologies into the development process from the assessment of site suitability to post occupancy evaluation.

By embracing off-site technologies architects can gain the profound satisfaction of contributing the art and science of architecture to projects that deliver outstanding and unprecedented innovation in the building industry. Projects designed this way are built twice – first virtually. The virtual model can be assessed in a wide variety of parameters and viewed by developers, constructors, clients and consumers in 4D. The physical building can be delivered incredibly rapidly, its construction held as a matter of record, and its ultimate de-construction in pursuit of the circular economy appropriately planned. The technologies enable mass customisation (as in many other industries) and so unprecedented consumer choice. This two-stage process also avoids quality-sapping 'value engineering' too often associated with traditional builds.

But what of the threat of cookie cutter identikit buildings, out of kilter with their context, and crude and utilitarian in appearance? People, politicians and the planning system are all rising in opposition to that phenomenon – and rightly so. Far from inflicting an environment of dreary sameness, the technologies I describe here are the key to legible, recognisable and attractive new neighbourhoods. In the words of Mark Farmer: 'Modernise, or die'!●

president@riba.org, [@ben_derbyshire](https://twitter.com/ben_derbyshire)

NEW MINISTER, NEW MINISTRY

Theresa May's January reshuffle saw both a new housing minister appointed and a new name for his department – the Ministry of Housing, Communities & Local Government. Our Policy & Public Affairs team produces a weekly political update covering key political developments, opportunities to get involved with the RIBA's work and a summary of key developments related to the built environment. RIBA members can sign up at public.affairs@riba.org

By embracing off-site technologies architects can gain the profound satisfaction of contributing the art and science of architecture to projects

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Nick Johnson has done a lot – at Yale, in Manchester, with Cabe and most notably with Urban Splash. He's still regenerating places, but now he does it quite differently

Words: Eleanor Young Portrait: Jason Lock

Now for the solo

Nick Johnson used to be a Cabe commissioner, he used to teach at Yale, he used to chair Marketing Manchester. He used to commission architects to design homes by the dozen and to run the most unorthodox largescale development in the UK with Urban Splash.

Now he runs a market, or two. One in Manchester, one in his home town.

Now he has foresworn sitting on boards and committees and filling his life with meetings with and for the establishment. He is doing regeneration in a different way.

I met him at Mackie Mayor, the old meat market in Manchester's northern quarter. It re-opened late last year, a place to find good food in many forms. I circled the 1848 brick facade first. I was looking for expanses of glass and views into it but the nearby tattoo parlours gave more away. Pushing through doors from the ring road the warmth and gentle bustle enfold you, you are on the edge of a dining hall of tables edged by kitchens, menus chalked above them. You have to stroll around it to appreciate it, to choose what to eat, and jump up to get another drink.

Johnson knows the market building from Urban Splash's project in loft living in nearby Smithfield – and from the one of Splash's

legendary parties in the derelict building. He poked around the site when Splash bid for the regeneration in the late nineties, but lost. When he was taken around the grade 2 listed building again he saw great potential to make a new market. He had already done it once in nearby Altrincham.

He sees the thread of ideas and places going back years with luck seized more than made. Back through nearly 20 years at Urban Splash, making Manchester's New Islington with Will Alsop and Fat, to setting up Atlas Bar in the nineties with his partner Jen Thompson and architects Ian Simpson and Rachel Haugh. Back to when he left college as a chartered surveyor and realised his power of influence. On spec he wrote a four page letter to property and bookmaker businessman Jim Ramsbottom, suggesting he use bridging loans and great design to get a development off the ground. It worked. His hairstyle bears the stamp of Manchester's music scene and occasional DJ-ing but these also feed his fierce loyalty to the North West and his battle over years for independent businesses and making his place better.

All these things came together when he left Urban Splash. In the slow unravelling

after the financial crash American vulture funds began to dictate business. So in 2012 he got out of big regeneration ('meetings had gone from three in a meeting and getting on site in three months to 13 in a meeting and seven to 10 years on site'). Honorary positions went too. He swapped them for time nearer home and his four girls, particularly his youngest Kat who is disabled with Rett syndrome. It might sound like retirement but he wanted to get back to doing. He wanted the naïve urban terrorism of early regeneration days when unknown rules were broken and possibilities seemed endless. 'I needed to feel scared again, but in a different way,' he says.

So it was easy to refuse the offer of a seat on the regeneration taskforce of his home town Altrincham. But he did offer ideas on how this perfectly positioned town with an affluent population, well connected to airport and city, could start to combat the empty shops that made it vacancy capital of the UK: think of it as the original market town.

When the chance to run that very market came up he and partner Thompson seized it. 'It is what I tried to instil [when teaching] at Yale,' he says. 'You don't have to know anything before you do something. You might



Instead of profits leaching out to London, the jobs and the value stay in the region

have the wrong answers, or the wrong questions and you have to be ready to change anyway.' But Thompson did know food, as cook at Atlas. 'She is like A&R at a record company,' says Johnson. It is that, plus careful selection and curation of the stalls and food offerings, that has turned the market around. As Market Operations Johnson and Thompson have shifted it from stalls selling haberdashery and extra large ladies' night wear to a place for weekend browsers and for small scale entrepreneurs to test ideas; Johnson talks familiarly of Joules of Plucky Pickles, and the ex-herder and ex-cheesemaker Jeremy taking over the cheese shop.

Most successful is Market House, imagined as street food in comfort. Here are five kitchens plus bars, each with their own offering, and long dining tables in the heated hall. Even on a grey winter Wednesday it had a hum to it and in summer tables outside double the seats as it takes over the street. On those streets, shops are perking up with tapas, bar and coffee shops clustering around this success, some of them even spin offs. When you are an operator it is perhaps harder to welcome competition with completely open arms but Johnson points to a few highlights.

It is the same idea at Mackie Mayor. And he has taken many of his foodie friends with him from Altrincham to feed its 20,000 customers a week. Each kitchen is an independent business and it is all run on the basis of mutual benefit without a written contract in sight ('if it is not working for one party it is not working for both, best shake hands and move on'). Like the building, with no views in, this is barely marketed: a facebook post an hour before it opened. He says he doesn't want it to be a brand, but maybe he was too busy getting it open before Christmas, installing an old gym floor and a staircase of sleepers and fixing up services – all working directly with subcontractors like the plumbers, dad and lad team Jim and Jim. Architect Buttress submitted the planning application and Johnson's team took it from there. Then there was a wine expert and craft beer maker to bring on board,



Brightly coloured pillars and a reclaimed gym floor keep things informal and comfortably quirky against the brick of Mackie Mayor's old building.

'runners' to engage and small businesses to coach into expanding. And he had to work out the playlists. As we eat, fresh mackerel and hot harissa rendering me temporarily questionless, Johnson infinitesimally adjusts the sound levels of Mackie's music from his phone.

He looks around at the riches of the north west, brought together under this roof, his roof. Johnson loves the region for the fact that in a few hours you could be in the hills in the Lake District, and back in time for tea. Not that you need it here with cakes from a café started on Morecambe Bay in Silverdale and vegetables grown locally to order. Instead of money leaching out in profits to London or a multinational, not only the jobs but the value stays in the region. 'The money made here stays here,' he says. 'It helps with post-Brexit Britain.' This sort of sentiment seems to

drive other market revivals of recent years, from Borough Market, Newtown, Darwen and Frome Independent. And other towns and cities are picking up on the Altrincham example, from neighbouring Stockport to Bath and New York coming to check it out.

Johnson's conversation is full of names, of people who have inspired, impressed, exaggerated. The famous and not. There are at least three Richards in our short hours together and the children of friends have more than walk on parts – architect Christophe Egret's son Luke is running the kitchen we eat from. Egret junior puts the long table eating into context: 'People sit next to strangers, they see what others are eating, they talk.' People are what this is about for Johnson. 'Architects talk about placemaking. But people make places.' ●

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**Growing frustrations caused
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BIM objects can lead
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language**

You know the feeling. You spend valuable time selecting items as part of a building project only to discover that the sizes or parameter values are incorrect. It's exasperating to say the least. The good news is the BBA has announced a new data validation service that provides specifiers and architects with greater peace of mind when using BIM objects in their building models. BIM modelers can now look out for a BBA BIM Object Assurance logo which indicates that the quality of the data included in the object have been independently validated to make sure BIM objects are of the quality required for their BIM models.

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Neave Brown 1929 – 2018

Royal Gold Medal winner and visionary housing architect during Camden Council's heyday, who came through troubled times to leave homes still loved today



SANDRA LOUSADA

He might have finally gained recognition with the 2018 RIBA Royal Gold Medal, but Neave Brown, more than most architects of his generation, lived through interesting times; ones that brought great opportunity and great adversity to this empathetic, outspoken and driven man.

Born in 1929 in Utica, New York, to American/ British parents and coming to England immediately after the war to study at Marlborough College, Brown spent his late teens reconciling the relative affluence of his carefree upbringing at his uncle's in Bronxville with a home in an England that was mired in war debt, ravaged by bombing and with a society that was still deeply class-ridden.

Known as 'The Yank', his egalitarian values instilled in America took root in curious ground at school. Reading Karl Marx's Communist manifesto, Brown was fired by a new generation of teachers who believed in changing the world; who had, along with half the country, bought into Attlee's post-war vision of the Welfare State. Brown said he couldn't recall if it was this or the presence of alumnus Bill Howell, later of Howell, Killick Partridge and Amis, in his RAF officer's uniform that triggered his switch from English at Oxford to architecture at the AA. Which ever, his change of mind was to prove pivotal in the 20th century history of social housing in the UK.

As a rookie Camden borough architect, it was Brown's belief in the Welfare State and modernism's ability to address the country's housing need that brought him to the attention of the department's pioneering director Sydney Cook. His first project and home, Winscombe Street, five houses set up as a co-op with a council loan in 1965, featured all the design elements expounded in his own 1967 manifesto 'The Form of Housing'. In it he put forward his idea for low-rise, high-density living that eschewed high rise towers to give residents doors onto communal streets,

for light-filled, reconfigurable internal spaces; for sunny, large external terraces, gardens and 'carpets' of housing that were connected back via routeways to their context. With John Green, Bill Forrest, Peter Tábori, Gordon Benson and Alan Forsyth, Brown helped create the considered humanistic, empiricist modernism that typified Camden Borough architects' output between 1964 and 1980.

But as the lead architect of the 72-home Fleet Road housing and the seminal Alexandra Road estate, Brown fell victim to a triumvirate of woes. Global recession in the mid-70s sent inflation spiralling, a change in social housing delivery emphasised 'user engagement' rather than 'top down' approaches, and the 1979 General Election victor Margaret Thatcher challenged the very notion of the Welfare State. In this climate, with vested interests at the Greater London Council and political in-fighting at Camden, the bitter public enquiry probing cost overruns at Alexandra Road ensured – despite his exoneration – that Brown never built in the UK again. Ironical, considering how loved his homes are by today's residents.

So the timing of his Royal Gold Medal couldn't have been more prescient. The fact that Brown and his Camden colleagues foresaw a disaster on the magnitude of Grenfell Tower in the 1970s made it no easier for him to bear. And his ideas, once shunned, have gained traction again. Brown is the only architect to have had all his buildings listed in his lifetime, with a whole new generation of architects influenced by his work; Peter Barber, among others, putting him forward for the award. By the time they met, Brown had returned to art, making, says Barber, 'fantastic' work. He bought one of his 'Head Series' etchings, an abstracted black cube on blue background; one of a number that Barber feels helped exorcise the clear trauma of his hostile treatment during the public enquiry. 'They felt autobiographical,' he recalls, 'as if he was happiest in his own space, freed from external pressures.' The works reflect the manner of his passing too; happily – peacefully – at home in his Fleet Road housing, with his loving wife Janet at his side. He leaves three children – Victoria, Aaron and Zoe – and six grandchildren. ●

Jan-Carlos Kucharek

IN MEMORIAM

IAN MCKERRON BEGG
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ELECTED 1966, ESSEX

ANN ELIZABETH HYDE HARRISON
ELECTED 1966, LONDON

LESLIE STEPHEN FAIRWEATHER
ELECTED 1969, WEST SUSSEX

BRIAN ERIC JEFFRIES
ELECTED 1963, WORCESTERSHIRE

MICHAEL ROBIN SPENCE
ELECTED 1969, WEST SUSSEX

MAURICE CAMERON MCOMISH
ELECTED 1979, CUMBERNAULD

LASZLO TRAJER
ELECTED 1983, LONDON

RICHARD BRUCE ECKERSLEY
ELECTED 1975, SURREY

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RIBA J125 YEARS

Collaboration proves harder than it looks in New Delhi

Hugh Pearman

For me any photograph with an elephant in it is a good photograph. And this one is carrying a significant load: Sir Edwin Lutyens and Herbert Baker (right), in India, in 1913. There can be only one reason for this, as announced in the RIBA Journal of 8 February that year: 'The New Delhi: Appointment of Government Architects'. Welcome to the second of our 125th year archive explorations, closing the second decade of the RIBA J.

This ought to have been an even hotter potato than the brouhaha over the near-contemporaneous competition for the new Federal Capital of Australia in 1911-12, which the RIBA had boycotted – and instructed all its imperial outposts to boycott. This was on the grounds that there was not a proper jury process, final decision being reserved for the Australian minister for home affairs, King O'Malley. Though at New Delhi a competition was initially promised but reneged upon.

In the House of Commons in December 1912, the RIBA J reported an MP asking: 'Will the pledge given [for] an open competition for these buildings be carried out?' Junior minister Harold Baker (no relation) replied: 'if a pledge was given, I am sure it would.'

It was not. Lutyens and Baker were appointed directly on the say-so of the Viceroy of India, Lord Hardinge, and were described, in a report quoted from The Times, as being of one mind. 'They both have genius, they both have their best years still before them, and they were trained in the same school. Mr Baker's ideas for the new capital are known to represent Mr Lutyens' own view'.

In the House, things were less emollient. Where was the promised competition, demanded MPs? Harold Baker was back at the dispatch box, asserting that events had made

it necessary to take an earlier decision. The RIBA J reported him saying. 'Early in January the Viceroy telegraphed a suggestion for the appointment of Mr Lutyens and Mr Baker. The latter gentleman was in South Africa, and it was necessary that he should return without delay. In a matter of this kind they were bound to consider the opinion of the Viceroy...' and so he blathered on. It was a stitch-up.

One thing needed deciding, however, one which had been concerning RIBA J readers for some time: what was the appropriate style for the new capital of India? Baker had made his pitch in October 1912 in a reported letter to The Times: 'The classic style of Jones and Wren and their followers in the 18th century'. For Baker 'the pride of Indian Architecture, the dome, has its highest manifestation in St Paul's.' But his namesake in the House reported: 'the Viceroy had expressed himself strongly in favour of an Indian style of architecture.' Lutyens was in accord, his Mughal-influenced Viceroy's House with its very Indian dome being the magnificent result.

The impending Great War would slow progress but meanwhile Lutyens and Baker embarked on their own personal war, as shown in the caricature above by WH Nicholls, one-time architect of the Imperial Delhi Committee. Lutyens fell out with Baker over the way the former's approach road went over a hump, blocking an unobstructed view of the Viceroy's House. Soon, however, both men were to be working together on an altogether more sombre series of commissions back in Europe: the war cemeteries. ●



By 1913 Lutyens and Baker were already fighting, as this caricature by a colleague shows.

'The pride of Indian Architecture, the dome, has its highest manifestation in St Paul's'

Below Whoa Nelly: Lutyens and Baker share a howdah.



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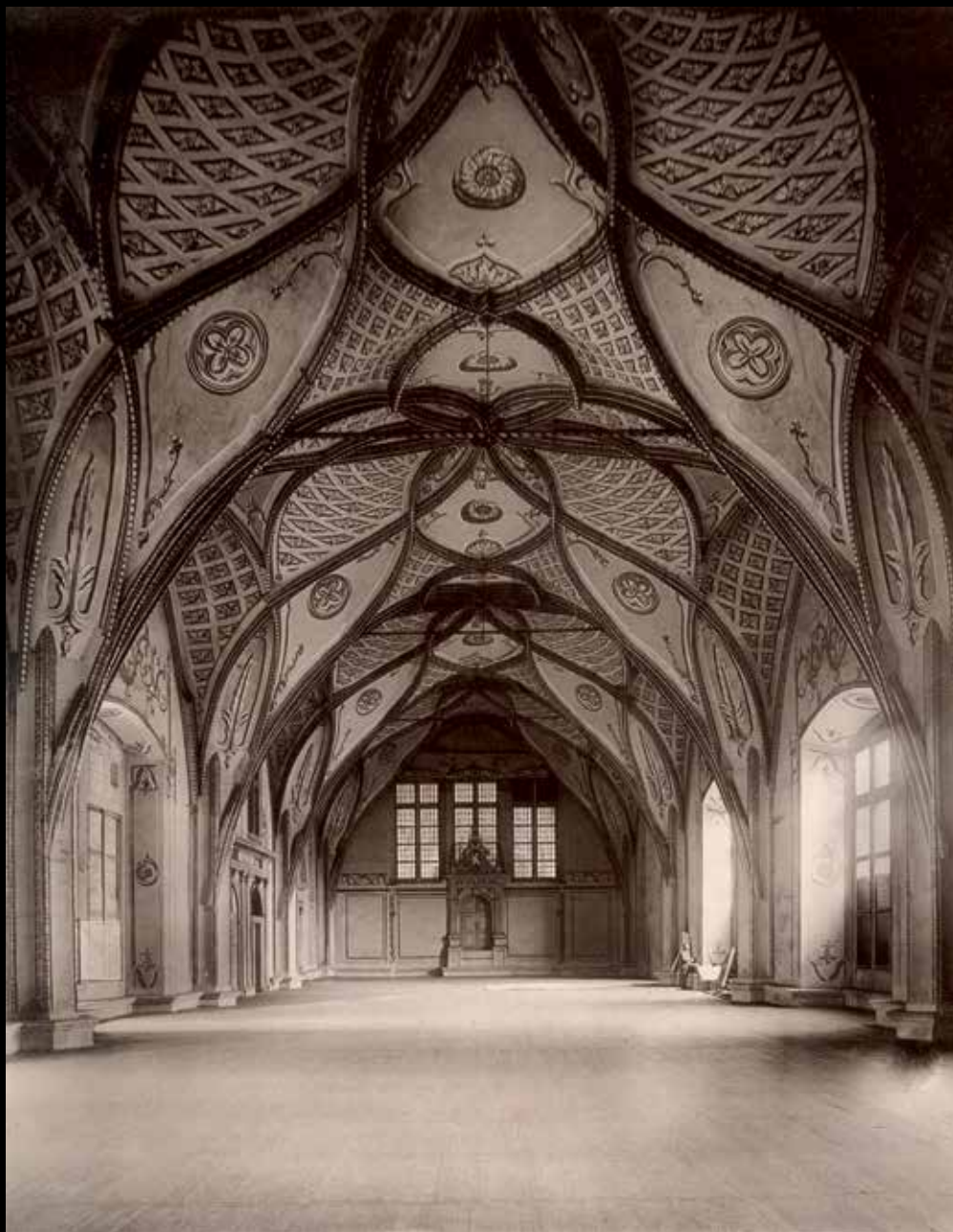
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RIBA COLLECTIONS

Vladislav Hall, Old Royal Palace Prague, 1493-1502

Prague Castle encapsulates in its development so much of the history of the Czech capital, from the early Middle Ages when the Romanesque St George's Basilica was built, to the first half of the 20th century which saw extensive renovations carried out by Slovenian architect Joze Plečnik. Situated on a hill on the left bank of the Vltava, the castle complex is dominated by the Gothic St Vitus Cathedral and flanked on one side by extensive terraced gardens. One of its most notable buildings is the Old Royal Palace, built at the turn of the 9th and 10th centuries,

rebuilt in the 12th and enlarged at various stages during the 15th century. Its spectacular Vladislav Hall, here seen in a photograph of the 1890s, was built by leading Bohemian architect Benedikt Ried between 1493 and 1502. Its elaborate vaults, which serve a decorative more than a structural purpose, create an impression of movement and are almost organic in form. A highly inventive expression of the late Gothic period, they coexist with sober Renaissance features such as the hall windows. ●

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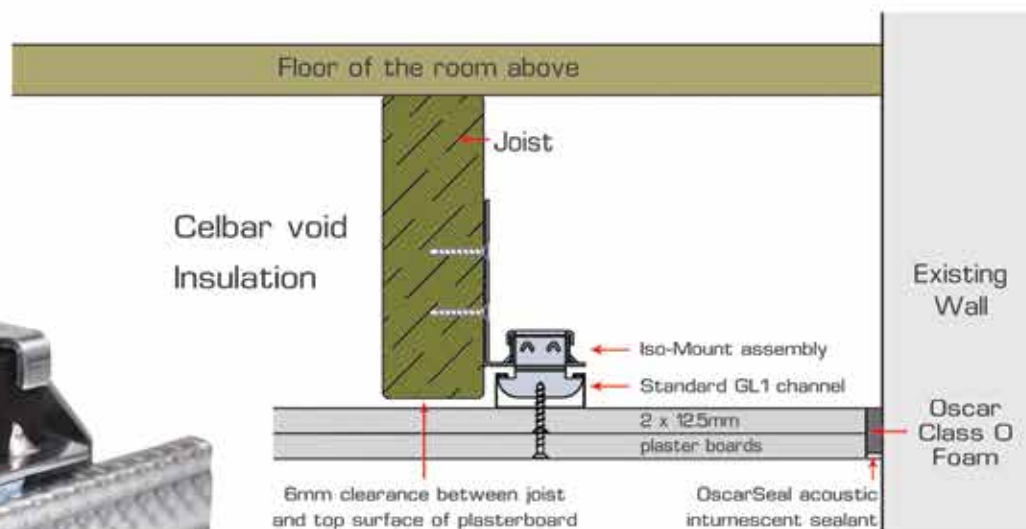
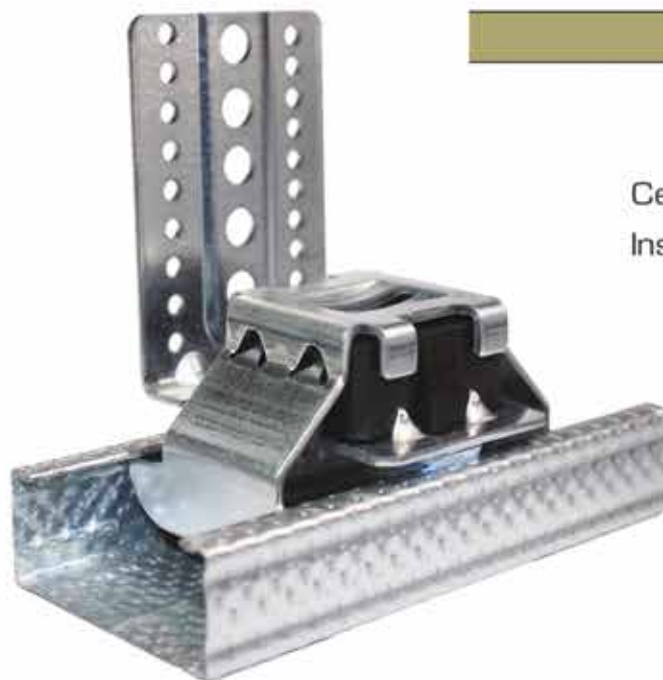
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