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The awards 2017

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PEFC
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Winner takes all…

With Gerflor acquiring USA flooring giant Connor Sports®, singling out a winning sports flooring solution in the UK is now easier than ever

Most architects quite rightly like to think they'll end-up being on the winning side of a tender. It's the very epitome of Darwin's theory of natural selection. The best design will always prevail. Choosing the right sports flooring solution for clients isn't much different. Making the right choice is still the name of the game if success is to be grasped from the competition. It's an area where international flooring and interior specialist Gerflor can assist in being that 'game-changer'.

In 2015 Gerflor announced its acquisition of Connor Sports® and its Sport Court® brand in a move that subsequently expanded the company's global market reach. Back in 2005, Connor Sports® joined industry leader Sport Court® to form Connor Sport Court International, Inc (CSCI). Sport Court® has built systems for many elite associations including the NBA, NCAA, FIBA, USTA, FIVB, US Youth Futsal, USA Volleyball and Premier Euro League Teams.

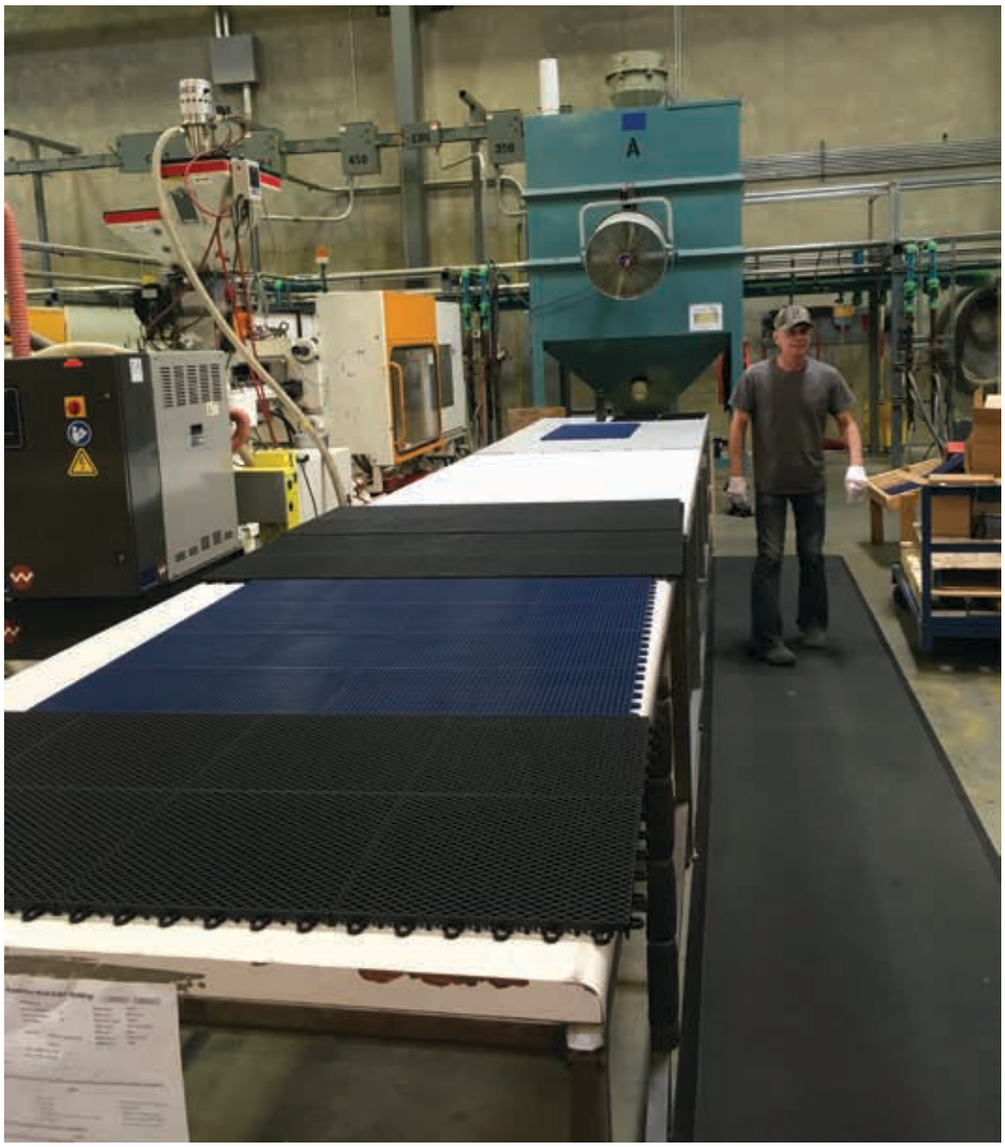
On the western outskirts of Salt Lake City in Utah, USA sits the Sport Court® factory that produces its PowerGame™ modular outdoor playing surface. The Sport Court® business was established in 1974 employing around 100 people in the Salt Lake City area, which includes everything from sales through to engineering, marketing, production staff, warehousing, accounting and technical staff. Sport Court® is the only zero waste company in the USA sports flooring industry.

Top Connor Sports® solid maple flooring being cut to size in the Michigan factory.
Above and right Sport Court® PowerGame™ modular outdoor playing surface being produced in Salt Lake City.

PowerGame™, the safest outdoor court in the world, features the lowest skin abrasion of virtually any outdoor court surface and is made of the highest quality materials and UV stabilisers. The Salt Lake City facility produces some 65,000m^2 of flooring every month. It's a mammoth task and Sport Court® is rightly proud of its zero waste policy with all its scrap plastic being recycled.

The other Connor business is in the small town of Amasa in Michigan. It's where the Connor Sport solid wood maple products are produced. Production began in Amasa in 1975 and the factory now employs most of the town. Its 120 staff are spread over the main yard and dry lumber flooring mill, which accounts for half the staff, while the rest work on engineered products such as subfloors and the portable and parquet ranges. They are constantly looking at ways to improve the subfloor systems of hardwood courts. The subfloor system is where performance

Left Connor Sports® Michigan sawmill processing equipment in action.



characteristics such as shock absorption come from, so it can be a crucial component of any building design when it comes to sports floor considerations.

Gerflor has introduced four systems from the Connor Sports® stable that are perfect for a host of architectural applications across a vast swathe of sport and fitness functions. Available now are NeoShok™, Rezill Sleeper and Alliance™, with stock levels held in France. The fourth product, the QuickLock™ portable system, is also held in France and is ideal for temporary use in a multitude of sporting events.

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Hoovering up – South West **36**

1: Buildings

Awards are important, and the RIBA Awards are the mother lode. If you win one or more, that means you come pre-recommended – not only by some of the toughest judges in the business but also by positive association with your fellow award winners. Those other buildings around yours in the pages of this issue form an elite in the best sense, a cohort of quality. The awards can be controversial – why this building rather than that, why so many/so few in a given area, are there style preconceptions, and so on. But everybody looks, and takes note. And somewhere in this first round will be lurking this autumn's Stirling Prize winner. Can you see it yet? So thanks to all who entered and organised and judged, and to the sponsors of the special awards in each region. ●

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Research indicates that mild cold and variable temperatures may have a positive effect on our health – and may create pleasure

Stephen Cousins finds temperature extremes are desirable: ribaj.com/hotandcold

Marks Barfield's i360, South East Regional Award winner, p50.

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Marley Eternit: Building of the Year
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East

Daniel Swift Gibbs I moved back to Norfolk after living in London. I was drawn by the vast landscape: the rolling grasslands, bright fields of rapeseed, and salty marshes; an eclectic coastline boasting rugged cliffs, wild dunes, and tranquil seas; and The Broads – all under our glorious wide skies. This surrounds the island city of Norwich, with a thriving cultural and arts community, a fascinating architectural vernacular and heritage, and leading scientific and creative industries. It's a great place to practise architecture.

While the space, beauty, and community is inspirational – there are some big challenges. The region is really struggling in the housing crisis. We have fallen well behind targets for completing new homes, in part stifled by house builders and land developers sitting on some 20,000 granted but unbuilt planning applications. Many of the schemes that have made it through to construction are not meeting quotas for affordable tenures. There is also a – quite understandable – unwillingness by some locals and councillors to disturb the natural beauty of the area – but this means even the most sympathetic, considerate and beautifully appropriate proposals can suffer a protracted planning process before approval.

But fortunately, the tide may be beginning to turn. Local housing associations are working with architects on a number of really progressive, truly people-focused schemes, to provide good quality homes for the region's most vulnerable. We're also looking across the North Sea to our European cousins in the Low Countries for inspiration. Using Passivhaus design principles has become a real point of focus for a number of practices. Custom self-build and co-housing schemes of the type that have proved so successful on the continent are now on the horizon here. This shift could bring about a real change in the way the region approaches housing; putting us at the forefront of the movement in this country, and giving the landscape the architecture it deserves. ●

Daniel Swift Gibbs is a Part II architectural assistant at Hudson Architects, Norwich

JEFFERSON SMITH

Carrowbreck Meadow, Greater Norwich
Hamson Barron Smith for Broadland Growth
Contract value: Confidential, GIA: 1,550 m²

This project for 14 Passivhaus homes sets a new benchmark for local authority housing. It combines a mixed but blind tenure scheme, with 43% affordable housing and Passivhaus certification together with a layout and design above the usual expectation. It has also considered biodiversity and provides woodland paths and even an animal haven.

House forms are simple but are given variety with single storey projections providing first floor terraces to bedrooms. A simple palette of materials of render and timber boarding is used but applied in different formats, giving a variety of external treatment. It is an approach that creates a clear identity for the scheme without fussiness. Internally houses have good natural light and resident feedback has been very positive regarding both the use of the homes and significantly reduced energy bills.

RICHARD GRIFFITHS

St Albans Abbey, Hertfordshire
Richard Griffiths Architects for The Cathedral and Abbey Church of St Alban
Contract value: £3.4m, GIA: 3,500m²

Richard Griffiths' work here covers a wide range of conservation from repair to small scale interventions. His guiding hand has avoided pitfalls of excessive and damaging restoration and suspect reconstruction. Work has included preserving the deteriorating medieval clunch masonry of the original cloisters and cleaning, conserving and lighting the 13th century west porches. He has overseen the conservation of medieval wall paintings and the removal of 100 years of grime to expose the Lady Chapel. Access has been improved, the layout of the nave altered, choir stalls extended and stackable furniture introduced. As a body of restoration, repair and sensitive small interventions with an intelligent overseeing approach, this is exemplary conservation.
Regional Conservation Award
Regional Project Architect of the Year

HÉLÈNE BINET

Redshank, St Osyth
Lisa Shell Architects with Marcus Taylor for Make Some Space
Contract value: Confidential, GIA: 49m²

This extraordinary structure hovers over reclaimed marshland. It is a small, beautifully detailed and conceived house that has dealt with the considerable challenges presented by the site, seemingly effortlessly. A steel tripod structure holds the house pod in the air while concealing the service connections, which allows the marsh to reclaim the ground below. The house is accessed via a galvanised steel staircase. CLT forms the house enclosure. It is well crafted and detailed and left exposed on the interior. External cork insulation cladding the walls, roof and underside, reinforces the idea of a floating object in a different way. All elements of the building are integrated into a whole that is a great deal more than sum of those parts. It is a pleasure and a surprise to see this exceptional house in this landscape.
Regional Small Project of the Year

The Echoes, Grays
Bell Phillips Architects for Thurrock Council Housing Department
Contract value: Confidential
GIA: 5,700m²

Close collaboration between the local authority and architect has been rewarded with a bold architectural response. The layout of the three blocks makes the most of the context by reinforcing the urban form of the street, creating a courtyard at the rear and providing all flats with views. The most distinctive feature is the triangular balconies, mostly south-facing and some with breathtaking views to the Thames beyond. These relate to living spaces on the south side with most bedrooms facing north. The brickwork is exceptional and the balconies on this robust, high-quality building are cleverly detailed.

KILIAN O'SULLIVAN

Vajrasana Buddhist Retreat Centre, Walsham le Willows
Walters & Cohen Architects for London Buddhist Centre
Contract value: £4.16m, GIA: 1,210m²

Although mainly inward facing around courtyards, this exquisite building connects to the Suffolk countryside with views from shared and private rooms much as a monastic settlement might. It is a perfect setting for a Buddhist centre.

A subtle but powerfully orchestrated palette of materials is used, with day to day living spaces clad in timber. These, and the courtyard, which is used for teaching, meditation and relaxation, are separated from quieter areas by a walkway that cuts through the building to connect the entrance and wider landscape beyond. Quieter courts here embrace the shrine room and are enclosed by skilfully-executed dark lattice brickwork that allows light to play over and through the walls. The complete ensemble feels sparse and sensuous.

Close collaboration between client and architect has produced an extraordinarily well conceived building with a wonderful sense of calm.
Regional Building of the Year

WILL SCOTT

University of Cambridge Primary School
Marks Barfield Architects for University of Cambridge Primary School/North West Cambridge Development
Contract value: Confidential
GIA: 3,820m²

Considerable research went into the development of this school, taking best practice from across the globe on teaching methods since it is also a training school. The circular form wraps around a central courtyard, which serves as an external assembly room to bring the whole school together. Continuing this sense of sharing across years, a library and art room with 'shop window' sit at the entrance, setting the scene of visible teaching and learning. This continues into shared teaching streets, open to each classroom, allowing informal observation by researchers and training teachers.

Near the entrance are communal areas, including dining and assembly, which the wider community can use out of hours. A clever doubling up of uses throughout allows tight school space standards to be exploited. The building is an open and fresh attempt to look at education, with admirable classrooms and spaces that are clearly enjoyed by their occupants.

MORLEY VON STERNBERG

The Enterprise Centre, University of East Anglia, Norwich
Architype for Adapt Low Carbon Group & The University of East Anglia
Contract value: £11.6m, GIA: 3,430m²

This ambitious project set out to be the first Passivhaus office building in the UK to source low-carbon materials locally and explore the idea of a contemporary vernacular. The learning process has been as important as the end result.

Using a range of materials both experimentally and conventionally, a rigorous plan and elevational treatment allow each material to take its appropriate place both functionally and aesthetically, internally and externally.

The layout of the building is clear to visitors, academia and start-up companies who rent space. Internally the building exudes a sense of calmness and freshness. Each space is treated differently with a variety of materials (hemp, reed-board, clay and nettle fabric coverings).

The building is a tour de force in the exploration and use of sustainable materials, but it is also a remarkable place to work and to enjoy.

Regional Client of the Year
Regional Sustainability Award

DENNIS GILBERT

Peacock House, Aldeburgh
BHSF Architekten with Studio-P for Jila and Andrew Peacock
Contract value: £948,600, GIA: 264m²

This house conceals wonderful internal and external spaces that are delightful and extraordinarily consistent in their detailing. The three building blocks consist of main living spaces, a study and a studio. On arrival very little is revealed other than the horizontal layering of materials – flint, timber panel and an occasional panel of brass. Particular attention has been given to the overall layout and roofscape to avoid disrupting neighbouring views and sedum roofs add to the overall calmness and subtlety. The house has a simplicity in plan, elevation and detail which belies an intriguing complexity in both internal and external spaces.

BENEDIKT REDMANN

TIMOTHY SOAR

Private house, Harpenden
Coffey Architects for private client
Contract value: Confidential
GIA: 350m²

This house shows that good modern architecture can sit comfortably and modestly in a suburban street through a contemporary reinterpretation of neighbouring forms and details. Internally, and in contrast, the house displays flamboyance in its open living spaces and stair hall.

External brickwork that harks back to the area's Arts and Crafts tradition is counterpointed with black charred timber cladding the staircase, garage and single storey rear extension that engages with the garden.

Internally there is a rich play both of volumes and materials, with a vertical visual connection to the main staircase emphasising that this is a shared family space. The material palette is concrete, oak panelling, bronze metal panels and brickwork at the higher levels, with straightforward rectangular plastered rooms elsewhere.

Overall the project has been well considered and hopefully will inspire others to explore different ways of approaching the suburban house.

DAVID BUTLER

Marsh Hill, Aldeburgh
Mole Architects for private client
Contract value: Confidential
GIA: 250m²

This boldly detailed, contemporary house makes a strong architectural statement on a sensitive site overlooking the River Alde estuary in Suffolk.

The house is linear in form with a sweeping zinc roof that twists and rises from east to west. Its highest point drops as the land rises at the entrance lobby, which opens onto a double height living room revealing extensive views of the estuary. This is the heart of the house, off which all other rooms are found. The living room is modestly finished in painted brick and plaster with an exposed timber roof and brick flooring, contrasting with the more highly finished private spaces and bedrooms which are panel lined.

Externally, painted brick is dominant on the north entrance elevation with interest created by projecting brickwork detailing. In contrast, the south is dominated by a triangular zinc clad wall that crowns the brick plinth and wraps down from the roof and around a balcony projecting from the master bedroom. The house has a scale commensurate with the wider landscape.

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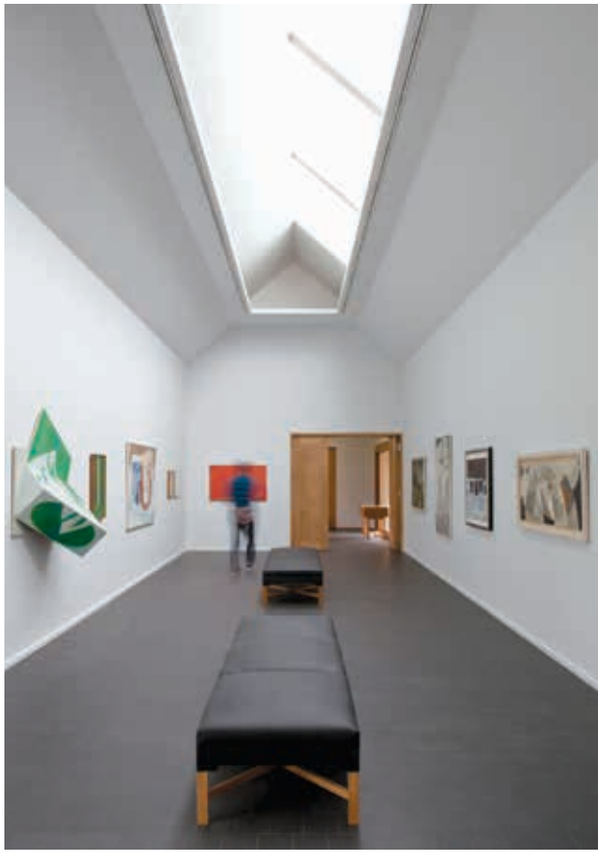
Heong Gallery, Downing College, Cambridge
Caruso St John Architects for Downing College
Contract value: Confidential
GIA: 180m²

An area of Downing College has been transformed into an understated but elegant gallery with a well-detailed forecourt. The building consists of a foyer and gallery, housed in a former maintenance building. The gallery has one central roof light orientated to the north east but treated symmetrically. One generous window frames the views onto the adjacent garden – otherwise the space is left for hanging pictures. Timber panelling and plaster is used while a floor of black encaustic tiles unites the rooms. The interior has the same domestic feel as Jim Ede's Kettle's Yard which the architect alludes to. This is reinforced by a well-placed fireplace, reclaimed from the original building, creating a domesticity which contrasts with some of the more magisterial buildings in the gallery's proximity. The approach has been taken through to the external treatment and detailing of benches and cast aluminium rain canopy. The courtyard adds a sense of repose, making a small but important enhancement to Downing College.



IOANA MARINESCU

Lode House, Lode
Henry Goss Architects for Lucy and Nick Wells
Contract value: £70,000, GIA: 40m²

The architect has given considerable thought to every aspect of this small but exquisitely detailed addition to a house. From mapping sun angles at different times of the day and year to ensure optimal solar gain and shading to organising the most appropriate and economic construction process. This has given the client an affordable building of exceptional built quality. Avoidance of thermal bridges and integration of the exposed steel frame with the finishes has been done seamlessly. External finishes are a mixture of timber slats and Corten steel panels procured straight from the dock at Harwich. The quality of finish and ambition in this small project is an exemplar for other home extensions.

HENRY GOSS

MARTINE HAMILTON KNIGHT

Holkham Hall Stables and Pottery Building, Wells-Next-the-Sea
Hopkins Architects for Holkham Estate Office
Contract value: £4m
GIA: 3,190m²

Two separate buildings form part of this submission. The most significant interventions have been made on the pottery building where various disjointed spaces have been cleverly brought together to form one large light filled venue.

A long rectangular building was separated from outbuildings by courtyards on either side. The new building now encompasses them and brings outbuildings into use as service areas. The boldest move has been to replace most of the flank walls of the rectangular building with a new open colonnade connecting the central space to the adjacent courtyards so creating a large open area. This was effected using precast concrete columns and beams with a new string bow roof structure over the courtyards.

Overall the detail is of a high standard and the conversion is a clever and bold reuse of the existing buildings, giving Holkham Hall another venue of which it can be truly proud.

RIBA East Conservation Award

ANDREW HATFIELD

Combined Colleges Boathouse Cambridge
R H Partnership Architects (RHP) for Churchill College, King's College, Selwyn College and The Leys School
Contract value: £2.2m
GIA: 1,380m²

An incredibly simple brief resulted in a commendably straightforward building designed and executed in an elegant and beautiful way.

Four bays of the building provide storage for rowing boats for four colleges and a fifth acts as a workshop. The ground level is encased by brick and designed to deal with flooding. This is surmounted by a lighter weight structure clad in oak panelling that houses changing and fitness rooms.

The detailing is of high quality throughout. However, the homage to rowing, in the details and construction, elevates this and helps turn the building into something specific to its use. The overall roof form is a succession of angled planes suggesting movement and the stairs to the loggia further emphasise this.

Overall this is well conceived and delightful addition to the River Cam's frontage for what is a very simple building type but which, in this case, has been elevated into something special.

JOHAN DEHLIN

Cowan Court, Cambridge
6a architects for Churchill College
Contract value: £9.22m
GIA: 2,420m²

This new hall of residence captures much of the ethos behind the original design for Churchill College but gives us a bold and extremely well thought through contemporary interpretation of it.

A courtyard of similar proportions and scale to the existing residential courtyards is given a distinctive twist. All rooms are on the outside of the building, making the most of views and avoiding internal overlooking. However what makes the interiors distinctive is the exploitation of the timber construction which is a further reference to the expressive concrete structure of the original buildings. Hefty ceiling timbers are exposed, revealing the structure and giving character to the rooms. Otherwise the interiors are kept quiet. Not so with the exterior which is the most distinctive aspect of the building. Though seemingly square in plan each elevation is curved. Not only that, each level has a slightly different arc so that each elevation is animated by curved shadows of differing depths giving it intrigue.

This building is an important addition to the built form of Churchill College and continues, in a special and sensitive way, the legacy left by Sheppard Robson.

DIRK LINDNER

The Welding Institute, Cambridge
Eric Parry Architects for TWI
Contract value: £42.5m
GIA: 20,840 m²

This building matches in architectural quality the innovation that goes on inside it — The Welding Institute (TWI) is a world-leading organisation dealing with joining technology at every scale. It is a large building and the scale successfully mediates with its context.

The three buildings' varying roof heights and profiles cleverly act as foils to each other. An internal street, uniting them and the original TWI building, is a generous focus and social hub for all employees.

Externally the building has a treatment that is both calm and joyous. The two office buildings are grass-bunded up to internal worktop, with an outer glazed screen that aesthetically unifies this lower level. External cladding in multi-coloured terracotta 'baguette' tiles brings coherence to the whole but each building is given its own identity through a particular colour scheme.

It is unusual to see building of this quality in a business park and it shows that it can be done without excessive cost.

ALAN WILLIAMS

Backwater, Wroxham
Platform 5 Architects for Claire Michell
Contract value: Confidential, GIA: 165m²

The house is found down a long winding track that runs deep into the Norfolk Broads. In the local tradition it is low scale and bungalow-like with terraces overlooking the water. This house does it with aplomb.

From the entrance front it appears as three gabled bays harking to the roof forms of adjacent boat sheds. The waterside elevations open up to the sun and views in a spectacular way. The relaxed and calm way that all the spaces of the building relate to each is the secret to the house's success. It can be opened up as free flowing space or closed down as individual rooms to suit the particular demands of day, family or visitors.

Externally, the forms of the roof result from the trapezoid plan shape and are well handled, with only two of the gables appearing on the waterside. This gives the house a very different feeling front and back with deep roof overhangs over terraces. Cedar shingles are used throughout but with a subtle distinction — untreated on the walls, and stained black on the roof. There is interesting complexity in the shape, form and layout but it feels effortless in its realisation. This house is a delight.

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East Midlands

Richard Crowson Born in Nottingham, raised and educated in the market towns of Newark and Loughborough and having practised for over 20 years in Leicestershire, I'm proud of my East Midlands roots. I've been fortunate to have worked on projects across the UK, but while my home region has much to offer, it's a little unknown further afield.

I love sport and work extensively in this market sector. The East Midlands has some wonderful and notable achievements – not least Olympians Torvill and Dean (national ice stadium), the world's oldest football league club, Notts County, an international watersports centre, a new velodrome in Derby, a world class sports university in Loughborough and the FA's national football centre in Burton. These and many others have helped strengthen the identity of the East Midlands. Sport reaches out and brings communities together and helps energise people to improve their long term health and wellbeing – as reflected in the recent growth in leisure activity.

Fantastic universities across the region lead in a significant number of fields and collaborate, including in architecture. Schools at Nottingham, Nottingham Trent, Lincoln, De Montfort and now Loughborough work closely in the RIBA East Midlands region and among its branches, the LRSA and NDSA.

Yet we remain challenging to place geographically. There are signs though of positive change as the region plays a vital part of the 'Midlands Engine' enterprise initiative. Leicester's recent football success and Richard III have helped bring wider recognition and new development to the city and beyond. Projects include the Curve theatre, National Space Centre, refurbishment of James Stirling's Engineering Building, De Montfort's recent £130 million campus investment and the proposed Great Central Railway museum.

Our sporting success raises our profile and promotes growth. We are looking forward to seeing the East Midlands blossom, putting us firmly on the map! ●

Richard Crowson is regional director for Watson Batty Architects, Loughborough

PHILLIP RILEY

Meadow View Residential Dementia Care Centre, Darley Dale
Glancy Nicholls Architects for Derbyshire County Council
Contract value: £9m, GIA: 3,423 m²

Buildings associated with adult care often tend towards a safe institutional 'vernacular' design approach. Meadow View, a new specialist centre for dementia, is different. The architect has a strong track record in this under-cherished type of building, and has brought all its experience to this site on the edge of Matlock, in the Derbyshire Dales.

The design seeks to maximise its aspect from a west-facing hillside, and is arranged as a series of terraced wings stepping up the site. Each contains a cluster of eight specialist bedrooms, all with their own terrace and living areas. The 'public' areas occupy the centre of the complex. With fine views across the valley, the immediate impression is of daylight and airiness.

It is clear that residents, staff and visitors greatly enjoy the building and its relationship to the surrounding countryside.

ANETE LUSINA

Beach Hut, Sutton on Sea
Jonathan Hendry Architects for Tim Spring
Contract value: £30,000, GIA: 17.00 m²

At the eastern extremity of the East Midlands lies Sutton-on-Sea, where this private beach cabin has become a public landmark. From an unpromising brief, starting with the reuse of a redundant concrete toilet block, the architect has created a real architectural gem which belies its size. A timber structure was constructed on top of the toilets, which now serve as a storage plinth, lifting the hut skywards. Its scale is deliberately hard to read – from certain angles this mini-tower seems huge, dominating its site at the end of the promenade. Though tiny, it boldly 'nods' across the North Sea to Scandinavia, with its Nordic-red paint job.

At dusk its north west facade of translucent polycarbonate transforms the building into a magic lantern-cum-lighthouse. This is an uplifting inhabited artwork which deserves to appear on postcards soon.
Regional Small Project of the Year

Artemis Barn, Castleton
Chiles Evans + Care Architects for private client
Contract value: Confidential
GIA: 235m²

This conversion is a rare example of a 'virtuous triangle' of achievement, comprising an ambitious client, talented architect and artisan builder. After a long battle with the planning authority, it demonstrates an exemplary approach to a barn conversion for a modest budget.

The existing fabric is treasured and carefully preserved while highly-crafted new elements are added so the two eras of building complement each other. This approach can be traced back to Carlo Scarpa's Castelvecchio Museum, and homage to the great Italian architect can be seen in the treatment of the lower part of the beautifully crafted stair.

Great care has been lavished on every detail with client and builder intimately involved. The result is a finely-wrought house, with a wide range of contrasting spaces and clever planning that allows for subdivision of the house into zones for the various members of the family.

Regional Conservation Award

JEN LANGFIELD

Number One Westhill, Leicester
Stephen George + Partners for Carl and Wendy Bebbington
Contract value: £250,000, GIA: 125 m²

When two graphic designer clients decided to revamp their 1920s house in leafy suburban Leicester, their architect, Kanti Chhapi, struck up an excellent symbiotic relationship with them. The result is a contemporary and beautifully crafted home. The client did not baulk at the major structural alterations needed to create a spacious series of interlinked living areas; kitchen, dining and lounge areas now flow beautifully into the mature garden. Here, an established field maple tree rubs up against the new extension — its retention facilitated by piling the foundations around it. This is an exemplary reworking of a suburban house, bursting with character and seamlessly integrated with a crisp modern extension.

Regional Client of the Year

RYAN WICKS

MARTINE HAMILTON KNIGHT

George Green Library, Nottingham
Hopkins Architects for University of Nottingham
Contract value: £16m, GIA: 7,404 m²

An expansion in serious scientific study meant the university needed to double the size of its existing academic library. Hopkins faced the difficult task of tackling an unremarkable 1960s Basil Spence building on a tight sloping site. It developed a clever concept to successfully marry the old and new halves of the modernised library.

Two new entrances lead into a full-height atrium — and make an uplifting short cut through the campus.

The undulating facade brings light deep into a large floorplate and defines both study areas and the external landscape. Overall the effect is to beautifully blend old and new forms into an elegant, coherent whole. The rigorous architectural approach applies a specially developed facade system over the entire building to unify its external appearance. Huge technical challenges were overcome to achieve the seemingly effortless BREEAM Excellent result.

RIBA East Midlands Sustainability Award

TOM CHESSHYRE

Richard III Project 'With Dignity and Honour', Leicester
van Heyningen and Haward Architects for Leicester Cathedral
Contract value: Confidential
GIA: 1,369 m²

The architect was appointed in 2008 to re-order the grade II* listed cathedral, but following the 2012 discovery of Richard III under a nearby carpark, the brief was radically amended to include a new memorial. This resulted in the transformation of the existing chancel to accommodate the new tomb.

All the work shows subtle but very high-quality detailed design, coupled with diligent supervision of top-notch workmanship. A careful re-ordering of the interior has created new spaces: the altar, tomb and the chapel. Each space is beautifully conceived and executed. Throughout, the architect showed care and attention to the smallest detail.

The project is an important visitor attraction for Leicester and is of national significance.

Regional Project Architect of the Year — Josh McCosh
Regional Building of the Year

West Midlands

Victoria Farrow At Birmingham University I often meet people who are discovering the West Midlands for the first time. Whether they are on applicant visits or open days, guests attending special events or new students on day one of induction week, I can reflect on each encounter and think back to the day I first arrived here. I compare their exclamations – 'I didn't know that was here!'; 'I never knew that' – with my own initial reaction to the city and the region. It's full of surprises, and is still waiting to be properly discovered.

Birmingham is one of Europe's youngest cities. It has more kilometres of canals than Venice, the largest urban park in Europe, and its highest concentration of jewellery businesses. It is our second biggest city, and a major transport hub – within four hours of 90% of the country. Both the city and wider area hold many 'firsts' and 'tops'. But how many people know?

My first cohort graduates this July. Like me, they first became involved with working in the West Midlands in 2014. Over the last few years we've visited many sites in the eight quarters of Birmingham, the city centre and canal side as well as urban parks and areas of woodland. With each new project, we look to embed an element of surprise so that we achieve the desired 'wow!' as visitors take their first look around.

It is so important that young people become excited about this area. In design projects we have examined the impact of HS2 – Birmingham awaits its arrival with bated breath. Similarly, there's Brindleyplace, the new Paradise development, Centenary Square – investment in the public realm radiates vibrancy and potency. Many assumptions are made about Birmingham and the West Midlands, not always positive. But new visitors say it is a very 'warm' place, where people are welcoming and keen to talk.

It's a region that reacts positively to developments – one that is considerate of the future and has an openmindedness I admire. ●

Victoria Farrow is programme director for BA Architecture at Birmingham City University

SIMON KENNEDY

Jaguar Land Rover Engine Manufacturing Centre, Wolverhampton
Arup Associates for Jaguar Land Rover
Contract value: Confidential
GIA: 100,000m²

How do you make an industrial building which is 'big and functional' also 'big and beautiful'? Jaguar Land Rover's new manufacturing facility shows that good design applies not only to public buildings, but to the 'prosaic' too. The building is huge, with acres of a metal-clad facade that pays careful attention to reveals and junction details. Repeated many times, this simple, well-expressed element has generated a powerful architecture. Modules are based on the structural grid and each contains a rooflight, which creates a modern version of the factory skyline. A continuous strip of glass along the ground floor allows this industrial ship to stay afloat especially when approaching from a distance and allows views into the production lines from outside. Everything about this scheme is practical and balanced, with some record-breaking sustainable measures.
Regional Sustainability Award

TOM BIRD

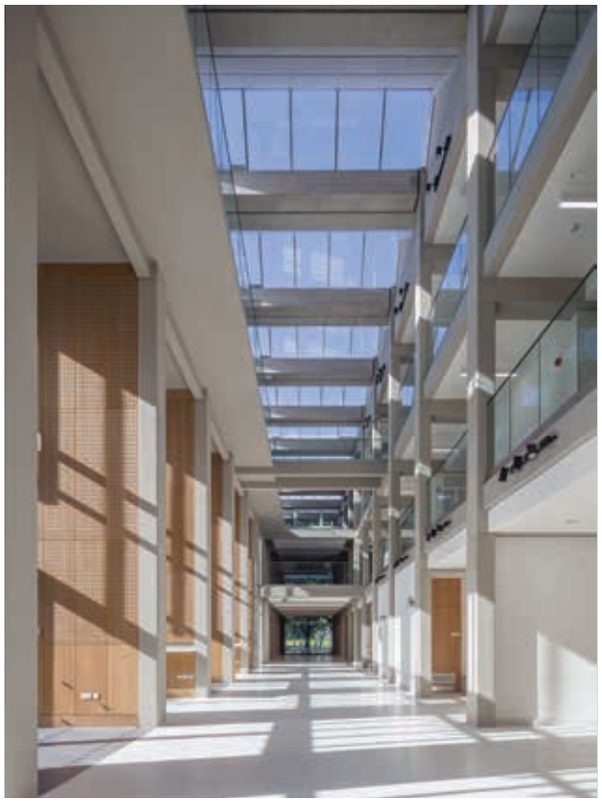
The Compound, Birmingham
BPN Architects for Javelin Block
Contract value: Confidential
GIA: 790m²

The Compound is a former textile factory turned into an art venue, workshop and home by BPN with the client as project designer. The governing principle has been to bring old spaces back in use with minimal intervention by mixing original textures with modern elements and contemporary art. The external facade is unchanged, but stepping across the threshold is like stepping into an unexpected emporium — a visually intense world filled with objets d'art and industrial heritage. Reclaimed copper lights from a submarine and former prison doors are turned into beautiful objects. Spaces are modelled to create physical and visual connections, and to showcase the artworks. Overall, the project celebrates craftsmanship with honest and purposeful spaces. The client's enthusiasm is also infectious. For ability its to inspire others, and for support local skills, the Compound is the deserved recipient of special awards.
Regional Conservation Award
Regional Client of the Year

Alan Walters Building, University of Birmingham
Berman Guedes Stretton for the University of Birmingham
Contract value: £6.9m
GIA: 3,000m²

The Alan Walters Building, a new postgraduate teaching centre, is a fitting addition to Birmingham Business School. The unassuming external faces boast some excellent masonry details worthy of top industry awards in their own right. But it is the internal spaces that make this project a winner.

The repetitive structural rhythm of the exterior sets a calm and elegant tone to the main atrium, emphasised by well-considered details and high quality finishes. Uncommon use of concrete soffit panels to the rooflights creates a beguiling contrast between the heaviness of the material and the diffusion of light. Acoustic timber panels and cladding lining the recessed bays bring colour and warmth, while creating a unifying element between floors. Overall, the proposal provides learning facilities with a strong professional edge. The building has an appropriate ambience for post-graduate teaching, making it an exemplary project.



QUINTIN LAKE

Croft Lodge Studio, Leominster
Kate Darby Architects and David Connor Design for Kate Darby and David Connor
Contract value: £160,000, GIA: 115m²

Croft Lodge Studio, a striking project full of small delights and skilful solutions, boldly encapsulates the remains of a 17th century cottage into a modern house. A minimalist black box clad in corrugated metal with large openings, it sits well in its surroundings, without pastoral sweetness or prettiness. The new building wraps the old with care, and has merits of its own. The composition of the facade is balanced and driven by the location of the original structure. Inside, spaces are surprisingly welcoming, with the old adding theatre and poetry. The contrast is enjoyable, demonstrating confidence and maturity. The take on conservation is unusual. Its bluntness might be questioned, but it is stimulating and intriguing.
Regional Small Project of the Year

JAMES MORRIS

PAUL MILLER

Remembrance Centre, National Memorial Arboretum, Alrewas
Glenn Howells Architects for National Memorial Arboretum
Contract value: £9.9m, GIA: 2,799m²

This Remembrance Centre has the appropriate level of gravitas for such an important building. It is a neo-classical timber structure with a formal colonnade; its continuous projecting roof edge along the main facade elegant and practical. It separates the building and car park and creates a physical and metaphorical sense of movement from light to dark – to a space filled with memories and reminiscence. The building unites an existing chapel, a former visitor centre and external spaces and gardens. It has a consistent and coherent palette of materials and the harmony of tones and textures. Filled with light and air, internal spaces flow freely as a counterpoise to the regularity of structure. The project leaves an imposing but not intimidating impression, which visibly moved the judging panel. It is a great example of meaningful architecture and is a worthy winner.
Regional Building of the Year

DENNIS GILBERT

St Michael's Hospice, Hereford
Architype for St Michael's Hospice
Contract value: £9.6m, GIA: 5,184m²

St Michael's Hospice gives comprehensive and convincing answers to how the architecture of a hospice should be. Stunning views out into the landscape and plenty of daylight lift any pervading feeling of hesitation and discomfort. The layout conveys a message of openness and shared experience. Spaces become more tranquil as one progresses through the building. The softness of daylight is enhanced by curved timber cladding in a double-height central spine. Feeding off the central space are clusters of individual rooms with common areas, which are also open to the outside and filled with daylight, warm colours. All patients' rooms open into the gardens with individual decks. 'Everyday' details take on a new importance. Hiding hoist tracks is a solution for a less clinical look and 'at home' feel to the rooms. The judges were particularly impressed by the architect's detailed understanding of patients' conditions and feelings.
Regional Project Architect of the Year

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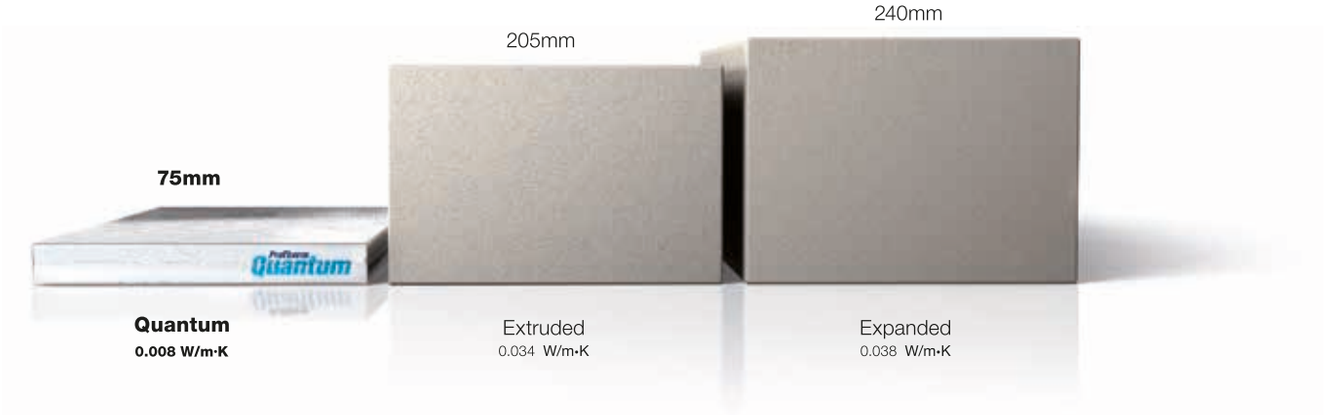

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Yorkshire

Stephen Marshall As a Mancunian living on the wrong side of the Pennines, it's taken a good while for me to consider Yorkshire my home but, having now spent more than half of my life in 'God's own country', I find it difficult to imagine living anywhere else. Along with most residents of Sheffield, I've always known that it's a great place with beautiful open countryside within walking distance of the city centre. This is now officially recognised in Sheffield's Outdoor City status, but for once this is more than a strapline as the branding does stand up to scrutiny.

I work on BDP projects throughout the UK as well as internationally and am involved in commissions across Yorkshire. I appreciate how places wish to be perceived as distinct and unique, which is increasingly challenging for urban centres with the oft criticised homogenised high streets. Harnessing the natural environment while working with the historic fabric helps us to create high quality open spaces as part of distinctive and beautiful places. I have also seen a shift in attitude in many local authorities, who are now working together in recognising that lifestyles are more mobile. Northern Powerhouse Rail could transform the way in which the northern cities function.

I started my Sheffield life as a student and the practice continues to work closely with the university through a sponsored award scheme, while also being part of the School of Architecture's Collaborative Practice initiative. This innovative scheme adds value to the student experience while in practice, as well as reducing the financial burden of higher education. I will be taking part in the university's Big Walk in June, a fundraiser for the Sheffield Scanner, involving a 24 hour, 50 mile 'stroll' around the city and countryside – perhaps a bit too much 'Outdoor City' in one day but 'it'll be reight', as they say.

Stephen Marshall is a director and head of housing at BDP Sheffield

GILES ROCHOLL

Rievaulx Abbey Visitor Centre and Museum, Rievaulx
Simpson & Brown for English Heritage
Contract value: £1.2m
GIA: 469m²

Rievaulx Abbey now has a beautifully sculpted gateway in the form of a new visitor centre.

The building conveys a sense of rhythm, order and simplicity of structure and the detailing of the interior is exquisite.

A series of arches frames and guides visitors as they move towards the ruins of the 12th century abbey, while simple glazed gable ends minimise the physical interruptions between the visitor and the panorama of the ruins.

The design of the modern 'Gothic' timber structure clearly draws its inspiration from the columns and arches of the abbey – a simple but effective device that contextualises the project. This sensibility extends to the incorporation of the existing structure and the small museum building beyond.

The detailed complexity of the project belies its modest scale; simplicity of form and its desire to be subservient to the main abbey remain its strengths.

JACK HOBHOUSE

Victoria Gate Arcades, Leeds
ACME for Hammerson
Contract value: £80.9m
GIA: 36,700m²

Victoria Gate is at the east end of Leeds' main artery The Headrow, and forms a natural extension of the Victoria Quarter and retail district. This project builds on its legacy of fine Victorian arcades by taking a rich, ornate approach – a contemporary interpretation of the historic arcades' layered decorative motifs generated through geometric patterns.

The scheme celebrates the opulent 'glitter' of consumer society and, with its cathedral-like scale, structural complexities, grand vistas and promenades linking the city from west to east, completes what was once seen as an undefined edge to the city.

Victoria Gate holistically responds to the challenges of delivering a large scale building with a consistency of crafted feel that extends the discourse on the design and production of architecture in the digital age.

Regional Building of the Year Award

PAUL KARALIUS

Blackburn Meadows Biomass, Sheffield
BDP with Race Cottam Associates for E.ON Energy
Contract value: Confidential
GIA: 20,000m²

The new power plant is on the site of the 250ft high Tinsley Towers, a symbol of past industrial heritage and a local landmark from 1928 to 2008. Their demolition stirred up many emotions for and against. The new E.ON Biomass power plant is intended to become a symbol of sustainability, reflecting the modern industrial revolution.

The architectural expression is purely driven by the process of the functioning machine. The striking colours of the black and amber volumes, intended to evoke smoke and fire, are inspired by the processes of the past.

The project provides educational benefits to the local community as well as a benefits fund worth up to £25,000 a year, initiated to support local projects throughout the lifetime of the plant.

Landscaping to the south of the site enhances biodiversity, and £500,000 of funding will contribute towards a permanent piece of public art for the area.

The judges describe the Blackburn Meadows Biomass plant as a truly sustainable project, celebrating the past and present and providing a 21st century icon for Sheffield.

Wakefield Cathedral Reordering, Wakefield
Thomas Ford & Partners for Wakefield Cathedral
Contract value: Confidential
GIA: 1,990m²

Before this work Wakefield Cathedral was dilapidated and unwelcoming, with fixed pews, leaking roofs and poor heating and lighting. This scheme revitalises both the architecture of the historic cathedral dating back to 12th century and the latest addition in 1905.

The jury says the work demonstrates a great deal of sensitivity and control to ensure the original architectural heritage is enhanced and any interventions comply with the strictest code of conservation techniques and materials.

It is evident through the increased visitor numbers that a whole new life has been ushered in by the refurbishment of the building, ensuring its commitment to the community it serves.

Regional Conservation Award

PAUL BARKER

St Leonard's Place, Retail Unit and Public Toilets, York
Mass Architecture for Healthmatic
Contract value: £280,000
GIA: 104m²

In creating these new facilities the design team sought to minimise their impact on the ancient city walls. The result is sensitive and respectful both in materials, scale and exposure.

This micro-cell structure has an organic nature that grows into this leftover space with minimum imposition. It stitches the wounded space of the urban fabric and embraces its new home, like the foliage that has begun to grow on the ruins exposed in the floor of the café.

As one moves into the café, the carefully controlled detailing, with the copper clad skin and part glazed roof, seems to add to the framing of the historic views. The high quality envelope, bespoke iconography, signage and the old iron gates, adapted and restored to match the building, offer a pleasing contrast.

Regional Small Project of the Year

DUNCAN LOMAX

Cunelands House, Malton
Tom Brooksbank Architect for private client
Contract value: Confidential
GIA: 300m²

A delightful, intimate cave is how the jury described this extension and consolidation of a pair of semi-detached cottages and their associated wash-houses. The grandness of the interior spatial qualities, which have a hint of arts and craft detail, belies the outward modesty of the house.

Only the exterior shell of the cottages has been retained while bricks from the demolished outhouses have been reused for an extension. The jury says the design demonstrates deep understanding of a house as a private and intimate space. Outstanding details includes the delicate sliding doors with matching wood veneer infills made from fallen trees on the site.

Regional Emerging Project Architect of the Year House (special award)

SIEGLINDE CASSEL

AL CROW & NICK HUFTON

Theatre Royal, York
De Matos Ryan for York Citizens Theatres Trust and York Conservation Trust
Contract value: £4.1m
GIA: 3,213m²

The theatre site has been occupied since the mid-18th century. The most significant addition was by Patrick Gwynne in 1967, with mushroom columns, free flowing space and futuristic skylights.

Work on the grade II* listed theatre included complete refurbishment of the auditorium and all associated areas, including an extension of the street frontage. Subtle but transformative changes have occurred as a result of raising the auditorium to provide a new foyer below.

The client says the refurbishment has created urgently needed additional space to help the theatre bring more people into the building and create the opportunity to increase revenue.

The jury praised the total commitment and enthusiasm shown by the client.

Regional Client of the Year

TIM CROCKER

Derwenthorpe Phase One, York
Studio Partington for Joseph Rowntree Housing Trust
Contract value: £8m
GIA: 8,030m²

Derwenthorpe brings together complex ideas of identity, community, material sensibilities, public spaces and landscape into a singular harmonious place for the residents, creating a beautiful sense of place and identity.

The generosity of the public space extends to the spatial standard of the individual houses. The design team described its aims as to provide a socially and environmentally sustainable community of energy efficient homes, with incentives for lifestyle change, the promotion of community participation and long-term custodianship.

The jury says these aims have been met with great success. This project demonstrates a real and analytical commitment to sustainability. Its approach encompasses community and social wellbeing, passive design and active technologies using cutting edge techniques. Its reach goes beyond the buildings into the consideration of the local environment, in terms of water usage/attenuation/ biodiversity, as well as the types of spaces and amenities it provides for inhabitants.

All of this is underpinned by research and evaluation leading to thorough post-occupancy evaluation and sharing lessons learnt with its sister project. What all housing developments should aspire to.

Regional Project Architect Award
Regional Sustainability Award

M & S Foodhall, Northallerton
GT3 Architects for Jomast Developments
Contract value: Confidential
GIA: 1,490m²

'Healing a historic town centre' was the design team's description of this project, which the jury felt was most apt. The new food store brings together what was a fragmented site littered with various outbuildings from the previous life of the hospital.

The three gable-ended shed-like structures respond well to the varying roof lines of the area, and help break up the volume of the 10,000ft² retail space. The sensitive nature of the context, together with planning and conservation constraints, have clearly been beneficial in exploring the contextual sensibilities through sculpturally abstracted form, material, scale and massing.

The jury felt the store provided a positive, considered contribution to the streetscape, which in time will become part of Northallerton's fabric and identity.

KRISTEN MCCLUSKIE

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North East

Will Mawson What a difference a year makes. Thankfully, it appears that in the North East relative sanity swims below the chaos of unobtainable lifestyles. But having seen the first high rise approved in Newcastle's city centre since Dan T Smith I anticipate surprises on the horizon.

The blend of upbeat nightlife and architectural aspirations offered by Newcastle University drew me here 20 years ago. Then the sole provider of an accredited course, it and Northumbria University are now a pair of competing student factories. Our practice is heavily involved with both and enjoys a symbiotic relationship that is a real benefit. Collaboration is the name of the game.

Like many here I am an immigrant of sorts – albeit from the west coast of Cumbria – and like many I've had no good reason to leave. In fact the area continues to enlighten with heavenly beaches and sparsely populated terrain intertwined with rich industrial heritage almost wherever you scratch the surface. It is a large region geographically and so it is difficult to know it all intimately, although that in itself offers seemingly endless opportunities for exploration.

While the ever-changing fortunes of the region's football clubs see a perennial round of wound licking and celebration, passion within the region is palpable. In finding inventive outlets in the evolutionary eateries and leisure activities here that draw on regional produce and place, architectural development appears to be inspired by local offerings too. The region is experiencing the fruits of long burner regeneration – particularly noticeable in South Shields with Sunderland's problematic Vaux area also taking shape.

There is a real sense of diversity in practice at the moment. Practices of different scales are blossoming; there are new typologies, new ways of living and new ways of doing business: this is all reflected in the North East scene. It's a vibrant, busy, but undeniably fragile ecosystem. ●

Will Mawson is co-founder and director of MawsonKerr Architects, Newcastle upon Tyne

Ogden Centre for Fundamental Physics, Durham
Studio Libeskind and Garbers & James for Durham University
Contract value: £11.5m, GIA: 2,350m²

In a universe that we struggle to comprehend, the Ogden Centre brings together some of Europe's finest minds to collaborate. The architecture has led to a palpable change in habit, promoting collaboration and conversation between researchers. The triple height multi -layered atrium space is perfectly scaled for ad-hoc conversations, formal meetings or the daily ritual where staff and students gather for coffee and informal idea exchange. Rooms are configured in a way that removes the visual constraints of the traditional academic corridor.

Internal spaces are joyful, while the outside is striking if hard to read as a response to context or function. But the form creates an identity for the faculty that catches the attention of visitors and passers-by. Its long term value could be judged on the academic success of its faculty: but by changing working habits for the better, the building is a great success today.

HUFTON + CROW

JILL TATE

Live Works, Newcastle upon Tyne
Flanagan Lawrence and Tench Maddison Ash Architects for Live Theatre
Contract value: £5.5m, GIA: 1,900m²

Live Works secures the commercial future of a nationally significant theatre company in an impressively controlled and coherent mixed use city centre development. It preserves the historic quayside grain while providing a new type of engaging, informal and inhabited public space. The development consists of new commercial office space, refurbished and repurposed grade II almshouses, and a new public space that focuses on an outdoor stage. The repurposing of the almshouses as an educational resource for literacy is both charming and inspiring. It is a sensitive conservation and repurposing of a modest but beautiful building that will surely have a powerful impact on all that visit for years to come.

Regional Conservation Award
Regional Client of the Year

AL CROW

The Word, South Shields
FaulknerBrowns Architects for South Tyneside Council / Muse Developments
Contract value: £13.5m
GIA: 3,476m²

The Word is an outstanding public sector library culturally, socially and architecturally. It is close to the historic Old Town Hall and St Hilda's Church in the heart of South Shields adjacent to the south bank of the Tyne – an urban area undergoing considerable regeneration. Exploration, interaction and socialisation are positively encouraged.

The pure form of the building sits well in the overall masterplan of the square, encouraging people into and through the building. The atrium allows the visitor to orientate themselves and see the activities on all floors. This is complemented with intimate 'human scale' spaces dotted around the building. The attention to detail is superb: every element was considered and designed. Overall, this is an outstanding work both architecturally and in urban design terms.
Regional Building of the Year

Shawm House, West Woodburn
MawsonKerr Architects for Pender family
Contract value: £351,000, GIA: 274.00m²

A self-build or professionally procured house that is as immaculately constructed, sensitively conceived and has such heart and soul as this is rare. Built by Richard Pender for his ageing parents, it feels connected to the history of the Pender family and the Northumbrian landscape. Constructed by Richard on site in an existing barn, the execution of this design is of the highest quality.

Dan Kerr retained a strong architectural concept while planning how Richard could build the Passivhaus structure himself and ensuring the carefully considered needs of Mr and Mrs Pender were adequately accommodated. Shawm House is a standout example of what is possible with clarity of thought and exceptional and focused deployment of an architect's skills.
Regional Project Architect of the Year – Dan Kerr
Regional Small Project of the Year
Regional Sustainability Award

ROB RHODES

JILL TATE

The Malings, Newcastle upon Tyne
Ash Sakula Architects for Carillion Igloo
Contract value: £10m
GIA: 7,548 m²

Private housing in a dense historic urban environment is always a challenge. Here Ash Sakula has supported Igloo to break the mould of so many anonymous, soulless residential developments. Its dense street-based urban housing responds sensitively and intuitively to its context, provides every occupant with their own front door and private open space, and positively connects residents both to the place and to each other.

The homes carefully re-think the traditional Tyneside flat in a series of bespoke interlocking houses and apartments. There is a large number of dwelling types and the shape and configuration of these has been supported by an appropriate response to street and the wider Ouseburn context. What appear to be rather eccentric and quirky house plans actually present residents with a great opportunity to marry their individual personalities to their particular individual homes, reviving the community of Newcastle's Ouseburn Valley.

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North West

Ian Simpson and Rachel Haugh Manchester is the capital of the Northern Powerhouse, or even the capital of England if we think of London as the capital of the world. It is a city and a region with strong governance and a continuity of political leadership which has provided the opportunity to look to the long term, focus on redefining the city, its purpose and its ambition.

The repopulation of the urban centre, new jobs and new investment have given architects the opportunity to respond formally through architectural proposition and placemaking. The challenge for the region has however always been one of value and demand. No matter how creative or visionary the architect, without the funds to pay for good quality materials, generous spaces and a beautiful public realm, the threat of compromise hangs over every development. As many architects in the region have demonstrated, persistence, determination and aspiration have led to many high quality buildings across the region, almost an 'architecture by stealth'. Any team that can create a sustainable and worthwhile addition to the urban fabric has achieved a great result. We live in and welcome a pluralistic approach that allows our cities to constantly change into places where we want to live, work and spend time.

We believe that in a city of the scale of Manchester, individuals can make a difference. Strong public private partnership has encouraged Manchester City to grow. Having started with just 200 residents in the city core 20 years ago, we now hope to have some 200,000 living there. People drive demand and we as architects can respond by creating beautiful spaces and buildings, fit for purpose and sustainable; buildings that reinforce political ambition and the search for investment.

We have enjoyed our first 30 years in practice and hope that we have contributed in some small way to the reimagining of this great city and region. ●

Ian Simpson and Rachel Haugh are founding partners at SimpsonHaugh

ANDREW WALL

Finlays Warehouse, Manchester
Stephenson Studio for Facetspera Ltd
Contract value: £2,760m
GIA: 2,850m²

This clever conversion of a grade II listed Victorian warehouse retains the sense of its original use while accommodating its new residential function as if it were somehow imagined and predicted in its original iteration. Deft and understated, it speaks loudly of the value of elegant restraint when working in an original building of such confidence and character. It does not deliberately separate the new from the old. A confident, contemporary language of exquisite detailing co-exists with a beautifully complete restoration.

The distinctiveness of the 21 individual apartments is expressed through a sensitive response to both the building as a whole and their location within it. This is how conversions and restorations ought to be. This is the stuff in which the modesty and practicality of conversion sublimates into new architecture.

WILL PRYCE

City Football Academy, Manchester
Rafael Viñoly Architects for City Football Group
Contract value: £158.3m
GIA: 28,900m²

This was to be a 'machine for winning'. Its sheer indulgence not only propels its users to excellence but pupils at the school achieve the best academic results in the area. The architecture is driven by a functional plan and complex cross sections that pull light into the building and give views of the all-important pitches. The design adopts simple materials and concentrates on details.

Gym and swimming pool are heroic and together with professional medical and catering facilities, provide for every sporting need. There are three cons: The orthogonal accommodation is contained within a formal circular plan, leading to unresolved landscaping in what is effectively a company enclave. But none of these is enough to undermine this extraordinary 'tour-de-force'.

Regional Sustainability Award
Regional Client of the Year

JASON BYRNE

Stubbs Mill, Manchester
Sixtwo Architects for Urban Splash
Contract value: £3.4m, GIA: 2,550m²

This warehouse conversion is special not only for being so lovingly restored but for its wit and energy. New is distinct from old; toilets are in containers with slabs cut out and services organised and exposed, with the top floor glazed to create an enviably inviting space.

This project reveals considerable skill and delight in detailing within a tight budget. There's an authenticity to the interventions which never jar with the Victorian fabric, giving the building another, equally valid existence.

The landscape around is tough but considered. Horizontal super graphics in the parking bays reflect both necessary division for the cars and, in the diagram of cotton bobbins, the reason for the building's original wealth. The new is as functional and straightforward as the old and the two co-exist in a clever and respectful composition to form a wonderful workplace.

Regional Emerging Practice of the Year

NIGEL YOUNG

Maggie's at the Robert Parfett Building, Manchester
Foster + Partners for Maggie's
Contract value: Confidential
GIA: 500m²

Although located in the grounds of The Christie Hospital, this building, setting and landscape draw you in and make you welcome. With its brilliant constructional system it is both practical and straightforward, a refuge and a joy.

A support centre for people in life-changing circumstances, the layout is clear, direct and accommodates well-proportioned shared and private spaces that can all be observed from the upper office level from which the team organise and run the building. A precisely engineered timber structure – planed to perfection – repeats with a reassuring rhythm and defined delicacy. The light is everywhere; calm, delightful, just right.

The building not only satisfies every aspect of its brief for staff and users, it utterly engages the senses, generating an extraordinary work of architecture.

Regional Project Architect of the Year
Diego Teixeira (was Foster+Partners)
Regional Building of the Year

NICK CAVILLE

Oldham Town Hall
BDP for Oldham Council
Contract value: £37m, GIA: 8,100m²

This is the unlikely conversion of a grand collection of grade II listed civic buildings that formed Oldham's Town Hall into a cinema complex.

The re-use strategy turned everything on its head. A vertically organised 'served' terrace of original buildings is now accessed by a 'servant' lateral circulation. Original frontages are now the back and the side, and the old rear facade has been opened up and celebrated with glazing to overlook the new, public Parliament Square from the circulation space. The section is well considered. Placing the cinema entrance at the top of the square allows an active frontage to nestle under a new 'piano nobile' as the slope drops away. Perpendicular to this grand facade, the space connects to each of the screens, inserted into the original building.

In all, it's a bold and simple idea that has retained much of a significant monument to Oldham's past through the considered design of its future.

Regional Conservation Award

HÉLÈNE BINET

Liverpool Philharmonic
Caruso St John Architects for Royal Liverpool Philharmonic
Contract value: £8.5m, GIA: 6,800m²

This grade II* auditorium building, designed by Herbert Rowse, has undergone a thoughtful, sensitive and welcome restoration. All the detail has been carefully researched and beautifully crafted in an exemplary job which resolves the building's deficiencies in a manner that you feel Rowse would have enthusiastically approved of. What makes the project special is how a new creative force can contribute to the cultural value of the existing. Unusual skill and wit is needed to attach new variations set by the theme of the original. A positive ambiguity is achieved in which a joy of the new grows from appreciation of the original ideas and a wish to extrapolate them into a new era. It is an elaboration and amplification achieved with subtlety and confidence.

DANIEL HOPKINSON

Stoller Hall, Chetham's School of Music, Manchester
Stephenson Studio for Chetham's School of Music
Contract value: £8.7m, GIA: 2,500m²

The day the panel visited a single cellist was playing in the auditorium, giving us a taste of its excellent acoustics. This hall is the last part of the school's new academy building – itself a previous winner of an RIBA Award. With funds made available to complete the project, the new auditorium had to be judged on its own merits. It succeeds beautifully.

The lightest of surface touches modulate the sound and unify the space. The complex business of stage adjustment – the moving of banks of seats and its transformation from acoustic to amplified performance – is handled with confident discretion and the space feels complete in any of these forms. Focussing on both the performance and the performer, the hall clearly gives pleasure to both musician and audience.

It is beautifully designed, fulfilling every brief objective and forming the centrepiece that completes its context.

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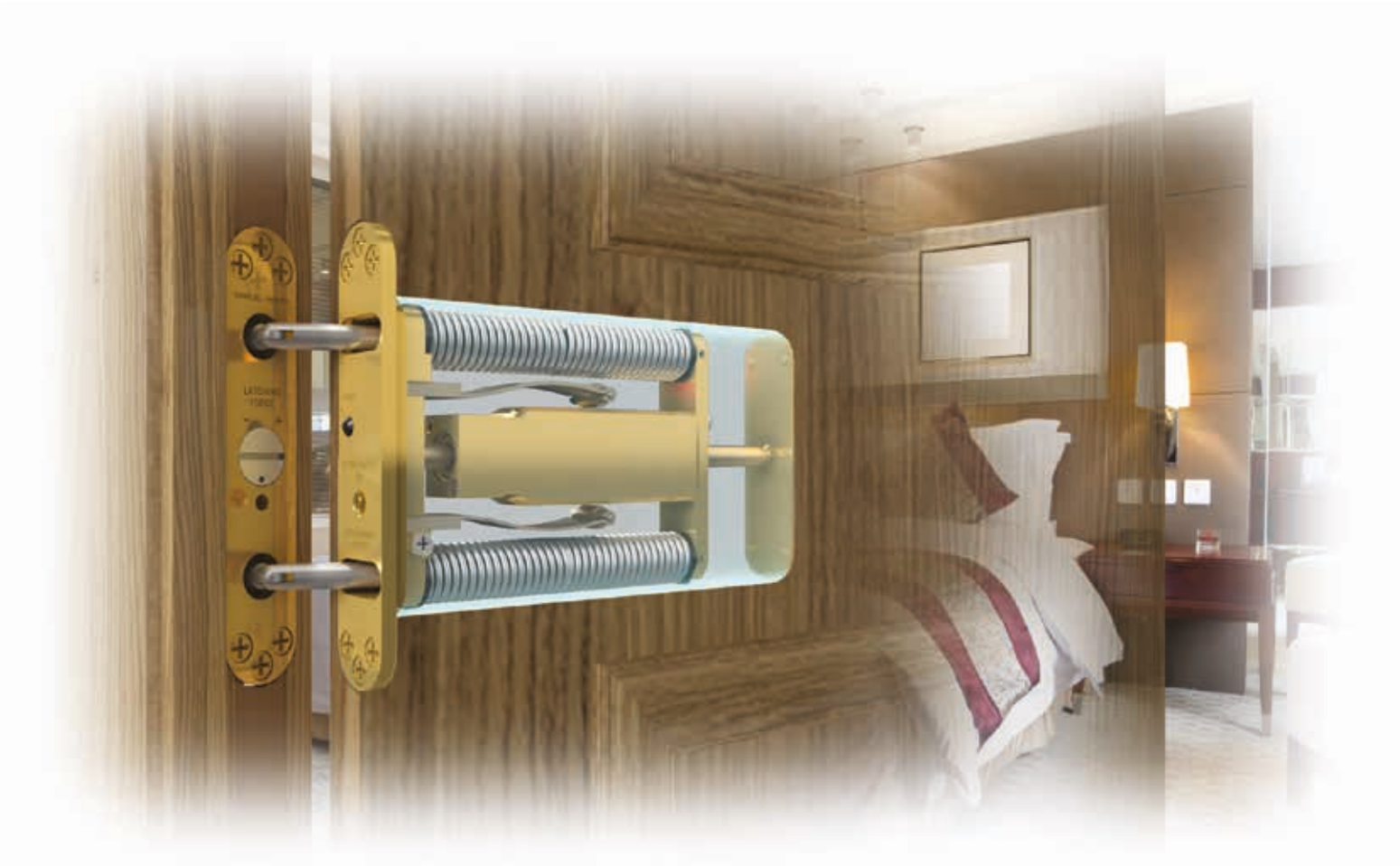

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Wales

Martin Hall Wales, so often used as a handy unit of land area is, appropriately enough, a place better understood with a few telling metrics. As a nation it has a population of 3 million, with the Royal Society of Architects in Wales numbering about 800 members (London has 12,000). Wales' economic activity per head is roughly 80% of the UK average. So as RIBA regions go, it's on the small side. Conversely, it will have taken the RIBA Awards jury about four hours to drive between the shortlisted buildings at the northern and southern coasts, as the roads passing through the heart of the country defer to the irregularities of a mountainous landscape.

Cardiff's emergence as a capital city brimming with confidence and growth makes a persuasive case for the devolution to the Welsh government. The concentration of cultural and economic clout is tangible in the construction of a new BBC Wales HQ within a few paces of Cardiff's central station and the national stadium. This reveals striking self-belief from the UK's 16th largest city district (at present smaller than Wakefield). It is less clear whether the benefits of devolution are so tangible further from Cardiff, where there are significant pockets of post-industrial economic decline. Much of Wales remains sparsely populated but outstandingly beautiful.

Pertinently for architects, Wales now has autonomy for both planning and building regulations. In theory this could offer scope to develop quite radical policies that would provide a meaningfully distinct approach to Welsh architectural practice. Whether the government departments shaping such legislation have the resources to produce good evidence-based policy is debatable. The establishment of a new school of architecture at Trinity St David's University in Swansea is therefore a key opportunity to develop knowledge centres with a practical purpose, building on the excellence of Cardiff University's Welsh School of Architecture and Machynlleth's pioneering Centre for Alternative Technology.

Martin Hall is co-director at Hall+ Bednarczyk, based in Chepstow

The Chickenshed, Trellech
Hall + Bednarczyk Architects for private client
Contract value: £300,000
GIA: 126.00m²

A former poultry barn has become an elegant building, substantially re-constructed with original elements to form holiday accommodation. While following the form and footprint of the original building, the layout is simple, ingenious and generous. Working with the given form, Hall + Bednarczyk has taken advantage of the inherited volume. Only the green-painted original roof trusses depart from the white shades of the interior.

External cladding is redolent of agricultural sheds – corrugated sheeting, timber cladding, galvanized steel gutters and downpipes. But while materials are basic, detailing is sophisticated; aluminium angles form re-entrant corners, a purpose-made aluminium box forms the ridge, a glass lantern perches on the roof.

It's a small project, with an uplifting ethos.

Regional Small Project of the Year

MICHAEL SINCLAIR

DAVID SCHNABEL

Silver House, The Gower
Hyde + Hyde Architects for private client
Contract value: Confidential
GIA: 350m²

Silver House made it into this year's winners for its great conceptual clarity. As a family home, the accommodation is layered, with dens in the basement, bedrooms on the ground floor, and living space and the master bedroom on the first floor. Externally, the house has a strong horizontal emphasis: the stone plinth is carefully laid to reinforce the horizontal line, and is surmounted by a timber beam that supports the framed superstructure while enveloping a car port. The framed living space is capped with a low pitch roof that again extends beyond the building volume to provide shelter to a balcony. The thoughtfulness and care of the composition is echoed by meticulous detailing inside and out. A wide range of materials is used with thoughtfulness and intent – the building is rich without being fussy, or over-elaborate.

The client is, understandably, delighted.

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Women in Architecture

South West

Claire Fear People seem to have lost their bias towards cities. I trained in Edinburgh and did work experience in large London practices – it was where you went. But I wanted to come back to where I grew up in Wellington, Somerset and to live and work in the countryside. Now we see lots of students from Plymouth, Bristol and Cardiff, who seek out smaller practices away from the biggest cities.

There is also an understanding that the relationship between life and work can be symbiotic. Five years ago, when I started the practice, I sought colleagues who were passionate about architecture but also had other interests. We get a broader range of ideas and input, and staff are happy and focused.

There is something special about Somerset. We are not in the middle of nowhere, it is five minutes to the M5 so easily accessible to Exeter, Plymouth and Bristol for cultural centres. A day trip to London is perfectly feasible.

We have been described as a 'hidden' and this echoes throughout the South West where we are continually uncovering highly skilled architects, craftsmen, artists and restorers. It is key place for architectural conservation. Work on Wells Cathedral in the 1960s gave a huge boost to the understanding of conservation and materials here. This initiated research and specialists who radiated throughout the country. We have brilliant stonemasons, monument conservators, carpenters, lead workers and specialist roofers – but that expertise is not readily replaced.

We want to help pass these skills on to architects and co-professionals, to trades, contractors and apprentices. We have space where we will ask people to share their knowledge of conservation skills and crafts.

For us, working in Somerset, in the countryside, does not signal detachment from the wider architectural community or even from significant and varied projects. It means working in a highly specialist, focused and determined field. It also means at lunchtime you can (and we do) go out and climb a tree.

Claire Fear is director of Somerset-based Thread

JIM STEPHENSON

AUB Design Studios, Poole
Design Engine Architects for Arts University Bournemouth
Contract value: £6.4m
GIA: 2,400m²

Buildings in a specialist institution such as this must become inspirational themselves. Halls of residence repurposed as studios, this project is a quiet foil for CRAB Studios' dramatic blue 'drawing room'.

Ground floor extensions for 3D printing studios spill out onto a relandscaped courtyard. The retained brick and concrete structures are painted black outside and white inside. Perforated aluminium overcladding creates a diaphanous appearance and a back-lit veil at night.

Pink north-facing roof lights provide joyful highlights in the neutral palette and much needed daylight to the studios.

JOAKIM BOREN

Cob Corner, Ivybridge
David Sheppard Architects for private client
Contract value: £375,000
GIA: 180m²

This house by an architect for himself and his wife has been 14 years in the making and is also the main design studio for David Sheppard Architects. It is a barn conversion of distinction that preserves with pleasure the cob walls and structure from which it is built.

The process of drawing the initial survey by hand clearly informed the final design strategy. Here is an architect who thoroughly understands the materials. Timber louvres made of reclaimed hardwood break down the impact of large sheets of glazing, accentuating the sense of openness reminiscent of ventilated cattle barns. The house has a primeval feel, in short it is a deeply sensory experience. This is a mature work by a local master of regional architecture.

Wolfson Tree Management Centre, Tetbury
Invisible Studio for Forestry Commission
Contract value: £328,000
GIA: 700m²

These two timber buildings at the Westonbirt Arboretum in Gloucestershire consist of a machine shed for tractors and agricultural equipment and a mess room for staff.

Locally sourced timber is used for structure and cladding. Seven handmade giant trusses form the roof, the bottom string of each fashioned from a single tree, using its natural curvature for optimum efficiency.

Judges were impressed by subtle but thoughtful decisions such as bending the barn roof of the mess room to allow the morning sun to hit the concrete forecourt of the machine shed to help defrost that surface on the winter mornings.

Regional Client of the Year Award

RORY GARDINER

Hill House, Bath
Mike Keys and Anne Claxton for private client
Contract value: Confidential
GIA: 220.00m²

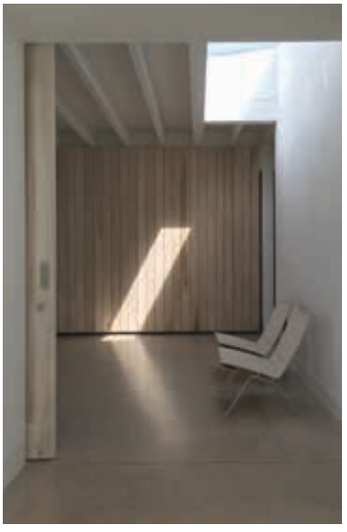
Hill House is in a conservation area on the northern slopes of Bath. The three-bedroom house, a family home for the architects, replaces a 1960s bungalow on a 0.1 acre site opposite a Georgian terrace.

The street frontage is characterised by a long Bath stone wall with a retained outbuilding. This boundary is continued by a hedge with the solid north facing facade of the house behind it, its height matching the historic wall. By contrast the south elevation is largely glazed, with habitable rooms open onto the garden wrapping around the house.

Two parallel linear wings step effortlessly in plan to create separation between two bedrooms at one end and open plan living areas and the master bedroom at the other. At the centre of the plan is the west facing entrance that leads directly into the living areas.

The interior is lent warmth by the generous use of tulip wood as storage walls. In this location aesthetics has been the main driver over and above certain technological gains.

The judges admired the sophisticated, elegant simplicity of the plan and the subtle massing of a large family house within a conservation area and World Heritage Site. Modernism of this quality is rare within the centre of Bath and should be encouraged.



MICHAEL KEYS

Houseboat, Poole
Mole Architects with Rebecca Granger Architects for Solidspace
Contract value: Confidential
GIA: 220m²

Houseboat is an extraordinary house for architect-led developer Solidspace, on a site overlooking Poole harbour.

Black stained larch boards sit above a concrete base. Over a lower level of private and acoustically treated bedrooms is layered a simple concept of split level and open plan living. The living spaces soar under the hull-like forms of the roof. A glass wall faces west over the landscape and bay. The 'four seasons' glass is unusually broken into 600mm wide glazing strips with a bespoke copper cover plate and Douglas fir structure and works very well.

A sculptural concrete portal frame was built first, with the foundations, and this contains the main staircase. This concrete is left as struck, its roughness an appealing contrast to finer joinery work.

The client lives in an adjacent house, made from parts of the SS Mauritania, which provided the building plot for the Houseboat. In detail and concept both houses clearly embody the maritime spirit and this addition does so in a remarkably innovative way. A house of originality and delight.

Dyson Campus expansion, Malmesbury
WilkinsonEyre for Dyson
Contract value: £42m
GIA: 10,033m²

Impeccable and flexible. Wilkinson Eyre designed the Dyson HQ and factory from 1996-1999, and has continued to work with Dyson since to evolve this industrial campus for 3,000 employees. In 2016, the practice completed this phase providing new R&D facilities (D9), a café and a sports centre.

D9 is a minimal reflective glass pavilion, disappearing into the landscape and offering visual security for those inside. A central atrium brings daylight into the two floors. The interiors facilitate flexible ways of working by combining conventional desk space with laboratories. The 4.2m high exposed concrete ceiling soffits accommodate change from perimeter working areas to highly technical laboratories in the core.

What makes this nationally important is that Dyson's engineering design output is clearly being matched by the performance of its architects.

JACK HOBHOUSE

Living Systems Institute, Exeter
Hawkins\Brown for University of Exeter
Contract value: £33m
GIA: 7,500m²

The Living Systems Institute is a world-class facility. It was a complex brief of technically demanding laboratory spaces innovatively housed within a steeply sloping site adjacent to its host, Basil Spence's Geoffrey Pope building.

The new building creates a courtyard between the two at entrance level. Externally, architectural order is created by alternating solid and void. The array of windows is held by the erudite placing of ventilation stacks.

The layout breaks down the activities of wet and dry research into separate building masses responding to function and site constraints. The building provides a variety of workspaces which encourage happenstance meetings. Plantrooms are ingeniously located above and below the spaces they serve. Floor to ceiling glazing has made this an outstandingly naturally lit building of its type.

This building is a place of discoveries and will help the search for ways to halt disease and illness.

DIRK LINDNER

New Music Facilities for Wells Cathedral School, Wells
Eric Parry Architects for Wells Cathedral School
Contract value: £6.2m
GIA: 1,458m²

'The building is still showing us new possibilities for performance,' says headmistress Elizabeth Cairncross. Cedars Hall works with the school's former regular venue, Wells Cathedral, for teaching, learning and performance of music.

Acoustic requirements dictated the volume of the recital hall, which can seat an audience of 400. To minimise the impact on the landscape and maintain views to the cathedral, the performance space was partially buried and a set-back clerestory introduced.

The hall has elegant proportions; huge recessed glazed screens punctuate the equally massive Corten walls. Neither material has a single joint and each panel is 5.2m high by 2m wide. The controversial choice of Corten steel cladding has proven inspired; it changes with the light, while giving the impression of having always been there.

Regional Building of the Year

NIGEL RIGDEN

Private house, Kingsbridge
Stan Bolt Architect for private client
Contract value: Confidential
GIA: 611m²

This large family house is set in an AONB on the Kingsbridge estuary. Designed with a strong client and architect team, the mix of modernism and reclaimed finishes lend it a well-loved and lived in feel.

The sequence of spaces from the entrance to the kitchen at the hub of the house is effortless, light filled and generous. Near the centre is an indoor pool that opens out to the exterior, swimming being important to the family's enjoyment of life. Over the pool space is the main living room clad in copper, its scale and form evoking the barns that punctuate the route to the site.

The use of locally sourced materials, Purbeck stone, concrete and copper cladding, and their raw state, means the house will age gracefully in the landscape.

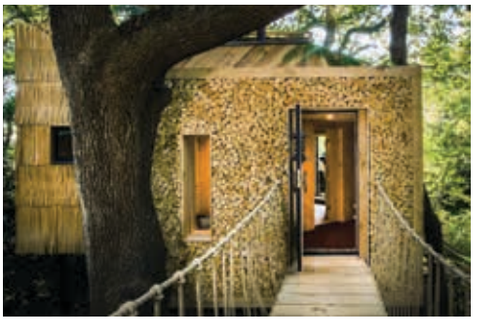
Woodsman's Treehouse, Holditch
Brownlie Ernst and Marks for Mallinson
Contract value: £150,000
GIA: 35m²

Anticipation builds as one leaves the footpath and steps onto the raised walkway then the suspension bridge to a charred oak door with a reclaimed brass porthole.

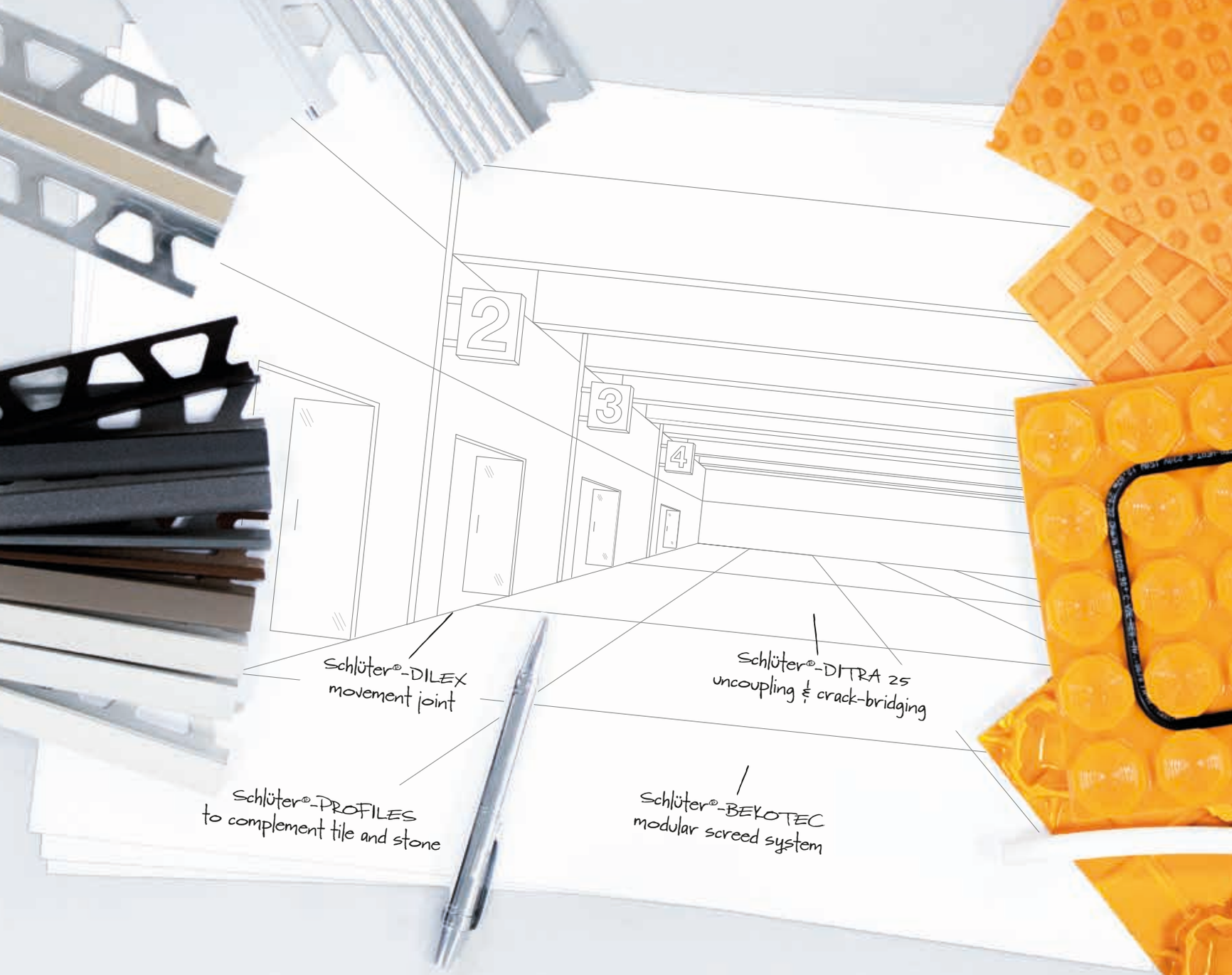
The Treehouse was made by a self-build team of furniture makers and green wood craftsmen, including the client and his family, and is structurally independent of the oak it encompasses. The heart of the plan is a rotunda, with thick outer walls housing bedroom, kitchen and bathroom. Openings in the deep voids between outer and inner timber linings give an air of solidity despite the lightweight construction.

The building exploits a rare opportunity for experimentation and is already fully booked in its first season. It displays a masterly control of form and function, with pinches of Borromini, Palladio and Stirling. All squeezed into a tiny first project for this relatively new practice, specifically formed to design bridges anywhere in the world.

Regional Small Project of the Year



SANDY STEELE-PERKINS



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Stihl Treetop Walkway, Tetbury
Glenn Howells Architects for Forestry Commission
Contract value: £1.7m
GIA: 645m²

Grade I listed Westonbirt Arboretum houses one of the world's finest tree collections. The brief was to increase visitor numbers, improve accessibility and create a high-level walkway with vantage points that would bring visitors from the Welcome Centre into the heart of the Silkwood.

A complex 3D design process has come to simple and robust resolution. Access is on grade at both ends of the 300m walkway, which crosses the valley in a subtle and remarkable way: no lifts, no stairs. It snakes above and through the tree canopy on elegant scissor timber legs. The architects should be applauded for their tenacity and vision in creating a national piece of architecture that celebrates the woodland and further raises the significance of this arboretum.

Visitor numbers hit target in the first six months, rising from 300,000 to 500,000. They are still rising.
Regional Client of the Year

ROB PARRISH

Studio, Totnes
David Sheppard Architects for David Sheppard Architects
Contract value: £150,000, GIA: 96m²

Studio is the town base for David Sheppard Architects, a modest corner building marked by a signature pivoting timber door invites the visitor in. It works as an art gallery, with small space for rent and an architectural studio for two.

At the head of an exquisite staircase an equally exquisite circular meeting room balances on a singular beam poised over the entrance – creating order from an irregular triangular plot in the beaux arts tradition.

Clients, once snared, could not fail to be impressed by this architect's ability to invent a lot from a little, at all levels. Sheppard's work must be made known to aspiring architects, if only to pass on some of his thoughtfulness.

JOAKIM BOREN

LAWRENCE GRIGG

The Miner's Cottages, Pensford
design storey for design storey
Contract value: £150,000
GIA: 170m²

The Miner's Cottages are a light touch renovation of two 18th century cottages in a conservation area in the Somerset village of Pensford. Design storey acted as architect and developer to reinstate the original configuration of the cottages and create two dwellings appropriate for the 21st century.

The change to window proportions to the street, the removal of a garage and reinstatement of two terraced houses have greatly enhanced the streetscape. At the rear each has new kitchen diners. Clad in larch boards, they are both modern and economical.

The architects treated the project as if it were a listed building, researching its history and significance before implementing the designs.

Removal of cement pointing and internally plastering the walls in lime has allowed these houses to breathe. The budget shows what can be achieved with a committed and talented team.
Regional Conservation Award

MARTIN GARDNER

The Quest, Dorset
Strom Architects for private client
Contract value: £750,000
GIA: 205.00m²

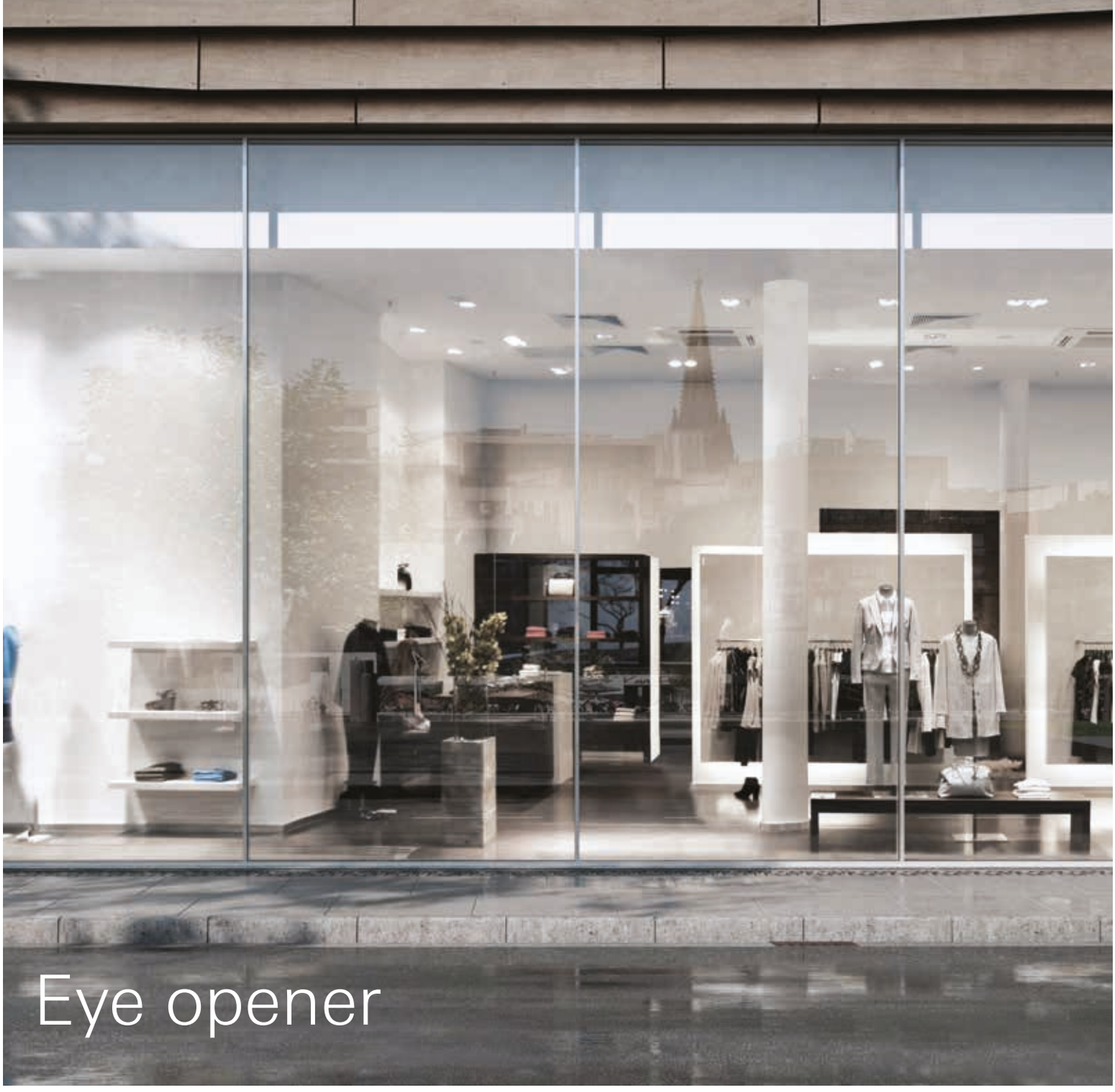
This is a single-storey home for octogenarian clients and their disabled daughter, who handed the architect a two-page brief and said 'get on with it'.

The design provides flexible deep open plan living, with a fantastic view to the south west of the clients' old farmhouse and surrounding hills.

Extreme purity and intelligence has been at work and the result is an almost effortless sense of space. The chimney stack neatly conceals the CH&P exchange unit as well as providing for the open fire in the living area.

Flooring in the main spaces is local Purbeck limestone which provides thermal mass, while glazed facades maximise natural light.

Structural challenges had to be overcome following discovery of a mine shaft. The architect displayed tenacity and vision, while producing a house that has clearly delighted his clients.
Regional Project Architect of the Year (Magnus Strom)



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South

Richard Rose-Casemore While these awards reflect the geography of the project rather than the firm, it is always satisfying to see outstanding work completed in the region by its own practices. Credit also goes to local planning authorities, prepared to support challenging designs often against local resistance and always against depleted resources.

RIBA South is blessed with numerous multi award-winning practices which produce a consistent quality of work at all scales and across all sectors. The area has architects of high pedigree and experience both from the UK and overseas and in this time of Brexit uncertainty and election fever, it is reassuring to find common ground with like-minded EU colleagues who share a passion for their craft.

This is a chance to reflect on the year's achievements and celebrate the best of this work. Private houses again represent a high proportion of the buildings on the shortlist, but are often sadly out of bounds for casual inspection. One of the hangovers from PPS7, in the current NPPF Paragraph 55 criteria, is the notion that the 'exceptional quality or innovative nature of the design' should be used to educate and raise standards locally, so whether the route to planning consent is via Para 55 or more straightforward means, open houses should be encouraged. Twice a chair of RIBA juries, I consider the annual shortlisting and visits a privilege; particularly when they involve access to projects which are generally inaccessible. The process is always educational and the dynamic stimulating – whatever the expertise, background and make-up of the jury, consensus is always reached through thoughtful discussion and argument.

A fledgling practice ourselves a mere 17 years ago, Design Engine Architects is now 40 strong and has added to the architectural family tree with successful offshoots of its own. In a world of delicately balanced collaboration, co-operation and competition, we always try to support young practices and enjoy watching them grow in size and reputation. ●

Richard Rose-Casemore is a founding director of Design Engine Architects.

PETER BLUNDY

University of Winchester Winton Chapel, Winchester
Design Engine Architects for University of Winchester
Contract value: £800,000
GIA: 210m²

In this restoration and extension of the university's Victorian but unlisted chapel, the jury was pleased to see an unlisted building being treated as a heritage asset to be cared for. The additions enhance the whole, and are readily distinct from the original.

A new lobby has a sculptural altar and font within it, with the uncovering of the roof and a tile backdrop to the altar revealing a richness that had been lost through insensitive additions. A new vestry and chapel space use natural light to dramatic effect. While elements are bold, the feel is of calm reverence. Architecturally, the new north side addition is a 'jewel' at the heart of the campus, clad in gold anodised aluminium, with a tapering and twisted roof pitch. A clever project, with an impact beyond its scale.

ROB PARRISH

Barns Road, Cowley, Oxford
Allford Hall Monaghan Morris for Green Square Group
Contract value: £5.97m
GIA: 4,080m²

In delivering affordable homes for sale and for rent in a challenging part of Oxford, there were clear lessons from London and continental mixed use schemes, where the whole is greater than the sum of the parts.

This scheme contributes to the area in a positive, discreet way. Interesting 'moments' that survived budget constraints include roof gardens, balconies and generous vertical slots at the entry space. On upper levels, double aspect residential units have broad open views across Oxford and the kind of space and light normally only found with a much larger budget.

The public art was a little lost in the cluttered streetscape, bringing social enterprise and housing together in an innovative way. But the quality of build was good and overall it's an impressive achievement.

DENNIS GILBERT

Magdalen College Library, Oxford
Wright & Wright Architects for Magdalen College, Oxford
Contract value: Confidential
GIA: 1,020m²

This project repairs the old Buckler building and adds a new semi-subterranean library to expand and modernise the library facilities. The new entrance and reading rooms are a plinth in the landscape, so the college quad is activated but not dominated by the addition. Carefully detailed oak furniture, book stacks and study areas create a studious atmosphere.

In the Buckler building a new stair to the old entrance space gives access to a new 'three-storey' volume for a book stack, reading room and study areas. For the passive ventilation strategy, old chimneys are used as additional vent ducts: a clever but unobtrusive way of meeting environmental guidance.

Regional Conservation Award

NICK HUFTON

The Berrow Foundation Building and New Garden Building, Lincoln College, Oxford
Stanton Williams and Rodney Melville & Partners for Lincoln College
Contract value: Confidential
GIA: 625m²

A sensitive and intelligent extension of the 1905 building in the heart of the dense Lincoln College site. Careful continuation of building lines and retention and balancing of existing neoclassical features with contemporary ones create a harmonious and successful contextual response.

The building literally and philosophically opens up the site, with a gate in the replacement garden wall offering glimpses into the Rector's garden, removing the divide between it and the Fellows' garden.

A suite of new rooms, for events, meetings, presentations and music rehearsal add to the college's facilities. Interior detailing includes a joy in the hiding of the modern tech in the upper Oakeshott Room. The change in the finish of the oak panelling from old to new offers a wonderfully rich experience. Large windows connect back to existing buildings and offer new views.

The handling of external materials is wonderful – with subtle tooling, flush and recessed glazing and the use of reflections to connect with adjacent buildings. Spaces around the new building, the connections it makes and the greater activity it supports in the older buildings make this a delightful project.

Regional Building of the Year

HUFTON+CROW

The Point, Tadley
Ayre Chamberlain Gaunt for Tadley & District Community Association
Contract value: £860,000, GIA: 410m²

This community youth centre, on a backland village site, was delivered via a complex cocktail of funding. In designing it, the architects managed to create a building of genuine public benefit. Its architectural ambition in both material and form really lifts spirits, creating a lovely outside space in the process.

Engagement with the young users helped the architects develop ideas, creating spaces with height and generosity. One such idea was that of a tree-house – the rationale for the timber structure, but also making sense of the internal windows which give views to the ground floor, as if from an eyrie.

Had the architects not pushed for the building to be two-storey, it would have lacked impact and there would have been no outside space. The generous use of timber gives the building coherence as well as making best use of a limited budget. The architects' ingenuity turned this project into something special.

Regional Emerging Architect of the Year

DAVID FISHER

Incurvo, Goring
Adrian James Architects for private client
Contract value: Confidential
GIA: 510m²

Extensive earthworks were required for this curvaceous home's terraces, creating shallow ramped routes that help it flow into the landscape.

Although the house could be considered large, its curved walls of handmade bricks and recessed mortar, and windows with frames set into the reveals, give an intimate feel to the internal spaces and unobstructed views out. This detailing offers a domesticity which feels modest in scale. Each room is also individually styled so that the owners' personality comes through and makes the property feel lived-in and loved.

The clients wanted a 'lifetime home' as they do not want to move again so there is space for a platform lift and wide door openings.

Regional Sustainability Award

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MATTHEW RICE

Bedales School of Art & Design Building, Petersfield
Feilden Clegg Bradley Studios for Bedales School
Contract value: Confidential, GIA: 1,440m²

FCBS was able to apply lessons from its Manchester School of Art to deliver design quality in a smaller building despite a restricted budget. The students were involved throughout, from inception and selection of the architect to space planning and details, resulting in a very tailored and functional building.

Sensitive siting, form and materials set up a dialogue with adjacent older buildings on this complex historic site and strikes relationships with the surrounding landscape.

The honesty of the building's material expression allows users to see how it was put together, which chimes with the client's idea of an educational 'instrument' educating in every sense.

Existing single-storey studios have been reinvented over two storeys, with generous overhangs to create external spaces for students, a conscious move to optimise area and make good use of a tight budget. Playful use of light through the layering of lattice screens and external covered areas offers a joyful user experience. It's intelligently commissioned and a great design response.

Regional Client of the Year
Regional Sustainability Award
Regional Project Architect of the Year – Tom Jarman

NICK HUFTON

Private House, Ipsden, Oxfordshire
Richard Meier & Partners Architects with Berman Guedes Stretton for private client
Contract value: Confidential
GIA: 1,170m²

What has been achieved in this reinvention of the country house is something of exceptional, enduring quality and detail, which is clearly enjoyed by its users. The rigour with which detailing and co-ordination has been undertaken, through monitoring of construction quality, was very impressive, particularly as the project was delivered through collaboration across the Atlantic.

To a large degree, the stark, white modern addition relies on its contrast with the mature sylvan setting. The proportions of the volumes making up the principal spaces of the house, and their interrelationship with the composition of the facade, are in the vein of other classic Meier houses. Framed views of the Oxfordshire countryside were set against the surprisingly domestic scale settings and rooms within such a large house.

Overall, a 'simple, graceful and elegant' home.

ANDY MARSHALL

Warwick Hall Community Centre, Burford
Acanthus Clews Architects for St John the Baptist Church, Burford
Contract value: £3.1m
GIA: 940m²

An impressively well-considered major extension within the curtilage of the grade I listed church of St John the Baptist to create much needed community facilities. The extension is to Warwick Hall, which is grade II, and the adjoining almshouses are grade II*.

The interventions went through extensive development, informed by the history of the buildings and place – not least that damage to the ancient church helped fund William Morris' formation of the Society for the Protection of Ancient Buildings. This approach not only minimised harm, but led to clever additions that will enrich users' experience.

The design was unlocked by moving the entry into the churchyard, through the old stone wall, making it accessible for all. New detailing works with sensitive restoration, exposing earlier uses of the restored Warwick Hall. Intelligent client commissioning has resulted in a beautiful facility, enabling community engagement via a meaningful work of architecture.

Regional Conservation Award

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South East

Soraya Kahn Our office is in Tunbridge Wells and we live in the countryside in the middle of the High Weald. That's one of the reasons we moved out of London, but we're still not far away. Building costs are similar, though it gets cheaper the further south you are. Many contractors can work very locally, thanks to the buoyant market. In fact we have been impressed by how local everything is, red Kentish and Sussex brick, pantiles and clay roof tiles. This strong vernacular affects what you do of course – contemporary design using traditional materials works brilliantly.

We have commercial projects in London and in Kent, in Sevenoaks, and residential work more locally. As in the city, people want to open up their houses to create more lateral living space. But in the country it is more exposed, you feel winters more intensely. We reassure people that by using products such as triple glazing, underfloor heating and efficient insulation, they can have large areas of glass to connect fully with the landscape, moving away from the traditional heavy walls and small windows. Mud is everywhere – you definitely need to design in a boot room or transition space.

In Tunbridge Wells and other similar towns there is a real attraction to living in the centre, which is fantastic. However as developers take advantage of the ease of changing use from offices to residential it could really affect the feel of the town. The commercial sector could be forced out to the periphery, leaving a less vibrant core.

The centre of Tunbridge Wells lacks a Victorian industrial core of workshops, unlike nearby Tonbridge, so our offices are in a road of grand old Victorian houses near the station. These were converted to offices in the mid 20th century. There is a move to convert them back to houses, which is totally logical, but town councils must encourage new office provision in the centre. We would love to see in Tunbridge Wells the truly successful mixed use energy that we were so proud to be a part of in Shoreditch.

Soraya Khan is co-founder of Theis and Khan

JIM STEPHENSON

Shoreham Beachside Home, Shoreham by Sea
ABIR Architects for Adas and Catherine Nicholson
Contract value: Confidential, GIA: 208m²

Here is what can be achieved on a minimal budget with intelligent design and close collaboration between architect, client and builder. The rear faces the beach with a fully glazed living space at first floor. The materials embed the building in its setting. Ground floor gabions are filled with pebbles dredged from a local channel. Sweet chestnut cladding is detailed with precision and is weathering well. The building was set out to block sizes for speed of construction: it took two weeks to erect the ground floor walls, of gabions fixed to hollow Durisol block (recycled wood pallets) with insulation and concrete. The temporary stair used during construction was retained and overclad with plywood. Splashbacks are a lacquered paint finish. Polished concrete was unaffordable, so 'polished concrete slurry' was used on the walls and floor and is very successful.

HÉLÈNE BINET

Command of the Oceans, Chatham
Baynes and Mitchell Architects for Chatham Historic Dockyard Trust
Contract value: £8m, GIA: 2,750m²

These galleries allow the story of Chatham Dockyard to be told in its own historic buildings. A striking new visitor entrance, clad in black zinc, knits together the historic fabric either side. The steeper pitch roof was a bold move in conservation terms. It was the raised entrance and ramp that won the firm the architectural competition, and this unlocks the whole plan. The entrance hall has a cathedral-like quality focused on a view over the dockyard. The museum element, in the refurbished spaces, is designed around a route that leads to the powerful discovery of the hidden timbers of a ship beneath the floorboards. The palette of black metal, blue limestone, board-marked concrete and composite timber is a response to the industrial language of the historic buildings and landscape.
Regional Conservation Award

WILL PRYCE

Brighton College Cairns Tower, Brighton
Richard Griffiths Architects for Brighton College
Contract value: £1.2m, GIA: 145m²

An unusual restoration, this completes the unfinished entrance tower at Brighton College. The work has clearly engaged the college community and benefited its important context as the entry point to the college.

The project has been informed by a rigorous conservation approach. The completed tower reinterprets Victorian architect Sir Thomas Graham Jackson's new Tudor designs with faithful replication of materials, proportions and overall concept while resorting to contemporary simplified detailing of its original ornate treatment.

What sets this project apart from a straightforward restoration is the confidence to make subtle and modest changes to the original to suit the needs of 21st century use.

The work has been undertaken with the utmost care and attention to detail.

South Street, Lewes
Sandy Rendel Architects for private client
Contract value: £690,000
GIA: 257m²

A fantastically bold response to the site which is bounded by the river on the west and the main road and cliffs to the east. Facing the river is the long elevation with its expansive glass, while more protected elevations face the busy road. The gables and handmade ash-glazed brickwork, traditional to the town, help it to tie in well with the street.

The main body of the house is a simple two-storey pitched roof structure but with a ridge line that is carved away to break down the building's scale and reflect the cliff contours behind.

The rugged in situ concrete retaining walls of the river bank morph into slightly more refined board-marked concrete on the ground floor, which gives way to Corten rainscreen cladding above. Simple inventive moves such as reversing the way the Corten sheets are hung create a subtle play between openness and solidity

Regional Emerging Architect Award

RICHARD CHIVERS

The Traffic Lights, Brighton
John Pardey Architects for Baobab Developments
Contract value: £2.4m, GIA: 1,168m²

These three large detached houses sit on a wooded hillside on the northern edge of Brighton. Each plot is long and narrow with fantastic views. Skilful manipulation of plan and section maximises those views while retaining privacy. The timber-clad boxes that contain the living spaces are stained different autumnal colours, setting up a subtle dialogue between the houses. While clearly a development of three, each house has its own identity and is given individuality by subtle changes to the streetfront fenestration. The interiors have a sense of stillness. The quality of detailing is rigorous: every connection, line, joint is perfect. The overall composition has proved strong enough to withstand the pressures of delivering good architecture commercially for the open market.

RICHARD CHIVERS

Hastings Pier, Hastings and St Leonards
dRMM Architects for Hastings Pier Charity
Contract value: £14.2m
GIA: 11,720m²

A heroic seven-year collaboration has turned a smouldering pier into a lively public space. After extensive consultation, it was clear to dRMM that the pier would be expected to host many activities. The architect had to write the brief and help raise the budget before redesigning the pier.

The master-move was to design a community led and owned serviced platform for many uses, from concerts to international markets. The large open space has a sense of calmness and delight, with a strong connection to the sea and the seafront.

The new visitor centre is a relatively simple CLT structure clad in timber salvaged from the fire-damaged pier. This helps create a strong feeling of place and belonging. From fundraising as it was smouldering to securing ownership and winning funding, Hastings pier owes a lot to the leadership of the client.

Regional Project Architect of the Year – Alex de Rijke
Regional Client of the Year

FRANCESCO MONTAGUTI

Brighton College Music School, Brighton

Eric Parry Architects for Brighton College

Contract value: £5m, GIA: 1,348m²

This music school is an inventive solution to maximise a tight site and bring a sense of coherence and hierarchy to this area of the school. Clever manipulation of levels unlocks the site for future phases of development while re-establishing a central axis.

The junctions between the new building and its listed neighbour the Scott building present the latter in new and interesting ways. A curved ribbon window to the new stair enclosure and a glazed lightwell running the full length of the new dining hall extension frame views of the Scott building.

The unusual and bold glazing on the recital hall's end facade adds hugely to the drama of the performance space; the city becomes the backdrop to performances. Externally, the composition is playful yet in keeping with the existing gables. It is an elevation to the city to be enjoyed by the terraces opposite. The new recital hall gable has its own very distinct identity by virtue of the asymmetry and the painterly use of ceramic tiles.

HÉLÈNE BINET

Ness Point, Dover

Tonkin Liu for private client

Contract value: Confidential, GIA: 360m²

With thick undulating walls, the house feels as though it has grown from the hill and is at one with the dramatic landscape of the White Cliffs.

The plan, while modest in scale, describes a journey as you move through each floor with framed views that pull the landscape into the house. The orthogonal central walls do not meet the undulating external wall, so you are able to weave through them as if skirting the side of a cliff face. As you reach the end of this spatial sequence and turn the corner, there is a space where you can shelter from the weather (sea mist on the day the jury visited).

Upstairs, the plan continues as an enfilade suite of bedrooms. Each has a balcony no wider than half a metre The interior detailing is beautiful and meticulous. As you move through the plan you discover everywhere new space relations, shifting axes and carefully considered interruptions that lead the eye into another direction.

NICK GUTTRIDGE

TIM BROTHERTON

Jack Mill House, Hassocks

Featherstone Young for private client

Contract value: £1m, GIA: 412m²

Grade II* listed Jack Mill, one of a pair, is on the ridge of the South Downs National Park and was in disrepair. The imaginative response to the 1960s house leaves its original design legible while making significant interventions for 21st century use. A new visual axis is forged between the two windmills by the insertion of aluminium pop-up spaces in both the 1960s house and granary, with through views in both directions. It adds real delight to the composition. Stripping-back within the granary reveals the historical layering while structural glulams with ply sheathing protect the remaining fabric. Jack Mill is exemplary in enhancing an existing context. The careful integration of the granary within the new wing is inspired.

Regional Conservation Award

Caring Wood, Leeds, Maidstone

Macdonald Wright Architects with Rural Office for Architecture for private client

Contract value: Confidential, GIA: 1,443m²

The English country house reimagined. The architect has balanced grandeur with intimacy, from the soaring spaces of the piano nobile to the living spaces partially embedded in the hillside. The form is generated by the traditional oast house and the four towers have distinct personalities. The jury was impressed with the quality of the build and the rigour of the material palette – handmade peg clay tiles, locally quarried ragstone and locally coppiced chestnut cladding. The house is a carbon neutral, low energy design.

Regional Sustainability Award

JAMES MORRIS

VISUAL AIR

British Airways i360, Brighton

Marks Barfield Architects for Brighton i360

Contract value: £38m, GIA: 2,037m²

This is the world's tallest moving observation tower and pushes the boundaries of what architecture might be. The research and the development shown in the design of the double curved 'oblate ellipsoid' and the world's most slender tower, with a height-to-width ratio of more than 40:1, should be commended.

There is a sense of delight in the way the pod emerges from the bowels of the earth. The structure was built using the latest technology and materials. It is fascinating to watch the 80 tonne counterweight, on a winch in the basement, unwind as the bubble rises.

The logistics involved in the construction, especially the transportation of the parts by barge and the use of the jacking rig to build the tower, is also unusual and fitting to the beachfront location. The actual observation element was fun to be in with the freedom to stroll around, sit, or simply gaze at the unfolding views.

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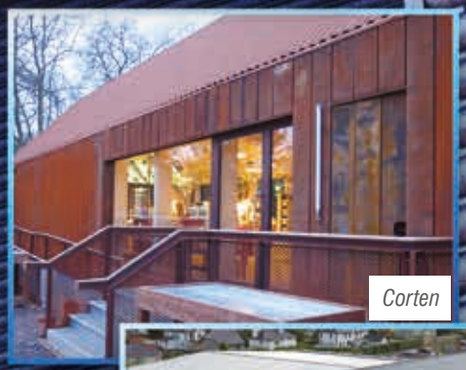

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London

Emma Flanagan I am lucky enough to be part of the varied, lively and ever evolving landscape that is London. 'Our London'… That is, until I am pushed out by rising rents and lack of 'affordable' housing. Until then I make the most of our sleepless city and everything it has to offer as a forward thinking global centre.

The unfolding social and political climate we find ourselves in requires us to react positively. Regardless of differing stances we need to move forward to address overarching issues within our city. Designing in difficult circumstances encourages ingenuity and invention to thrive; economical, smart, adaptable and robust solutions are born.

The thing I admire the most about London is the diversity, opportunity and creativity spawned from these constraints. Every problem invites a solution.

Our city is astir with talent which we must harness to inform and shape future policies.

I am continually impressed by the scale and ambition of development – preserving, repairing and reinventing. We have always proved resilient in difficult times and I trust that our developing climate will give rise to designs that transcend operational, physical and metaphorical barriers.

It's exciting to see emerging ideas for high density housing in the city advance; buildings that help ease the pressure on the housing market but drive the agenda for shared space. Such designs create places that push social interaction and inspire communities to form. They can support an 'over the fence' effect where buildings direct neighbours to engage rather than fostering privacy and obstruction.

A powerful experience of architecture invites us to turn our attention outside its materiality. The most successful buildings in London are not based purely on existential form but on their implied and invisible content, on the images and sentiments they evoke through a careful curation of moments and the way we are invited to populate and engage within these environments.

Emma Flanagan is an associate at PH+ Architects, London E1

ADAM SCOTT

The Fetal Medicine Centre
A21 Architects for The Fetal Medicine Foundation
Contract value: £20.4m
GIA: 5,390m²

This building was donated to the NHS as a legacy project by a wealthy pioneering fetal surgeon and sets new aspirational standards for healthcare architecture. It is a brightly lit, meticulously detailed and generous building that substantially raises the bar for future NHS projects. The project attempts innovation at many scales. A carefully considered atrium, with waiting rooms on the gallery levels, provides a calm, spa-like environment. Consultation rooms provide similarly calm, sleek spaces with in-built furniture for bins and medicines, curved wood partitions instead of plastic curtains and graphic-designed stainless steel signage. State of the art operating theatres have video links to a large auditorium for teaching purposes. This also allows pioneering surgical techniques to be broadcast all over the world. This is a truly innovative and aspirational building for all medical facilities of the future.

LUKE HAYES

Mathematics: The Winton Gallery
Zaha Hadid Architects for Science Museum Group
Contract value: Confidential
GIA: 913m²

This gallery is the first permanent, public museum exhibition designed by Zaha Hadid Architects. It refits a space in the Science Museum to form the new gallery, where the curators wanted to present maths not as an academic concept but as a practice that influences technology and our environment.

The design is driven by aviation airflow equations. A 1929 Handley Page Gugnunc aeroplane sits at the centre of the space. The gallery's layout and lines represent the air that would have flowed around the aircraft in flight.

Although the layout is generated by movement, this has been tempered through the creation of a new central 'eddy' which gathers groups and encourages individuals to pause. This pioneering project has vastly increased visitor numbers and is an exemplar of how architecture can be central to curatorial development.

Science Museum Research Centre, Kensington
Coffey Architects for Science Museum Group
Contract value: £925,000
GIA: 545m²

Situated within the Science Museum's Wellcome Wolfson Building, this scheme forms part of a wider masterplan for the museum.

The project re-orders the lower two floors to form a new research and library space, with a central reading room as its focal point. A new route through the building establishes a connection to the museum from Queen's Gate.

Central to the project is a new perforated screen to the double-height glass facade. This is a laser cut 'canopy' that creates a dappled play of light across the interior and shields it from the sun.

The architects have produced an elegant new space for the museum, one that is simply ordered and well detailed. Although internal, the new screen animates the facade to the courtyard while improving the proportions of the existing building.

TIMOTHY SOAR

Photography Studio for Juergen Teller
6a architects for Juergen Teller
Contract value: Confidential
GIA: 505m²

The brief for this studio and office for photographer Juergen Teller was for light-filled, flexible, informal and welcoming spaces. Daylight is introduced via three courtyard gardens, designed by Dan Pearson, and a grid of exquisitely thin concrete beams that support north facing rooflights which give an extraordinary filtered light. Board-marked poured concrete registers the rhythm of the brick party walls. Detailing is exquisite, from the in-situ concrete of the finely formed stairs, to the seamless brass balustrades. A mature and confident statement of orderliness and precision, while also relaxed and playful.

Regional Building of the Year

JOHAN DEHLIN

The British Museum World Conservation and Exhibitions Centre
Rogers Stirk Harbour + Partners for The British Museum
Contract value: £90m
GIA:18,000m²

The WCEC building is on the north-west corner of the British Museum plot. It consists of five vertically linked pavilions (one of which is underground), and houses a new exhibition gallery, laboratories, conservation studios, storage and facilities to support the logistics and the loans programme. The new spaces allow the display of large, heavy objects that are not possible to exhibit elsewhere in the museum.

This building is the realisation of an extremely complicated brief in terms of spatial challenges, technical requirements and engineering. Its achievement derives from the elegant and simple way these challenges are met, while maintaining a coherent diagram as well as a refined and rational building enclosure. The jury felt that the substantial accommodation for curation activities, with demanding constraints on direct light, thermal control and pest prevention, are seamlessly threaded into the overriding diagram and structure, with an admirable rigour and clarity.

JOAS SOUZA

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The Laboratory, Dulwich College
Grimshaw for Dulwich College
Contract value: £14m
GIA: 4,400m²

This immaculately detailed science lab is a virtuoso of finish and precision. It shows what is achievable under a D+B contract.

The building balances and complements the 1870s New College by Charles Barry Junior by picking up on its red bricks and beige stone colours. Sculptor Peter Randall-Page developed the facade pattern in a workshop with boys from the school, based on an algorithm found in all branches of science. The result is magnificent and completely appropriate for the site.

An elegant S-plan wraps the science labs around two communal spaces: a timber panelled hallway containing Shackleton's boat and a lecture hall. The labs are bright and beautiful, with floor to ceiling windows and views across the campus. Students were hugely enthusiastic about the building, while the head teacher emphasises its union of arts and science.

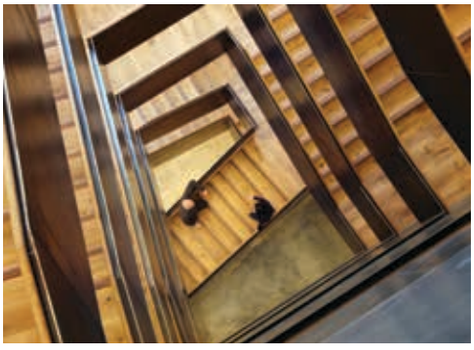
DANIEL SHEARING

The Bartlett School of Architecture
Hawkins\Brown for UCL
Contract value: £21.5m
GIA: 8,900m²

This proposal remodels and extends the Bartlett's 1970s Wates House, located in the Bloomsbury conservation area. It strips back the original structure, wraps it in a new skin and more than doubles the usable area available to the school.

The jury described the meeting of the school's complex requirements as extremely successful. The ability to provide a desk for each student was a major achievement, while the building's elevation provides a simple and unpretentious new enclosure.

The general impression is of an energetic and exciting place to work, with occasional generous corners in which to relax or study. The jury felt that this was a successful reincarnation that offers the potential for students to take further ownership of the building in future.



JACK HOBHOUSE

MARK GORTON

New Cancer Centre at Guy's Hospital
Rogers Stirk Harbour + Partners for Guy's and St Thomas' NHS Foundation Trust
Contract value: £120m
GIA: 27,000m²

This first NHS project by the practice creates a very humane and welcoming, state-of-the art hospital. A close relationship between client, architect and contractor has resulted in a sensitive design for patients. A new system of 'vertical villages', where functions are clustered around double or triple-height atria and colour-coded for navigation, removes the need for disorienting, labyrinthine corridors. Large windows onto private balconies provide natural light and views.

Huge attention has been paid to the experience of the patient such that large scanning machines are on higher floors to avoid the feeling of descending into a deep basement. The jury believes this project demonstrates the enormous contribution a brilliant architect can bring to hospital design, and hopes it encourages the NHS to seek similar collaborations again.

NICK GUTTRIDGE

King's College School, Wimbledon
Allies and Morrison for King's College School
Contract value: Confidential
GIA: 1,465m²

This project is the latest in the school's development masterplan and provides classrooms, offices and a multi-use double-height hall. The new T-shaped brick building has a courtyard on one side and potential for a future one on the other. Gabled slate and metal-clad roofs not only fit with the surrounding architecture but provide elegant 'attic' rooms and allow the creation of a lovely chapel-like, timber lined, meeting hall space.

The campus already has buildings by other well-known architects, yet it balances modesty and personality while avoiding dullness or pastiche. These thoughtful, composed and formal elevations, decorated in places by applied and delicate steelwork, are clever and appropriate to this setting.

The Layered Gallery
Gianni Botsford Architects for private client
Contract value: Confidential
GIA: 28m²

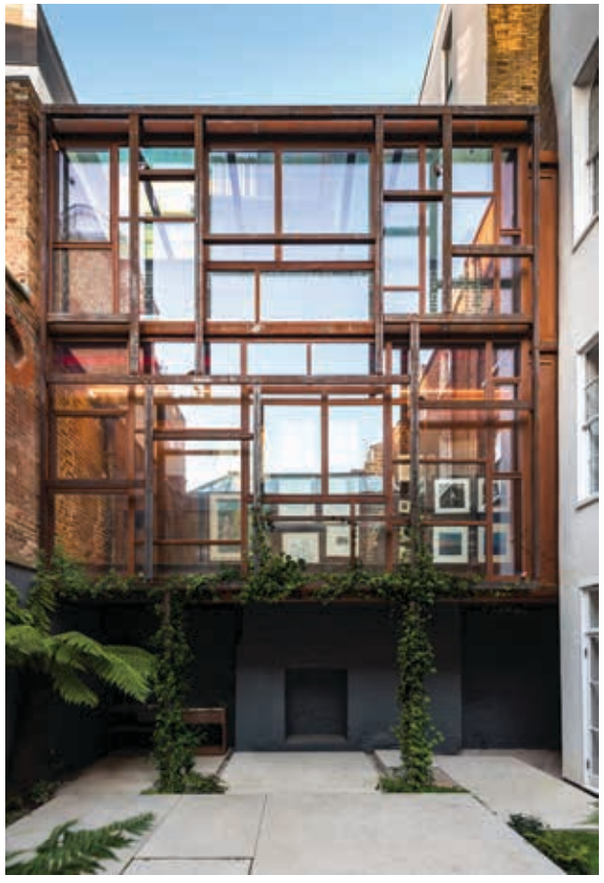
The Layered Gallery houses a private collection of photographs and prints belonging to the owners of a five storey, grade II listed building, to which this is added, replacing a rear bathroom extension.

The facade consists of a Corten steel structure which supports the gallery and incorporates the folding window elements.

The steel frame cleverly combines an elegant composition and pattern with a rational structural purpose. The relationship between the gallery and the rear garden makes the latter more accessible.

The jury felt that the project created an intriguing and elegant space that added adventure to the building as a whole. Sliding walls at the rear of the gallery allow storage for the owners' collection of prints, and there is a new folding lavatory and basin facility within its storage wall.

The jury felt that the quality of its realisation and complexity made the project a valuable architectural experience.



LUIGI PARISSE

Tyers Street, Cabinet Gallery
Trevor Horne Architects for CA Development Projects
Contract value: Confidential
GIA: 890m²

Located on the edge of Vauxhall Pleasure Gardens, this unique and exceptional, freestanding art gallery is designed in the tradition of a folly or pavilion. Sunk into the landscape, the gallery sits on the lower ground floor, with offices on the first floor and flats on three floors above. Early collaboration with the gallery's artists resulted in original touches, including the window detailing and the trompe l'oeil marble balconies. The plan, an isosceles trapezoid with folded sides and a central stair, is distinctive and sculptural.

The jury felt it was a stunning, experimental piece of art and architecture, inside and out.

TIM CROCKER

IWAN BAAN

Tate Modern Switch House
Herzog & de Meuron for Tate
Contract value: Confidential
GIA: 23,600m²

The Tate Modern Switch House is a global icon for London. It adds a huge variety of new galleries and performance spaces to the already extensive volume of Tate Modern and allows the curatorial staff almost complete freedom in displaying art.

These spaces include a whole floor dedicated to educational facilities and outreach programmes, as well as staff and public cafés, an events space and a viewing deck.

The location of the museum required moving the original switch house, a huge piece of central electricity infrastructure, which was a major civil engineering project in its own right.

The chain mail brick facade is a completely new invention that allows the museum to bridge the gap between the contextual and the iconic. This has been a project of immense complexity and ingenuity.

NICK GUTTRIDGE

The Design Museum and hollandgreen
OMA with Allies and Morrison and John Pawson for Chelsfield
Contract value: Confidential
GIA: 21,777m²

The project, at the southern end of Holland Park, incorporates a new home for the Design Museum within the grade II* listed former Commonwealth Institute building, and three commercial housing blocks.

The treatment of the old building is one of architectural transformation rather than restoration. Its success in making a new set of museum spaces merits recognition. The new facade allows visitors to see out from all levels for the first time and a coherent series of volumes and clearly defined circulation areas are created.

The three square housing blocks sit in a new garden landscape. Orientated to the same geometry as the museum, units are arranged in a pinwheel giving generous oblique views. The massing of each is successful and the stone facades are exemplary.

1 King William Street, City of London
Allford Hall Monaghan Morris for UD Europe Ltd
Contract value: £27.6m
GIA: 9,220m²

Located in the Bank Conservation area in the City of London, this project involved the extension and reinvention of a 1920s grade II listed building and an adjoining 1990s structure to create a high-specification office space.

A new central core brings the original buildings together. The architect has shown skill and competence in bringing them back into use as an efficient and enjoyable City office building.

The listed neo-classical north block provides the corner entry point to the new offices. The jury particularly admired the restoration and reconfiguration of the triangular double-height entrance hall, which provides a signature for the whole building.

The south block is re-clad in handmade brick with an elegant grouping of windows to create a tripartite composition to the principal facade. Brick and bronze panels complement the Portland Stone of the retained listed building. The jury also admired the rooftop amenity space.

TIMOTHY SOAR

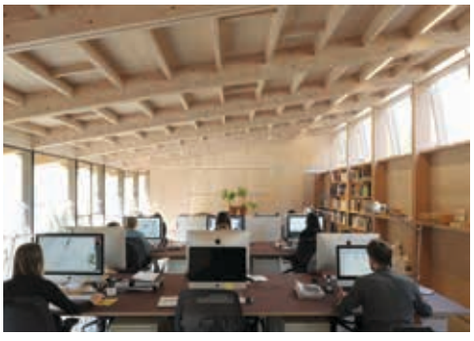
8 Finsbury Circus, City of London
WilkinsonEyre for Mitsubishi Estate London and Stanhope
Contract value: £68m, GIA: 22,800m²

This City office development is on the site of the former River Plate House and links Finsbury Circus to South Place with entrances on both streets.

The plan of the building on the typical floors is generated from the geometry of the crescent. However, the ground floor entrance provides a generous route through the building, engaging with the two facades in a different way. The scale, proportions and materials of the new facade facing Finsbury Circus show a simple and clear understanding of the character of the Circus as a whole, and Lutyens in particular.

Two floors of mansard roofs, with recessed and projecting dormers, are topped with a minimal glazed opening onto a generous roof terrace. Interiors and exteriors work well, and the architect has managed an increased scale within the context of Finsbury Circus.

DIRK LINDNER



DAVID GRANDORGE

Feilden Fowles' Studio, Lambeth
Feilden Fowles Architects for Feilden Fowles
Contract value: £180,000, GIA:138m²

This is a beautifully conceived, contemplative building for Feilden Fowles' own offices on a 'meantime' site, developed in collaboration with an urban farm. The simple timber frame structure, with manually operated cross-ventilation vents, is an elegant and economical solution to the site, almost faultlessly executed. The jury particularly loved the relationship to the Dan Pearson landscape and farm, and it was clear it makes a very happy space for the staff. Procurement of the land for studio space was an ingenious bartering structure at a time when many smaller businesses struggle with high London rents. The studio is part of a wider masterplan that includes an urban farm and events barn. Together they will make a jewel of a project.

40 Chancery Lane, Holborn
Bennetts Associates for Derwent London
Contract value: £30m, GIA: 13,160m²

On a large corner site, an elegant Travertine-clad complex of connected office blocks draws on the urban character of the local area and retains an existing building on Took's Court. A small, publicly-accessible courtyard reached from Chancery Lane provides a welcome landscaped space in this dense urban location. The retained building allows a memory of the traditional 'hole-in-the-wall' character of the conservation area on the outside, while creating a narrow internal glazed street. Wall carvings by Susanna Heron in the covered entrance to the courtyard provide an attractive relief to the flank wall to the restaurant space. This is an extremely well-considered and resolved development.

ALLAN CROW

LAWRENCE CARLOS

Home Studio, Kilburn Lane
Studio McLeod for Studio McLeod
Contract value: £94,500, GIA: 13,160m²

Situated behind a shopping parade, the project creates a new workspace for its architects. An extension fills the former garden space, maximising the plot's ground floor and giving valuable amenity space to the connected maisonette. Clerestory glazing provides natural light, solar control and height to the studio and forms a balustrade to a new garden on the first floor level. A sliding staircase provides the unexpected delight of motorcycle parking within the entrance hall. Studio McLeod has delivered a sophisticated response to the concept of an interconnected home and studio. Inventive moves unlock the potential of the difficult site which is an exemplar in creating amenity space behind the capital's high streets.

Highgate Junior School
Architype for Highgate School
Contract value: Confidential
GIA: 4,290m²

This development for Highgate Junior School has a sense of quality, permanence and joy. It provides an elegant canvas for the children's artwork which is displayed throughout and meets the client's vision to create an inspirational learning environment to encourage creativity and ingenuity.

It comprises a new building and the refurbishment of a 19th century villa for teaching music.

The materiality of the building is carefully considered and the detailing well executed. Exterior elevations are in Portland Stone and red handmade brick, which achieves a civic presence. Exemplary landscape design offers a range of areas for play and learning. Each classroom has a connection to the outside through direct doors or a balcony large enough for teaching.

The design of the shared spaces in the centre of the building exploits the level changes across the site, with an optimum amount of openness and privacy.

DENNIS GILBERT

5-7 St Helen's Place with The Leathersellers' Hall, City of London
Eric Parry Architects for The Leathersellers' Company
Contract value: £35.1m, GIA: 5,770m²

This development returns The Leathersellers' Hall to the site of its earliest location in the City. The new building sits behind a listed facade looking to the south. The south elevation is clad in articulated ceramic tiles with a richness of detail reflecting the craftsmanship of the interior. A new double-height livery company hall sits within the basement of the existing building. The stair hall, reception room and court room provide the three principal spaces at ground floor level. Connected to the more modest entrance lobby, they allow a natural circulation down the oval stair to the dining hall. The finely crafted interiors are fitting to realise the aspirations of the livery company.

DIRK LINDNER

TIMOTHY SOAR

New Scotland Yard, Westminster
Allford Hall Monaghan Morris for Metropolitan Police Service
Contract value: £58m
GIA: 9,230m²

This project for the Metropolitan Police Service's new headquarters is a remodelling and extension of the 1930s stone-clad Curtis Green Building on the Thames Embankment.

The architect's brief was to create flexible and efficient office environments by extending the floor space beyond the footprint of the original building. It was also to make a landmark statement for the nationally important Met police force.

The design has extended the building in every direction, with a beautiful curved glass and timber ground floor entrance pavilion, a additional modern rooftop floor and a new multi-storey rear extension. Despite these significant contemporary insertions, these new elements manage not to overwhelm either the architecture of the historic structure, nor indeed the neighbouring historic Whitehall buildings.

ALEX UPTON

Bus Station, West Croydon
TFL architects for Transport for London
Contract value: £2.17m
GIA: 580m²

This is a charming and creative building made possible by a young and ambitious client representative and in-house architect team. It is a first building in what the jury hopes will be a continuing programme to improve the quality of bus stations across London. It makes a brilliant case for the value of beautiful design and aesthetics on even small-scale transport infrastructure.

The architect who designed the project trained at Herzog & de Meuron and brings an ambition for a bus station as an arts pavilion. Vernacular detailing uses brick, timber, Corten and planting, to soften an exceptionally robust piece of architecture. A bright bus-drivers' first-floor staff room, surrounded by large windows onto the street below, provides a calm and dignified facility for workers. De-cluttering and signage has been very carefully considered.

Regional Project Architect of the Year – Martin Eriksson

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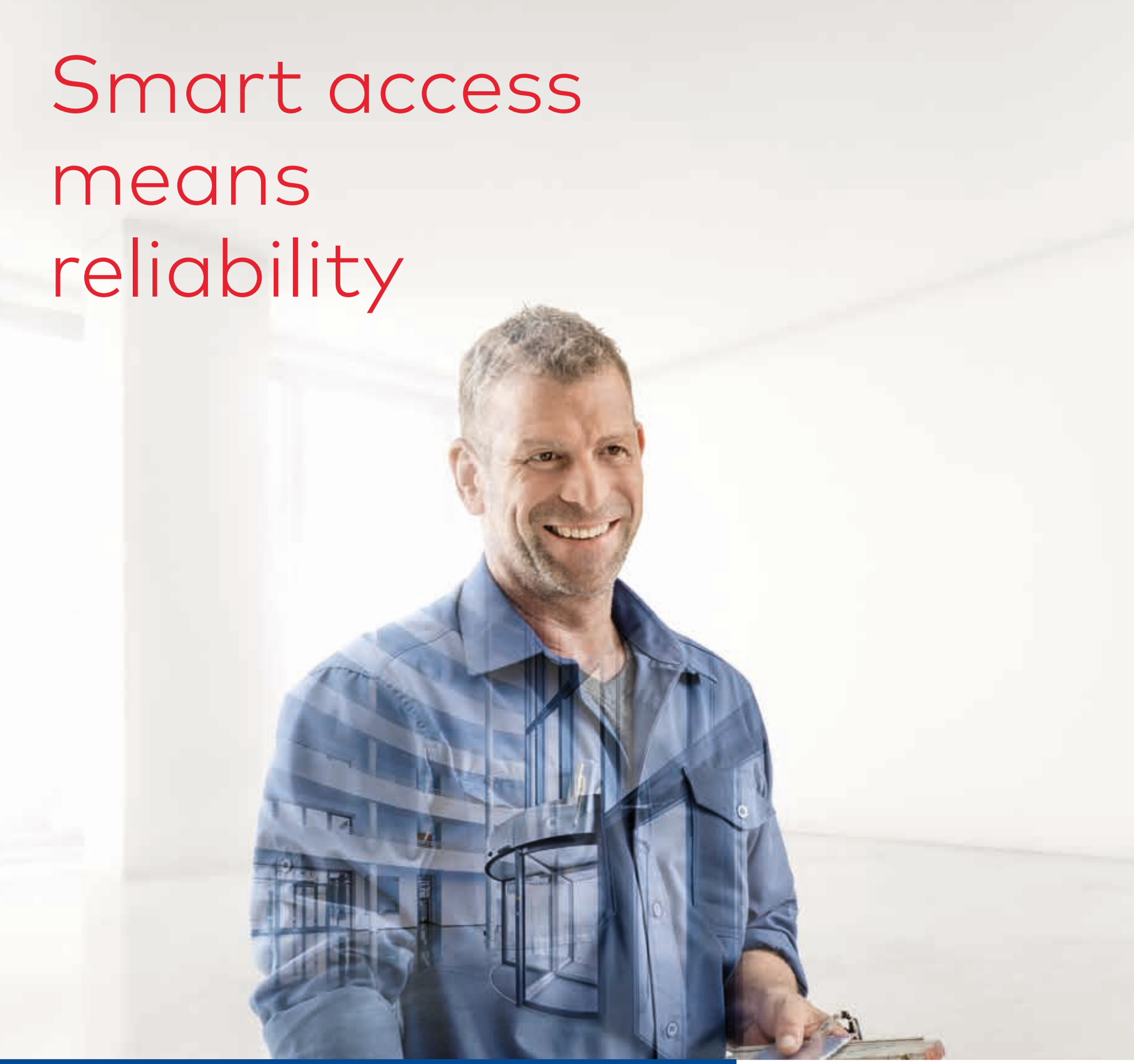

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TIMOTHY SOAR

The Green, Nunhead
AOC Architecture for Nunhead's Voice
Contract value: Confidential
GIA: 307m²

This delightful community hall is a playful and ebullient piece of architecture that riffs on the surrounding buildings.

A group of local residents and volunteers was the driving force behind the project. It is now clearly a much-loved local landmark hosting a variety of events, including martial arts, dance, music and language classes for a diverse range of ages and communities.

An unusual combination of architectural elements forms a thoughtful and informed comment on architecture and delight. The distinctive use of pale green paint and red-stained plywood, the dynamic diagonal stair, the beautiful lanterns and carefully placed picture windows, the brickwork that changes around the building, and the signage symbolism are all brought together in an original and ambitious composition.

Belarusian Memorial Chapel, Woodside Park
Spheron Architects for The Holy See of Rome
Contract value: £364,000
GIA: 69m²

This is the first wooden church to be built in London since the Great Fire of 1666. The chapel has been constructed for the Belarusian diaspora community in the UK, dedicated to the memory of victims of the 1986 Chernobyl nuclear disaster. It is surrounded by 17 protected trees in the grounds of the cultural centre for the Belarusian community in north London.

After two failed planning applications for an extension to the original community centre, the client team approached Spheron Architects which brought a completely new take on the site and project. It embraced the traditional form and materials of a rural Belarusian church and introduced a series of contemporary twists, introducing an undulation of the timber elements on the exterior chapel wall.

By working closely with designer-fabricator Andrew Trotman, the architect has created a very special building that will engage both the casual passer-by and its own congregation.

JOACHIM BOREN

TIMOTHY SOAR

Public library, Willesden Green
Allford Hall Monaghan Morris for London Borough of Brent
Contract value: £10.5m
GIA: 4,170m²

The library at Willesden Green forms part of a wider masterplan for the site, replacing a former 1970s library building and surface car park. The masterplan densifies the site, allowing a large portion to be developed for housing. This has in turn funded the new public building and external public spaces.

The 1894 Willesden Library has been retained as a popular local landmark, integrated into the new building through a sensitive conversion into a new public room. The project reinterprets the library typology as a flexible public building including a performing arts space, café, gallery, archive and museum space.

The building is well detailed and visually enriched through the expression of its facades and internal artwork. An exemplar of sustainability, it is well used by all sectors of the community.

TIM CROCKER

Studios, Wimbledon College of Arts
Penoyre & Prasad for University of the Arts London
Contract value: £1.8m
GIA: 511m²

This metal-clad building, set in the varied architectural context of the college and a wider suburban conservation area, creates new creative arts learning spaces and achieves a BREEAM Outstanding sustainability rating. The new, two-storey studios are connected back to the campus with a simply designed canopied 'cloister', providing covered workspace and creating a new external courtyard space.

The form maximises daylight, natural ventilation and night-time cooling. An asymmetrical gabled roof provides a large south-facing area for photovoltaic panels, while the smaller north-facing pitch maximises north-light for the studios. Internally, two large studio spaces are formed of uninterrupted single structural spans.

The building was, unusually for this typology, detailed in accordance with Passivhaus standards. Its form and language are perfectly suited to its use: robust, almost rural and unfussy. It feels it will last the college as highly useful arts studio spaces for years to come.

Regional Sustainability Award

55 Victoria Street, Westminster
Stiff + Trevillion with Pozzoni for Alchemi Group (developer) and Marker Study (owner)
Contract value: £30.8m
GIA: 9,592m²

This conversion and extension of a 1980s office building provides 57 apartments plus rooftop gardens with retail at ground floor. It is a strong urban statement, amplified by the distinctive grey, peppery brick, enlivened at the base by darker glazed insertions. The elevations are ordered simply, reflecting the structural pattern of the original building.

The entrance is defined by an ornate, double-height, brick-clad lobby. In the apartments, glazed internal doors and elegant joinery create distinctive interiors. Stepping out through bronze finished windows and beautifully detailed balconies, it is clear that the design has been carefully controlled at every step.

This is a speculative building of great quality and character, with consistent and thoughtful architecture everywhere, making it unusual, enjoyable and lovely to visit.

ANDY STAGG

Brentford Lock West, Brentford
Mikhail Riches Ltd with Cathy Hawley for Isis Regeneration and Muse Developments
Contract value: £4.5m, GIA: 2,800m²

Circulation here is kept to a minimum to achieve the high density required. The overall composition is legible and interesting. The single brick, with coloured flush pointing, is a clear move to create homogeneity, as though the building is carved out of a single solid block. The dwellings, although built to minimum space standards, feel spacious and well planned. The architects have achieved an excellent residential block on a low budget, out of a D+B process. The result is economic and functional, but thoughtful and charming.

MARK HADDON

ANTHONY KELLER

Boxpark, London, Croydon
BDP for Boxpark
Contract value: £3.5m
GIA: 2,622m²

This brilliantly extroverted take on the traditional indoor market brings a lively energy to the entrance of West Croydon Station. It is built of 96 shipping containers, in a simple plan on either side of a huge market hall while also facing out to the street. Units are rented to food and drink businesses, many local and many for whom it is their first permanent location.

The tough shipping container aesthetic, with simple, cheap materials such as a PVC roof and basic timber boarding, is in keeping with its semi-industrial image

The central space hosts a multitude of events, from children's petting zoos to dance festivals. Tables and benches serve the surrounding food and drink outlets. The project is impressive in its diversity of users, crossing a variety of generations and communities. Boxpark felt like it truly lived up to its aspiration; providing a central meeting place and enlivening a 'meantime' site.

IOANA MARINESCU

Redchurch Street, Shoreditch
vPPR Architects for Redchurch Property
Contract value: Confidential
GIA: 880m²

A warehouse has been transformed into a series of shops with apartments at the upper levels. A private internal street provides access to the residential core, and light and air to the flats. It allows windows in the rear of the retail units, which have a split level in section. The shopfronts have an engaging bespoke metal pattern as an entablature.

At first floor level, one and two bedroom flats have living space over terraces and voids which are open to the circulation below. These terraces provide access into the apartments, which creates an unusual and appealing complexity, in part because they also act as balconies / gardens.

The jury admired the clarity of planning in the apartments, with a freestanding kitchen and bathroom enclosure around which circulation flows from living to bedroom areas. The dual aspect of the flats allows cross-ventilation and enriches the aspect.

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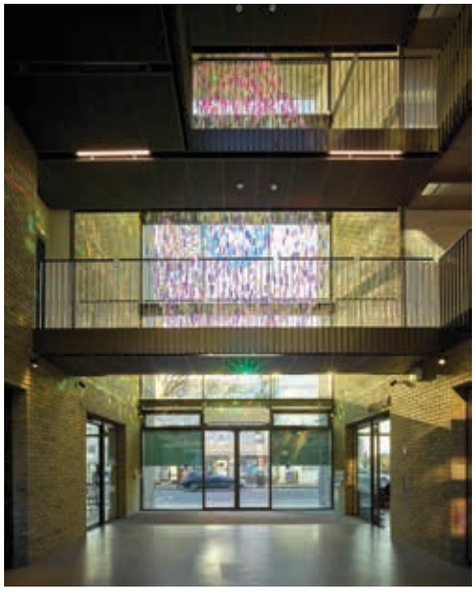
Valentino London Old Bond Street
David Chipperfield Architects for Valentino
Contract value: Confidential
GIA: 540m²

A five storey flagship store for the Italian fashion house in the heart of the West End. The facade engages with the streetscape and the Mayfair conservation area. It is a confident addition, composed of an inner layer of cast terrazzo and an outer layer of Portland stone. Well-proportioned openings are framed by the stone elements, with a top floor loggia providing consistency with neighbouring buildings.

The standard of detail resolution, finish and build quality is exquisite. The Venetian terrazzo of the inner facade also lines internal walls and floors and exudes permanence. Giant Carrera marble columns and plinths order the interior and the handcrafted oak staircase and lift enclosure add to the richness.

An integrated piece of architecture that responds to both the specificity of its urban context and the interior retail environment.

SANTI CALECA



TIMOTHY SOAR

Grand Union Studios, Ladbroke Grove
Allford Hall Monaghan Morris for Workspace Group
Contract value: £35m
GIA: 20,518m²

Located at the northern end of Ladbroke Grove, this project comprises a range of mixed tenure residential units together with commercial and retail space.

The buildings are simply composed brick forms with balconies and generous windows. The central residential block provides double aspect accommodation, accessed from an open internal street providing natural light to common parts.

AHMM has skilfully manipulated a simple courtyard model to create a legible layout, which both captures light and provides visual connections between all spaces and the exterior. The design of the building has been controlled and well detailed, providing an orderly urban face to Ladbroke Grove and a calm courtyard space to its interior.

JACK HOBHOUSE

The Loom, Whitechapel
Duggan Morris Architects for Helical
Contract value: £9.5m
GIA: 10,219m²

Originally used for wool storage, this building is part of the emerging Goodman's Fields masterplan for a new creative quarter. The scheme provides a range of work spaces and seeks to reveal the building's history while introducing carefully crafted interventions.

A new, generous, westerly entrance makes a connection with Goodman's Fields and, through its metal screen, to history in its references to a loom. Here are the office reception and a new public café, which provides greater public permeability.

An atrium lights both the entrance and the circulation of the upper floors. Typical floors have a clear and simple layout with beautifully executed detailing with well considered decisions about what to keep and remove.

The project was carried out while significant areas of the building remained in occupation and it now delivers an attractive work space; elegantly organised and well resolved in relation to items such as bicycles and refuse. It also celebrates the building's history in a meaningful way.

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PETER LANDERS

The Cooperage, Clerkenwell
Chris Dyson Architects for private client
Contract value: Confidential
GIA: 490m²

The Cooperage, a 1900s industrial building, was unsympathetically converted to residential use in the 1990s. The interior has now been cut and crafted to allow light into the glass-roofed dining area. A simple stair links all the complex volumes, including a triple height living space, arriving at the ground floor on a dramatic suspended concrete landing. The jury was impressed by the engagement of the family with the various spaces, including the large volumes for living, well-considered bedroom layouts, and terraces with rooftop views. The finishes are excellent, with a combination of concrete, black steel and exposed brickwork providing clarity and architectural expression along with warmth and comfort.

MARCUS PEEL

Whole House, south London
Hayhurst and Co for Bramfield Property
Contract value: Confidential
GIA: 92m²

This 92m² house maximises a domestic garage site to create an exceptional place to live. The inexpensive budget is especially impressive given the high level of detail. The front elevation, of softly coloured brick, contains a sliding perforated metal gate, with cleverly hidden bin and bike store. It achieves the near-impossible: a dwelling that meets building regulations, which is filled with endless views and natural light. Yet there are no external windows. A central 'corridor' wrapped around a tiny, fully glazed central courtyard provides views across and through the house, but also up to the sky, surrounding roofs and treetops. A lesson in complex brief resolution and the use of great design skill to overcome significant physical constraints.

Hidden House, Clerkenwell
Coffey Architects for private client
Contract value: Confidential
GIA: 72m²

Hidden House is on the site of a former caretaker's shed in the Clerkenwell conservation area. The single storey house originates from a rigorously scrutinised layout, engaging in a simple, elegant way with the constraints. The interior is immaculately detailed with engaging clarity. The light, open feeling is achieved through precisely executed vaulted rooflights that give attractive diagonal views up to the adjoining school. The simple palette of materials and polished concrete floor are particularly enjoyable. Rigorously considered in its design and beautifully delivered in its construction.

TIMOTHY SOAR

ANNA STATHAKI

No 49, Hither Green
31/44 Architects for private client
Contract value: £245,000
GIA: 125m²

This beautifully composed new-build house is on a small street opposite a typical Victorian terrace. It makes a significant and appropriate urban contribution by providing a clear edge to a line of back gardens.

Inside, magical proportions and an ingenious use of space provides a set of zen-like domestic interiors and courtyards, fitting for a small family. It is largely inward-looking, providing privacy and tranquillity. Interior and exterior merge seamlessly, extending the space of the living-rooms out into the gardens.

Details have been meticulously considered down to the electrical switches,and the setting out and execution is near perfect. The house is a self-build project for the owner/architect and was delivered at a very low build cost. The judges felt that this house was outstanding.

Regional Small Project Award

Sun Rain Room
Tonkin Liu for Tonkin Liu
Contract value: Confidential
GIA: 56 m²

The Sun Rain Room is a two-storey extension and restoration of a grade II listed Georgian townhouse. It provides both a studio for the practice and a home for the partners of Tonkin Liu and family. This delightful small project demonstrates a sculptural sensitivity and complexity which made it a pleasure to experience. The rear extension works over two floors, with a small lightwell, bridged by a glazed stair, allowing light into the new basement. At street level, a sweeping roof with glazed walls to the garden and mirrored rear storage walls provides a social space for both the home and the studio. The jury admired the eccentricity of the proposal and the narrative supporting its concept.

GREG STORRAR

MAGDALENA PIETRZYK

PHILIP VILE

6 Wood Lane
Birds Portchmouth Russum Architects for private client
Contract value: £582,900
GIA: 128m²

An exuberant home crafted by its owners as a self-build – its idiosyncratic style connects each design aspect from its curving form hovering above the street, to the detail of a chain operated roof light. Tightly planned service spaces are offset by generous served ones to maximize daylight and views. A slim store seat sized for tennis racquets, luminous green post box interior, curved blue desk for making sculpture, and more, coalesce to create a house that engages and provokes debate.

Silchester, Latimer Road
Haworth Tompkins for Peabody
Contract value: £26m, GIA: 8,500m²

At the edge of the Silchester Estate, adjacent to Latimer Road Tube Station, Haworth Tomkins has delivered a major regeneration project for Peabody.

This development of 112 new homes, community and retail facilities integrates an existing 20-storey tower and provides private and communal amenity and landscaped public realm. All residential units are dual aspect and the project is tenure-blind.

A triangular urban block encircles a communal garden, its edges reinforcing traditional residential street patterns. Active frontages animate corners with community and commercial uses. Brick facades are expressive and skilfully detailed and the new building successfully engages with the existing tower, wrapping it at ground level and providing a new face to the street.

The architect has delivered an exemplary residential project on a challenging site; sensitively engaging with the existing context of the estate and improving the adjacent public realm and railway viaduct. It provides high quality well-designed homes and an abundance of amenity space and has been delivered with a commendable attention to detail. It is an impressive addition to the Peabody portfolio.

Marie's wardrobe
Tsuruta Architects for private client
Contract value: Confidential, GIA: 214m²

There's an intriguing exploration of materials behind a domestic facade in a north London Victorian street. On entering, a staircase, purpose made from some 2000 pieces of plywood, greets the visitor and exemplifies the deft, nimble thinking that governs this project. Renovation of all the internal spaces, an extension and balconies show that innovative design can also be good value for money. Hidden storage is secreted around the house. Under the eaves is Marie's wardrobe of the project title – with, naturally, a space for every shoe.

TIM CROCKER

HÉLÈNE BINET

Highgate House
Carmody Groarke for private client
Contract value: Confidential
GIA: 510m²

This home replaced a large Edwardian house on the edge of Highgate Woods. The original commission, won in a competition, was to design a striking, contemporary building with a strong sense of materiality and connections between the interior, garden and woods.

The house clearly meets the client's ambition of a contemporary family home in a controlled and refined way. Three interconnecting volumes navigate the curve of the street. On entering the house, a double-height hall with a tall picture window, connects strongly to the garden and Highgate Woods.

Slender brick is the predominant material, inside and out. The architect has imagined and achieved a strong design concept that exploits the quality of brick as a material, using it structurally, spatially and sculpturally to create a family home that meets the expectations of the client.

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RICHARD CHIVERS

Park Heights
PRP for Network Homes and SW9
Contract value: £27.5m, GIA: 14,780m²

This exemplary housing project exercises fine detail alongside restraint. It provides equality between market and affordable housing within a single building via a grand, concierge-supervised entrance lobby. A great relationship between the architect and contractor under a design and build contract allowed fine detailing even where cost savings were applied.

The jury was impressed with the consultation process and the decision to use a shared entrance lobby and bike store. Low overall service charges, due to the efficiency of the plan and circulation, permitted a concierge to be installed in the lobby, helping to keep it in good condition. The jury felt this was a true exemplar for beautifully designed, modest but elegant social housing.

PAUL RIDDLE

Paradise Gardens, Ravenscourt Park
Architect practice: Lifschutz Davidson Sandilands for Ravenscourt Studios
Contract value: Confidential, GIA: 1,460m²

A development of six houses for private rental, occupying a former derelict yard between King Street and Ravenscourt Park station, this scheme, adjacent to a locally listed terrace of houses, resolves a very tight site that is overlooked by neighbours on all sides.

Entered from a cobbled courtyard with shared mature communal gardens, the houses are spatially generous, with light-filled interiors and flexible layouts intended for future adaption and re-use. The site layout is a sophisticated response to these constraints and shows what can be achieved through simple manipulation of form, the use of robust materials and sensitive treatment of boundaries and landscape.

Architect and client have produced an exquisitely detailed project of high build quality both internally and externally, which could provide a benchmark for others.

HÉLÈNE BINET

Walmer Yard, Holland Park
Peter Salter and Associates, Mole Architects & John Comparelli Architects for Ranova
Contract value: Confidential, GIA: 845m²

Seven years in the making, the project consists of four individual, interlocking houses on the site of a former industrial building in Holland Park. Cast from in-situ concrete and structured around an elliptical stairwell; the houses sit around a small timber-lined courtyard, perceived as a form of room; slightly raised from the street, set over basement parking.

The bespoke homes are precisely tuned to the needs of their occupants while the small plot and close living has led to highly intimate and atmospheric spaces.

The architect has produced an original and intriguing ensemble, developed through the investigations of form, material juxtaposition, detailing and questioning of scale and adjacency. It realises an extraordinary work of experimental architecture, offering an ambitious alternative to contemporary models.

NICK KANE

Tapestry, King's Cross
Niall McLaughlin Architects and Weedon Partnership for Argent
Contract value: Confidential, GIA: 34,810m²,

An exquisite, sculpted facade wraps around an intriguing combination of functions in this impressive mixed-use building. The unusual, complex brief includes a multi-use games area, café, restaurant, and affordable and market housing. Despite the challenges of building above railway tunnels, adjacent to a railway line and canal; the architect has produced a refined, elegant and cohesive design. The innovative facade is made of lightweight, glass-reinforced concrete panels that provide articulation between deep vertical piers and horizontal elements such as balconies. The building is scribed with pattern that is adjusted in a hierarchy across the building. Strongly connected to its surroundings through framing of views from apartments, a shared garden surrounded by contemporary townhouses and direct link to the canal, the building is a haven for its dwellers.

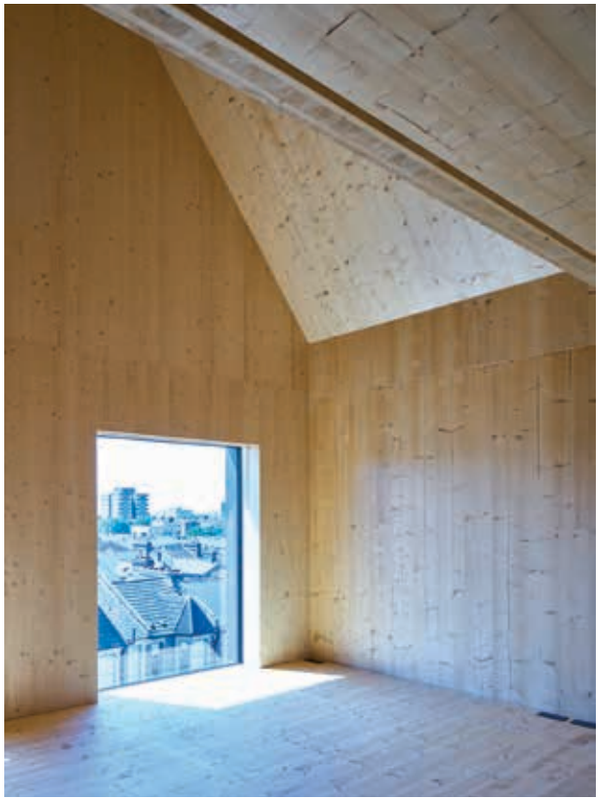
Barretts Grove, Stoke Newington
Amin Taha + Groupwork for Cobstar
Contract value: £1.27m
GIA: 635m²

Characterful housing in a disjointed urban street: the adjacency to a primary school is a fitting location for a thing built with fairy-tale materials of brick, wood and straw. Inside, the building houses a series of generously proportioned, well-lit apartments; each with a wicker basket balcony that sticks out far and proud, like a salute to passers-by.

The staggered hit-and-miss brick skin of the facade makes a larger-than-usual pattern, which fits the tallness of the overall building. Wrapping the skin up and over the roof emphasizes the simplicity of the building's form.

Inside, the feeling is of a single house split into many homes; a refreshing change from the cheap finishes and convoluted corridors of many apartment blocks.

Apartments are all double aspect with well-proportioned rooms. Space is used wisely and left over pieces of it is exploited; for example a strip of workspace overlooks the living room in the top maisonette, making a small band of space a delight to inhabit.



TIM SOAR

Dujardin Mews, Enfield
Karakusevic Carson Architects & Maccreanor Lavington for London Borough of Enfield
Contract value: £7.7m, GIA: 3,640m²

Dujardin Mews is the first council-led social housing by Enfield Council in 40 years, the first phase of the wider regeneration of the Alma Estate. The project maximises the site and delivers quality, exemplar housing for the local community. Houses are rotated on one side of the slim site so they are wide and shallow, providing variation and a new rhythm. Externally, high-quality brick, carefully considered elevations and clever planning for bikes and bins, makes an ordered street. Inside, houses and apartments are generous and well planned. Enfield's willingness to invest in quality, openness to the design team's expertise and engagement with the community and prospective tenants was commendable.

Regional Client of the Year

MARK HADDEN

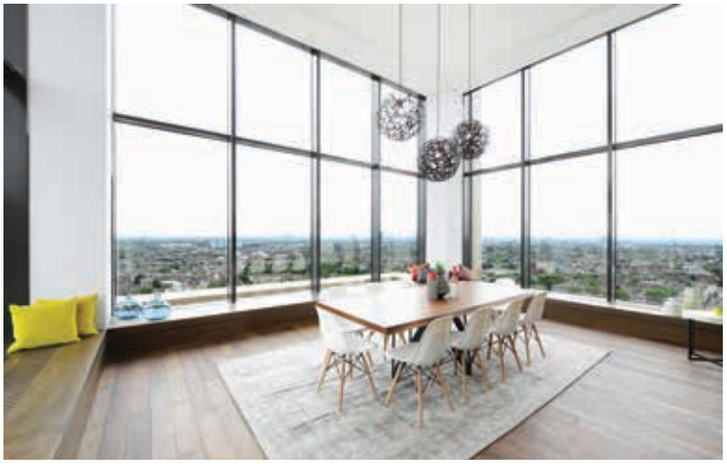
JACK HOBHOUSE

St John's Hill, Burridge Gardens, Clapham Junction
Hawkins\Brown for Peabody
Contract value: £45m, GIA: 17,270m²

This Phase I design of 154 new homes has three distinctive architectural styles, each using a different brick and each articulated differently. Done to give clarity and uniqueness to the parts of this large scheme, it also resolves the different site conditions – the 1930s Peabody estate it sits between a historic terrace and the railway cutting.

The site layout responds to its surroundings but also pre-empts the next phases of a bigger, transformative masterplan. Peabody, with the architect, has masterminded the process of enticing original tenants back into the new dwellings. It seems to be a secure and successful place in which to live.

The achievement here has been the quality of the build and landscape. Throughout it is robust, skilled, delightful and full of lovely details – such as artist Rodney Harris' brick reliefs which are moving and beautifully made. And the landscape successfully resolves the key issues of public and private space, with high quality materials and planting everywhere.



MORLEY VON STERNBERG

Vantage Point, Archway
GRID architects for Essential Living
Contract value: £30m
GIA: 2,970m²

Rising above Archway station, this is the refurbishment and recladding of a notorious, 18- storey, 1970s office building into residential units for rent. The tall, dark building dominated the area and, in combination with the empty shops, complex traffic junctions and narrow pedestrian access, made for a poor urban experience.

The renovation is part of the wider regeneration of the area, in tandem with the diversion of roads, the provision of generous pedestrianised space and upgrading of local shops; and has made a commendable difference. Erected without scaffolding and following the original building massing, the new facade achieves the design aim to brighten the building through the use of angled aluminium perforate cladding, concealing its openable windows.

The design and client team are commended for an elegant design and careful detailing, which has transformed a failed building into an active one and made a significant contribution to local regeneration.

Left Gira Esprit. Lighting scenes can be easily operated on a touch sensor in the Gira Esprit switch range.

Intelligent renovation

The extensive upgrade of a country house in Hampshire has equipped it with state of the art technological comforts, and the ability to manage the systems from anywhere in the world

Thornby is an elegant country house in the New Forest in Hampshire. It stands out due to its architectural style and size: a traditional brick house, surrounded by parkland.

The owners decided on an extensive renovation, with intelligent building technology from Gira, to ensure maximum convenience and energy efficiency.

The owner commissioned Dunford Construction of Lymington for the modernisation and Southampton firm aura digital living to install a future-proof KNX system with a powerful Gira HomeServer.

The HomeServer collates and evaluates information, and enables the remote management of the property. New functions and devices can also be integrated and reprogrammed at any time.

Nigel Murkitt and the 'aura' team linked the building technology components with the KNX system, including the heating, lighting, blinds and gates. 'By precisely controlling the heating we are able to save energy throughout the house,' says Murkitt.

The interior design of the two-storey, luxurious building is elegantly and harmoniously coordinated. OWL Lighting in Winchester was retained for the high-end lighting scheme.

The kitchen and dining room are also located on the ground floor, while there are five bedrooms and three bathrooms on the upper floor. The owners can enjoy views of their own park throughout the entire house.

The spacious garden has a conservatory which opens onto water features and connects with nature. A swimming pool and wellbeing suite rounds off the comfort in the grounds. The wellbeing suite, and heating and filtering of the pool, are also controlled via KNX.

The owner sees a further benefit in the KNX system: he can easily manage Thornby from anywhere in the world. All he needs is his Gira HomeServer app.

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Above Gira weather station. Wind speed, precipitation, twilight and temperature can be measured and analysed with the new KNX weather station Standard.
Below Thornby is a traditional brick house with parkland.

Last call: Entries close 12 June

You've only a few days left to submit the drawings that could see you crowned this year's Eye Line winner

Commended in last year's Eye Line – Agricultural Co-op School by Sofia Singler, Yale.

Already an annual tradition, our Eye Line drawing competition is now in its fifth year and is once again partnered by architectural visualisation expert AVR. This is the prize that celebrates the art of the architectural drawing, not the project. This isn't a crit. We just want to see amazing drawings – originating in any medium or combination of media, anywhere in the world. And so do our readers – this is one of the most popular things we do. Enter now and get your best work out on view!

We particularly want to see entries from practitioners as well as students, because the skill of communicating architecture to client and the wider public through drawings is so vital to the design thinking and character of the practice. Consider the watercolour concept drawings of Steven Holl or Sheila O'Donnell, or the almost fairytale-like renderings of Grafton Architects. Remember the incredible draughtsmanship of Sir Peter Cook and his Archigram colleagues, bringing us into their imagined worlds and leading eventually to real, extraordinary buildings.

Today narrative plays an increasing part, with the techniques of graphic novels and manga cartoons increasingly in evidence. Recent years have seen an explosion of colour after a period of dystopian darkness. We don't mind how the image is produced – we want you to imagine worlds we want to inhabit. This year our judges include **Neil Spiller**, head of architecture at the University of Greenwich; previous winners **Amelia Hunter** of Studio Weave, and **Sandra Youkhana** and **Luke Caspar Pearson** of You+Pea; RIBAJ editor **Hugh Pearman**; and **Joe Robson**, MD of AVR.

We are especially happy to partner again with AVR, which celebrates its tenth anniversary this year. Working with the best architects internationally on creating fully immersive virtual environments, they also have a knowledge and love of drawing in all its forms.

Practice directors! Encourage your best colleagues to enter, not forgetting yourself. Teachers! By now you know your students with the best drawing skills – make sure they enter. Winning entries will be published in the RIBAJ August issue and exhibited in London's Anise Gallery, and winners will be invited to take part in a congenial celebration of the art of architectural drawing there, courtesy of AVR.

RULES

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

The work must have been produced within the three years up to the closing date of Monday 12 June 2017, and must not previously have been entered for Eye Line. Individual and joint entries are equally allowed, from practitioners, students and teachers.

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

There is a maximum of three individual pieces per entry, to be sent as medium-resolution JPEGs via a file-sharing service. They can be all from the same project, or different projects.

Information required

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

Deadlines

Monday 12 June: Deadline for entries
Thursday 29 June: Judging and shortlisting
August: Winners and commendations announced in special issue of the RIBAJ
September: Exhibition and Celebration party at the Anise Gallery

Get sending in your work right away – and encourage your friends and colleagues. Download entry form at ribaj.com/buildings/eye-line-2017-get-drawing
Then send it to us at: eyeline@ribaj.com

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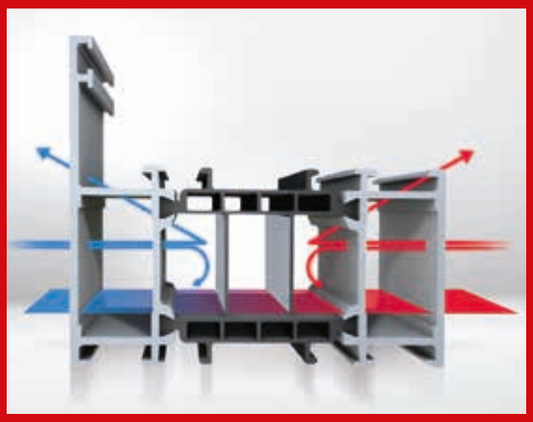

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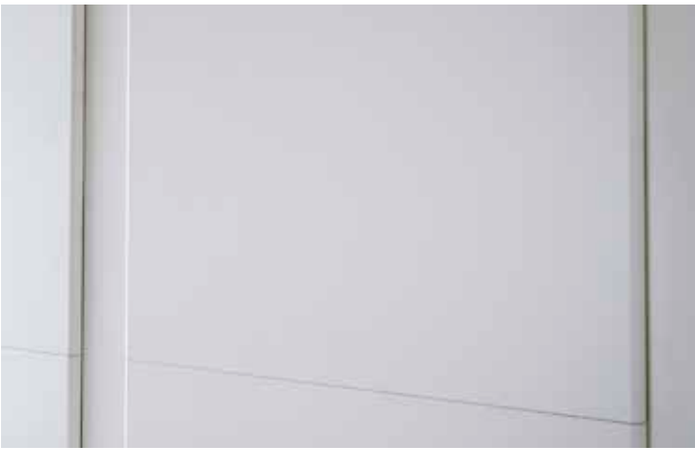

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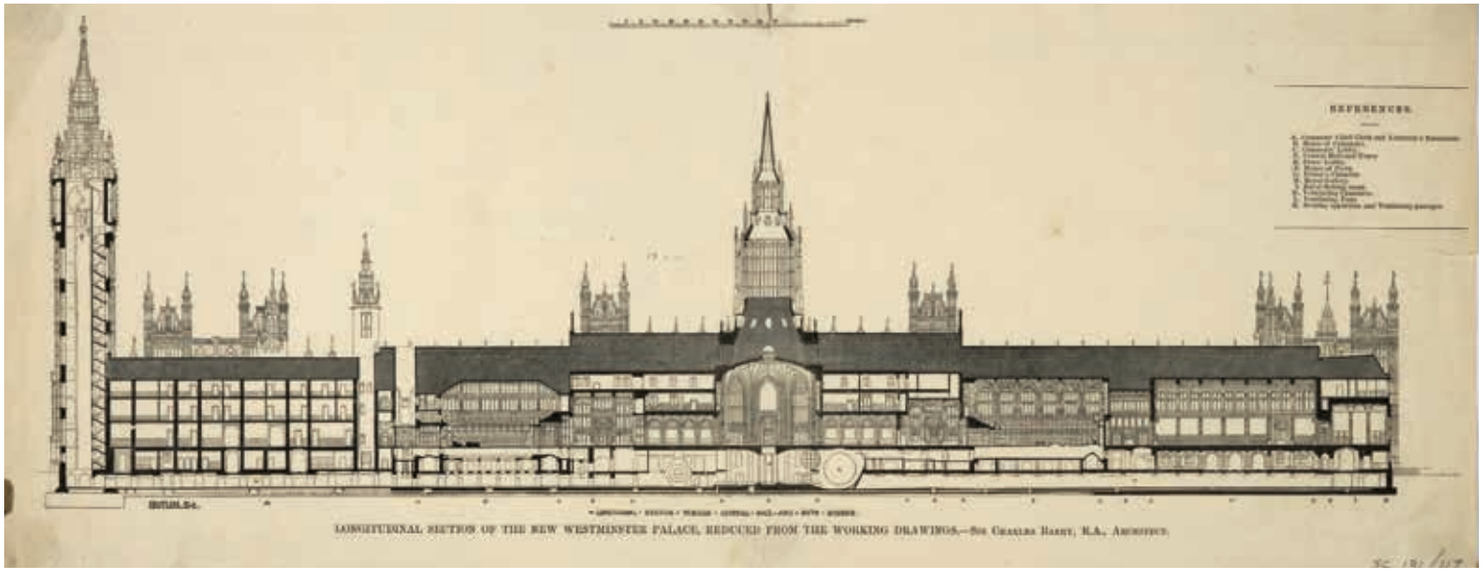
2: Intelligence

Only on ribaj.com

The intelligence section is making way for the RIBA Awards this month but there's plenty to read at ribaj.com/intelligence

Below 1850 section through the Palace of Westminster, designed by Charles Barry and Augustus Pugin.



RIBA COLLECTIONS

PARLIAMENTARY RECESS
Charles Barry's Palace of Westminster needs emptying if it is to be refurbished – but what are the options for a major decant?
ribaj.com/parliament

ECONOMICS PANEL
Car wash economy. How we wash our cars says a lot about how productive we are. The RIBA/NBS economic panel convenes to look into the future
ribaj.com/carwash

93%
of architects write specifications, but how they do it is changing
ribaj.com/specifications

MENTAL HEALTH
Coming out of the darkness. Mental health is an everyday problem. The importance of recognition and ways to cope
ribaj.com/mentalhealth

MARIA
Architects and engineers are just two halves of one worm seeking the light
ribaj.com/worms

QUANTITIES
Could you be taking the money out of quantity surveyors' mouths? Perhaps, with BIM. David Miller explores
ribaj.com/quantitiestakeoff

RISING STARS

RIBA J | origin

RIBAJ Rising Stars 2017, in association with Origin

Are you pulling together teams, pioneering technology, leading change, delivering great buildings? We want to hear from you.

Last year we awarded 13 of the most talented, ambitious and promising architects of the rising generation. RIBA Journal with Origin Doors and Windows gave them an influential platform from which to help forge the profession's future. This year it could be you.

'I have learnt so much from other gifted peers from the cohort brought together by RIBAJ Rising Stars'

Tszwai So, Spheron Architects

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Deadline: 5pm, Tuesday 12 September

Winners will be profiled in the RIBA Journal, on ribaj.com and invited to an exclusive winners' party and roundtable

3: Culture

Sign of four

Architecture, like everything, needs critics

HOLLY EXLEY

Hugh Pearman Editor

Four kinds of architecture critics can communicate with the public: the Pevsners, the Banhams, the Betjeman/Nairns, and the Appalled. The first two are 'trained', the last two are not. These categories never change, even if some critics span more than one of them. Practising architects might love or hate those who write or talk about them and their buildings but the Oscar Wilde rule applies here: there is only one thing in life worse than being talked about, and that is not being talked about.

This is not to say that today's critics can necessarily compare with the four famous names above. Another rule applies here, that of giants' shoulders. That lot established the rules of the game, of how to communicate a tricky subject to the world. They did everything so much earlier and better than today's crowd: we just splash around in their wake. But their names are useful as indicators. The Pevsners are the scholarly, detached, categorising ones, much concerned with history and aesthetics and minutiae. The Banhams, reacting against the Pevsners, conceal their learning in pop language, tend to avoid aesthetics in favour of technocracy, and are big on opinion and broad generalisations. The Betjeman/Nairns, in turn reacting against the first two, are amateurs in the old sense, and bring emotion and nostalgia to the mix. The Appalled, of course, are those who dislike almost everything new or newish on principle, and deploy the word 'eyesore' indiscriminately, always the sign of a closed mind, because this brings us to the subjective and mutable realm of ugliness versus beauty (see these columns passim ad nauseam).

The Oscar Wilde rule applies here: there is only one thing in life worse than being talked about, and that is not being talked about

Newspaper critics, not that there are so many of them these days, are mostly Banhams or Betjeman/Nairns, the former usually trained to some extent as architects, the latter not. I'm not, so I suppose my lengthy stint in papers puts me in the latter category. On architecture magazines the same rules apply but there a fifth category also sometimes appears, the pure academic or academically-minded practitioner who writes in the private language of architecture, a tongue relatively few understand even in the profession. Their articles and books circulate in a tight circle. Such writing is not intended for the public, indeed should never be unleashed on it. Occasionally an architect being interviewed on radio or television will slip into this way of talking – and it is excruciating to hear.

Some architects, even today, take the view that only other architects should be allowed to criticize architecture. To which I reply, as you would expect, phooey. That's like saying that only authors of novels should be allowed to review other novels and besides, my experience is that too many architects are hobbled by style preconceptions. But still – what's a critic for, really?

The Irish architect-critic Shane O'Toole, whose book of collected writings I review on page 93, suggests that a work of architecture is not complete until it has been written about. The critic interprets it to the world. As to the kind of review you'll get – why, just hope you don't end up with one of the Appalled. Is all publicity good publicity? No, despite Oscar Wilde, I've never believed that.

ONLY ON RIBAJ.COM

Pilkington's aim is to take back from Gill the way that young girls are depicted

Michèle Woodger sees Ditchling come clean about Eric Gill: https://is.gd/ericgill

It could be mistaken as a building designed by a modernist master like Lewerentz or even Zumthor, except it was built in Victorian times

Tzswai So on the far-sighted Victorian architect George Truefitt: https://is.gd/truefitt

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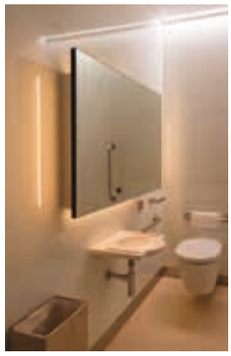

Leicester Square, London

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Strip club

Oliver Wainwright meets the house builders prepared to bear all

HOLLY EXLEY

Oliver Wainwright

A press release from a housing developer jumped out of my inbox this month, because instead of the usual identikit interior of Eames chairs and vases of flowers, there stood a stark breeze-block room furnished with a workbench and a ladder propped against the wall. In place of the usual oak laminate flooring were rough sheets of plywood, while a solitary cat stares out of an open door, in a tableau as pregnant with potential as a de Chirico painting.

It is the no-frills vision of Naked House, a not-for-profit house builder that sees this as a way to make homes more affordable. Against an average house price in London of £580,000, it says its 22 pared-down homes in Enfield will be sold for £150,000 to £350,000.

Designed by young practice OMMX, the homes are conceived as a model of adaptability, configured with internal remodelling and extending in mind. In their 'naked' state, the houses provide a 50m^2 open-plan dwelling; in fully adapted mode, each can become an 87m^2 three-bed property, fully compliant with the London Housing Design Guide.

Clever design moves include a double-height space with a mezzanine and built-in ledge around the perimeter at first floor height, making it easy to add joists and create an extra floor, while a sturdy garden wall with a party wall agreement already in place makes building a rear extension a question of simply adding a roof. Services will simply be housed in a sunken perimeter channel cast into the floor slabs and covered with a plywood plate, so they can be easily maintained – and reconfigured if rooms move around.

Against an average house price in London of £580,000, these 22 pared-down homes in Enfield will be sold for £150,000 to £350,000

But can doing away with plasterboard linings and fitted kitchens really save several hundred thousand pounds? Well, no. I'm sorry to write this in an architecture magazine, but the revolutionary thing about the project is mostly about land. Sited on council-owned infills, the plot freeholds will remain in council ownership, to whom buyers will pay ground rent. Available to people earning under £90,000, a resale covenant in the lease will keep homes affordable in perpetuity.

It is a model of community-led housing on council land that London mayor Sadiq Khan is keen to encourage. His recently launched Homes for Londoners Community Housing Hub provides a 'one-stop shop' for technical expertise and access to funding. The Naked House scheme was the first to benefit, receiving a £500,000 enabling grant.

Homes for sale is one model, but elsewhere in London councils are deploying this stripped-back bare-bones model for rental housing too. An innovative experiment is under way in Barking, initiated by arts charity Create, to build affordable housing specifically for artists being priced out of the city.

Designed by young practice Apparata, the House for Artists will provide 12 rough and ready units above a community hall and workspace, with a similarly raw industrial air. Its units will do away with corridors and most interior walls, providing 20% more space than usual, while double doors between units allow for potential expansion with sociable co-housing in mind. Balconies are similarly configured, allowing outdoor space to be opened up for temporary events, or permanently. Using off-the-peg components and an intelligent economy of means, Apparata says its project will be built for around a third less than an equivalent scheme.

Providing bare shell homes won't suit everyone, and it could be a slippery slope if councils can get away with providing cut-price Lidl homes for the most vulnerable tenants, but it is one way of increasing the supply of more affordable housing while allowing residents to truly adapt homes to their needs. ●

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

HOW THE OTHER HALF LIVES

On a recent trip to New York I was exposed to the opposite end of the housing spectrum, regaled with solid onyx bath tubs and chests of drawers lined with ostrich leather in the city's new super-luxe pencil towers. I was told that most of this stuff will end up in a skip when the owners fly in their own interior design teams from Miami. Perhaps the purveyors of these safety-deposit box homes could learn from the Naked House example?

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Ask Joan Clos

What has the New Urban Agenda got to do with a practising architect?

HOLLY EXLEY

Jane Duncan

The best way to predict the future is to design it – Buckminster Fuller

The 21st century is already called the urban century. More than half the world's population now lives in urban areas and by 2030, the number is expected to rise to over 60%. More people will move to cities in the next 40 years than in the entire span of human history, and cities are increasingly seen as prime economic drivers in the world economy. That will create a host of new issues as countries face the challenges of growing urban populations, including the delivery of sustainable policies for housing and the environment, infrastructure, transportation, energy and employment, as well as the provision of basic services such as education and health care.

Last year the RIBA, Royal Town Planning Institute and Institution of Structural Engineers announced the formation of the UK's first advisory group on built environment issues within a global humanitarian context at the Habitat III conference in Quito. Habitat III focused entirely on urbanisation and marked the launch of the New Urban Agenda, a United Nations policy drafted following two years of engagement with major cities and urban practitioners.

> We architects have a responsibility to the global community who are seeking innovative, creative urban solutions towards achieving this new international agreement

So what does the New Urban Agenda mean to us as architects already involved in the design and conservation of the world's urban spaces? Is there a reason for the absence of most architects from this global conversation about the future path of urbanisation? How can our profession discover what the opportunities are for contributing to the roadmap and find routes to what will be plentiful and meaningful work?

On 5 July, at the RIBA International conference 'Change in the City', we will ask the author himself, Dr Joan Clos – executive director of the UN Human Settlements Programme (UN-Habitat), secretary-general of Habitat III and unofficial world leader for cities.

From gender-equity to youth-empowerment, participatory planning to inclusive public space, The New Urban Agenda sets a high benchmark for the type of urban development we should strive for, and a global accountability framework for achieving it. Surely we architects have a responsibility to the global community who are seeking innovative, creative urban solutions that take steps towards achieving this new international agreement?

As practitioners we can play a social activist role, and be encouraged to use increasingly proactive relevant research-based approaches. Research, academia and practice should reinforce each other, and the solutions provided can then be incorporated into policy-making.

I hope to hear that Joan Clos understands the influence that architects already have in the built urban environment, as we are trained in the very skills needed to solve many of the challenges defined within the New Urban Agenda, such as planning for climate change, providing innovative and sustainable housing solutions, designing sustainable urban transportation, and delivering environmentally sensitive infrastructure services.

I encourage you to come to this and other events in our RIBA International Week. This is your chance to network with future international partners, listen to an extraordinary line up of influential speakers including Odile Decq, David Chipperfield, Francis Kéré and Amanda Levete, and engage with and profit from the key issue of our century. ●

https://www.architecture.com/whats-on
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POINTS FOR THE HUSTINGS

The RIBA has called on all political parties to champion architects and the built environment in its manifesto Building Global Britain, published ahead of this year's snap general election. Find out more at architecture.com

From a Burkina Faso village to this year's Serpentine Pavilion is quite a trajectory. But Francis Kéré's architecture remains unshowily faithful to culture, community and climate

Words: Isabelle Priest Portrait: Liz Eve

Man for all seasons

There's a lot of mystery surrounding Diebédo Francis Kéré. He has one of those names that people have heard but aren't quite sure where. In fact he's the 2004 Aga Khan Award-winning architect from Burkina Faso, a contributor to the Royal Academy's 2014 Sensing Spaces exhibition – and the architect of this year's Serpentine Pavilion in London's Hyde Park. True to the project's intentions, it is the first building he has designed here.

'You have to keep some things to yourself,' Kéré says as we sit down in his office in Berlin in a converted warehouse at the back of a courtyard in a typical 19th century city block in Kreuzberg. 'You have to keep a bit of mystery.'

Kéré explains he doesn't much like being interviewed, nor filmed or photographed. You get the impression fame has come to him unintentionally as he was going about his daily business, and that as a result he has a fraught relationship with it. He is a private person. Being let in is rare, but once you are, he's disarmingly open, seeing things as a partnership and seemingly everyone as friends. RIBAJ is speaking to him ahead of the BBC and CNN because, as Kéré puts it: 'I am a member of the RIBA, I am part of the family, but I am not visible so I wanted to do something.'

This kind of loyalty – to people, places, architecture, the planet – pretty much sums him up. Kéré and I are sitting in the meeting room. I arrived this morning to spend the next two days here before the opening of Kéré Architecture's the Serpentine Pavilion on 20 June. Seen through the glazed internal wall his studio has a quiet, productive atmosphere. The place has the feel of a student's bedroom – a simple space where the contents are more important than the high ceilings, wooden floors and metal windows. Materials for experimentation are everywhere, boxes of models from returning exhibitions are stacked up, and work is pinned all over the walls alongside awards and memos. It's peaceful and casual, with employees working unhurriedly as the hours strike past – 6pm, 7pm, 8pm and everyone is still concentrating in the evening sun.

Kéré flutters supportively between his 11 employees, dipping in and out of what is going on. He has a more hurried air than the rest, simultaneously keeping up conversations all over the world via a stream of WhatsApp pictures, voice recordings and calls. Everything channels through him, a filter for quality, but also for the stresses of a busy practice.

All architects face a long journey to make it in their profession, but Francis Kéré's must be one of the longest and most determined.

This kind of loyalty – to people, places, architecture, the planet – pretty well sums him up

Left Francis Kéré's journey has been long and determined. Here he is in his studio in Kreuzberg, Berlin.

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He was born in Gando, a village in the landlocked country Burkina Faso in West Africa, in a flat landscape where vegetation is short and everything is heavily influenced by season. At a time when there were 'no more than 20 architects in the whole country', Kéré was sitting in classrooms that were too hot and too dark, contemplating light and shadow, and what could be done differently.

'I decided to become an architect because I grew up in an environment where the buildings were, according to me at the time, not the best,' he says. 'I was thinking why should we make walls that can't withstand the rain, why should we rebuild them every year? Inside me something was growing.'

Aged 13, he moved alone to Fado N'Gourma in the east of the country, where alongside general school classes he specialised in carpentry, because it was vocational, for four years. At 17, his move to study carpentry in a country with few trees paid off in the form of a scholarship from BMZ Deutschland to become a woodwork development activist in Germany. He arrived in Berlin – his intellectual home ever since – in 1985, completed the training, and five years later enrolled at night school to earn his Abitur, Germany's equivalent of A Levels, as the only way to progress to university. Finally, in 1995, Kéré was accepted to study architecture at TU Berlin.

While Kéré considered Berlin 'wonderful', his childhood dreams of 'making things better' never left him. 'I have this connection, an umbilical tie that is so strong. I wanted to contribute to my community. The idea came to put these ideas into a school, giving a structure to the kids of my village, allowing them to stay at home and have an education' – as he had been unable to do.

That project was the Gando primary school for which he won the Aga Khan Award. He started it in his second year of university and funded it by setting up what is now the Kéré Foundation, and raising money in German schools.

Above The new Burkina Faso National Assembly in Ouagadougou, which was designed foremost as a national discussion and materialises as a landscape building where people can meet, see and debate. Kéré explains: 'If you talk about democracy you should just do it.'

'I considered my architecture studies as what I had to do in order to do that,' he explains. 'But at the same time as I was studying architecture as an art, I developed other ideas in parallel for Burkina Faso where you need different solutions – even the simple window.' That also meant stabilising the local unfired clay blocks with 10% cement, and raising the sheet metal roofing on trusses above a ceiling punched with holes to create air circulation, instead of putting the metal sheeting straight on top.

'I am curious in terms of trying to create quality and make things better,' says Kéré. 'On this I am a purist, but in terms of material, I am flexible and adapting, I see what is available and study how to use it in the best way.

'The other thing is, I didn't just design, I built it myself with the community in Gando. It was not a philosophy, I just built it up with things that exist already in the village. Communities come together to build a house, I didn't invent it, I just used it. I wanted people to feel like it is their building.'

All this means Kéré's architecture speaks a language that people understand. Where some architects are about revolutions, wanting to sweep away everything that has gone before and plant spaceships on the landscape, Kéré is about evolution. He puts himself in the background, and his buildings look similar to what people are used to, built as they are with local materials and means. He is the vehicle making modifications to quality, performance and feel, and mobilising as many as 150 people to build them.

Below Originally conceived as a centre for African film and theatre, massive flooding turned the Opera Village into a residential and educational facility. The project uses clay, wood and laterite to form adaptable modules with integrated passive ventilation, solar energy and water collection.

It was not a philosophy, I just built it with things that exist already in the village

Above Lycée Schorge Secondary School in Koudougou, Burkina Faso, is made from local laterite and wood. This, in combination with the wind-catching towers and overhanging roofs, lowers the internal temperatures.

Since his early success in Gando, Kéré has added teachers' housing, an extension and library to the school there. It now has 1500 pupils and he is working on a secondary school and women's centre for the village, which is fast becoming a town.

He is also in demand beyond Gando, having completed two high schools, clinics, an opera village and an orphanage in Burkina Faso, as well as a centre for architecture and a huge public leisure park in Mali. Now, NGOs, private clients and national governments from across the world approach him. He is working the Obama Legacy Campus in Kenya and the Benga Riverside Residential Community in Mozambique as well as a huge educational campus in Togo. He has a public park in Mannheim, Germany, too.

So if success is measured in influence, it seems that in little more than 10 years Francis Kéré's architecture has acquired it – and that this is just the beginning. His architecture has the potential to transform the whole of Africa, as indeed it is doing from Burkina Faso to Uganda, Sudan and beyond. His schemes are highly replicable and buildable. Above all, they seek to improve building types that have the capacity to improve society for the long term, starting as they did with schools, and continuing as they are with clinics, business centres and museums and now even Burkina Faso's new National Assembly.

What's more, the quantity of projects so far, and the way the buildings engage and train the local community, suggest that he is hastening architectural development across the continent – as for the moment that's where his work is most prolific. Like other pioneers, he has a devoted following, with endless letters coming in, most noticeably from Africa, from people who would like to work for him or from children saying that they want to study architecture because of him. The power of that is yet to be realised, but the work that materialises out of enthusiasts will necessarily be bedded in a mentality that is prepared for the climatic and environmental times ahead. It's a realism that has largely been lost on global architects dumping buildings in Africa, recently or in the past, that have not always endured well. Gando, Kéré tells me, is already far drier than it used to be.

What seems fundamental though is that Kéré has done all this from Europe with a kind of 'designed in Germany, refined in Burkina Faso' slogan, and because of that has had the weight behind him to make international influence possible, with the global press too. The technical nature of the scholarship that took him there makes one wonder whether he could have ended up anywhere else. Would Britain have offered such a scholarship?

As for Kéré's architectural pursuits in the western world, here will be his challenge. The worry is that his focus on material scarcity, climate conditions and local engagement means he will not be taken as seriously. But, as is evident at this year's Serpentine Pavilion, Kéré is a torch bearer for community, and seems like one of the only architects left who can persuade clients of its importance – a little piece of Africa, communities gathering around the shade of a tree. In that, he could be no less influential than in Africa.

In the end Kéré won't be able to retain his mystery much longer. Back in Burkina Faso, everyone – politicians, strangers, relatives and friends alike – is asking 'what about our big house?' (national assembly), and here he is speaking at the RIBA International Conference. He is set to become, if he hasn't already, the welcome architectural icon for the whole of Africa, on behalf of the people who have stayed. His charitable foundation will be part of that. The most exciting times are coming. ●

Francis Kéré's architecture has the potential to transform the whole of Africa

KÉRÉ IN LONDON

Francis Kéré is presenting in London at the RIBA International Conference Change in the city: opportunities for architects. He will explore the expertise that architects can offer in the creation of 21st-century cities. The conference is the centrepiece of RIBA International Week, 3-7 July 2017
architecture.com/internationalweek

Right This year's Serpentine Pavilion is designed as a social space with the roof acting as a canopy of a tree.

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CRAIG AUCKLAND (2)

How will society be living in the decades to come? Will the unaffordability of land make independent home ownership untenable? Will there be more imaginative ways for families to make best use of their property assets by proposing novel solutions for how they might be used or adapted?

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We're looking for unfettered, imaginative proposals for how future generations might be able to live together on the same footprint, at higher density, while allowing for the independence that three or four generations might crave; not just a extension but a return to real, shared, multi-generational living, driven by modern economic realities and innovative, fresh thinking.

With cash prizes for the award winner and commended entries, they will also appear in a special supplement published in the October 2017 issue of the RIBAJ. ●

Top Stonewood Design's Pod Gallery outside Bath creates an extended living 'pod' attached to an existing home but hidden by the walls of the neighbouring barn.

Above Extended and autonomous, Pod Gallery's timber structure is distinct from the barn walls and roof.

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CRITERIA

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JUDGING

Chaired by the RIBAJ, judges will be looking for imaginative uses of SterlingOSB and innovative spatial propositions as key criteria of the judging process. Any proposal should consider structural, acoustic and thermal demands of higher density living. Prefabrication, panels or CNC fabrication can all be considered. Other materials may be used to both clad and fit-out the proposal but structural integrity is to be predicated on the use of SterlingOSB.

The winning proposal will be the one that, in the minds of the judges, produces a solution on the chosen site that is spatially innovative and which best accommodates the various demands of intergenerational living while making best use of SterlingOSB's properties.

ENTRY FORM

Please go to ribaj.com/multigen-comp

Submissions

Entries must be include the following and be laid out on no more than two A3 sheets, supplied electronically as pdfs:

- Plans, including north point
- Sections explaining space and function
- Elevations showing the look of the intervention
- 3D axonometric showing construction methodology
- Any optional supplementary images you consider helpful

Notes

- The jury's decision is final
- First prize: £2,500, three commended submissions: £250
- No correspondence will be entered into by the organisers or the judges regarding feedback on entries
- Shortlisted entries will be notified in writing
- Shortlisted entries will be invited to the prize giving event on 28 September 2017

Deadline for entry: 20 June, 2017

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Messing with our heads

Can 'architectural psychology' help us supply classless, perfect buildings? Probably not

Will Wiles

Dr Paul Keedwell is a psychologist, student of the history of architecture and small-scale property developer. Headspace could only have been written by someone with this promising combination of pursuits. You need a lot of head space for three hats. Keedwell outlines a new niche discipline, architectural psychology, to bring new insight to how we build buildings and arrange our cities.

Scientists have generated many studies about how buildings affect our 'feeling and behaviours', he writes, 'but it is surprisingly absent from the syllabus of an average school of architecture, and there has been no attempt to synthesise it in a way that we can all understand.' Headspace attempts to do just that: it presents the results of scores of scientific studies into the physical environment, and does so in a pleasant, discursive way.

It is full of interesting nuggets dug out of scientific literature. We learn, for instance, that researchers at Mu'tah University in Jordan have explored the 'optimal void to solid ratio for the home' – that is, the size and proportions of windows. In a study, 174 individuals looked at 60 images and said they prefer tall vertical windows to horizontal bands.

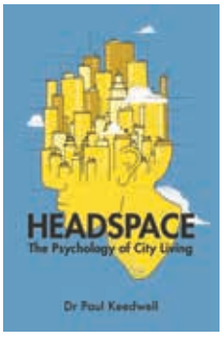
Can research along these lines be combined and aggregated to inform a more perfect architecture? No – it's more puzzling than clarifying, more head-scratch than Headspace. People want a sense of refuge in their homes, but not too much, lest they feel enclosed and trapped. People want to feel attached to places – but becoming too attached can be a problem. People like complexity in facades – but not too much! People like greenery in the street – but not too much!

Too often, Keedwell falls back on evolutionary explanations for particular preferences. 'Dark blue is associated with passivity, perhaps because primitive man prepared for rest at dusk,' he writes. Well, perhaps.

On page 13 there is the now-famous image of the implosion of Minoru Yamasaki's Pruitt Igoe housing complex in St Louis, and at that point it's fairly easy to guess where Keedwell is headed, and the people we'll meet along the way. Sure enough, here come Jane Jacobs, Oscar Newman and Chris Alexander. And Le Corbusier and Rem Koolhaas, cackling and rubbing their hands together with evil glee. Though they would seem to be its natural audience, Keedwell is persistently disobliging about architects, portraying them as out-of-touch, vain creatures, inflicting their misguided creative visions on an unconsulted populace. Modernists are the villains of the piece.

Architectural psychology, Keedwell says, provides a solution, a way of putting 'ordinary people' back at the heart of things. Keedwell's ideal community is bosky and gentrified, more suburban than urban. The buildings he likes are mostly idiosyncratic one-offs: Gaudí, Safdie, Walter Segal, Dutch floating houses. More generally, what primeval man really wanted was a Victorian terraced house, with a nice extension to the garden. Or to self-build. Pleasant options, if you have the resources – most people do not, through no fault of architects.

If the modernists had an essential failing – and God knows, they had plenty – it was their belief that science could provide an empirical, total solution to architecture, devoid of problematic class and style. Which is precisely the trap Keedwell falls into. They were also trying to deal with a sanitary emergency on a continental scale. It's a measure of their success that many have forgotten all about it. 'Tenements in old European cities surround a planted and tranquil courtyard,' Keedwell says. Today they do, yes. ●



Headspace: The Psychology of City Living
Dr Paul Keedwell
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'This is not the rebuilding of cities. This is the sacking of cities'

Pamela Buxton reviews Citizen Jane, a film about New York activist Jane Jacobs: https://is.gd/citizenjane

Here come Le Corbusier and Rem Koolhaas, cackling and rubbing their hands together with evil glee

Right Mies van der Rohe's Farnsworth House.

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Alfredo Brillembourg
Sir David Chipperfield
Dr. Joan Clos
Hannah Corlett
Odile Decq
Farrokh Derakhshani
George Ferguson
Sarah Gaventa
Suzanne Hall
Dan Hill
Dr Tristram Hunt
Diébédo Francis Kéré
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Boom, bust and Irish criticism

Shane O'Toole captivates with his writings from the time of the 'Celtic Tiger' and subsequent crash

Hugh Pearman

A book with three sewn-in bookmark ribbons: that's nice. Also one on architecture without pictures, that's brave. And finally, a book about architecture designed to resemble a breviary or missal, with radiused corners and the title 'One Hundred and One Hosannas for Architecture' – that's mischievous, in a country that has become somewhat disenchanted with its priesthood. For Shane O'Toole's book of collected critical journalism is about Ireland and the Irish influence, sometimes direct, sometimes oblique. As you'll have gathered, it is delightfully different from just about any other architecture book.

O'Toole, no mean architect himself, joined the Irish edition of the Sunday Times to chart the reinvention of Ireland during the 'Celtic Tiger' boom. It was 1999 and Irish architecture, following the reinvention of the Temple Bar district by the confederation of young practices under the 'Group 91' banner, was in a good place. 'The flag was in the breeze,' writes O'Toole, quoting Kenneth Frampton quoting Louis Sullivan on late 19th century Chicago in a review of a Grafton Architects monograph.

These pieces are generally short – three or four pages of the book normally does it, which is why there are 101. All in plain English, not critic-speak or architect-speak. They are not just the articles from his 10-year stint on the newspaper, but also from other media such as this – the RIBAJ – Architectural Review, BD, Architecture Ireland, Irish Arts Review and so on. He reviews buildings, exhibitions, books, profiles people, considers history and typologies and also campaigns. As, for example, 'The Architectural Curse of Bank Holiday Weekends' which details the remarkable story of the grade 1 listed late (1949) Art Deco Archer's Garage, cynically demolished over the June Bank Holiday by a prominent hotelier who presumably thought his network of contacts would protect him. Not so: despite his claim that he did not know it had been listed, he had to rebuild it. O'Toole's article from June 2000 is written at mid-saga; he acknowledges the intellectual problem of building replicas but insists: 'Archer's Garage must be rebuilt if Ireland's planning system is to retain any credibility.' It was, in 2004.

Above right O'Toole as seen by photographer Alex Sapienza.

Below Worth it for the book ribbons alone surely .

The period covers the financial crash, of course: something mentioned in his review for the RIBAJ of Libeskind's Grand Canal Theatre, which opened in 2010: 'Had Daniel Libeskind's theatre been even six months later getting out of the ground, it is unlikely it would ever have seen the light of day, instead joining the growing list of projects that have been euphemistically "pushed out" during the past year.' The financial crash all but destroyed the Dublin Docklands Development Authority: only the theatre with its Martha Schwartz landscaping remained and that, as O'Toole relates, got badly squeezed on space and finishes. The crash coincided with the end of his time at the Sunday Times in Dublin too. 'Critics at newspapers – architecture critics, in particular – are dying off even faster than print journalism itself,' he observes ruefully. Amen, brother. But we carry on writing, and new voices, new enthusiasms, new publications, find ways through the fog. Meanwhile, if you want to read some of the best architectural journalism from that tumultuous period in Irish architecture, let One Hundred and One Hosannas be your bible. ●

In 'The Architectural Curse of Bank Holiday Weekends' O'Toole details the remarkable story of the grade 1 listed late (1949) Art Deco Archer's Garage

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Brian Mooney 1928 – 2017

Modest and generous specialist in Catholic church architecture whose practice has left unmistakeable landmarks in suburbs throughout England

Brian Mooney was the last surviving partner of the Manchester firm of Reynolds & Scott, one of the most prolific of church architecture practices in 20th century Britain. Originating in the pre-war Albert Square offices of Hill, Sandy and Norris, it was run from 1946 by Manchester School of Architecture graduates Francis Reynolds and William Scott, and grew rapidly, specialising in Roman Catholic churches and schools.

Their churches, of which there are over 50, were brick basilican buildings in a simplified Byzantine-Romanesque style or neo-Gothic with increasingly modernised detailing. This traditional approach guaranteed them the favour of the clergy, and led to churches in the Midlands and London as well as Lancashire and the Wirral.

Mooney, who was also a Manchester graduate, went to Reynolds & Scott after a brief period in the City Architect's Department. By his late 20s, he was designing entire churches. For St Bernard, Burnage, opened in 1959 when he was 30, Mooney did all but one of the drawings, from the site plan to the light fittings.

Here the parish priest, Father Murtagh Henry, was a troublesome client, who insisted that all the artworks come from Irish firms. Earley of Dublin was approached to supply the stained glass, but Mooney had already commissioned an external mosaic panel from the Manchester firm of Ludwig Oppenheimer. Enquiries with Earley established that all its mosaics were made by the Manchester company – so Mooney had it tweak the design for Oppenheimer's mosaicists to undertake, with the priest none the wiser. The story neatly illustrates the international nature of Catholic church design in the mid 20th century; the importance of local craftsmen, notably for the mosaic and marble work that enriched many of the firm's churches; and the playful power relationships between priests and architects. This church uses repetition of simple columns and round arches to give pleasingly harmonious proportions, and like most of their churches has remained little altered.

Mooney was also lead architect for one of the firm's most interesting churches, Christ Church at Heald Green in Manchester, in a creative modern Gothic style. Mooney designed the Stations of the Cross as a frieze of stained glass lit from outside, made by J E Nuttgens.

Mooney's and his colleagues' work adhered to conventional basilican plans, rejecting the liturgical movement in church architecture. They maintained the principle, as Mooney would often say, that the church was the 'house of God'. Nevertheless the many Catholic schools the firm designed employed modern building techniques. And as architects of the De La Salle order's teacher training college at Middleton, they nominated Frederick Gibberd to design the chapel and executed his plans for this remarkable building, often regarded as a trial for Liverpool Metropolitan Cathedral's lantern. Later, in the 1960s and 1970s, the firm followed the liturgical changes with new approaches to church design, perhaps most successfully at Saints Peter and Paul, Boultham.

Mooney became a partner in 1964 with Harry Souter, and they continued the practice with Scott after Reynolds's death in 1967. Commissions dwindled in the 1970s as church attendance declined, and instead they specialised in reordering churches to accommodate the new liturgy. Schools increasingly became their focus. The practice closed in 1995, Souter and Scott having died in the 1980s. Mooney and his colleagues had defined and sustained a popular idea of the Catholic church in the modern city, leaving unmistakeable landmarks in suburbs throughout England.

Modest and generous, Mooney was also a talented pianist, enthusiastic gardener and active member of the Manchester branch of the Catenians, a Catholic social organisation. He is survived by his wife of nearly 60 years, Anne, and their four children. ●

Robert Proctor, University of Bath

IN MEMORIAM

SIDNEY ARNOLD ABRAMOWITCH
1949, SOUTH AFRICA

PETER GRANT LANKEY
1955, LONDON

COLIN SWIFT
1963, SOUTHAMPTON

JOHN EDWARD FRANCIS KIRWAN
1971, WORCESTER

MARTIN JAMES ALLSOPP
2004, LLANFAIRFECHAN

PETER FREDERICK JOHN LAWSON
1949, LONDON

NORMAN WILLIAM TUDOR BROOKS
1961, ESSEX

To inform the RIBA of the death of a member, please email membership.services@riba.org with details of next of kin

Exchange

Keep it local

'Expanding Universe' (RIBAJ May 2017) states that Daniel Libeskind clad this building in larch because he likes it and at the same time laments the possible demolition of the Architects Co-Partnership Dunelm House because of the probable cost of concrete repairs. Is this not a candidate for history repeating itself?

Has Mr Libeskind never heard the old saying: 'Timber building, wide hat, big boots' or is this basic common sense just something he and many of his contemporary architects either do not know or choose to ignore?

Surely a university like Durham could have found a local or UK architect to build a more suitable building in a local material which has stood the test of time, for example stone? Or are we, like our close neighbours the Scots in Edinburgh with their Assembly, doomed to put up and pay for these expensive inappropriate foreign mistakes?

Peter Ashworth, Northumberland

Heartbreak hotel

In 'Mixed Use Development, Horsham West Sussex' (Page of Consents, May 2017), the overblown praise omits to mention that the hotel is particularly contentious.

It is to be a five storey flat roofed box above and overlooking the main conservation area, surrounded by universally pitched and hipped roofs. The hotel has been rightly criticised by local societies as being a boring design with no architectural merit. All architects want good architecture – just look through RIBAJ to see them – but this is a hotel that makes developers rub their hands and architects cringe.

Horsham wants and needs high quality architecture, but this is not it. The RIBAJ surely has a responsibly to critically review the content beyond the glossy presentation, to research contrary views and to independently judge the scheme in the context of Horsham.

Philip Ayerst, Horsham

Editor's note: This was a small notice of a planning consent among many others, scarcely 'overblown praise', but point taken. We always provide the planning reference so readers can judge for themselves.

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Design isn't a duel

I refer to the articles written by Maria Smith in the last three editions of the RIBAJ. Ms Smith would appear hell-bent on beating herself into a professional pulp without any glimmer of hope. No simple, self-critical analysis of how such a thing has come to pass or how the 'Death Wish' may be reversed.

But behind all this I believe there is a genuine attempt to analyse why the role of the architect in the modern era has taken such an apparent dive. How architects, in the UK and elsewhere for that matter, have lost the respect of the general public to be the guardians and protectors of the built environment, is indeed a subject worthy of investigation; how we regain that trust and that role is even more important.

From the birth of brutalism in the 1960s and the countless 'isms' since, many of those responsible for the design of how the built environment looks have moved further and further away from any sort of sensitive collective understanding of what this responsibility entails.

Architectural design has become more and more esoteric and less and less understood by the very people who have to live with it. This is probably the single most obvious cause of the decline of architectural prestige so bemoaned by Maria Smith.

We could try producing architecture that is appropriate to each particular site so that the new build and old build are not trying to fight it out to the death or, even worse, the new build and other new build are in a similar duel.

Only by facing such a challenge and producing buildings more universally liked or at least admired by the general public can the profession truly hope to regain any sort of the traditional respect that most architects deserve – even, I dare say, Maria Smith!

Keith R Jarvis, by email

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A lot of interest this month on our report on mental health in the architecture profession.. ribaj.com/mentalhealth

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Times are tough #20hourdays

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Estate agency too

While others responded to our piece on the communication skills architects need… ribij.com/communication

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Reading this has put a spring in my step, @RIBAJ. So true, and just my conclusion too.

We reported on composites technology transfer from aerospace to buildings… ribaj.com/compositecodes

Christopher Boyce
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And the boat industry in the case of the #blackburn #busstation

And our review of a co-housing project for older women revealed some of the challenges: ribaj.com/buildings/new-ground

Emma Geoghegan
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A really great co-housing scheme but as the article usefully articulates it took a particular set of circumstances & people to achieve....

Photographer: Jeremy Phillips

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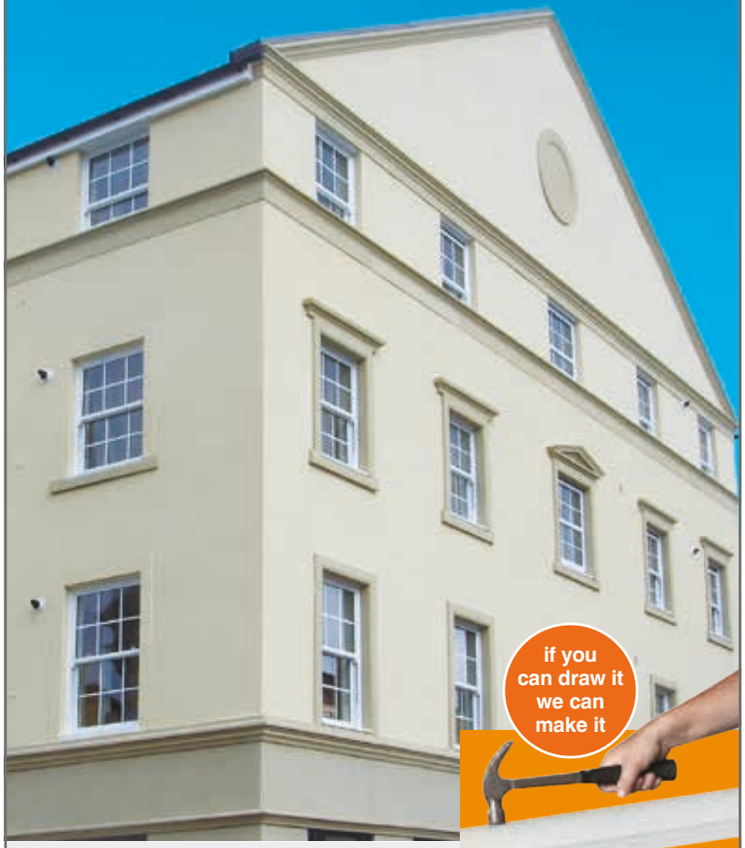

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V C Morris shop
San Francisco, 1948

This year marks the 150th anniversary of the birth of Frank Lloyd Wright, who in 1948 designed the building shown in this photograph, the V C Morris china and gift shop. For Morris and his wife, Wright also designed four houses over the course of 12 years – none of which was executed. This building, Wright's only work in San Francisco and one of his few surviving retail spaces, was designated a city landmark in 1974, but its interior still does not have protected status. The highly distinctive windowless facade of plain bricks is interrupted only by the arched entrance, which creates a deep shadow, amplified by a more subtle shadow motif of the concentric brick bands. This entrance was conceived to entice passers-by into the shop via a glass tunnel. The small but spectacular interior is dominated by a spiral ramp that allowed the architect to experiment with the ideas developed later in Wright's much more renowned Guggenheim Museum in New York. The central skylight, made of interlocking acrylic circles and globes, and the built-in display cabinet are also surviving features from the architect's original design. ●

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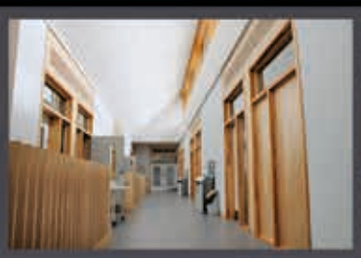

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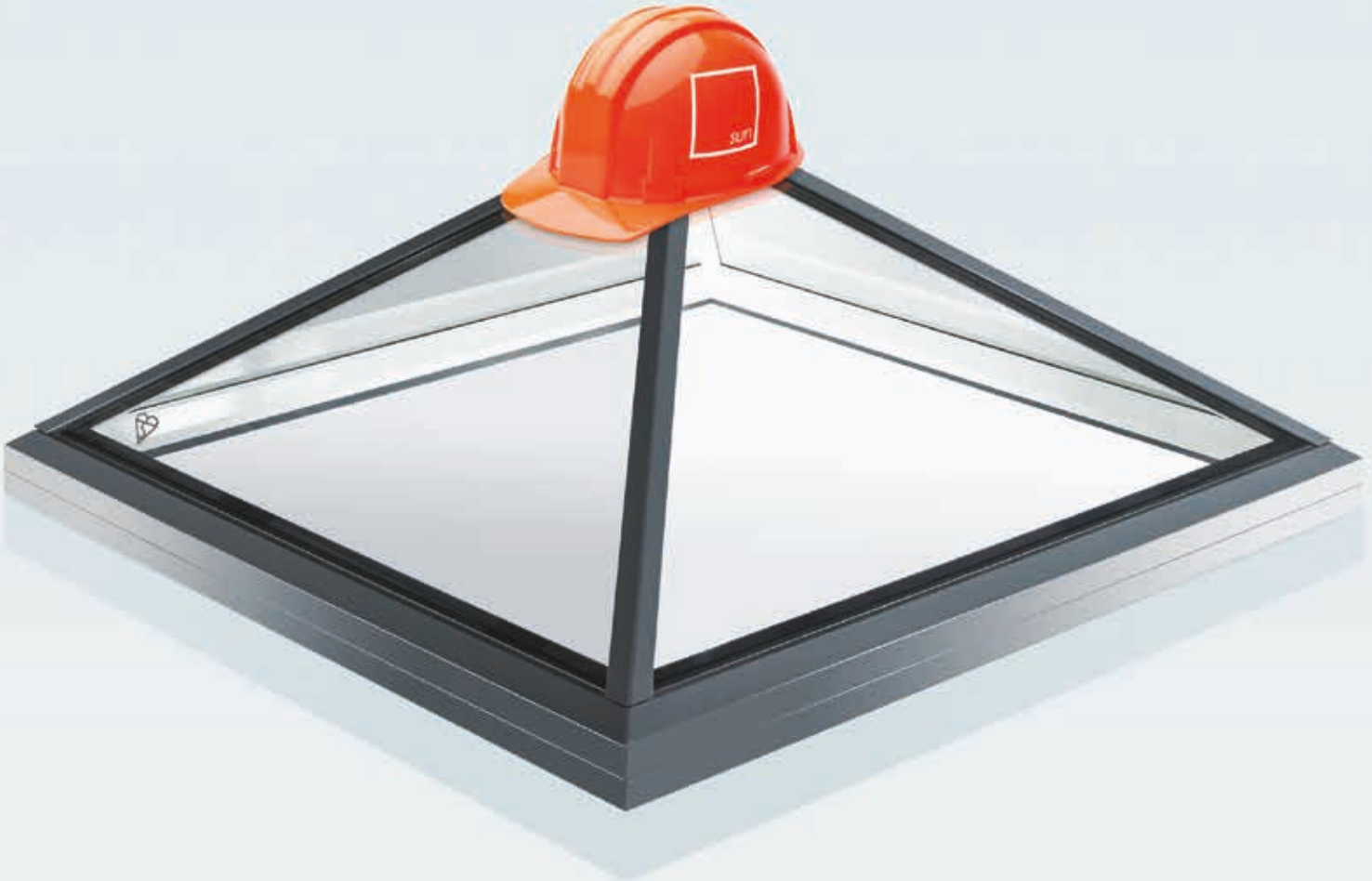

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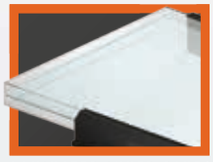

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