

MacEwen Award 2019

Star and Shadow Cinema, Newcastle-upon-Tyne

Knostrop Weir Bridge, Leeds

Burbridge Close, London

Bethnal Green Mission Church, London

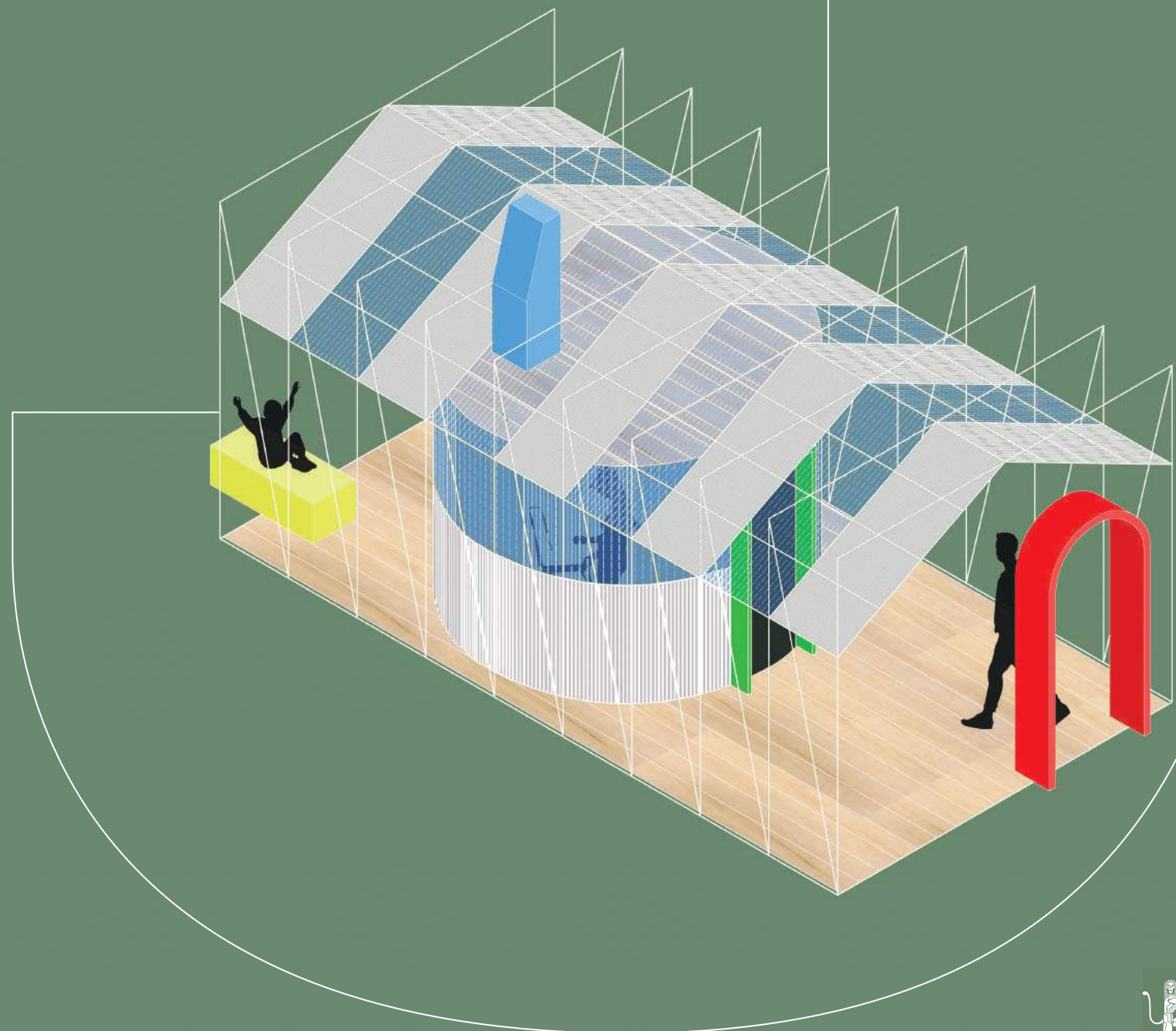
Bridgend Inspiring Growth, Edinburgh

Plus eight shortlisted projects

The RIBA Journal

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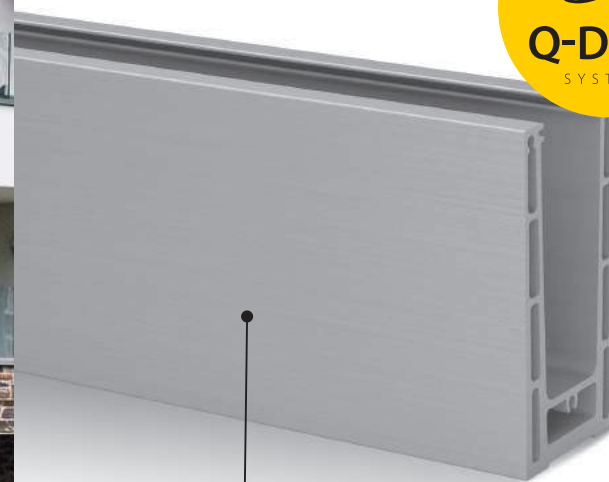


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LEE VETT

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MacEwen shortlisted project *Raising the Roof*, by Baxendale Studio for The Portland Inn Project, Stoke-on-Trent



We want to hear what you think too. Write to us: letters.ribaj@riba.org

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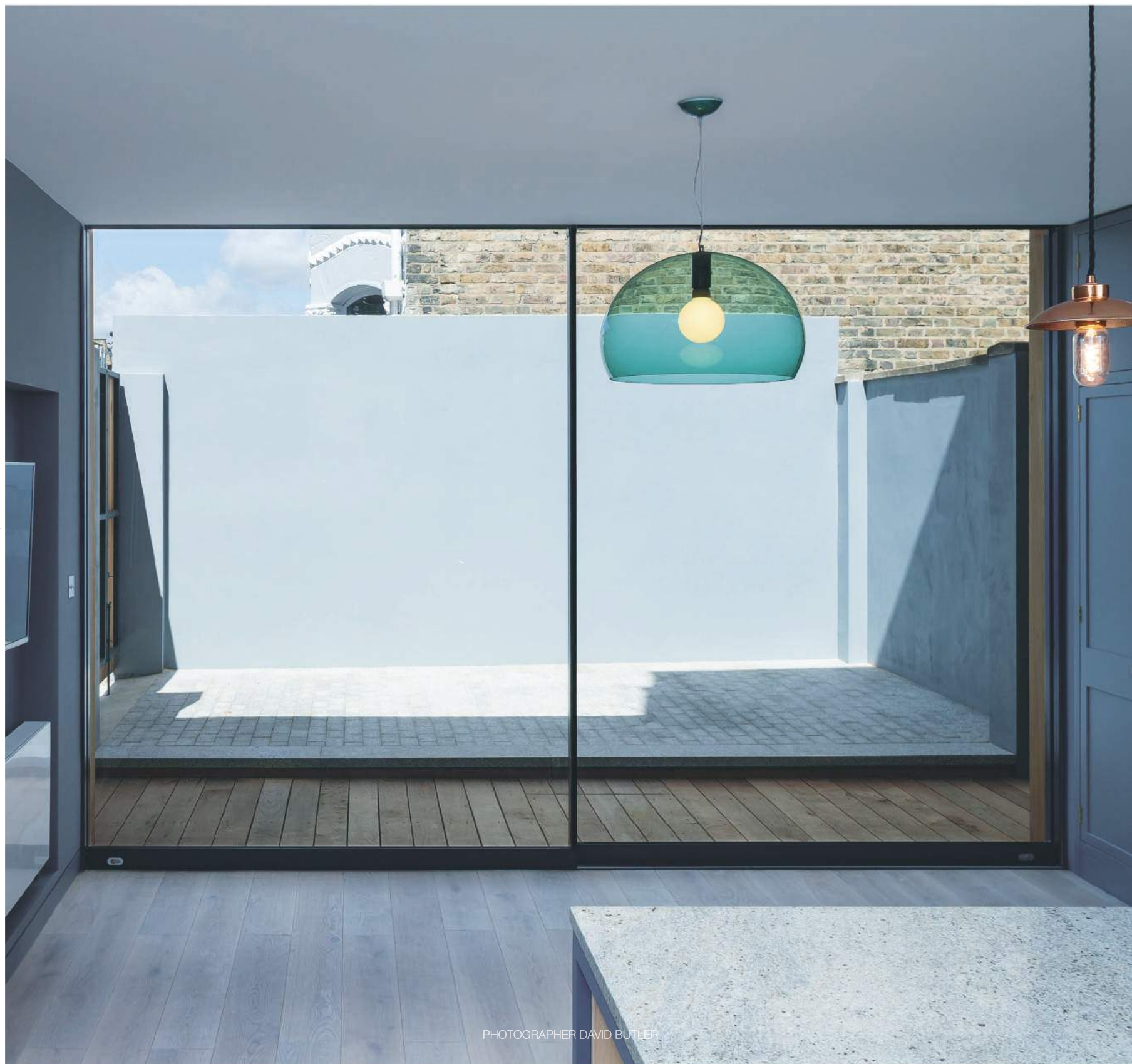


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1: Buildings

Our buildings this month are all drawn from the 2019 MacEwen Award. This is our fourth annual winter quest to unearth places that are of maximum social benefit, across society.

Our winner is the shoestring-budget conversion of a nondescript industrial building into a cultural and community focus for which the word 'cinema' seems inadequate. Our commendations involve an inspired work combining architecture and big civil engineering, a church in a box of delights, a derelict farmstead turned training centre, and a companionable mews of tiny

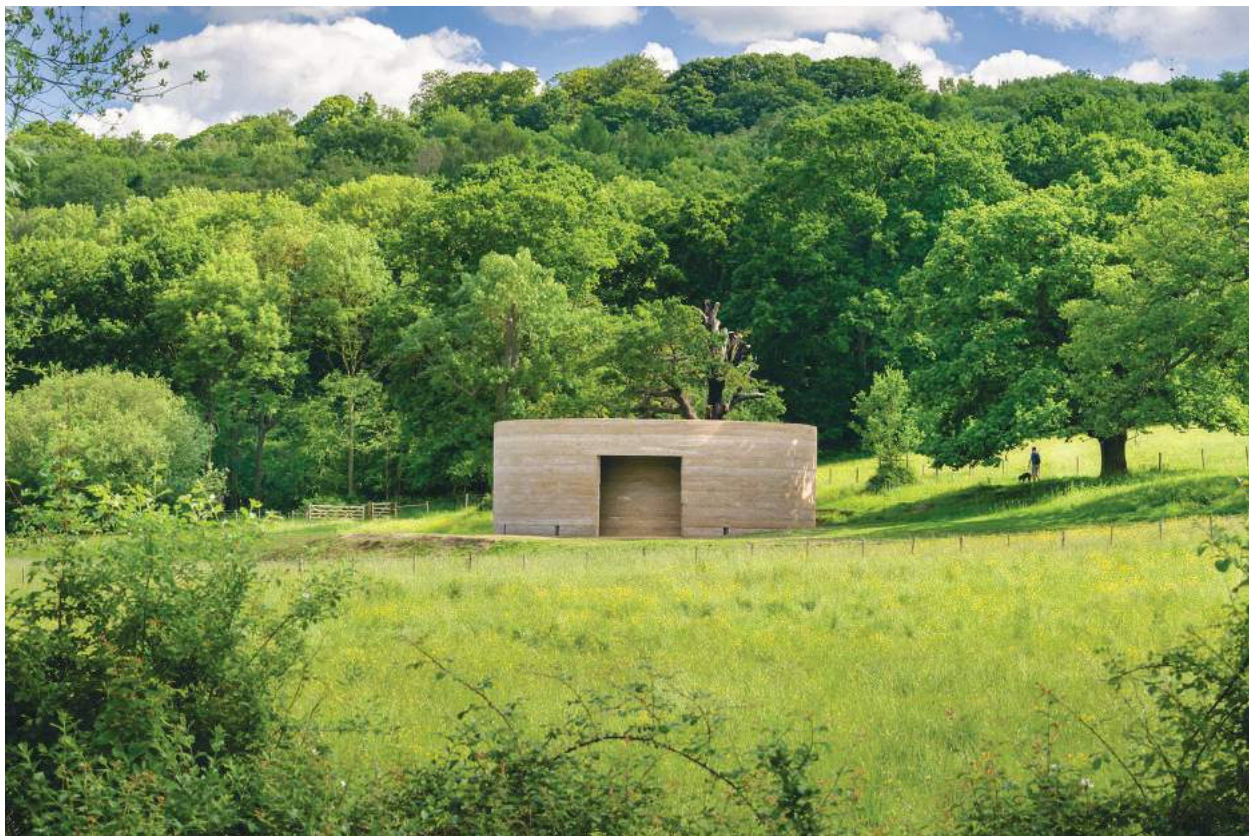
houses for older people. Our shortlist is equally impressive and varied.

It's always worth remembering Malcolm and Anni MacEwen. He was a campaigning journalist and former editor of this magazine who in the 1970s helped to reset the RIBA's attitude to wider society. She was a town planner who was among the first to tackle urban motor traffic by positively balancing the needs of transport and residence. Both were concerned with the rural – especially national parks – as well as the urban. We hope they would approve of the projects in this issue. ●

ONLY ON RIBAJ.COM
Castle Vale estate contained 4,800 homes in 34 towers six miles from the city centre. It was an example of what can happen when there isn't an architect at the helm and instead you simply focus on producing the numbers

Kate Macintosh is still studying housing:
ribaj.com/kate-macintoshreading-housing

Below
Writ in Water, page 36



NATIONAL TRUST IMAGES: ANDREW BUTLER



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Let's get together

MacEwen judges acknowledge importance of direct action

Words: Eleanor Young



Bridgend Inspiring Growth, Edinburgh, page 28.

BRIDGEND INSPIRING GROWTH

Coming together is the clear theme of the MacEwen Award 2019. Within our disparate society of social media and geographic dislocation, a third of respondents in a BBC survey last year said they often or very often feel lonely. In launching an anti-loneliness strategy the government has promised that GPs will prescribe community clubs to those they feel would benefit. Our judges were very aware of the importance of even the smallest intervention in bringing people together. This is architecture for the common good.

The judges gathered in London in the Clerkenwell offices of MacEwen supporter BDP. On the panel were Julia Barfield of Marks Barfield, designer of the London Eye and, more recently Brighton's i360 (and coincidentally mother of the first ever MacEwen Award winner); Anisha Jogani, leader of the placemaking team at Croydon Council; Yuli Cadney-Toh, architect director of BDP Bristol; and Kathy MacEwen, planner and daughter of Malcolm and Anni MacEwen for whom the award is named. And, of course, RIBA Journal editor, Hugh Pearman.

They were searching for projects that not only connected people but did so in an architecture that fitted and uplifted. This might be the smallest intervention of 28m² by Baxendale Studio, giving the community

of Stoke-on-Trent a gathering space to discuss neighbourhood changes, or the elevation of a rural form in the timber delights of the barn at Waterloo City Farm, designed by Feilden Fowles. Food was a consistent theme in the entries, from production to cooking to eating, from the farm to commended entry Bridgend Inspiring Growth.

As ever homes made a strong showing, accounting for six of the 13-strong MacEwen shortlist. They demonstrated a great range of funding and depth of understanding of their site, from local philanthropists in the admirably contextual Sly's Close to a specialist church site developer (Bethnal Green Mission Church development) as well as proactive local authorities in Barking and Southwark.

Particularly powerful were projects where a community came together fighting for their building with their architect alongside bringing a design to fit. This was clearest in this year's MacEwen Award winner, the Star and Shadow Cinema in Newcastle, where volunteers worked to turn a dilapidated warehouse into a cinema and arts centre and architect MawsonKerr sourced recycled materials which give it a distinct local texture. Through the process and through its life this project was and is a collective endeavour that will continue to bring people together. ●

2019 LONGLIST

Community endeavours

Trinity Works, Colchester by HAT Projects
Raising the Roof, Stoke on Trent by Baxendale Studio
Stapleford Granary arts study centre, Cambs by MCW Architects
Dusty Knuckle Bakery, Dalston by HUT Architecture
The Silver Building, Royal Docks by SODA
The Magistrates, Waltham Forest by Gort Scott
LSI Bridport, Dorset by Architecton, Bristol
Bridgend Inspiring Growth, Edinburgh by Halliday Fraser Munro

Steepleton Retirement Community, Tetbury, Gloucestershire by Proctor & Matthews
Burbridge Close, Dagenham by Peter Barber Architects

Education initiatives

Waterloo City Farm, Lambeth by Feilden Fowles
'Silence in the Library', Northumberland by xSite Architecture
Llwyn Celyn farmhouse, Black Mountains, Wales by Donald Insall Associates
Hauxley Wildlife Discovery Centre, Northumberland by Brightblue Studio

Support structures

Thackrah Close, East Finchley by Hampson Williams
The Hawkhead Centre for Scottish War Blinded, Paisley, Scotland by Page & Park
The Ripple Retreat, Stirling by the Kettle Collective
St John's Almshouses, Lichfield by KKE Architects of Worcester
St David's Hospice Care in-patient unit, Newport, Wales by KKE Architects
The Mustard Tree, Manchester by OMI Architects

Arts regeneration

The Fire Station, Sunderland by Ainsworth Spark Associates
Campbeltown Picture House, Scotland by Burrell Foley Fisher
Kirkmichael, Black Isle, near Cromarty, Scotland by McGregor Bowes
Star and Shadow Cinema, Newcastle upon Tyne by MawsonKerr Architects

Urban and rural revitalisation

'Writ in Water': memorial to Magna Carta, Runnymede by artist Mark Wallinger and Studio Octopi
Knostrop Weir foot and cycle bridge, Leeds by Knight Architects
Pedestrian and cycle bridge, University of Northampton by MCW Architects
City market restoration and upgrade, Preston, Lancashire, by Frank Whittle Partnership/Greig & Stephenson with UCL students
Burnt Oak High Street, Edgware, London by WeMadeThat
Walthamstow Wetlands, East London by Witherford Watson Mann

New approaches to housing

Sly's Close, Northleach, Gloucestershire by Mungo Park Architects
St Clements Community Land Trust, Mile End by JTP Architects
Marklake Court, Kipling Estate, Southwark by Bell Phillips Architects
Hestia House, Birmingham by APEC Architects
Bethnal Green Mission Church development by Gatti Routh Rhodes Architects
PegasusLife Hortsley, East Sussex by RCKa

All star turns

Everyone involved in MacEwen winner Star and Shadow Cinema is an enthusiast or expert – but all are volunteers. MawsonKerr was called in to make its latest, permanent, venture happen

Words: Jan-Carlos Kucharek Photographs: Arto Polus

Join the party: the hireable event space, a sound-insulated box within the former carpet store, has helped make Star and Shadow viable.

Right Volunteers expertly fabricated the venue's striking sign.



We admire the way they
sourced material from all
over town

Judge Hugh Pearman

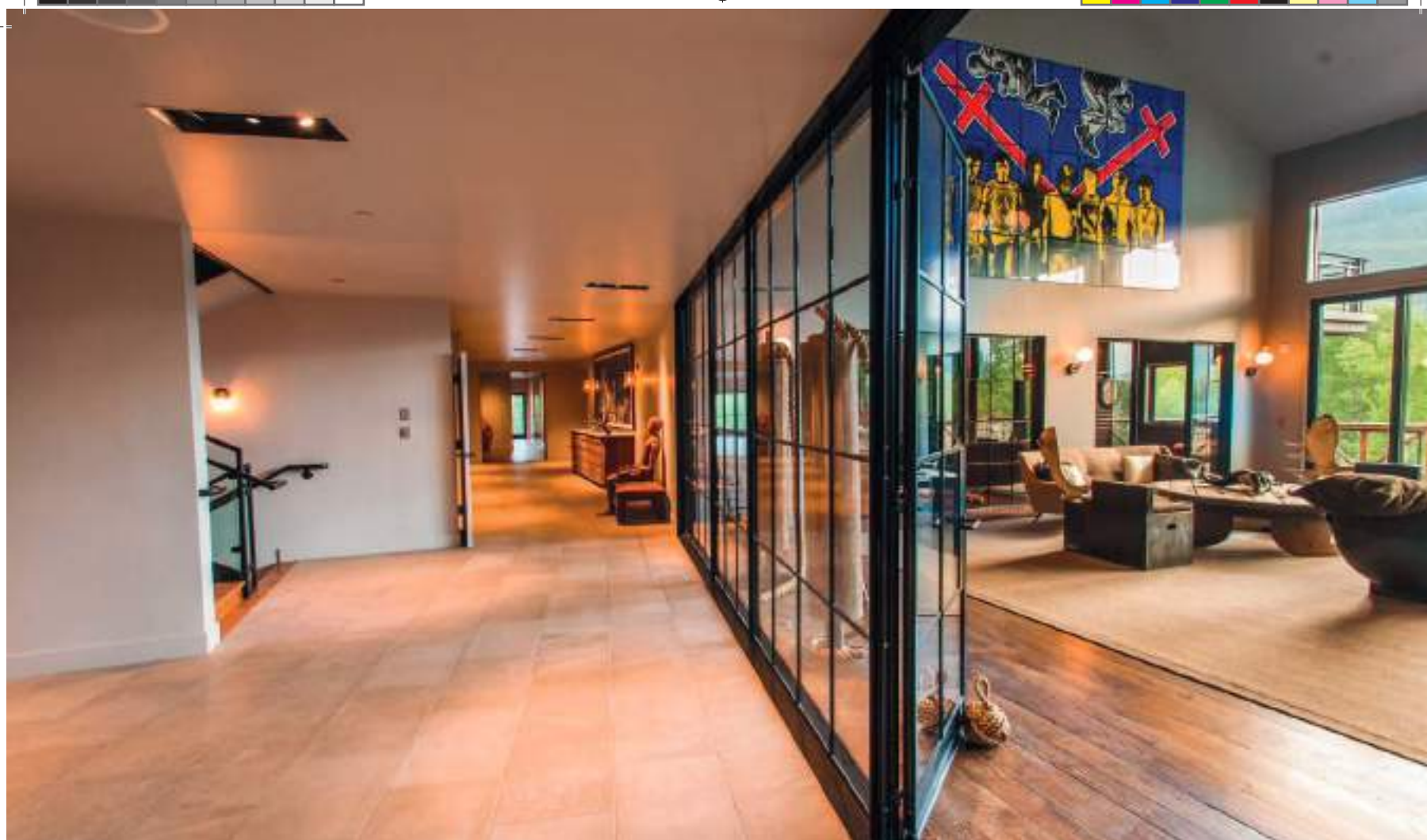
Star and Shadow Cinema
Newcastle-Upon-Tyne

MawsonKerr Architects for Star and Shadow

Being shown around the Star and Shadow Cinema one cold December afternoon it's hard to keep track of all the people speaking to me at once. Between architects and the venue volunteers there's half a dozen accompanying me around, a cohort added to every time we enter another part of the building by others more than ready to add their tuppence-worth to the story of a space born of nothing and built by them on a shoestring budget. I seem to be being carried through the place on nothing but a wave of effusive energy; which is as it should be for something conjured up on a wing and a prayer.

This is the third iteration of the cinema in the city. A group of film buffs, keen to have their own venue to show independent, art and 'fringe' movies and documentaries, set up in the Side Cinema on the city's Quayside decades ago and garnered enough interest to make it just viable. It was then forced in the late 90s to squat in an abandoned Tyne Tees prop store in Stepney Bank. All was well until the regeneration of the city's industrial Ouseburn, which drove Star and Shadow out again. But this time the local council recognised the





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critical mass of this volunteer collective and lent them the cash to take a mortgage out on one of its sites, a former carpet store further north in Sandyford, to finally give it the home the itinerant cinema needed.

But you might not think that at first glance. 'Even though we've been up and running since last May, we still get people knocking on the door and asking us "when are you guys going to open?"' quips Dan, one of Star and Shadow's more seasoned volunteers. That might be because the lobby space, filling a good length of the former shopfront, remains a work in progress – despite hosting local council surgeries, Extinction Rebellion meets and, on the day we visit, an International Migrants Day event. This, along with the rest of the building, has been formed from materials ripped out of the previous venue. That plasterboard you see, recycled; the OSB board there, repurposed. It's unheated, but not for much longer. Star and Shadow held an event here recently to thank local sponsors helping it get this far. 'They thought it was cold too, so they clubbed together and gave us £25,000 to do something about it,' says Dawn, another volunteer, beaming. It seems that their can-do attitude is infectious.

There is absolutely no hierarchy to Star

Credits

Client Star and Shadow
Builder Star and Shadow
volunteers

Architect MawsonKerr
Structural engineer

James Christopher
Consulting

Acoustic consultant Apex
Acoustics

IN NUMBERS

£1.1m

overall cost including
building purchase

100

percent volunteer run

632

volunteer hrs/week to run

Above The café's wall to the 'winter garden' was formed from donated glass.

Below left The bar is formed from the timber floor of the previous venue.

Below right The unheated lobby/reception runs along the former storefront.

and Shadow says Michelle; the opinions of each of its 360 active volunteers, who put in to the 632 volunteer hours a week it takes to run the place, carry equal weight. It was something that MawsonKerr, having set a low fixed fee and then being appointed, was initially concerned about: the idea it would be having to engage with more heads than necessary. The feeling might have been mutual. The cinema volunteers had always done everything off their own back but the bigger picture got the better of them. They didn't just want a cinema but an events venue and bar that could be hired out, with kitchen and gallery space between them. 'We knew we had to meet loads of technical requirements and just didn't have the expertise,' recalls volunteer Dan. 'So we were brought onboard as facilitators, initially at workshops where literally everyone turned up to put their oar in,' continues architect Dan (Kerr). The experience can't have been bad; everyone's jocular, like they've all been reading from the same hymn sheet for a while.

Those technical demands, and accessibility and planning conditions around acoustics, generated MawsonKerr's simple proposal for two independent sections: a bar/venue space and a cinema, with a separating 'service' space of kitchen, gallery space and projection room sandwiched between them. All beneath the warehouse's portal frame – 'the same concept as the Sage Gateshead!' In the conditioned, hermetically sealed and incredibly well insulated space, a sound-




Above Roof off layout

savvy volunteer cranks the sound system up to 10,000W to demonstrate how effectively that repurposed plasterboard cavity wall soundproofs it, assuring me that it'll cope with 20,000W if local ravers demand.

'We had to get the acoustics right as it was a pre-requisite for the operating licence,' self-styled project manager Bev tells me; who, incidentally, ensured volunteers were given healthy and safety inductions to allow them to work on site. 'If the acoustics failed we couldn't hire it out, so we had to get it right first time,' she explains. So they threw all the money they had at it – and money they didn't. In the cinema German artist Annette Knol designed an artwork on the screen wall and a suspended ceiling light installation that volunteers built on the floor and slowly raised into place.

'Basically, we commissioned an artwork and built a cinema round it so we could get

£60,000 from the Arts Council,' says Dan the volunteer. 'We think it's the only UK cinema that's been funded by them.'

The financial ingenuity of Star and Shadow is part of a much broader skill. The café glass wall was created from glass offcuts from local builders' merchants, which they built timber frames around and installed. To change floor levels, 50 tonnes of reclaimed concrete went in as hard core. Loo pans and partitions were requisitioned from the old building and a call-out went to the community for wall tiles. What's installed now looks like Hundertwasser might have grouted it in. The beautiful resin-coated bar was made from recycled parquet floor; and Michelle's favourite detail, the sinewy, hand-formed railings to its winter garden overlooking the park, were formed poetically from the security bars on the previous place.

'Our motto – well, there's a lot of them

Right Donated tiles in the washrooms create beauty from contingency.



actually – is 'with, not for'; we don't programme for people but with them,' Bev tells me. Which accounts for the frenzy of activity – the cinema, the dance-nights and gigs, 'Fix-It' workshops, political gatherings, minority social events and asylum-seeker work experience. Everyone is invested; everyone has ownership.

And their ambition is unassailable. Dan is already eyeing-up the vacant council-owned site behind the cinema as possible future co-housing, once all that venue hire has paid the mortgage off. And why not? The volunteers have already demonstrated the power of collective action and are immensely proud of what's been achieved. 'We've managed to take a part of the city and make it a community-locked arts space in perpetuity,' says Bev. 'It's a "Creative Commons" in physical form.' Our MacEwen winner has just stepped out of its own shadow. Watch this space. ●

Left The new cinema, with its artist-designed ceiling, is now a high-spec facility.

Below The winter garden gives views over the park and has become a social space in its own right.





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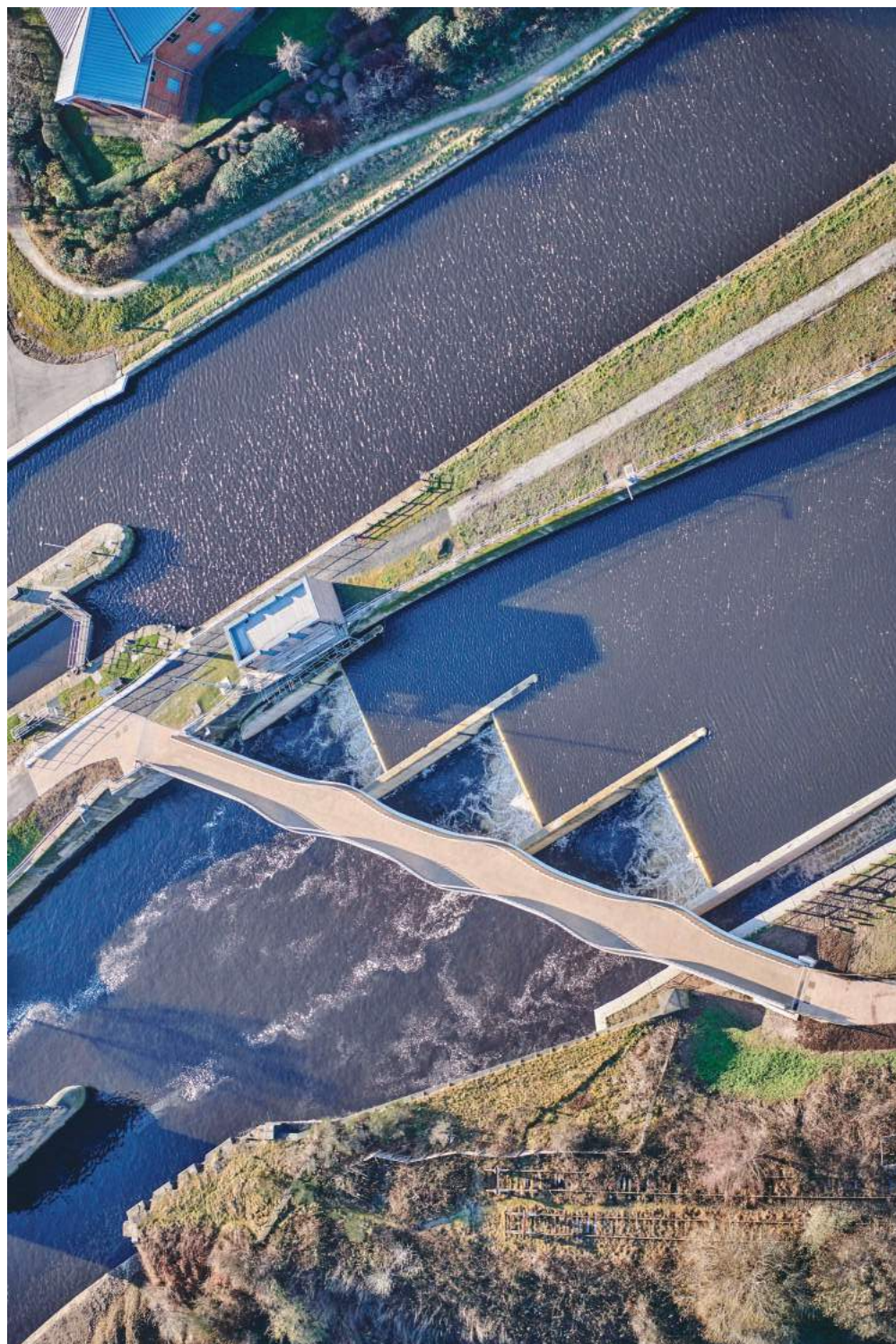
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Hop to it

Leeds' unobtrusive yet elegant flood alleviation scheme updates the old idea of a footway hopping across a weir

Words: Hugh Pearman Photographs: Paul White



Left Aerial view shows the relationship of the bridge to the echelon of weirs and the lock island.

Knostrop Weir Bridge

Leeds

Knight Architects with Mott MacDonald for Leeds City Council/Environment Agency

It's not so often that I find myself taking a water taxi to visit a building – Venice excepted. But this is Leeds. Nor is my destination a building in the conventional sense. It's all about the River Aire which comes tumbling through the arches beneath the railway station. Just downstream of that, where the Leeds and Liverpool Canal joins the river navigation, the (free) water taxi awaits. It takes me as far as Clarence Dock and the dour Royal Armouries Museum. After that it's a brisk walk southeast along the towpath, which brings me to Knostrop Weir with its bridge.

This is part of an ambitious alleviation scheme begun after the devastating River Aire flood which hit the city at the end of 2015. There had periodically been floods before, but this was especially severe, damaging nearly 3,000 homes and 700 businesses in the fast-regenerating riverside corridor. Plans for flood relief were rethought: these should include more than traditional 'defences', and should involve everything from uplands vegetation management and over-spill water meadows through to sensitively raised walls in the city centre, coupled with new technology to move flood water downstream faster.

Knostrop Weir is one of two schemes to deploy this new technology (new to the UK anyway), which does two things. It provides an echelon of three new pneumatically moveable weirs that can quickly be lowered to let floodwater discharge rapidly downstream, and a shared foot and cycle bridge, part of the Transpennine Trail, which perches on the weir abutments as what our judge Yuli Cadney-Toh called a 'hoppity bridge'.

Working with engineer Mott MacDonald, Knight Architects has produced a 70m bridge which is a pleasingly elegant and



dynamic thing in its own right, its undulating edges providing three wider points on the deck where it is tempting to linger to watch the smooth rush of water, nearby boats passing through the lock, or wildlife – it was designed with the transport needs of fish, eels and otters in mind too; their strong revival on this once biologically dead industrial river is a major triumph since the 1970s.

On the sunny, cold winter's day I visited, the bridge was well used by the public. Visually it dissolves from a distance: it is a surprisingly unobtrusive design in this industrial and post-industrial landscape, minimising structural bulk by having the weir

The bridge takes people to places they might not have gone

Judge Kathy MacEwen

Below The bridge perches lightly on the abutments of the moveable weirs.

Client Leeds City Council,
Environment Agency
Architect Knight
Architects
Contractor BAM Nuttall
Structural engineer Mott
MacDonald
Fabricator SH Structures

walls double as foundations for the bridge.

The footway hopping across a weir is an old idea, here brought up to date. It is also well detailed, with a hardwood handrail and stainless steel balusters. The steel bridge supports, leaning at a dynamic angle from the weir walls, are very slender, allowing for a slight horizontal flex without the need for expansion joints. It is apparent that this is an exercise in minimum structure with maximum benefit: it does not shout its architectural or engineering message, rather working through understatement.

It is a tribute to the design that you don't stop to look at it, rather you use it as a





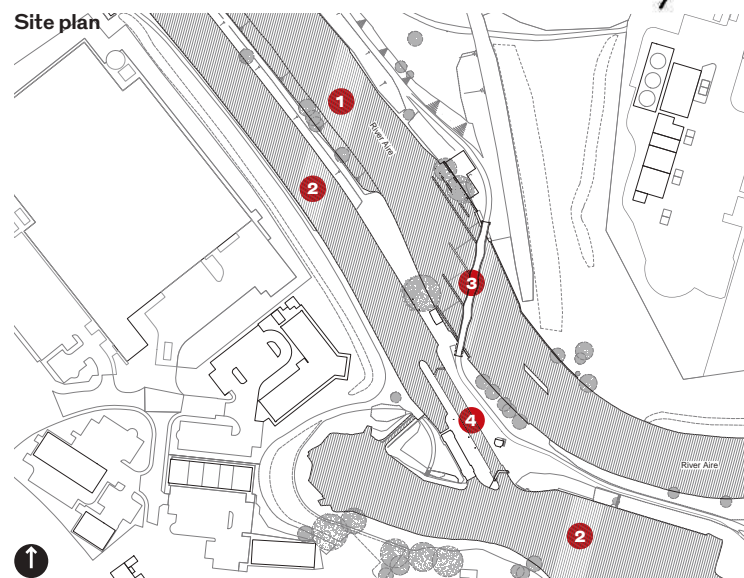
seemingly inevitable route that draws your attention to the real attraction of the smoothly rushing water and semi-rural surroundings. Aside from acting as a kind of pier, the wider points on the deck also serve to make separation of cyclists and pedestrians seem natural.

All the judges liked the fact that an engineering-led project of this kind should consider the amenity and convenience of the public and be part of an overall landscape improvement of this alternative route into and out of the city, 'taking people to places they might not have gone' as Kathy MacEwen put it.

For me, it displays a clear intelligence and commitment to the old idea that public works are a matter of civic pride. ●

- 1 River Aire
- 2 Navigation cut
- 3 Footbridge and weirs
- 4 Lock

Right The bridge forms a vital pedestrian and cycle link in the Trans Pennine Trail.



BMMJV AND KA



Industry, engineering
and architecture
combined – Knostrop
Bridge hops across the
new flood weirs.

Why 2019 is the time to think

The Dulux ColourFutures™ 2019 Think palette is encouraging professionals to capture the mood of the moment in their design



Now in its 16th year, the Dulux Colour Futures™ palettes are selected to help professionals make choices for a wide variety of buildings with more confidence, providing support on all steps from inspiration through visualisation, product choice and application.

Based around the Dulux Colour of the Year, Spiced Honey™, the Think palette is especially appropriate for winter and spring projects.

The thought process for Spiced Honey™ and the Think palette are a reflection of the turbulent times the world is currently experiencing, where it feels as though we're expected to process troubling events on an almost daily basis. With so many news sources, both real and fake, it seems like there are too many versions of the 'truth' out there. So people are seeking clarity, asking questions, examining their values and deciding where to place trust.

As we look forward to what lies ahead in 2019, the 'Think' story centres on the fact that people want to develop a new sense of independence and self-belief, to become strong, stoic and resilient in the face of adversity. There's a growing feeling that we can't let others do the thinking for us anymore, we need to come up with our own solutions.

The idea of a honey toned neutral struck a chord with the experts during the forecasting

workshop to select the Colour of the Year. Honey is associated with nourishment and energy and the imagery of bees themselves perfectly captured the idea of a caring, thriving community.

In design and specifying, this translates to an increasing emphasis on social design and a re-think of urbanisation, exploring how ingenious sustainable materials can be developed and happier communities built as a result.

The honey toned neutrals of the Colour Futures™ Think palette can be used in combination for a smart, understated effect or combined with the gentle flesh tone of Soft Stone™ for something more feminine. To achieve impact and drama, the colours can be paired with deep red - Finest Burgundy or blue/black - Cobalt Night.

Rather than being limited to a single sector or environment, the colours aim to inspire. Depending on the mood of the story and the character of the colours, they may be more conducive to certain spaces than others, but it is more about the atmosphere being created.

Dulux Creative Director, Marianne Shillingford, says: "There's a desire to reach out, engage with others, to make things better and 'be the change'.

"That change can be anything from marching for women's rights and fishing plastic out of the ocean, to small acts of neighbourly kindness. People are ready to seize the moment – and that begins with thinking."

We are encouraging design specifiers to take the time to consider how the undeniably powerful human connection with colour can be harnessed within design to enable us all to continue to thrive and feel productive, despite the ever growing demands on our daily lives. The future of building design requires a fresh look at interior spaces, and the Think palette fulfils the need to push the brief beyond aesthetics to create environments that are restorative and offer a haven of calm and clarity of thought.

To decide on the Dulux Colour of the Year and ColourFutures™ palettes, Dulux assembled a global panel of top design professionals to research trends, insights and consumer behaviours.

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Downsizers upgraded

Peter Barber's skill in filling small urban gaps with sociable, contextual homes fosters right-sizing to please everyone

Words: Hugh Pearman Photographs: Morley von Sternberg

Burbridge Close

Becontree

Peter Barber Architects for BeFirst

I'm nosing around at the back of some garages in east London. Naturally, this seems suspicious. Accordingly a beefy man in an equally beefy SUV (note to future archivists: this means sports utility vehicle, an automotive fad of the early decades of the 21st century) pauses on his way in, lowers his window, and gives me a Hard Stare. What's my business there? – the stare suggests. I explain that I'm interested in the little terrace of housing just

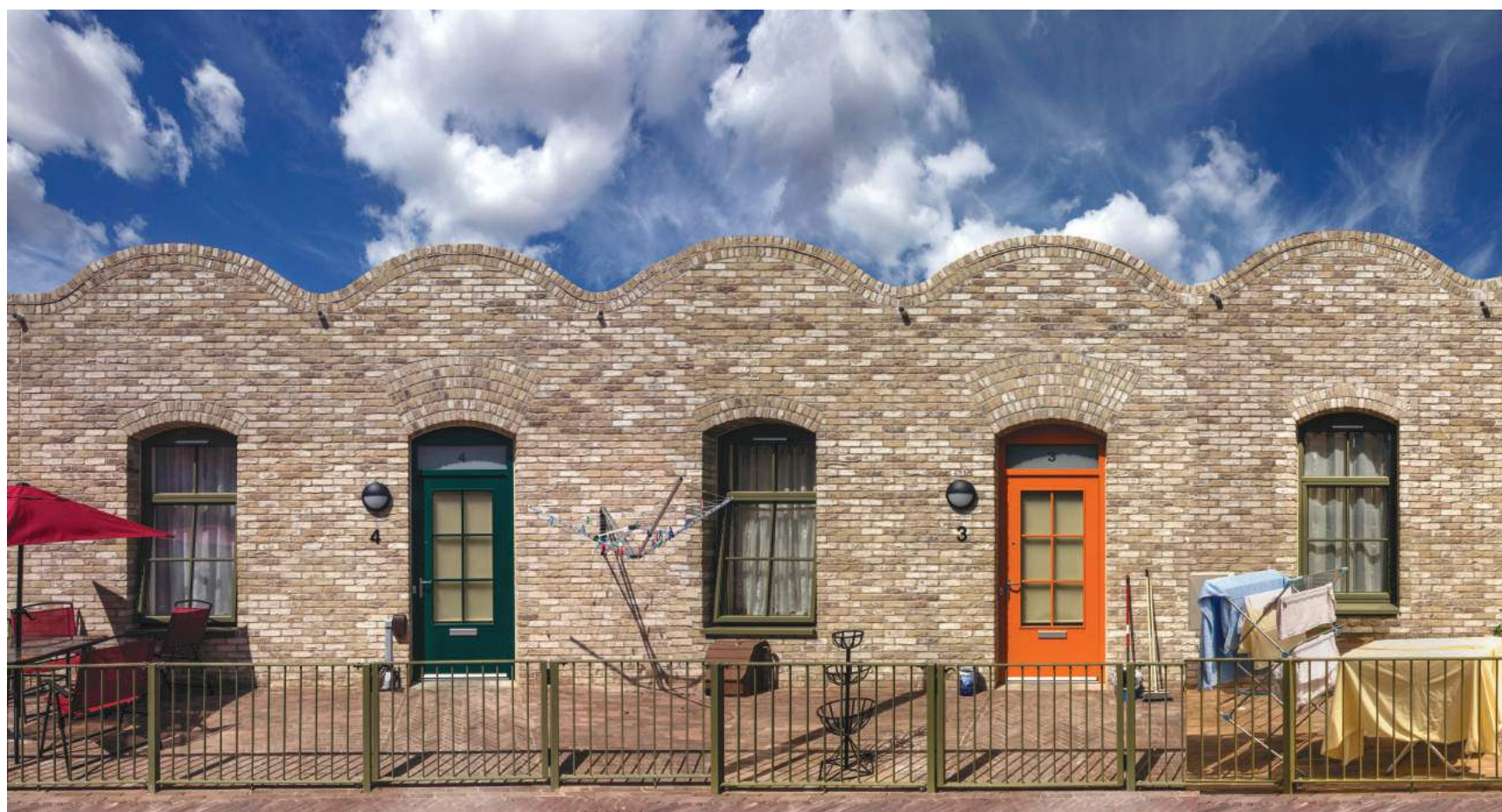
behind the garages, and happen to know its architect, Peter Barber. The Hard Stare relaxes. It seems Barber's name is OK in these parts. Beefy man becomes helpful. Barber has done another, identical, set of housing in the street behind, he offers, and gives me directions. It's the first I've heard of it so I set off to see and so it is: an identical little mews behind another set of garages. It's so new the builders have clearly only just left.

Set in the heart of the 1920s Becontree Estate, arguably still the world's largest council estate which was conceived as 'homes for heroes' nearly a century ago, Burbridge Close –

Below Homes have individually coloured front doors, and the wavy roofline echoes vaulted ceilings inside.

and its clone Tarling Close – are the first two of three infill developments by Peter Barber Architects which show the practice's skill in conjuring homes out of restricted sites which draw on successful examples from the past.

Each is a little mews of six single-storey homes for over-60s placed either side of a narrow alley. A further pair of two-storey two-bed houses act as a gateway from the main street. Built by Barking and Dagenham's development company BeFirst, this is a development which has successfully tempted older people to downsize (or right-size in the current jargon), so freeing up larger homes





Left Barber aerial sketch shows relationship of terraces to the garages behind.

Part of east London heritage, people live a lot of life historically on the front step

Judge Yuli Cadney-Toh

for families. Rather than the standard flats in blocks of sheltered housing, it offers a congenial environment where everyone gets a front door and front yard on a cheerful little street. The front room ceilings are vaulted as the facades indicate. In a way it is an anti-loneliness design, encouraging interaction. One resident reveals that it's not unknown for them to break into song when they're out front together. Barber points out that it is based on similarly hugger-mugger 19th century precedents such as Choumert Square in Peckham.

Later, Jennie Coombes of BeFirst explains the rationale. The blocks of garages, built by



It's a typically Barberish exercise... It has an almshouses feel and deals with issues of loneliness

Judge Hugh Pearman

Ground floor plan

- 1 Main street
- 2 Traffic-free alley
- 3 Typical front yard
- 4 Reorganised/existing garages
- 5 Typical single storey dwelling
- 6 Ground floors of two-storey dwellings

0 1 5 10m



Below The return of the traffic-free alley: little front yards make a congenial environment for older people.

the Greater London Council on what were formerly short cross-streets, had fallen into disrepair, many used only for storage and so targeted for break-ins. A deal was made with the Becontree Estate residents: if half of the garage sites were given over for these little mews, then the remaining garages would be refurbished and made secure. It's a half-way-house variant of what is happening all over London right now as space-hungry and little-used local authority garages are replaced by new social housing.

Peter Barber Architects has evolved a highly distinctive approach to its housing, and if you know that, you'd immediately recognise this as his. Both our judges and local councillors point out how it also draws on the tradition of the old East End of open front doors and people sitting chatting on their front door steps. They are effectively bungalows, but have more the air of almshouses. As for the residents, so far so good: they say it's a splendidly sociable way to live. This is urban densification with a human touch, ingeniously carried out for the benefit not only of those living there, but also those whom it helps to house elsewhere.

Beyond that, it introduces an interesting new (or old, if you prefer) housing type into what is otherwise a fairly uniform and loosely-structured interwar estate which nonetheless enjoys a strong sense of community identity, and is now gearing up for its centenary in 2021. ●



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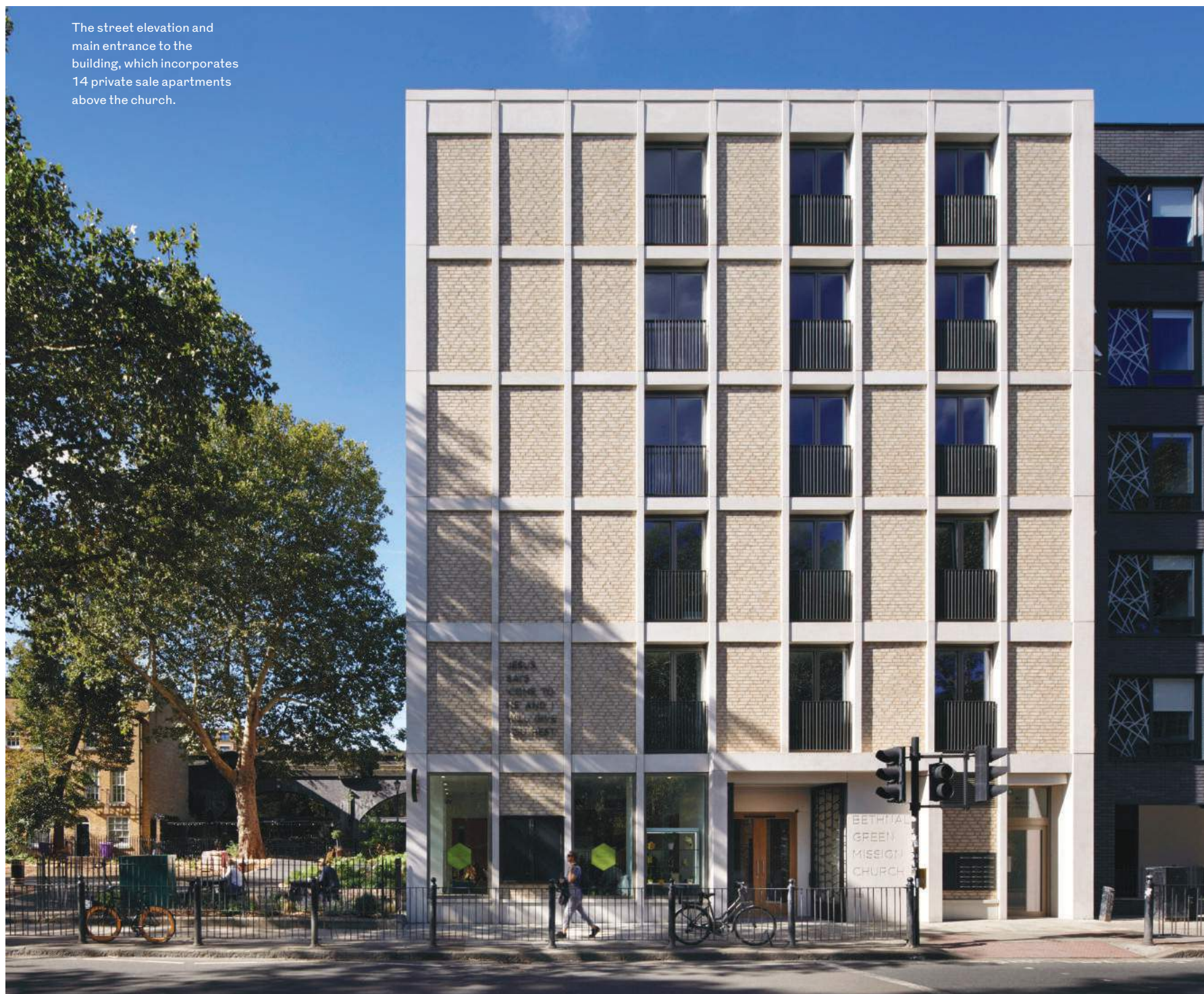
Bethnal Green Mission Church casts a once-offputting part of London in a much more welcoming light

Words: Isabelle Priest Photographs: Jack Hobhouse

A complete urban block with church in the centre and nicely expressed within it

Judge Kathy MacEwen

The street elevation and main entrance to the building, which incorporates 14 private sale apartments above the church.





25



Bethnal Green Mission Church development
Bethnal Green, London
 Gatti Routh Rhodes Architects for
 Thornsett Group

For the past couple of decades at least, when you exited the tube at Bethnal Green in east London and looked north there was a dank, gritty, anti-social feeling weighing over the area. You didn't know what caused it but it didn't make walking up Cambridge Heath Road inviting. The V&A Museum of Childhood might have been almost in sight but the casual grimness around made it seem that little bit too far – an underused park to the left, empty shops, boarded up buildings, clogging traffic and pollution crusted surfaces.

In recent years, however, the area has been cleaned up hugely – new cafés have opened, as well as bars and a hotel, and there is a new memorial to the people who lost their lives in the Tube disaster of 1943, designed by Arboreal Architecture.

The operation is a credit to Tower Hamlet's planners who recognised this as a kind of set piece historical urban landscape – Soane's grade 1 listed church, St John on Bethnal Green, at the crossroads, the grade 2 listed Georgian terrace opposite on Paradise Row and the grade 2* V&A in the former Rundbogenstil-style municipal museum beyond the avenue of trees with gardens on either side. They steadfastly protected it during the years of downturn and are continuing to do so now the regeneration money is coming in.

Within this rejuvenated view from the

Above The main church hall with its diamond lattice beam ceiling structure.

Below The community café, which is run as a social enterprise.

Credits
Architect Gatti Routh Rhodes
Executive architect Capital Architecture
Developer Thornsett Group
Main contractor CURO
Structures Price & Myers
M&E OCSC
QS/CDM STACE
Acoustics RBA Acoustics
Landscapes Guarda Landscape
Stained Glass Coralie Bickford-Smith

underground, the renewed Bethnal Green Mission Church – now a six-storey pale brick building designed by young practice Gatti Routh Rhodes – singlehandedly makes possibly the largest contribution to the improved, lighter, friendlier feel. This, as well as its intensely flexible and wide community use programme, is what this year's judges felt made the building deserving of a MacEwen Award commendation. 'It's lovely,' said judge Julia Barfield.

Located at the head of Paradise Gardens, between the elevated railway on one side and the trunk road on the other, the new facility is at once a church, café, office, community space for various uses including a night shelter and food bank, as well as a vicarage and 14 private sale apartments. It replaces a three-storey brown brick and concrete structure that was built in 1952 as one of the original NHS buildings – a combined surgery, charity and church.

By 2009, however, it had become increasingly clear that the building was no longer fit for purpose – the roof needed replacing, the heating caused perpetual problems and accessibility in such a public building was an issue. There was even a step to get out of the lift at each level. On top of these considerations, external changes over the years had destroyed the building's relationship with the park.

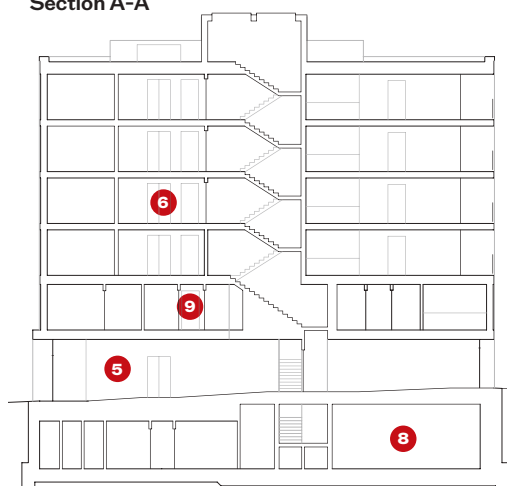
'Tower Hamlets was keen for it to be an architectural statement,' says Richard Gatti of Gatti Routh Rhodes, which came on board in 2011/2 and set up properly on the back of the project in 2013 after the developer



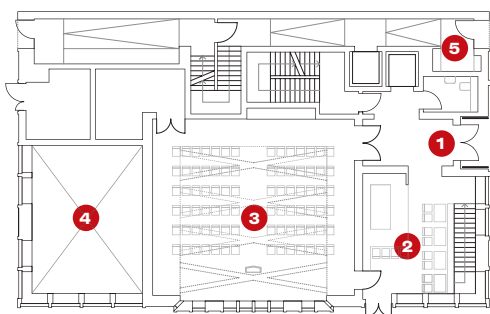
- 1 Main entrance
- 2 Café
- 3 Worship space
- 4 Void to multi-functional space in basement
- 5 Entrance to residential apartments
- 6 Two-bed apartment
- 7 One-bed apartment
- 8 Multi-functional space
- 9 Office and meeting floor

Right The multi-functional space in the basement to be used for the night shelter, youth groups, food bank and other community activities.

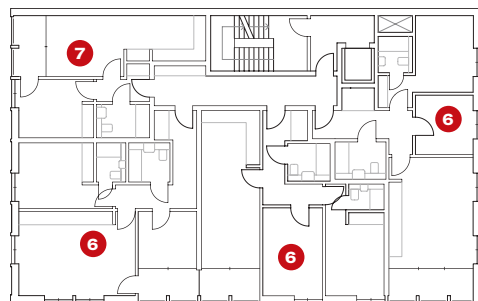
Section A-A



Ground floor plan



Typical residential floor plan



Thornsett Group's previous scheme failed to get traction. 'We knew we had to include plans to reinvigorate this end of the park as part of our proposal.' The project has done so graciously by relandscaping the top end, opening a through-path across it and placing a community café on the park/street corner with entrances from both and the possibility of animating the park with coffee drinkers sitting out in the sun.

In general the building is split between community and public functions on the basement to third floors with the church space defined by a projection in the facade on the park side, with apartments above represented by deep inset loggias.

Externally, in terms of the Mission Church's architecture, the building is similarly gracious. It takes its cues from its context: the reconstituted stone pilasters set against the buff brick of St John; the proportion and rhythm of the Georgian terraces; and the intricate brickwork of the V&A, but in raking monk bond instead that suggests a chevron pattern – and remains lower than the museum in height.

Inside, the new building is a complicated, tightly packed space that scoops natural light into every area, knitting and overlapping uses. The stair in the café at the front leads down to a gallery in the basement as well as showers for the benefit of users of the night shelter, and there is a kitchen for use by the café and food bank as well as a large multi-functional hall that pokes out at ground level at one end to bring in light. The room can be divided in two so different activities can take place simultaneously.

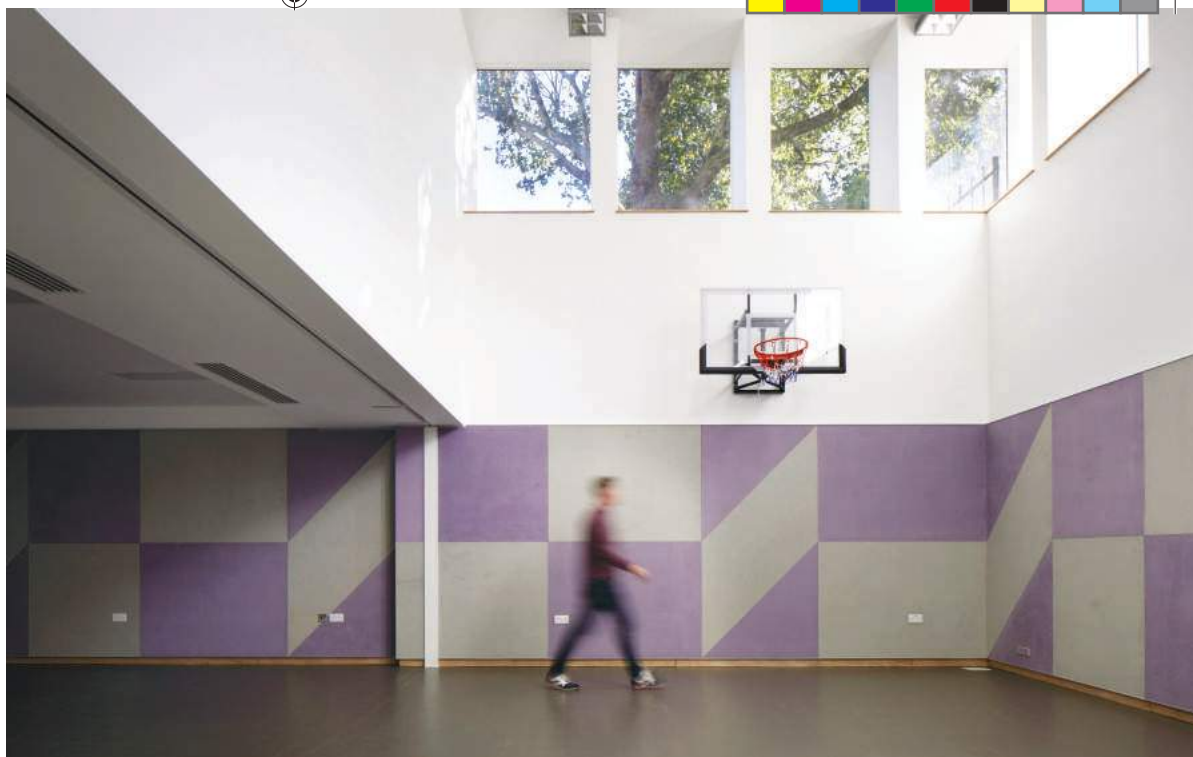
On the ground floor, the church is placed in the heart of the plan and is one of the more


finely treated spaces, with a diamond concrete beam ceiling that suggests a tradition of ecclesiastical ribbed arches. The massive structure is beautiful and functional too, representing a transfer from large public space to the more cellular residential units above – constructed from CLT. The chevron pattern continues in the stained glass windows, entrance gate and even the church's new logo. The hall is used for services on Sundays but can be hired by external groups for workshops, conferences, presentations and other community functions. It's non-hierarchical, without an altar or baptistry, and is designed to sit up to 100 people.

Upstairs, the offices and bookable meeting rooms overlap and look into the church. Further up, the apartments, which enabled the development and had to be carefully balanced with the social good of the community spaces, are designed according to the London Housing Design Guide.

'We spoke about two ways of doing a church,' says Gatti. 'It could stand alone like Christ Church Spitalfields, or be built into the streetscape like the former French church opposite, now a mosque, which were built within a few years of each other. That one continues the roofline of the neighbouring buildings, has weavers' lodges at the top with working and living spaces... That idea of the church as part of its community was attractive to us.'

Here, Gatti Routh Rhodes has certainly achieved that. The new Bethnal Green Mission Church acts beyond its walls by uplifting the area and creating a more hospitable environment around the caring and social spaces within. You can imagine a lot more people will cross its threshold as a result. ●





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Growing not shrinking

At Bridgend Inspiring Growth, critically assisted by Malcolm Fraser, people can make, mend, grow and cook – but most of all socialise

Words: Eleanor Young

Bridgend Inspiring Growth Edinburgh

Halliday Fraser Munro Architects for
Bridgend Inspiring Growth

‘Nurturing is really important when people are at transition points or have a disability... and the world shrinks. Places like this can make the world bigger again,’ says Christina McKelvie, the Scottish minister for older people and equalities.

Touring the old farmhouse and work-

shops of Bridgend Inspiring Growth, it soon becomes clear why this new project was chosen for the launch of the Scottish government’s strategy for tackling social isolation. Its warmth shone out even on a drier day, generous overhangs keeping the wet off, a piano in the oversized porch, shutters folded back into window reveals in the café alongside a counter loaded with scones and cakes.

Local Will Golding took a lead in bringing the once derelict farmhouse back to life. He used to attend the gardening project next

door, protected from the Scottish weather by just a large barn roof, and dreamt of having the farmhouse to retreat to. He went to architect Malcolm Fraser, who had been looking at applying the community empowerment lessons from the Scottish Islands to urban environments, particularly through his government-sponsored National Review of Town Centres. The farmhouse was put on the market and the community had to bid for it, for an eventual transfer price of a nominal £1. Golding describes Fraser’s support, through

IN NUMBERS

165.8m²
farmhouse gifa

90.8m²
workshops gifa

£678,000
cost



BRIDGEND INSPIRING GROWTH



This area of Edinburgh would get an enormous benefit from an intervention like this

Judge Kathy MacEwen

the community consultation, struggles over the transfer of ownership from the council and funding, as 'quite unique and fundamental to the development of the whole thing'.

Fraser worked with locals to establish what they were missing in an area of food poverty – not just growing but also cooking and eating well. The discussions also drew out the importance of being able to mend and repair things. With help from the Lottery and Historic Environment Scotland the farmhouse was reworked. The upper floor was replanned, with a platform lift and smaller rooms amalgamated to make gallery/meeting room and offices. Downstairs are teaching kitchen and café. It retains a sense of history, despite all the rebuilding, with stone lintels and shutters and old alcoves reused, but it is not precious. A new timber porch with canopy makes for a comfortable entrance. Outside the wide garden has been split into courtyard and growing space by a line of simple larch-clad timber workshops where woodwork and boat and bike repair spill out into the grounds.

Volunteers cleared the building of overgrown plants and rubbish, rebuilt boundary walls learning to use lime mortar, and charred the larch for cladding the workshops as well as doing the fixing. The workshops have no heating systems but are highly insulated so a small fan heater, turned on for half an hour before a class, can make them habitable in winter – so long as the oversized sliding doors are kept closed.

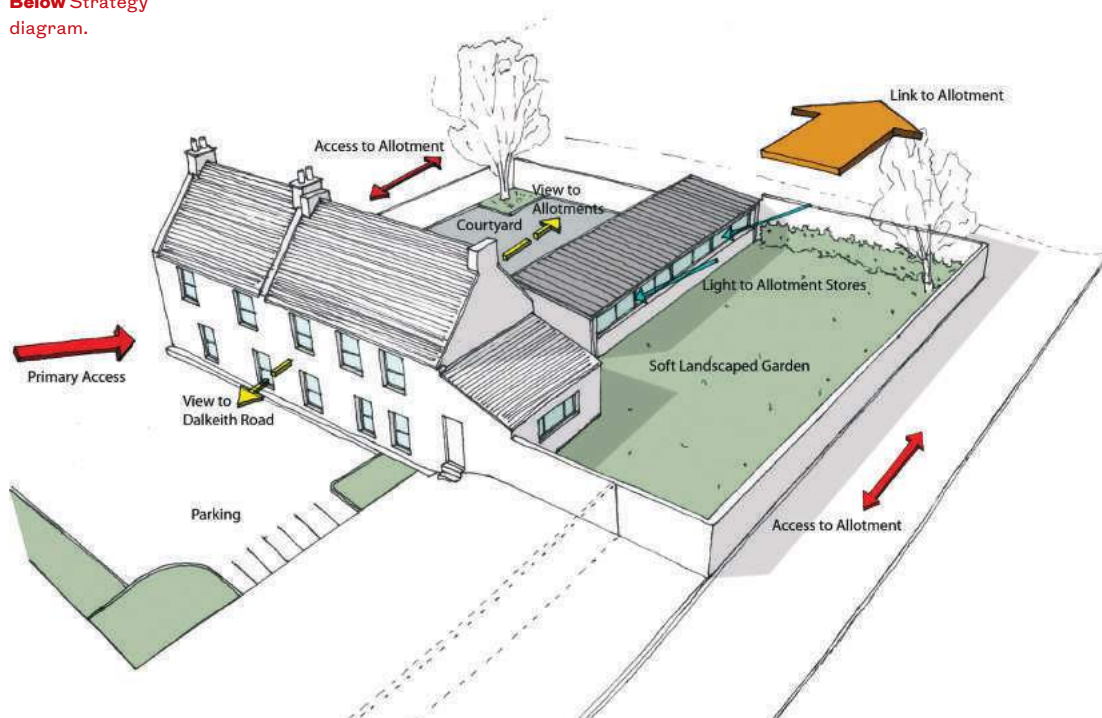
Now Bridgend Inspiring Growth is open for people to drop in, to cook and eat (and

Vegetable beds behind the larch-clad workshops.



JOHNNOWAK

Below Strategy diagram.



Opposite left The court between farmhouse and workshop in full use. Photograph taken from next to volunteer-built bandstand.

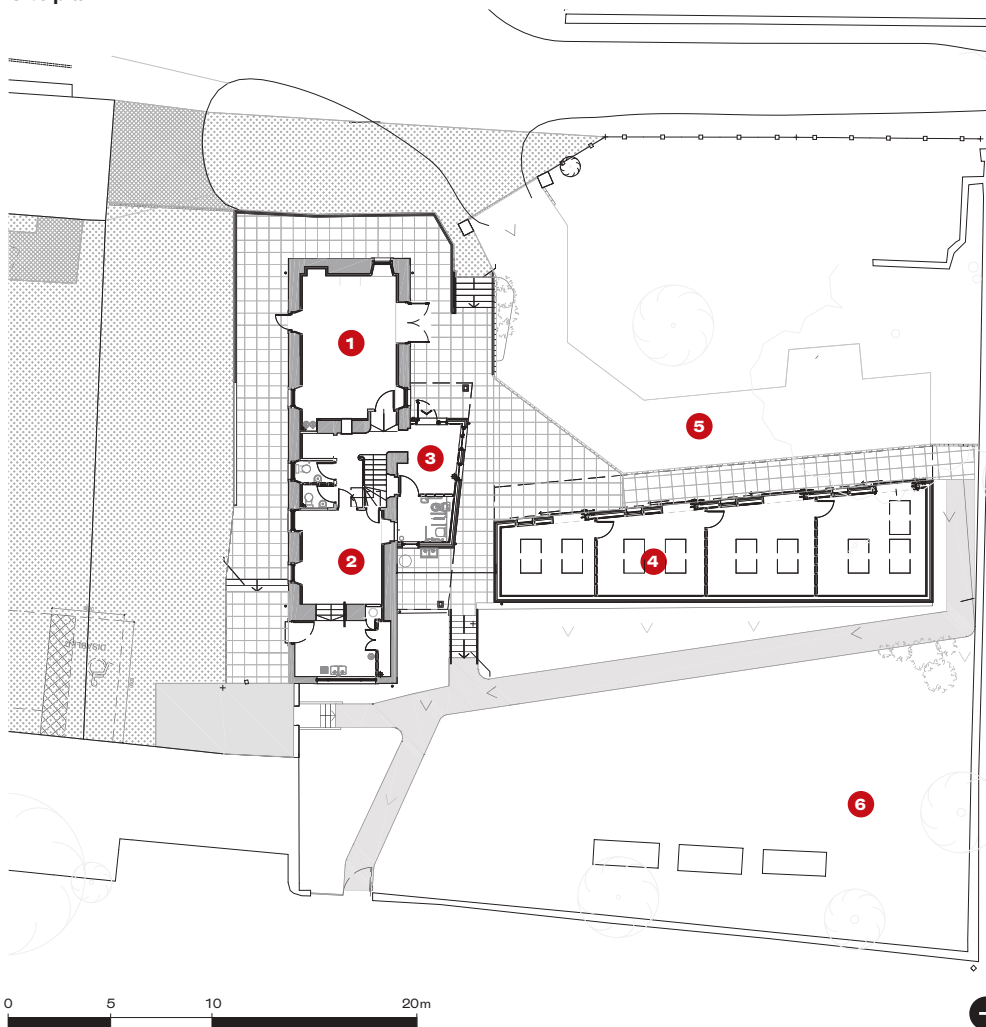
Credits
Contractor Cornhill Building Services
Structural engineer Elliott & Co
Services Harley Haddow
QS David Adamson Group



learn to cook), to make and repair, to garden and weed, and, most important, to connect and meet other people. The restored farmhouse is a visible piece of history on the Old Dalkeith Road and at the knuckle of large post war housing estates, Inch, Craigmillar, Moredun and Gilmerton. Together the estates – though hardly touching between park, cemetery, light industrial and retail park – make up some of Scotland's most deprived areas, and most isolated in terms of community beyond the estates. Those struggling with rehabilitation, bereavement, loneliness and dislocation can find a purpose and people to talk to at the farmhouse.

The charitable body that saw the conversion through, and now employs two full and two part time staff, has become a co-operative community benefit society, with a local share offer to pass ownership to the local community which should see it through future funding cycles.

The MacEwen judges approved of the simple means by which the farmhouse and its garden has been brought back into use, a forward looking piece of history at the heart of a community where it is already being well used. 'This area of Edinburgh would get an enormous benefit from an intervention like this, it has re-energised this place,' said judge Kathy MacEwen. ●


Site plan


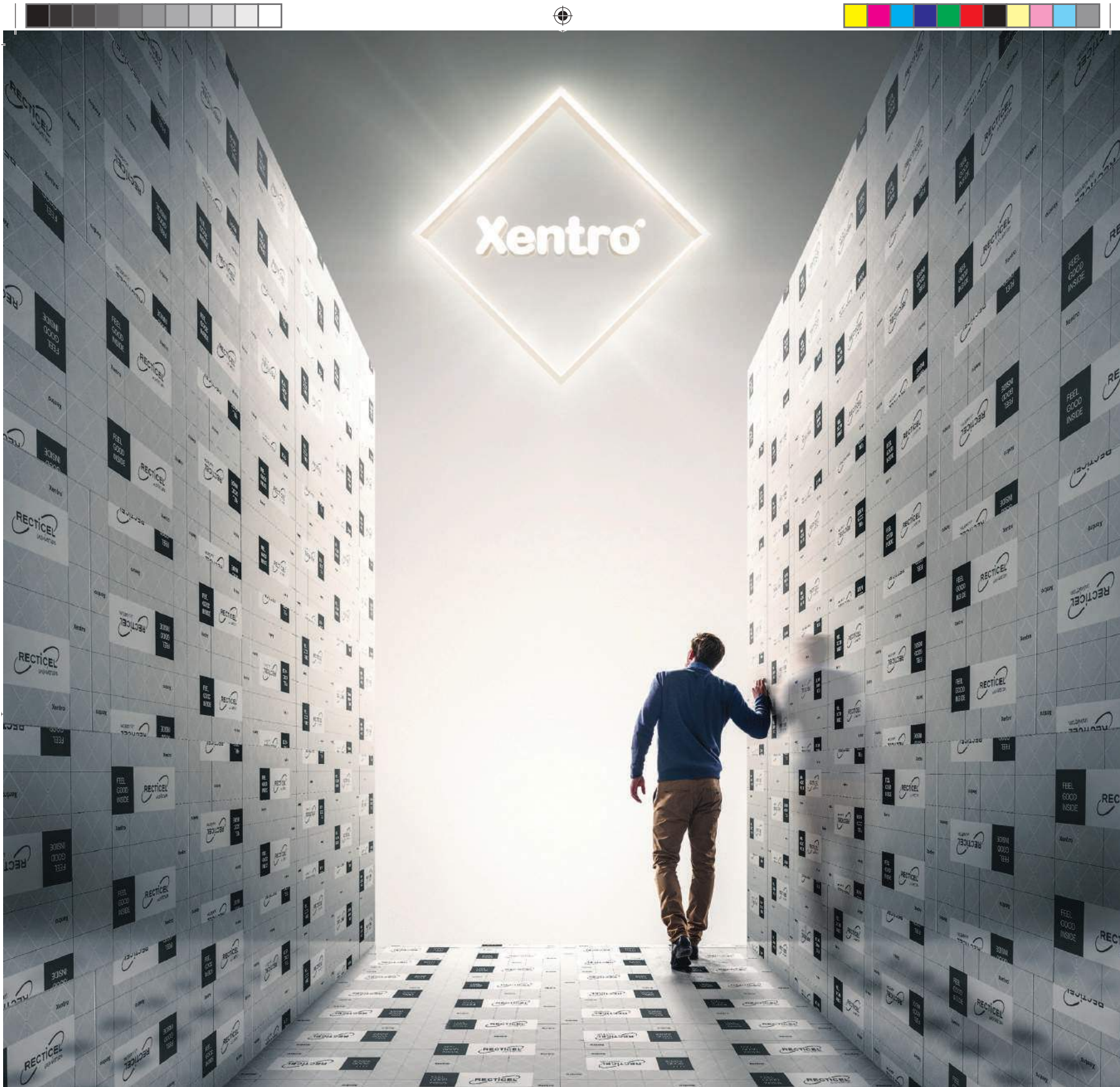
- 1 Café
- 2 Kitchen
- 3 Porch
- 4 Workshops
- 5 Court
- 6 Garden

Top left A volunteer fixes charred larch boards to the workshops.

Left Timber workshops with their generous overhang look onto the court and soil awaiting seeding.

Right Volunteers in the kitchen.





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Shortlisted schemes

There were eight more projects that worked hard to contribute more to the common good

A reasonable industrial building which they have managed to lift with some quite deft moves

Judge Hugh Pearman



Mustard Tree Manchester

OMI Architects for Mustard Tree

Mustard Tree is dedicated to helping people in Greater Manchester in poverty or homelessness by enabling them to gain skills and self-confidence. On a tight budget of roughly £625/m², OMI Architects has opened up a rundown utilitarian 1950s warehouse building that was gifted to the charity to bring in natural light and create a modern, comfortable environment to visit and work, with this year's judges agreeing that the result aptly expresses the building's use and programmes.

By its very nature, the project required considerable engagement in the design process with a range of user groups and the

Above OMI Architects turned the gift of a leaky 1950s warehouse into a comfortable space for charity Mustard Tree.

Below Helping the homeless with food.



local community. The refurbished building is a bright and comfortable environment. A newly created double height foyer is accessed from a large, welcoming entrance, giving access to the shop, café and meeting rooms on the ground floor, and exhibition and performance space, breakout space, training rooms and a commercial scale kitchen above. This has the effect of offering an often-neglected group a high-quality space that can build confidence.

Since completion the building has significantly enlarged the range and scale of its services. Distribution of emergency food parcels has increased by 138%, people fed in the canteen has risen by 13%, people to whom furniture has been donated has gone up by 235%, and people attending classes or activities has increased by 43%. ●



33

Campbeltown Picture House

Campbeltown, Kintyre

Burrell Foley Fisher for Campbeltown
Community Business

The MacEwen judges were enchanted by both the look of this historic little seafront cinema and by what its reinvention, by a committed community business and a practice with long experience in cinema design, meant. As Julia Barfield remarked: 'The revival of a little building like this jewel can do something really important to a town.'

Campbeltown Picture House has the joint accolade of being one of Europe's few surviving 'atmospheric cinemas' and Scotland's oldest purpose-built cinema still in operation, opening in 1913. The conservation project restored the art nouveau exterior and historic 1930s main auditorium while also providing a new state-of-the-art second screen, café, education room and other facilities. Designed in two phases by Albert V Gardner, one of the most celebrated cinema designers in the first half of the 20th century, the auditorium ceiling of the Picture House has a blue sky with moving white clouds projected

KEITH HUNTER PHOTOGRAPHY (2)



Above Scotland's oldest still-functioning cinema — Campbeltown Picture House is an art nouveau charmer.

Below Inside, the original auditorium with its Wee Houses is restored.



across it, and two plasterwork buildings (the 'wee houses') on either side of the screen that give the ambiance of a Mediterranean courtyard. These features have been meticulously restored with other elements of the original design, such as 1930s lamps recreated by contemporary craftspeople. The impetus for regeneration in the town was the high level of deprivation in this remote area, with decreasing population, rising unemployment, deteriorating buildings and a lack of inward investment. Since reopening in December, the cinema has been well received, bringing back old audiences and attracting new ones across the age range. Extended opening hours make it accessible to islanders on Gigha, as well as to residents of Campbeltown and across the Kintyre peninsula. ●

The revival of a building like this jewel can do something really important to a town

Judge Julia Barfield



KILIAN O'SULLIVAN

An exemplar of estate regeneration where people stay in their homes

Judge Hugh Pearman

Left Marklake Court both addresses the street and encloses the Kipling Estate's previously open courtyard.

Marklake Court, Kipling Estate

Southwark, London

Bell Phillips for Leathermarket Community Benefit Society (LCBS)

A mid-rise, community-led development of 27 council rent homes crowning the low-rise Kipling estate in Southwark encapsulates a possible ground-up way of addressing the UK housing crisis.

Looking to increase the density and suitability of the estate's housing stock, Bell Phillips worked throughout with local residents, who had formed the LCBS in 2011 to develop new affordable homes on a site of 20 redundant garages on the northern edge of the estate. The skill of the architect's proposal is that its mid-rise towers, enclosing the semi-public square, seem to complete the estate rather than encroach on it.

Its clear success comes from the way Marklake Court was procured. An estate-wide consultation identified areas of specific tenant need. In turn, the moving of residents into it from unsuitable properties released them for upgrade and occupation by tenants and families more suited to the provision. This virtuous circle met the needs of far more than the 27 families who moved into the new building.

At Marklake Court, all homes are dual or triple aspect, with generous floor to ceiling heights, excellent levels of natural light, and stunning views of the wider city. Big balconies and terrace areas encourage social interaction between neighbours and floors. Detailing such as brick corbels echo those found on old estates in the area, and was done in consultation with residents looking around the locality.

The result is a development that not only meets the needs of new residents, but brings palpable benefits to the wider estate community. ●

Local philanthropy funded six new homes for rent in an old builder's yard.



MUNGO PARK ARCHITECTS (2)

Sly's Close
Northleach, Gloucestershire
Mungo Park Architects for
JW Sly Charitable Trust

Most affordable rural homes cost 8.3 times the wages in rural areas. In Northleach in Gloucestershire two sisters, the last of the local Sly family, decided to pool their investments and build six houses for affordable rent on the family land that once was the base for JW Sly's builders' yard. The houses were de-

signed for rent to local families who are involved in local communities and facilities such as the school and shops. Enid Sly, who was once a teacher, was well aware of the pressures faced.

Mungo Park Architects planned the houses with the Cotswold vernacular in mind. Tucked away behind Northleach's main street, the two short terraces are planned to draw out the linearity of the original burgage plots, stepping down away into the curve of the land with soft landscaping. The rubble walls of limestone are carried into low garden walls while timber windows and zinc gutters and downpipes give the homes a further sense of quality that fits its location yet is unusual in the context of affordable housing. Chimneys and gables give an additional sense of historic continuity while small rooflights bring in extra light.

All the original tenants are still in their homes. And the proven demand has led to plans to convert the barn on the site into two more houses. 'We look too much to cities and forget rural housing need,' said judge Hugh Pearman. 'These houses are addressing the problem of housing in market towns being unaffordable for locals. It is an elegant solution drawing on an arts and crafts tradition, it is convincingly done,' he concluded. ●

**An elegant solution,
convincingly done**
Judge Hugh Pearman



Above Two terraces use the slope and local vernacular to build a new piece of the village.



Waterloo City Farm
Lambeth, London
Feilden Fowles for Jamie's Farm and Oasis
Hub Waterloo

Waterloo City Farm has brought the pleasure of cultivation, husbandry and beauty to the deprived boroughs of Southwark and Lambeth where 59% of children live in poverty. What sets it apart from other city farms is the close involvement of practice Feilden Fowles. It worked closely with Jamie's Farm and Oasis Waterloo to plan the long thin site – a meanwhile space owned by Guy's and St Thomas Hospital. Between 2014 and 2017 the practice worked pro bono on first simple timber animal pens, then an office, and finally a large barn for teaching and activities.



PETER COOK (2)



Along the way a short term lease for Feilden Fowles' office was agreed, partly in recompense for the work it had done.

Drawing on her experience in Croydon, MacEwen judge Anisha Jogani understood how transformative this project was. 'It is more than a physical transformation of the space. The form itself is programme and outreach, showing their focus on engagement.' The charities' focus is on improving education, using the farm to build self esteem among those at risk of exclusion from school; 30% of the students visiting it have been at risk of exclusion, but at the six week follow-up only 55% of those pupils were.

Raised vegetable beds mean everyone can help grow food here. Volunteers help draw everything together and the barn allows more public and community events including workshops, jazz evenings and markets.

The assurance and elegance of the architecture elevates the level of the whole enterprise. 'It could have been very basic and dull, or industrial,' said Hugh Pearman. 'The architecture has made something of that. It becomes a timber structure that brings pleasure: maximum work on minimum means.' ●

Left Animal pens and growing plots in this little enclave.

Above The gable end of the farm's barn gives the street a welcome face.



Raising the Roof
Stoke-on-Trent
Baxendale Studio for The Portland Inn Project

What do you do with a semi-derelict pub in a depressed part of a west Midlands town that has turned by degrees into a hub of anti-social and criminal behaviour? The answer seems to be turn it into a community space.

Compulsorily purchased by the local council due to drug dealing, addiction, vandalism and prostitution, the Portland Inn has been used for the last four summers by local artists Anna Francis and Rebecca Davies to produce a summer programme of arts and community-based activity to identify, test and generate possibilities for its future use.

On a small green space immediately outside, Baxendale was commissioned to build a temporary external structure that would help deliver a diverse programme with, given its limited budget, a key set of requirements

In the images you see a place to come in and gather on neutral ground

Judge Yuli Cadney-Toh

as part of the brief. These were that the local community should be able to participate in its construction. The structure should also be fireproof and resistant to vandalism and secure, and should be visually engaging, demountable and re-usable.

Baxendale's proposal used the most utilitarian and ubiquitous of materials – scaffolding poles, corrugated metal and fibreglass cladding – to create a cylinder beneath an oversailing roof. This created three types of space that can be occupied – verandah, hut and stage – all within its 7m by 4m footprint.

During its inaugural four weeks last summer, a 'contested and feared' local space was temporarily transformed, with local families reclaiming the space to offer a hopeful and engaged alternative to the Portland Inn's former manifestations of social deprivation. ●

Above Axonometric showing the simplicity of the concept.

Below Raising the Roof catalyses anti-social space into a convivial one.



GLEN STOKER



A peaceful, contemplative place in its landscape.

NATIONAL TRUST IMAGES - ANDREW BUTLER

Writ in Water

Runnymede, Surrey

Artist Mark Wallinger with Studio Octopi

Very unlike anything else on this year's shortlist, Writ in Water provides a lasting space for reflection on the significance and influence of Magna Carta and its extraordinary role in the history of human rights.

Part of a wider masterplan, this architectural artwork emerges on a small natural plateau between oak trees. Its materials are drawn from the context, the form physically embeds itself in the landscape and encoded in the design are references to the passage of time.

The building is 30m diameter and 12 cubits high. An exterior doorway leads to a simple circular labyrinth, in which the visitor can choose to turn left or right to

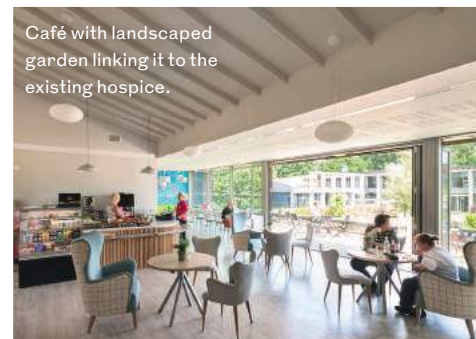
reach an inner doorway that opens out into a central chamber. Here the sky looms through a wide oculus above a pool of water. The roof structure consists of 52 Douglas Fir rafters, continuing a reference to time; there are 12 apertures at low level in the outer walls lighting the path between the two walls. The disturbance of the reflection is a reminder of the fragility of our human rights. The sides of the pool are inscribed on the inner face, the water reflecting the reversed and inverted lettering of Magna Carta Clause 39. ●

A place of contemplation, a sense of presence and history

Judge Kate MacEwen

Buildings

MacEwen Award – shortlist



Café with landscaped garden linking it to the existing hospice.

St David's Hospice Care new in-patient unit Newport, Wales

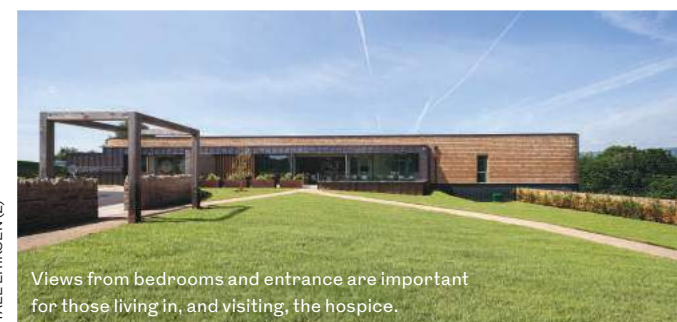
KKE Architects for St David's Hospice Care

KKE's new St David's Hospice Care In-Patient Unit in Newport, Wales, has won a slew of awards, including the RSAW Client of the Year, and this year's MacEwen judges felt it deserved a place here too.

The new unit, KKE's second building for St David's, provides 15 en-suite bedrooms supported by communal spaces, a day room, clinical offices, bathrooms and café. Set on a mound looking over the town below the Brecon Beacons, it is designed to give optimum views from the bedrooms over a large landscaped garden. A battered dry-stone gabion retaining wall creates a ground level close to the building and enables level access directly from both the day room and bedrooms so patients can enjoy the fresh air.

Inclusive design is at the heart of the hospice's brief. Accessibility is a priority as it affects the dignity of patients, a central focus of the hospice's work, and is the reason why most of the building is at ground level. The newly landscaped surrounding area consists of a wild flower meadow planted with native trees that provides a tranquil, ecologically enhanced environment accessible for patients, carers, visitors, staff and volunteers alike.

Judge Yuli Cadney-Toh particularly liked the non-institutional feel to the interior in a highly hygienic healthcare setting. ●



Views from bedrooms and entrance are important for those living in, and visiting, the hospice.

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churches of the last
century, their value
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Churches 100 years

100 Churches 100 Years,
Susannah Charlton, Elain
Harwood and Clare Price ed
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**You have just co-
edited a book of
churches. What is
special about them?**

As many churches were built in the 1960s as in the High Victorian 1860s. When there are two or three struggling churches the decision is often made to keep the older building. But the newer ones were purpose designed with stained glass, textiles and other fittings and are often more adaptable to modern worship. Minsters want clear spaces, and fittings are being binned and fonts broken up. You really notice this in our new churches, they are often reliant on the detail to make the building. The other notable thing is the structure. Churches really lend themselves to concrete and steel innovation.

**How were the
churches selected?**

We didn't aim to cover those under threat and vulnerable but the best churches by the best architects. We wanted a spread across the UK; that was easy, as by definition churches are where people live. This is not just about great cathedrals and seminaries. A church might look like a brick box outside but be remarkable inside like St Bride, East Kilbride by Gillespie, Kidd & Coia.

**Where are churches
of the last century?**

In the suburbs of old cities, Edinburgh and Glasgow; in bombed areas like London and Coventry; and in new estates and new towns like Harlow and Stevenage.

**Are there particular
denominations?**

After 1914 there was a shortage of Roman Catholic churches so many were built. Then after 1945 emigrant Polish, Czech and Slovak communities came (along with many Irish emigrants). They included artists and architects who imparted their own culture to the building, including those who had trained at the Polish school of architecture in Liverpool, which later moved to the Bartlett – names like Arthur Frieschmann, Adam Kossowski and Jerzy Faczynski who worked together on St Mary's Priory Church in Leyland, Lancashire.

What is their future?

Many are serving communities with very little money and have dwindling attendance. I would like more recognition of the importance of churches as 20th century architecture, for them to be more appreciated by the clergy who use them, to have more of them listed and greater thought put into what can be done with them.

**Do you have a
favourite?**

Perhaps Church of the Good Shepherd in Woodthorpe, Nottingham, I went there as a child. It has stained glass windows designed by Patrick Reyntiens. And it is quite tucked away, off the main road.

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

Design, construction
& technology

Learning to dig deep

Our new section on architecture schools aims to find out what students are thinking and discovering. This month we visit the studios of Edinburgh's school

Eleanor Young

Ten minutes' walk from Edinburgh's Waverley Station and the tourist bustle of the Royal Mile, and directly opposite the National Museum of Scotland, sits the unprepossessing Minto House. It is home to Edinburgh School of Architecture and Landscape Architecture, one of the few university departments still firmly grounded in the city centre. But once you enter the studios – the best two are light and high – carved out of a deconsecrated chapel, you could be anywhere in the world.

On the day I visit Manhattan and Calcutta have taken over the MArch studios and external examiners are just wrapping up their review. Once the bastion of Edinburgh alumni, the teaching staff has grown with the school's expansion (albeit with a rather painful time lag as resources caught up with student numbers). This has brought a variety of teaching methods and influences with staff hailing from France, South America and

Newcastle as well as Scotland. Outgoing head of school Suzanne Ewing celebrates this variety. The incoming head of school, architectural historian Richard Anderson, has taught at Columbia University in the US and his last book was on modern Russia.

The courses are however indisputably part of the Scottish higher education system which still offers free tuition to Scottish and EU students, though not those from elsewhere in the UK. As a result Scottish and EU student numbers are capped and they make up approximately half of the student body.

Staff hail from France,
South America and
Newcastle as well as
Scotland



The standard four-year masters offered by Scottish universities gives the school great freedom. Those who choose the four-year Masters (Hons) over the three-year BA for part 1 get one nine month placement during their extended course, and a research-based elective of one semester to delve deeply into one subject, perhaps colour or drawing, an experimental process run in parallel with the dissertation. It seems the extra depth is feeding into students' work: the 2018 RIBA President's Dissertation Medal went to Rosie Milne from the school (RIBAJ November 2018, page 38). The electives are one area where Edinburgh is trying to draw in its other discipline of landscape. The third-year studios look beyond architecture to cinema, data or radical reconstruction and more as drivers for design.

The school has a more typically structured part 2 MArch course, with some units strongly guided, and one each year spanning across the two years to give students more

KATE LE MESURIER AND ANDREW CHAVEZ ESALA



Here are intense abstracted plans of Manhattan; detailed drawings of Calcutta life

Left Model showing responses to wetness and an insiders view of Calcutta for the PARA-Situation unit for Crafting the Liminal by Kate Le Mesurier and Andrew Chavez.

Below For her fourth year elective Rachel Dunne took On Colour. Her project analysed the colours of Pablo Picasso's Mandolin and Guitar and applied them to a tower block.

breadth and depth, for example studying Calcutta.

As you walk around the studios in the wake of the first semester examinations, the huge drawings hung from simply welded frames have the richness and quality of many an end of year show. Walls and partitions are in short supply so students make their own installations. It's part of the model-making culture says Ewing. Here are intense abstracted black and white plans of Manhattan, there detailed drawings of Calcutta life, here Heath Robinson experiments with water, the testing and recording of site trials at Iceland's Blue Lagoon.

This year the school will take over the top floor of a neighbouring printworks that the university has acquired. In the face of pressures on studio space and uncertainty over Brexit in a country that has been more open to the EU and its students than England, this expansion seems a gesture of confidence in the Scottish capital's architecture school.

On Colour

Painting, colour associations and the language of colour are explored in the elective On Colour. Tutor Fiona Mclachlan exposes the many levels at which we experience colour from hue to saturation to light. She muses that architects are typically not confident using colour, though this is less about injecting it (as you might guess from Mclachlan's own black and white outfit with a hint of Mondrian) and more about understanding it.

Encompassing reading and incorporating an element of making in the studio, this elective has sparked students' fascinating investigations. This year Ragnall Whittle asked four Gaelic speakers to paint a Gaelic colour word, documenting these in a book of brush strokes that show the range of meaning (and in some cases the range of colour) that can be held in a word such as dearg or ruadh – many of which are also used in place names.

Rachel Dunne showed how Pablo Picasso's palette changed over his career before using the colours of his 1924 Mandolin and Guitar to rework a plain 1960s tower block on Edinburgh's Joppa Road, testing different patterns and the amount of colour applied.



RACHEL DUNNE



KATE LE MESURIER AND ANDREW CHAVEZ ESALA

PARA-Situation [Calcutta/ Kolkata]

A model of Perspex and ply brings together layers of doorways, mouldings, detail and fragmented planes of ply. Soft drawings of tea pouring give a sense of a culture intimately studied. Tutor Dorian Wiszniewski wanted students in his two-year unit to get deeply into Calcutta and here is the evidence that they have.

What Wiszniewski consistently brings to his students is an understanding that different perspectives, different interpretations can produce something different. For this unit he asked students to consider two main themes: Oceans of Wetness, a manifesto from Indian/US practitioners Anuradha Mathur and Dilip da Cunha; and Inside Out, a way of placing yourself inside the city and navigating out towards strategies. Oceans of Wetness ditches the concept of dry land in favour of degrees of wetness, a particularly apposite way to consider building in Calcutta where attempts to seal wetness under tarmac and concrete seems doomed when the monsoon sees ground water levels rising and rain pouring down. Fissures, cracks and overlays

Above Sectional model from Kate Le Mesurier and Andrew Chavez's project *Crafting the Liminal*.

The tutor wanted his students to get deeply into Calcutta and here is the evidence that they have

– as seen in the bridges and boardwalks of students in *Crafting the Liminal* by Kate Le Mesurier and Andrew Chavez – come from this more nuanced understanding. This project looks at the re-establishment of the craft base in Calcutta. This is a city where people used to be involved in crafting buildings, and although the skills are still there, they are no longer being brought into the construction economy. Wiszniewski is always looking for ways a building embeds a method of argument, what he calls the 'thetic proposition'. Students' work needs to be more than simply building a design. ●

METRICS

Students part 1 448

Students part 2 114

Studio floor area

Part 1 1,332m² (2.97m²/student)

Part 2 758m² (6.65m²/student)

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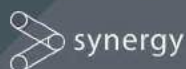
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Homing in on housing targets

It's not all about new-build, a closer look reveals

Brian Green

We've had a string of housing targets in recent years. Despite their seeming simplicity these have tended to be missed, misunderstood or misquoted.

Even politicians seem to forget the 'government targets' are for England and not the UK. Housing is devolved.

The latest set of housing targets was contained in the Autumn Budget 2017. It was 'to put England on track to deliver 300,000 new homes a year'. This, one assumes, is supplementary to the 2015 manifesto commitment to deliver 1 million homes by the end of 2020.

In November the annual statistics against which these targets are tested were published. This produced an upbeat assessment from the government of its progress towards 'ensuring the housing market works for everyone'.

So, what should we make of it all? Let's start with the first three paragraphs of the press release. They read: 'Communities Secretary Rt Hon James Brokenshire MP has welcomed figures published today (15 November 2018) showing over 222,000 new homes were delivered in 2017 to 2018.

'This represents the highest level of new homes delivered across England in all but one of the last 31 years and brings the total number of additional homes delivered since 2010 to 1.3 million.

'Today's figures demonstrate more desperately needed homes are being delivered – a vital step in ensuring the housing market works for everyone – and that we are on track to deliver 300,000 homes a year by the mid-2020s.'

Looking beyond the headlines

The bald figures look encouraging. The level is still slightly below that of 2007-08, but a rise of almost 80% over three years is impressive. About 540,000 were delivered in the three years (roughly) between the 2015 manifesto pledge and March 2018 and at that rate the number should hit the proposed 1 million by mid-2020.

However, the target of raising the annual rate of delivery to 300,000 homes a year by the mid-2020s might prove a struggle. It would mean an extra 10,000 homes each year. That may seem achievable given that the average increase in the delivery rate has been almost 20,000 over the past five years, but the economic backdrop makes it look like a stretch.

Most of these are private sector sales, and here the market is weakening, with London's housing market negatively affected by Brexit. Nor can we ascertain how much a backlog of demand, built up during the recession, boosted the market over the past few years.

So it may prove a tough task to squeeze significantly more growth from the traditional housing sector. Other players in the market are looking more eager – housing associations, local authorities and build-to-rent – though their shares of total delivery are small relative to the traditional house builders.

Looking solely at the numbers, the government could, potentially, hit both its housing targets. But is that the real issue? Politically the numbers matter. Yet bigger concerns, recognised by housing researchers, are

Net additions to the housing stock take into account conversions and demolition

hidden beneath those November statistics.

Its opening paragraphs contain significant potential for misunderstanding and the acceptance of various assumptions that demand to be challenged.

The casual reader could easily be left with the impression that the 222,000 relates to newly built homes. It doesn't. It is net additions to the stock. If you read the further information section, you get this:

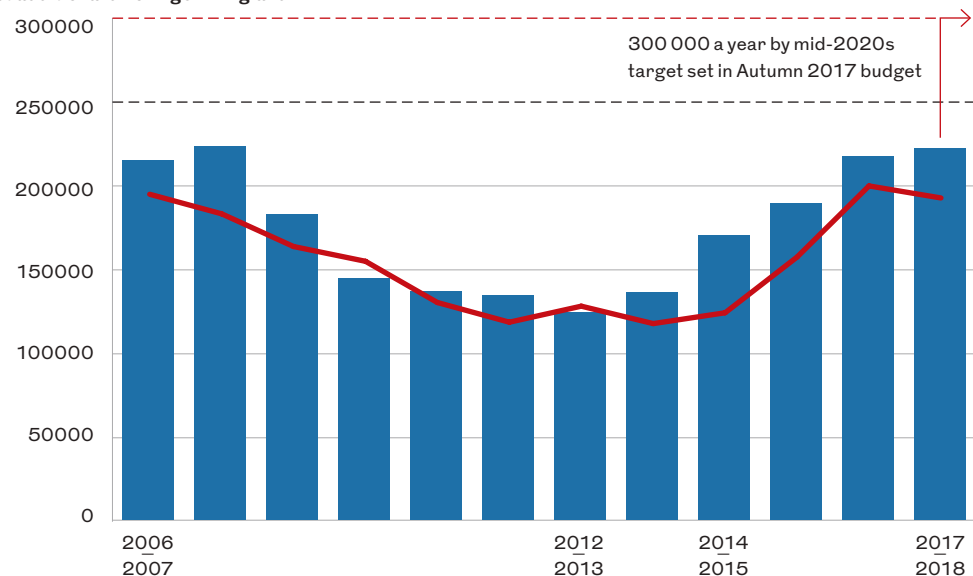
'The 222,190 net additions over the past year resulted from: 195,290 new build homes, 29,720 gains from change of use between non-domestic and residential, 4,550 from conversions between houses and flats and 680 other gains – this has been offset by 8,050 demolitions.' But how easy is it to miss that, or for the journalist not bother to highlight it?

Interpreting the figures

The data series tracking these variables is the housing supply: net additional dwellings, England. If you trace the series over time it becomes more obvious why understanding the components of net supply of housing matters.

This is not to play down the importance of

Net additional dwellings in England



Source: MHCLG. Notes: Table 120 Components of net housing supply, England 2006-07 to 2017-18

One could argue that the big story is the rise in change of use

building new homes. The 195,290 delivered is impressive – an expansion of almost two thirds since 2012-13.

But an increase in stock is very different to a rise in new-built homes. What constitutes a rise in housing stock – the real target – is a combination of factors. So, in the year to March 2018, in the City of London there were only two new-build homes, but the stock rose by 138, mainly because of change of use to residential. In Christchurch there were 153 new-build homes, but the stock rose by just 100 because 63 homes were demolished.

One could argue that the big story in the net additions figures, other than the rise in new-build, is the rise in change of use, more than twofold since 2012-13 – a large part made up of changing offices to homes.

Of even greater note is how little we demolish. Here's a fun stat, based on the data available. If we continue to demolish England's existing housing stock at the same rate as the past five years, there'd still be plenty standing in the year 4019. It would take us 2,350 years to knock down the lot. And as the chart below shows, the rate of demolition varies widely by region. It would take about 4,000 years to demolish the existing housing stock in the East Midlands at the same rate.

Meeting need: then and now

People eagerly point to the 1930s and 1960s as times when housing was being delivered at more acceptable levels than now. It's true that in those periods house building was high, but contributions from change of use or conversion were low and loss through demolitions was high.

The data is a bit rosey, but in the 1930s the annual rate of growth in the housing stock was not much over 200,000. And although 425,800 homes were built in 1968, the average annual increase in the stock over the decade was around 240,000. Hitting 300,000 homes a year for any sustained period would be the fastest growth ever seen in English housing stock.

So, it is not all about building new homes. This leads to the concern among housing experts that we need to consider housing more holistically. Yes, we need to work out how best to add housing, but we also need to improve existing homes and consider both changing other buildings into homes and when and where it is appropriate to demolish.

This view is at odds with the implied assumption within the wording of the November press release – that it is solely a matter of delivering more homes. Any nuance is easily lost when the target focuses on an aggregate number of 'units' built.

What kind of newbuild?

So, what have we been building? The matter becomes confused in people's minds, not helped by statements trotted out without reference to the latest data, such as 'we build the

At current rates it would take 2,350 years to knock down all England's housing stock

smallest houses in Europe' or 'we build much smaller homes than in the past'.

Based on the most reliable data, the average home is about the same size in England as in other large European nations. What's more, new-build homes have recently been larger on average than existing homes, according to the Office for National Statistics.

We are building more on greenfield sites than a decade ago, with a far higher proportion of houses to flats, which chimes with building bigger homes.

The number of bedrooms in new-build houses and flats changed between 2007-08, when flats accounted for 47% of new-build homes, and 2017-18 when they accounted for just 15%. This shows how the mix – by type, tenure, setting, layout – of new housing varies greatly over time and can change quickly. Any change in the needs of the population or in market demand will be reflected and magnified only in new build, despite being such a small part of the overall stock.

But housing targets, largely through attempting to be simple and easily understood, seem to reduce the challenge to a numbers game, treating homes as equivalent units.

Crisis? What crisis?

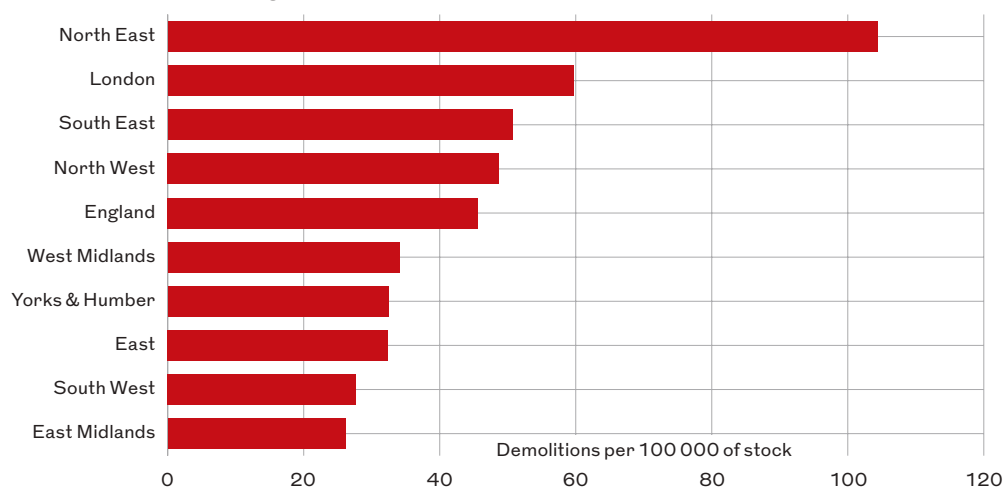
As for the 'housing crisis', it is not the single problem of not enough homes – it is complex and varies between and within regions.

London, for instance, has seen a large increase in population for a sustained period. Like other large cities, its population profile has distorted heavily in favour of younger adults. Its housing crisis is very different to that in former industrial towns in the North East where populations have declined, or in coastal towns with high levels of deprivation and crumbling housing stock, or in rural areas where the average age has risen sharply.

National policy is largely determined in London, and tends to be framed in the light of the capital's housing problems. This blanket thinking paints an oversimplified picture of national housing need. ●

For a longer version of this article see ribaj.com

Annual demolition rates by region



Source: MHCLG

Notes: Data taken from Table 123 Housing supply: net additional dwellings, component flows of, by local authority district, England and Table 100 Dwelling stock: Number of Dwellings by Tenure and district: England; 2017, author's calculations



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New world, new thinking

Transitioning has opened Anna Sullivan's eyes to new possibilities for architecture

Anna Sullivan

If you accept that life experience influences creative output, then the experience of transition between genders or living non-binary will have an effect. This is more readily recognised in fine art, but an architect in-between can use their formal and informal critique of the structures they encounter in their approach to influencing the built environment. I won't be the last architect to go through transition, but I desire most sincerely to see and enable a particular experience of this culture to contribute to the making of space.

Being Mark I was expected to hide my sensitive nature, and healed on the weekends. Being Anna I only get the scepticism around my ability that many women experience in the construction industry. There were occasions when the depth of my voice made some at the meeting table uncomfortable, including me. I remain concerned that others' trust in me or my credibility is undermined by the hint of 'something different'. Being trans is a deeply personal, a fundamental aspect of identity; it is a unifier and a separator for revealing struggle and drawing sympathy while identifying difference. As an architect this puts pressure on me and my role in the project. I would rather it be a strength.

I see the design process as the most significant source of the value the profession brings. Engaging clients and consultants is

enriching and contributes to successful outcomes. The day to day progress of a project revolves around relationships, but I could never fully engage during transition partly because my focus was on staying mentally strong enough to keep going outdoors. Fortunately I have grown beyond that and more often look outward.

There is an opportunity to explore how an architect who is trans designs space when truly liberated. In a culture where the first reaction to a personal awakening is to hide any difference that emerges, the resulting habit of constantly questioning what others may see, think or feel can be directed to the process of designing buildings, and can also help forge good relationships. However, I have yet to go as far as I could in meeting user need as, too often, design concludes with meeting preconceptions or past practice. Moreover I want to encourage others to use this skill. Setting aside creative repression would turn trans experience into a strength – 'all of me at work' – and there must be clients out there who would like to participate in an architectural exploration.

In Book IV of his ten volumes Vitruvius relates how the citizens of Ionia, in building a temple to Diana 'in a new style of beauty', invented two different kinds of columns. 'They borrowed manly beauty, naked and unadorned, for the one, for the other the delicacy, adornment and proportions characteristic of women.' He goes on: 'Corinthian is an imitation of the slenderness of a maiden' offering 'prettier effects in the way of adornment'. It all sounds like a kind of drag, classical drag, full of theatrical power, joy and exuberance, especially today when structure supports and the envelope is mere garb. There's nothing wrong with a bit of drag.

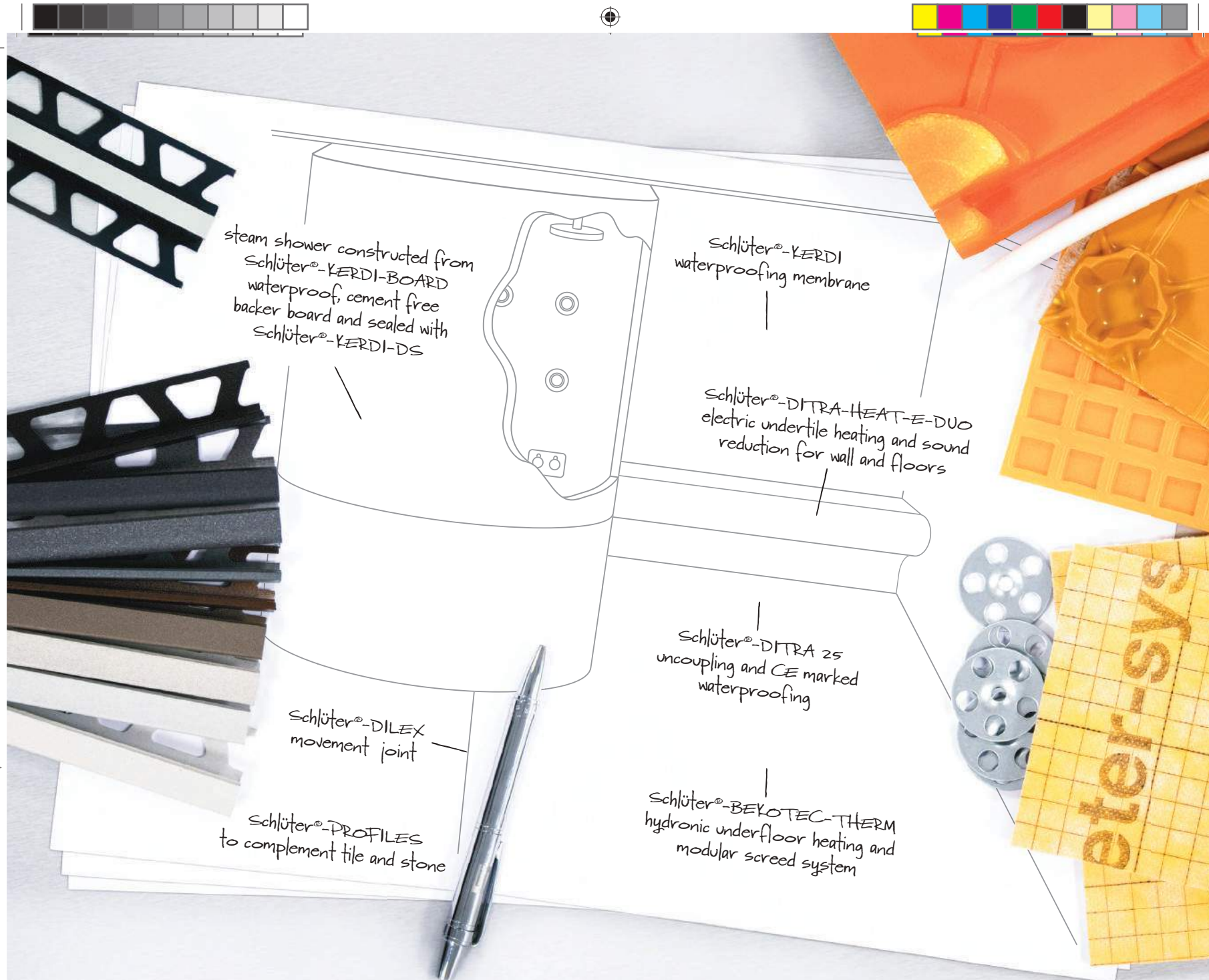
Convention suggests masculine space has darker colours than feminine space, that signifiers of weight and strength are more masculine than signifiers of lightness and delicacy, and that it's 'either or'. Transition is to move from being disconnected, insubstantial and ill at ease to being grounded, open and connected with one's skin. Toward seeking an architectural expression I see similarities to those Victorians learning how to use steel frame construction. In his autobiography Louis Sullivan (no relation) wrote: 'The social significance of the tall building is in finality its most important phase. The appeal and the inspiration lie, of course, in the

There is an opportunity to explore how an architect who is trans designs space when truly liberated

element of loftiness, in the suggestion of slenderness and aspiration, the soaring quality as of a thing rising from the earth as a unitary utterance, Dionysian in beauty.' He had really thought about how to create something new and we can see how he felt it enriched his culture, something new that the culture didn't know it could have. What might be considered trans aesthetics and form are unexplored, even ascertaining their existence hasn't happened yet. There is value in research, theories to be developed and experiments tried. Consider a co-housing scheme for trans people. I would suggest it involve reuse of an existing building, would bring together traditional contrasts and enable control of the fabric by the user (hyper-adaptability) and, in experiencing it, a critique of convention. Where are the clients? If we must do this ourselves, where is the financing to facilitate creative expression?

To experience the built environment as inadequate is to have a minority perspective. Aspiring only to cater for average needs denies the power of our profession. Society is changing, architects must recognise and engage with these changes for our designs to be inclusive. It's not the person that's wrong, it's the space and our relationship to it. Architects are in the desirable position between need and provision: we can enable inclusion rather than segregation. We expect our built environment to meet our needs, and our needs are increasingly diverse. Inclusivity is not so much a statement as a mindset. ●

Anna Sullivan is an associate senior architect at HTA Design.



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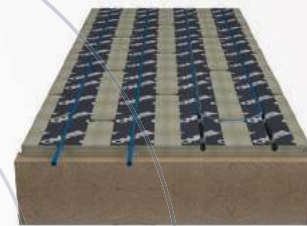
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Procurement
& contracts

High price of unclear costs

Oral agreements and overpayments left a lot open to different interpretations

Alistair McGrigor

Perhaps it's just me being a lawyer, but I am often amazed at the commercial agreements reached between businessmen which are not set out in writing. The upside though for lawyers is the inevitable disputes as to what exactly was agreed between the two businessmen, when matters start to go wrong.

Such a situation was recently decided upon by the Court of Appeal. A property developer and a builder made an oral agreement that the developer would buy sites, the builder would design and construct housing on them to an agreed scheme design and budget, the developer would then pay the builder its 'build costs', and on completion the open market value of the development would be agreed, the purchase and build costs deducted and the resultant profit divided equally.

This so called framework agreement worked well for the first few projects but the relationship broke down on later developments, partly over what exactly the build costs were that the builder was to be paid.

When the relationship had been good, payment of the build costs had been made by way of interim payments. The sums requested were round sums not supported by any details or evidence of costs incurred, but the developer paid those round sums because the payments were within budget and appeared reasonable.

As each project completed, the parties agreed what sum was due to the builder in respect of the build costs and profit share. The developer did not require any form of

schedule setting out the build costs; they simply proceeded on the basis that the build costs were the same as the budget costs.

However, it transpired that the builder had interpreted the build costs to include sums other than the direct cost of labour and materials and site specific preliminaries. Other costs of his business had been included in the costs claimed, such that the build costs were too high by 22%, amounting to nearly £300,000 across the completed projects.

In the dispute the developer argued that the overpayments were payments made by mistake, and therefore should be recoverable from the builder. However, the court upheld a principle of law that where party A voluntarily makes a payment to party B knowing that it may be more than he owes, but choosing not to ascertain the correct amount due, he cannot ordinarily recover that payment, unless there has been fraud or misrepresentation (neither of which were alleged here).

The court went on to clarify that the developer's main concern was for the final costs not to exceed the budget costs (and thus ensure a handsome profit). Since the final payments were all in line with the budget costs, the developer was unconcerned about whether or not the sums paid accurately represented the build costs. Indeed it was beneficial for both parties to avoid the costs and effort which would be involved in auditing and negotiating the actual amount of the build costs.

The court made clear that just because the parties decided to rely on round figures in line with the budget figures that did not mean that the figures were wrong, but that was just a feature of the bargain reached. The court also made the point that anyone with experience of property developments (as these parties did have) would know that the actual build costs would not be the same as the budget costs, but by equating the build costs with the budget costs, the developer was self evidently running the risk of paying more than was strictly due. The developer was taking the risk of overpaying because he was satisfied with the overall profit he was making.

Much of this dispute would have been avoided had the parties actually committed to writing what the terms of their agreement were. As a result of not clearly setting out what the build costs were to comprise, the parties ended up having to take their dispute to the courts and incur even more expense.●

Alistair McGrigor is Partner at Nabarro LLP

The builder had interpreted the build costs to include sums other than the direct cost of labour and materials and site specific preliminaries

IN PLAIN ENGLISH: RESTITUTION

Lawyers usually talk about the two chief ways to bring a claim as being 'contract' or 'tort'. Both deal with situations with or without a contract in place, where a claimant seeks damages to compensate it for damages suffered at the hands of the defendant. More recently, the law of restitution has arisen, dealing with the unjust enrichment of the defendant at the expense of the claimant.

Restitution seeks to reverse the unjust enrichment, by restoring the relevant benefits or enrichment to the claimant.

Broadly, a claimant asserting a claim in restitution must establish three things: that the defendant has been enriched or has received a benefit; that the enrichment of the defendant is unjust; and the enrichment of the defendant was at the expense of the claimant. If any of these cannot be met, a claim for restitution will fail.

This is an expanding area of the law and is likely to see increasing use, especially in circumstances when no contract exists between the two parties.

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Why freedom of movement matters to architecture



Hugh Pearman Editor

The month that Sir Nicholas Grimshaw receives the RIBA Royal Gold Medal for Architecture is a good one to consider the role of UK architects on the international stage, and architects from other nations who work here. UK readers will find a special Grimshaw supplement with this issue: you may be surprised at the range, scale and geographical spread of their work.

As Ben Derbyshire touches on (page 56), Grimshaw, the practice founded by Sir Nicholas, has long done projects outside the UK and has expanded vigorously overseas in the 21st century – it has eight studios around the world, from Los Angeles to Sydney. Only two are in the EU: London and Paris. Yet Grimshaw, in common with all large UK based practices and many smaller ones, runs a very international studio in London with a strong contingent of talented architects and designers from across the EU. It is not unusual for its architects to hop between offices as opportunities arise. It's a great way to broaden one's design and life experience.

I am writing this the day after the 'meaningful vote' in parliament on Brexit,

Remember how much British architecture owes to émigré architects

but (such are magazine lead times) before all the consequences become clear. Whatever transpires, one thing is unarguable: for architecture to thrive, skilled architects must be able to move around as freely as possible. Remember how much British architecture owes to émigrés: freedom of movement in the EU has brought comparable benefits in both directions. So what now?

The RIBA last month published an important report, 'Powered by people: building a post-Brexit immigration system for UK architecture'. It pulls no punches: many architects will shortly encounter the UK system for the first time, it says, but 'It is widely acknowledged that the system, as currently stands, is broken – burdensome for business, distrusted by the public, it has failed to drive the UK's priorities or targets.'

The report, part of the RIBA's lobbying of government, is full of welcome detail on the practicalities of life for architects post-Brexit. Recommendations include: 'Ensure that the immigration system provides flexibility to travel and work abroad: allow high-skilled professionals to switch roles and employers; maintain Tier 1 (exceptional talent and exceptional promise) visas, and extend the number of available visas to meet demand; utilise mutual recognition of professional qualification agreements to keep costs and administration burdens to a minimum; streamline the application process within the immigration system.'

There are 10,000 international architects registered in the UK; 80% are from other EU nations and a third are in senior roles. These friends and colleagues are considerable export earners for the UK, as a firm of the calibre and size of Grimshaw amply demonstrates. It also works the other way: the RIBA has a large and growing membership based overseas. Message to government, whatever that government turns out to be: this is important. Neglect this at your – and our – peril. ●

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Faced with conditions in the developing world, Crooke reinterpreted the role of modern architect, less as a designer than as an enabler

Joshua Mardell examines the legacy of 'barefoot architect' Patrick Crooke: ribaj.com/patrickcrooke

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House of horrors

The way we live could change fundamentally as the tech giants harvest our data



Oliver Wainwright

Next time you leave a comment about your latest stay on Airbnb, you could be influencing the future of housing. Following the well-trodden path of tech companies working out how to monetise the vast amounts of data they have collected about their users, Airbnb is moving into house building.

‘With a decade of accumulated knowledge about how people travel, live, and share their spaces,’ the firm said recently, ‘Airbnb has a unique responsibility and global opportunity to improve the way we build and share homes.’

The holiday rental company’s co-founder, 37-year-old billionaire Joe Gebbia, is an industrial designer by training, and has flirted with architect collaborations in the past, designing a prototype holiday home with Japanese architect Go Hasegawa in 2016. But now he has established Backyard to focus specifically on what the future of the shareable, rentable, flexible home could look like.

‘We began with a simple question,’ he elaborates. ‘What does a home that is designed and built for sharing actually look and feel like? ... Can a home respond to the needs of many inhabitants over a long period of time? Can it support and reflect the tremendous diversity of human experience? Can it keep up with the rate at which the world changes? Can we accomplish this without filling landfills with needless waste?’ Can people share their homes, he might have added, without pricing people out of their own cities, as Airbnb has been accused of doing?

In what it rather sinisterly calls ‘continuous awareness’, WeWork has installed sensors throughout its spaces to determine how they are used

Gebbia has assembled an eclectic team to work on these questions, from interaction designers and architects to roboticists, mechanical and hardware engineers, material specialists and policy experts. Designs have yet to be unveiled, but there are hints that the company is working on an off-site manufactured, modular system. This has been the holy grail of many architects and contractors for decades, but has never reached the economy of scale needed to make it viable. With Airbnb’s billions, might the production-line mass-bespoke dream become a reality?

The flat-rentals website isn’t alone in using its data to start shaping how we live. Co-working giant WeWork, which now has more than 250,000 freelancers around the world, recently also set up a housing arm, WeLive. Taking the millennial loneliness epidemic as its key marketing point, WeLive claims to ‘challenge traditional apartment living through physical spaces that foster meaningful relationships’. From mailrooms and laundry rooms that double as bars and event spaces to communal kitchens, roof decks, and hot tubs, it is a model of co-living that seeks to extend the shared lifestyle of student halls into adulthood – for a price. A WeLive studio in New York starts from more than \$3,000 per month, and the company has now submitted plans for its first site in London, in the top floors of Make’s Atlas building on the corner of Old Street roundabout, aka the Silicon Roundabout.

In the next frontier of understanding user behaviour to help inform their future designs, WeWork has gone beyond mere digital surveys. In what it rather sinisterly calls ‘continuous awareness’, the company has installed sensors throughout its spaces to determine how they are used, monitoring frequency, timing and duration to understand what makes a space successful. Comparing the system to Facebook’s likes or Amazon’s buying patterns, it says that this ‘datafication of physical space’ will help to calibrate the next generation of buildings for optimal performance. ‘Imagine a conference room that can tell you how it feels,’ writes one of WeWork’s product researchers, ‘and that can provide long-term analysis of the room’s usage over time.’ Be careful not to monopolise your living room so your kitchen feels left out – in future, your home might have feelings too. ●

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

DANGEROUS KITCHEN

It seems every tech company is keen to get in on the housing action. In response to Silicon Valley’s astronomical rents and house prices, Google is spending \$30m on modular factory-built housing for its employees, while Facebook is building a ‘village’ of 1,500 homes for its staff. Will their homes be watching too?

A lot to celebrate

International fellowships, awards and the Royal Gold Medal all help our purpose of advancing architecture



Ben Derbyshire

One of the most challenging and enjoyable duties for the RIBA president is to chair the committee that sifts your nominations (please do keep them coming – as diverse a mix as you can!) to select a recommendation to put to Her Majesty the Queen for the RIBA Gold Medal for services to architecture. The oeuvre of this year's recipient, Sir Nicholas Grimshaw, is of course well known for its refinement of an architecture that articulates structure, envelope, services and space in an innovative, expressive and colourful way.

He has also shown how to create an international practice capable of delivering a design ethos on four continents, generously sharing the benefits of experience to a worldwide team and many talented alumni. And as President of the Royal Academy, Grimshaw has made an immense contribution to the cultural life of the nation. This will be a joyful celebration indeed – to be shared digitally so you can tune in wherever you are, and in a travelling exhibition where the breadth of Grimshaw's influence will be made abundantly clear.

To coincide with the Royal Gold Medal celebrations we will also be welcoming our latest recipients of the RIBA honorary

fellowship – women and men from around the world who have made an outstanding contribution to our purpose of advancing architecture. And we will be reviving Jane Duncan's idea of inviting the presidents of sister institutes of architecture to travel to London, join the celebrations and receive a medal of their own. This reinforces the global network for architecture, celebrating it on a truly global scale.

You may remember that in June last year the RIBA led the five institutes of these islands (including the Republic) in committing to five principles for the future of the profession. When that group meets next in Dublin we will be comparing notes on our respective achievements against those principles – public interest, accountability, diversity, research and sustainability – with a view to supporting one another to go further, faster. Meanwhile, travelling in North America, the Gulf and Far East, I have witnessed that the same existential challenges are felt by the profession the world over. So far 12 international presidents have accepted the invitation to extend this conversation onto a global footing. I am delighted to be hosting a session during Royal Gold Medal week this month, designed to create a truly international dialogue to enable the profession to meet the shared challenge.

As we celebrate the newest recipient of the RIBA Gold Medal it is an honour to be discussing a new award inspired by the 2018 recipient, Neave Brown. Neave's nominators included the occupants of his masterwork of social housing, Alexandra Road in Camden. In a year when public investment in social housing had fallen to a postwar low and the country was still reeling from the tragedy of the Grenfell fire, his award resonated in an extraordinarily meaningful way. I hope that the Neave Brown Award will celebrate housing schemes that are of the highest architectural quality and that also make a particularly significant contribution to accommodating housing need in mixed neighbourhoods.

So while the ceremonials attached to celebrating achievement or recognising status are certainly enjoyable parties, rest assured we are taking the opportunity for these occasions to add value to our purpose of advancing architecture. We will continue to make the most of lessons to be shared from our medallists, and build networks for change with presidents of our sister institutes overseas. ●

@ben_derbyshire president@riba.org

INSPIRING COMMUNITY ARCHITECTURE SHOW

In RIBA's exhibition *Making It Happen: New Community Architecture* (until 29 April) four immersive installations fill the Architecture Gallery, giving visitors an experiential opportunity to find out more about some of the UK's new and inspiring projects where architects have worked directly with community groups to improve local buildings and places. The exhibition focuses specifically on Hastings Pier, Coniston Mechanics Institute, Old Manor Park Library and Loch Lomond National Park, while exploring wider themes.

It is an honour to launch a new award inspired by the 2018 Gold Medallist Neave Brown

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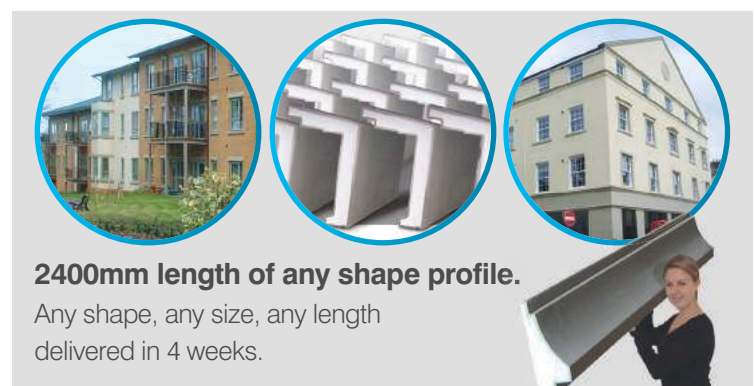
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As Brexit threatens the end of UK chances to enter the Mies van der Rohe Award, three of its key players talk about the themes and motivations that transcend national borders to produce a winner

Words: Jan-Carlos Kucharek Portrait: Anna Mas

Euro vision

It's a crisply cold but strikingly sunny January afternoon at the Plaça dels Àngels in Barcelona's El Raval district. Along the low ramp parapet that leads up to the front of Richard Meier's 1995 Museum of Contemporary Art, T-shirted skateboarders perfect their McTwist, Barley Grind and Axle Stall techniques. Like Place Pompidou, it seems the public space in front has eclipsed the building itself. Although despite the life and enjoyment on display, I suspect the architect may, in fact, just have drawn three more lines to demarcate the square in front of his gallery. How can one ever predict the effect of these abstractions, the ability of lines on paper to make or break a place?

But that's what's been considered in the building on the opposite side of the square, in the dark, gothic interior of the 16th century Convent dels Àngels. Here, seven jury members have sat for three days, amid walls of submissions boards forming 383 entries for 2019's Mies van der Rohe Award – the European Union Prize for Contemporary Architecture. Organised by Barcelona's Fundació Mies van der Rohe, their task has been to reduce the submissions to a long list

of 40, from which five will be selected this month to compete for the €60,000 prize, to be awarded at the Mies Pavilion in May.

In the similarly dark but trendy Alma boutique hotel I'm meeting the chair of this year's judging panel, Danish architect Dorte Mandrup, Fundació Mies van der Rohe director Anna Ramos and Mies Award coordinator Ivan Blasi. The photo shoot starts out in the sun of the hotel's courtyard garden; Mandrup jokes later that one of the judges told her that betwixt convent and hotel, they'd suffered irreversible pupil dilation.

Judged in this cosmopolitan city, there's a particular poignancy to the biennial award this year, certainly for the UK. Our scheduled exit from the EU next month could spell the end for UK architecture to be considered alongside 27 other EU states. This year it had one of the highest number of submissions, though ironically none made the final 40.

Whittling down the entries is a tough job and Ramos chose Mandrup, the head of her own 70-strong Copenhagen practice and recipient of a number of architectural awards herself. As vice chairman of the Louisiana Museum of Modern Art, member of the Historic

Right Getting their day in the sun: 2019 Mies Award chair Dorte Mandrup, left; Anna Ramos, centre, and Ivan Blasi, right.





This final layer of judging forces the projects to be read on new and different terms

Buildings Council in Denmark, adjunct professor at The Royal Danish Academy of Fine Arts and visiting architecture professor at Cornell, Ramos felt she was clearly up to the task of corralling the opinions of the judges, who come from various creative disciplines.

As Blasi explains, the strength of the award, and the unpredictability of its outcome, stems from the fact that, ultimately, it's not strictly peer-reviewed. Though that is not the case from the outset. 'We have two methods of selecting entries. One involves asking for recommendations from professional national architecture associations in each country; such as the RIBA in the UK. The other way is asking independent experts, academics, critics and the like, who may have a more personal take on the matter,' he adds. To qualify, the building can be in any EU country, built by architects from there or another member state. But the two-pronged selection method means nomina-

tions can be a mix of the well-crafted yet conventional and the downright outlandish.

The Mies Award is expansionist by nature, Blasi explains. Eleven non-EU member states have joined the Creative Europe programme to participate in it. This includes the likes of Georgia, Albania, Montenegro and North Macedonia. Kosovo is the latest nation to sign up to it, with three buildings in Pristina. Notably, Switzerland is not a member and Turkey, under President Erdoğan, withdrew from Creative Europe in 2017.

But the aspiration to be inclusive is, says Blasi, reflected in the choice of the other judges: Lebanese architect and director of Beirut's Arab Centre for Architecture George Arbid; Arkitekturzentrum Wien's Angelika Fitz; editor of Romanian architecture magazine 'Zeppelin', Ștefan Ghenciulescu; previous Mies Award winner and founder of NL Architects Kamiel Klaase; Spanish practice Langarita-Navarro's Maria Langarita; and Irish critic Frank McDonald. Ramos thinks their diversity is part of the Award's strength: 'The projects may have been pulled together from the various countries' advisory committees but this final layer of judging forces them to be read on new and different terms. Dorte's skill as an architect allowed her to crystallise the jury's range into a functioning



Ivan Blasi, co-ordination of the Mies Award and author of its Atlas that analyses past entries since 1988.

entity.' It's notable that there are three women in the panel too – something Ramos thinks is part of their mission. More women should be in the profession and the Fundació has to be seen to be supporting that, she says. 'Think of Lilly Reich; she collaborated with Mies on the Pavilion and other works for over 15 years, and was effectively airbrushed out of history. I feel it's critical our jury stands up for gender diversity'. Mandrup however seems more ambivalent about it; when I quiz her on positive discrimination for gender she knocks it back: 'If I was a male member of the jury would you have asked me that?'

So we move on to decimating the entries to the final 40 – a job she clearly immersed herself in and enjoyed. It's also not about judging any building in isolation. 'Having already looked at the entries, judges obviously come to the table with their own views. But you find that is open to be changed by the process.' With projects arranged by typology, she says discussions centre not so much on buildings as themes. 'A conversation could start about one building but might include aspects of others, and so become more loaded and dynamic.' And also more organic in how the longlist is arrived at. 'We tend to find that a building falls away not through a conscious decision but because in the broader discussion, there simply seems no more to say about it.' Mandrup adds that it can produce interesting



Danish architect Dorte Mandrup, chair of the 2019 judging panel.

results: 'Surprisingly, you can find yourself supporting a project that originally you might not have done, and inversely, if a building doesn't align with the key conversations it's unlikely to make it through.' Blasi backs this up and confirms its partisan nature: 'Another judging panel would have had different discussions and reached a different conclusion.'

So with the 2017 award seemingly defined by its social agenda, what themes came to the fore this year? The 12-year climate change deadline seems to have taken root, says Mandrup. 'This year we saw themes on adaptive re-use and how it feeds into a broader cultural agenda. Obviously, climate change is imperative and I think the jury's collective choices for the longlist tried to recognise that.' And given the exceptional level of skill in the final 40, what are the esoteric qualities that will nudge a building into the final five? Hard to pinpoint, Mandrup concedes. 'I suppose it's about the building acting as a form of agency – opening up new discussions or looking at an old problem with fresh eyes – about taking the typology forward in some way.' As the only buildings to be visited are the final five, she says expectations are understandably high. 'I'd like to think I'd come away having learned something I never knew before; that the project will have, to some extent, changed the way I think.'

I suggest that the European project has resulted in a homogenised architecture that's essentially devoid of regional difference, but Ramos disagrees. 'The idea that an architect educated in one country might work in another designing a building in a third one is liberating and demonstrates that European architecture has really benefited from that cross-pollination of ideas.' And Mandrup still sees the contemporary iteration of the 'SuperDutch' manifesting itself. 'You do get pockets of Europe where architects generate ideas between each other and a region starts to generate a particular kind of work – as in Belgium currently.' But Ramos, a former

Erasmus student herself, draws nothing but hope from the idea of Europe as a form of diaspora of nations, feeling 'with people movement across Europe, you find aesthetic ideas move too and gestate in different countries where they take root in unique ways.'

Her optimism is probably called for. Because at the end of the day, the Mies Award itself reflects a time when the concept of Europe was a much simpler thing; when the common goal of integration felt economically beneficial, progressive and aspirational. The Fundació and award was founded when Barcelona itself was experiencing a resurgence as a cosmopolitan cultural capital; outward-looking. Fast-forward to Catalonia's referendum last year to declare independence and cede from Spain, which drew such an aggressive crackdown in the city from the government in Madrid. In this new separatist, populist Europe, where the German government is having to make political concessions to the right, where Hungary unilaterally closes its borders, where Spain's right-wing Vox party secures Andalusia; and, yes, in the UK where Brexit has split the country right down the middle, the Mies Award and the idealistic collective social values it embodies could just be deeply anachronistic and out of touch. Or more necessary than ever. ●

Anna Ramos, director of the Fundació Mies van der Rohe since 2016.



You can find yourself supporting a project that originally you might not have done

SHORTLISTED WORKS

Skanderbeg Square, Tirana, Albania. 51N4E, Plant en Houtgoed, Anri Sala, iRI

House of Music, Innsbruck, Austria. Dietrich | Untertrifaller Architekten

Aspern Federal School, Vienna, Austria. fasch&fuchs. architekten

Performative Brise- Soleil, Vienna, Austria. StudioVlay Streeruwitz ZT-GMBH

Kapelleveld care center, Ternat, Belgium. architecten de vylder vinck taillieu

PC CARITAS, Melle, Belgium. architecten de vylder vinck taillieu

Ryhove Urban Factory, Ghent, Belgium. Trans

De Krook library, Ghent, Belgium. Coussée & Goris architecten, RCR Architectes

Former flower market Mixed-used, Berlin, Germany. Ifau, Heide & Von Beckerath

Terracehouse Berlin, Germany. Brandlhuber+ Emde, Burlon, Muck Petzet Architekten

Streetmekka Viborg, Denmark. Effekt

Hammershus Visitors Centre, Denmark. Arkitema Architects, Christoffer Harlang

LEGO House, Billund, Denmark. Bjarke Ingels Group

Arvo Pärt centre, Laulasmaa, Estonia. Nieto Sobejano Arquitectos

Life Reusing Posidonia, Sant Ferran de ses Roques, Spain. IBAVI

Civic Centre Lleialtat Santsenca, Barcelona, Spain. H Arquitectes

Plasencia Congress Centre, Plasencia, Spain. selgascano

Desert City, Madrid, Spain. Garcíagerman Arquitectos

House 1413, Ullastret, Spain. H Arquitectes

Solo House, Matarranya, Spain. Office Kersten Geers, David Van Severen

Helsinki Oodi, Finland. ALA Architects

The Perret Hall, Montataire, France. Atelier d'architecture Pierre Hebbelinck, HBAAT

Museum of Arts, Nantes, France. Stanton Williams

E26 (school refectory), Montbrun-Bocage, France. BAST

'Théodore Gouvy' Theatre, Freyming-Merlebach, France. Dominique Coulon et associés

530 unit housing refurb, Grand Parc, Bordeaux, France. Frédéric Drvot Architecture, Lacaton & Vassal architectes, Christophe Hutin Architecture

Ensaie Paristech Campus, Paris, France. CAB Architectes (Calori Azimi Botineau)

Lafayette Anticipations, Paris, France. OMA

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Silesia University's faculty, Katowice, Poland. BAAS arquitectura, Grupa 5 Architekci, Młecy Biuro Projektowe

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HQ of the Order of Architects of Romania, Bucharest. STARH – Birou de arhitectura

Occidentului 40, Bucharest, Romania. ADN Birou de Arhitectura

Museum of Contemporary Art, Belgrade, Serbia. nooto, Dejan Todorovi architect

Factory refurb Mlynica, Bratislava, Slovakia. GutGut

The band plays on

Archigram, the rule-breaking rock stars of architecture, keep their influence burning as brightly as ever

Charles Holland

Archigram was the closest architecture ever got to being in a rock band. It was not a conventional practice, nor was it merely six individuals who happened to produce a magazine together. They were a group and their creativity came from the chemistry between them. In proper rock group fashion, each member had a readily discernible character. There was Peter Cook, the de-facto leader: gregarious, optimistic, suspicious of theory. Ron Herron: technically brilliant, a superb draughtsman, a bit blokeish. David Greene: pessimistic, shy and an eerily prescient thinker. Mike Webb: the one who went to America, inventor of 'Bowellism' and obsessed with cars and geometry. Dennis Crompton: the producer, the behind-the-scenes boffin, the non-performing Terry Gilliam one. And then there was Warren Chalk, the eldest, the most enigmatic and the first of the gang to die.

This luxurious new book from Circa Press reproduces the content of all nine issues of Archigram (nine a half if you count a final, not publicly-distributed one) in order.

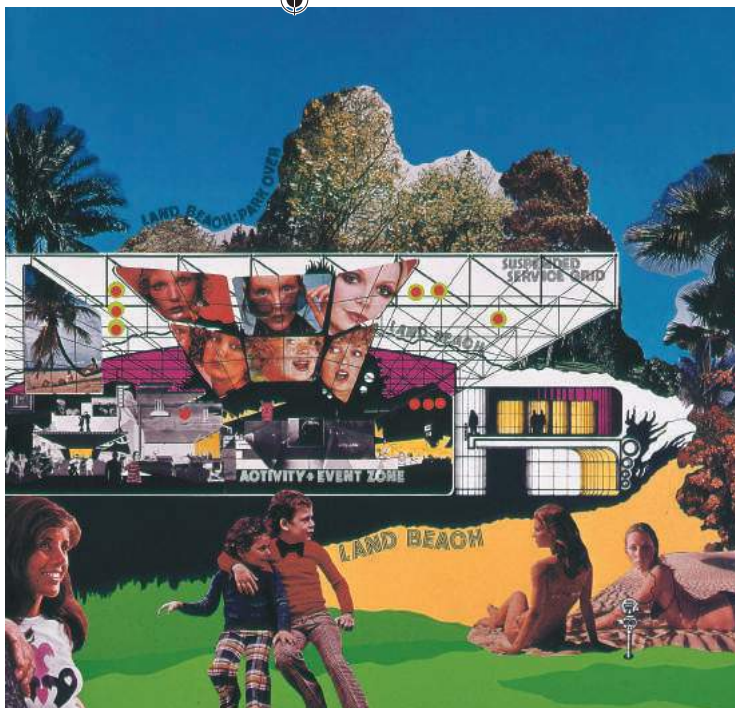
There is a story in *The Village That Died For England*, Patrick Wright's sprawling his-

Wright describes Chalk rocking up at a small rural pub, like Richard E Grant in *Withnail and I*, all sheepskin coat, long hair and moustache, ostentatiously ordering double whiskies

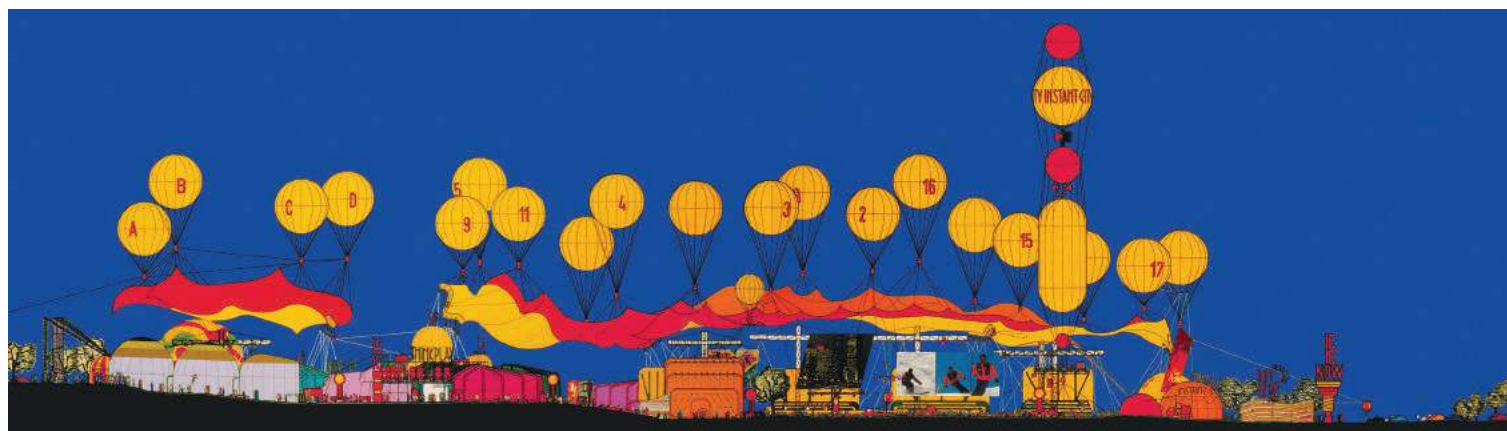
tory of Tyneham (and much else) in Dorset in which Warren Chalk makes a brief cameo appearance. Tutoring at the AA in the early 1970s, Chalk brought a bunch of his students down to Dorset on a field trip. Wright describes him rocking up at a small rural pub, like Richard E Grant in *Withnail and I*, all sheepskin coat, long hair and moustache, ostentatiously ordering double whiskies.

Archigram's continuing allure revolves around this kind of louche behaviour, of being outside the usual constraints of practice and of never playing by the rules. It didn't do any bad building because it didn't really do any buildings at all. Its entire built output consists – aside from a few exhibition installations – of a playground in Milton Keynes and Rod Stewart's swimming pool. Nothing seemingly remains of either.

Its big breakthrough project – a casino complex in Monte Carlo won at competition – didn't quite happen. If it had, the group would have undoubtedly changed into a more conventional practice, probably with Cook at the helm, and become different and more familiar altogether. But it didn't, leading its members to continue their careers as – mostly – teachers and provocateurs. If you studied architecture



Left Monte Carlo Land Beach: Peter Cook, Dennis Crompton, Ron Herron, Archigram 1969.



Below Instant City in a Field: Peter Cook, Dennis Crompton, Ron Herron, Archigram 1968.

ARCHIGRAM ARCHIVES (2)

ADRIAN ADRIAN



in London from the 1960s through to almost the present day, it was impossible to escape their influence. I went to the Bartlett in the mid-1990s when Peter Cook was in charge and David Greene was my external examiner. They loomed large.

Which isn't to say their work didn't touch reality or get built in other ways. Greene's interest in invisible communication networks and robotic landscapes prefigured smartphones and the digital nomads we have become. His phrase the Electronic Aborigine defined a kind of spatial freedom enabled by technology. It was in many ways more radical than the Walking Cities and Capsule Houses Archigram is more famous for.

There were always two sides to Archigram. On one hand was an obsession with vast, exuberant megastructures, visions that mixed sci-fi and futurism with a love of comic book graphics and pop art. On the other were the darker, more conceptual projects, satires of consumerism (Mike Webb's Dreams Come True Ltd) or ironic fusions of the bucolic and the technological (Greene's Experimental Bottery). It was Greene who invented the Log and Rock Plugs and the 'electronic cottage', witty metaphors for our current obsession with both digital connectivity and nostalgia.

Cook, Crompton and Herron's projects explored the other more optimistic tendency, pop-tastic programmes such as Freetime Node (Herron) and Plug in City (Cook). Some of these projects have dated more than the others. Herron's drawings in particular can suffer from a surfeit of women in mini-skirts and self-consciously groovy language. But he put in a late bid for greatness with Suburban Sets, a conflation of high-tech architecture and the sitcom, a parody of all those fantasies dreamt up on the patio or in the potting shed.

Archigram – The Book includes an introduction by Michael Sorkin and reproduces essays by Martin Pawley, Reyner Banham and Peter Cook. There are occasional updates of older projects and comments from their authors on how they were produced.

But it is Archigram the fanzine that forms the content. This developed from a crude, stapled-together hand-out to a lo-fi magazine with free gifts and pop-up drawings. It was exuberant, energetic, silly and fun. There was little traditional editorial content and few conventional essays: the work (almost) did all the talking although it was covered with commentary in the form of speech bubbles,

A group that rejected conventional practice has become an unavoidable part of the establishment



Left Electronic Tomato: Warren Chalk, David Greene, Archigram 1969.

arrows and annotations. Words like 'node', 'nomad' and 'indeterminacy' popped up everywhere, along with the group's specific spatial language of 'event activity zones' and 'suspended service grids'.

Looked at today a drift from hardware to software is discernible, from gizmos and gadgets towards a more fluid and ephemeral kind of architecture, one that was often barely there. Cook's later projects in particular became more and more obsessed with a very English pastoralism, one where architecture became submerged in foliage or dissolved into the landscape. As he once observed: 'When it is raining in Oxford Street, the architecture is no more important than the rain.'

Archigram was always a battle between architecture and anti-architecture, between a love of the discipline and a desire to escape it altogether. This book is an effective symbol of that dichotomy. An obsession with the expendable, the lightweight and the impermanent has resulted in a book heavier than most of the buildings they designed. A group that rejected conventional practice has become an unavoidable part of the establishment. This is of course often the destination for rock groups: the re-mastered album of classic tracks and the anniversary tour.

But perhaps the rock group analogy has been overdone. When Archigram won the RIBA Royal Gold Medal in 2002, American academic Mark Wigley observed that these were architecture's last great heroes and its last great losers. The secret of the group's success was their lack of (conventional) success. They represented the dream of every ambitious young architecture student to never sell out, to live in a perpetual state of the final 'crit', the all-nighter, frantic drawing up and triumphant presentation. They are architecture's perennial students. In the best sense, they never left school. ●

Caption Front Cover of Archigram Magazine Issue Number 4, 1964.



Archigram – The Book
Designed and edited
by Dennis Crompton
Circa Press, HB, £95

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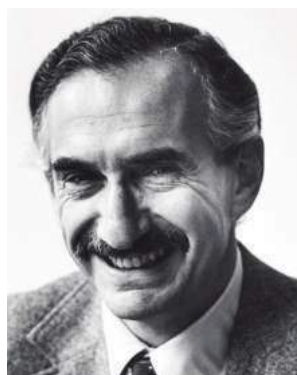
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Gerhard Jacob (Jack) Zunz 1923 – 2018

Multi-award winning engineer on Jørn Utzon's Sydney Opera House, whose techniques continue to be relevant today



'Working at the frontiers of what was possible' is how the late and revered engineer, Sir Jack Zunz, reflected on the experience of leading the engineering design of Sydney Opera House. The building was a defining project of a career with Arup that spanned 40 years.

An understated individual, he attributed most of his professional success and achievements, for which he received a knighthood in 1989, to 'luck'. But his story reveals great determination, skill and dedication.

The Sydney Opera House is one in a long list of landmark engineering projects Zunz led or contributed to over the course of his career, with others including Stansted Airport's terminal building, HSBC's Hong Kong Headquarters, Britannic House for BP and Emley Moor transmission tower. The awards and accolades he received over his lifetime are numerous.

Zunz was born on Christmas Day in 1923 in Germany. Shortly after, the family moved to South Africa. His later studies towards an engineering degree at the University of Witwatersrand were interrupted for three years when he joined the army to support the fight against the Nazis. He described an inability to stand by and do nothing with the world gripped by 'such evil', claiming his conscience would 'not forgive him'.

He married Babs Maisel in December 1948 and found work in the steel design and fabrication industry in Johannesburg. Ambitious to progress in his profession, he wrote to a friend at Imperial College London, requesting a list of recommended engineering consultancies in the city. He then wrote to the first name on the list, a move which led him to the firm at which he would spend the remainder of his career, eventually serving as co-chairman between 1984 and 1989. That firm was Arup. Zunz was to play an

important role in the firm's development and geographical expansion.

Zunz felt a strong connection with Sir Ove Arup on their first meeting in London. He recounted an initial interview lasting well over an hour, in which they touched on virtually all subjects, with the notable exception of anything relating to engineering. Despite being told at the end of their chat that there was no job available, an offer letter arrived the very next morning.

In the early 1950s, his mother's deteriorating health called him back to South Africa. There, he teamed up with former colleague Michael Lewis to establish Arup's first South African office in 1954. It was here that the firm began to work on tall structures and telecommunications masts, and where Zunz began to make a name for himself.

Zunz returned to London in 1961. Two weeks later, the Sydney Opera House brief landed on his desk. He described an 'irrevocable change' in his life upon taking on the project. It would dominate his day-to-day for the best part of the next decade, bring considerable challenge and controversy.

Architect Jørn Utzon's design, resembling the billowing sails of a ship, required a highly complex arrangement of unique shell shapes. Zunz and his team worked tirelessly to make these buildable. The solution involved constructing the shells from fanlike precast concrete arch ribs, each made of multiple subsections, an approach unprecedented for a roof, especially on such a large scale. Every arch was formed from the surface of a single sphere. The complexity was unprecedented, and the new techniques that were developed for it continue to be of value. The project also marked the first use of computers in a serious way in structural design.

Zunz eventually retired in 1989. His enormous contribution to the engineering community is acknowledged and highly valued worldwide, and his legacy lives on at Arup, the firm to which he dedicated his working life.

He is survived by Babs, their daughter Laura and son Leslie. ●

IN MEMORIAM

Jill Jones

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Roger Arthur Burgess

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Edward Ewart Hill

ELECTED 1954, PENRITH

John Saul Weiss

ELECTED 1958, LONDON

Ian Cyril Downs

ELECTED 1960, AYR

Robert Wallace Paterson

ELECTED 1961, LONDON

Roy Charles Mizen

ELECTED 1965, BILLERICAY

Peter Byrne

ELECTED 1967, POOLE

Maurice William Goddard

ELECTED 1970, NEWCASTLE UPON TYNE

William Alexander Roy

ELECTED 1971, SEDBERGH

Brian Griffiths

ELECTED 1972, WIRRAL

Mansoor Hasan

ELECTED 1976, HOUNSLOW

William John McIntyre

ELECTED 1985, ARDGAY

Allan Croft Faulkener Morris

ELECTED 1954, COLCHESTER

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**Marcel Breuer, Sea Lane House,
Angmering-on-Sea, 1936**

This year marks the centenary of the foundation of the Bauhaus, and one of the ways to celebrate this important anniversary is to remember the work of some of the Bauhaus masters in England in the mid-1930s.

Following the rise to power of the Nazis in Germany, and the political and cultural climate it engendered, Hungarian-born architect and designer Marcel Breuer moved to London in 1935, a few months after his colleague Walter Gropius. His two-year partnership with local architect F R S Yorke resulted in a number of buildings – including Sea Lane House at Angmering-on-Sea,

now grade II listed – and unrealised projects, such as their proposal for a ‘garden city of the future’. Breuer also designed an exhibition stand with another Bauhaus master, László Moholy-Nagy, but his most renowned British work is perhaps the furniture created for the Isokon Company of his friend Jack Pritchard, used in the Lawn Road Flats’ Isobar.

In 1937 Breuer followed Gropius to Harvard, as America seemed at the time to offer better opportunities to émigré architects. ●

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Reflections

Sir Nicholas Grimshaw will be the 2019 recipient of the RIBA Royal Gold Medal, approved personally by Her Majesty The Queen

Sir Nicholas Grimshaw has always demonstrated three things – beyond a highly developed aesthetic sense – that are necessary to make good architecture. First, you need to understand your materials, your components, how they are made, how they behave. Second, don't close down options for a building's future: allow maximum flexibility and clear space. Finally, you need to take time. Not in the sense of 'slow architecture' – his buildings have often if not always been designed for rapid construction – but in the sense of the practitioner needing to gain experience. 'It's difficult, architecture,' he once told me. 'It takes a long time to really feel confident about it. I think I'm beginning to understand it now.' That was at the start of the 1990s, which was to prove a breakthrough decade for him and his firm.

Not that his buildings of the previous decade, and going right back to his first built work in 1967, appeared to display the remotest lack of confidence. Founding a practice in 1980 (as he did after his early career as one half of Farrell/Grimshaw Partnership) was, seen retrospectively, a tricky moment for a determinedly forward-thinking kind of architect. The 1980s were to be the Retro Decade in the UK, the decade of Thatcherite politics, social unrest, and in architecture the lures of post-modernism and traditionalism.

Grimshaw appeared to float above all that. Beyond the fact that his architecture became less functionalist and more expressive during that decade, the style wars happened elsewhere. Of course this was not a phenomenon confined to him: the architectural movement then known as high tech continued to evolve as an approach very distinct from either those

Retro Decade-isms, or for that matter from conventional old-school modernism. But what set Grimshaw apart was his sense of craftsmanship.

This was immediately spotted by the fashion designer Jean Muir. In the late 1980s I was on an architectural awards judging trip of Britain, with Muir as one of the judges. We found ourselves debating the merits of one good building that was leaning strongly towards post-modernism, and another that appeared to be doing the opposite. This second building was Grimshaw's Financial Times Printworks in Blackwall, east London of 1987-8, opened by Margaret Thatcher. Just a large factory, really, but a special one, with glazed flanks so you could see the presses of the pink 'un whirring from outside. Muir, however, saw something else. 'It's an inlaid jewel box,' she declared.

'What set Grimshaw apart was his sense of craftsmanship'

This was the best shorthand for what the building was – and is, for it survives as East India Dock House, a grade II* listed server farm. It went way beyond its ostensible function, finding a glory in the structural expression of external steel outriggers to hold and brace the glass walls. Half-close your eyes as you look at it and this section of facade becomes something else: an abstracted neoclassical portico with the outriggers playing the role of columns, appropriately proportioned and scaled. There is a cornice of perforated steel tie-beams. This can all be seen as

'It's difficult, architecture. It takes a long time to really feel confident about it. I think I'm beginning to understand it now'

Sir Nicholas Grimshaw

useful ornament but the way it is deployed indicates an underlying architectural operating system.

This, I contend, was the building where Grimshaw achieved that full understanding of architecture that necessarily takes time and effort to acquire. One can't push the temple-of-industry analogy too far but it demonstrates one other thing: like all of his earlier buildings, or for that matter a Victorian pumping station, it's an example of architecture exalting the everyday. 'I don't think there should be a distinction between how much trouble you go to for one type of person rather than another,' he remarked at the time – his version of Lubetkin's 'Nothing is too good for ordinary people'.

The Historic England listing description for the FT Printworks succinctly states where some of this was coming from: 'Grimshaw's father was an aircraft engineer and his great-grandfather a pioneering civil engineer; these influences are apparent in his architectural oeuvre: his buildings express the characteristics of the British high tech movement of architecture, where engineering, construction and the expression of function shape buildings' aesthetics and form.'

Indeed, this side of things has always been a fascination for Grimshaw. His first built project of 1965-1967 was the now-demolished spiral Service Tower for Student Housing near Paddington in west London. 'By experimenting at the steelwork factory we found it was possible to feed a strip of steel through rollers at an angle and thus form a helix,' Grimshaw later recalled. In search of the desired end result, he has always been one to involve and challenge people who make things. A standard solution can be fine; but there are plenty of times when off-the-peg won't do.

The brief was to convert six big run-down terraced houses into 35 homes for students. There was little in the way of plumbing or sanitation. Grimshaw, fresh out of the AA, designed a mini-Guggenheim of bathrooms, arranged on a spiral ramp in a freestanding steel building plugged into the back of the terrace. The students strolled up and down the ramp to find a free bathroom.

The central steel core of the tower was used as a crane to hoist the prefabricated GRP bathroom pods into place. Designed in 1965, this was pioneering stuff, decades before the arrival of the CAD programmes that such a complex structure looks like it needs. There was Archigram in it of course – Peter Cook had been a tutor. Grimshaw had also learned from Cedric Price and John Winter at the AA, and prior to that had had a thoroughly orthodox architectural grounding at the Edinburgh College of Art. Always fascinated by engineering, he knew how to design practically, not just conceptually.

The Service Tower got a lot of publicity. Bucky Fuller went to visit it. As the late critic Colin Amery (who both on the Financial Times and as a consultant to Sainsbury's was a significant supporter of the practice) wrote in 1995: 'Grimshaw shows in this early Paddington scheme that he absorbs and thinks about radical ideas and then, quietly and in his own way, makes innovation practical. He removed any trace of megalomania from the ideas of Archigram and humanized them.' Archigram's Cook recently remarked in a public discussion that this little building represented the architectural radicalism



GRIMSHAW

Above A recent walk on the beach in Norfolk.

Below Examining cladding system panels designed for one of the firm's first projects, the Herman Miller Factory in Bath, 1975.



GRIMSHAW

of the time rather better than the later Pompidou Centre in Paris which shared many of the same influences but (in the view of the Archigram boys) maybe didn't quite deliver on its initial kinetic visual promise. More prosaically this was also, as Grimshaw later recalled, his first experience of co-ordinating 35 specialist sub-contractors.

It set the tone for Grimshaw's subsequent career, with early projects such as the 125 Park Road apartment tower of 1967-70 (now another listed building) near Regent's Park. This was an example of lateral thinking. Exploiting new legislation which allowed people to club together to form self-build housing co-operatives, it used the space planning and construction techniques of curtain-wall office blocks, providing a shell and core with uncluttered open spaces in which to construct apartments according to taste. It then wrapped this package up in a sleek radiused-corner skin of corrugated aluminium and horizontal strip-windows.



* Carried out during the time Nicholas Grimshaw was in partnership with Terry Farrell in the practice Farrell/Grimshaw Partnership

Key

- Project
- Publication
- ◇ Event/exhibition

Born
Hove, East Sussex, UK
▼

Edinburgh College of Art,
Edinburgh, UK
▼

Architectural Association
School of Architecture,
London, UK
▼

- Service Tower for Student Housing*
London, UK



- Apartments,
125 Park Road*
London, UK



- Herman Miller Factory*
Bath, UK



1939	1963-1988	1967	1968	1975
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'Grimshaw's father was an aircraft engineer and his great-grandfather a pioneering civil engineer; these influences are apparent in his architectural oeuvre: his buildings express the characteristics of the British high tech movement of architecture, where engineering, construction and the expression of function shape buildings' aesthetics and form'



TESSA TRAEGER

Above Buckminster Fuller (left) with Grimshaw at his first commission, the Service Tower for Student Housing in London.

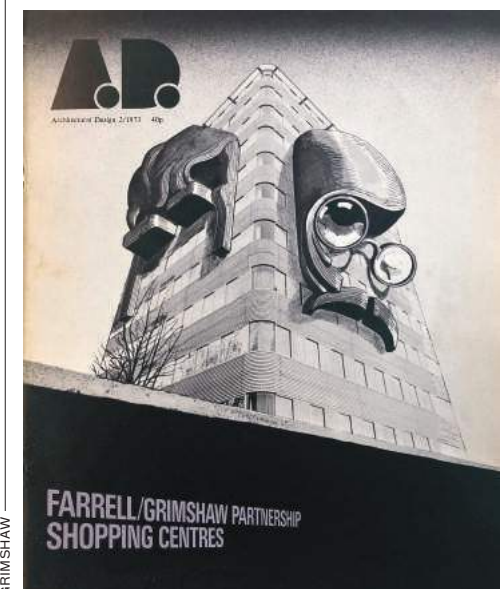
Below Childhood portrait by OM Dearsley, Grimshaw's grandmother.



in April 1992, Grimshaw pondered the Englishness of his architecture. 'In England there is this tradition amongst a whole group of architects (I don't necessarily call them modernists; I call them, in some ways, traditionalists who have emerged from the engineering tradition of Paxton and Brunel) who are really interested in the way things go together and in the way they're detailed. I think that is getting more and more appreciated. People are getting fed up with wallpaper architecture and they want to see real details in the way they've appreciated them in the past. It's ageless in a way... putting things together beautifully and doing things beautifully was as much a part of the arts and crafts movement as it was a part of Victorian engineering.'

Hugh Pearman, editor

Below 1973 Architectural Design magazine featuring Farrell/Grimshaw Partnership. The cover shows portraits by Adrian George of Terry Farrell (left) and Nicholas Grimshaw (right) on the facade of their project, and home, 125 Park Road in London.



GRIMSHAW

This was a remarkably large and confident building for a young architect and it was personal: the Grimshaw family made one of the apartments their home for six years.

From that point on, the story you will read in this celebration publication is one of steady development of ideas, materials and techniques interspersed with significant moments: buildings or events which served to swing the Grimshaw enterprise into a new direction.

Having put a succession plan and Employee Benefit Trust in place relatively early, Grimshaw's spell as president of the Royal Academy from 2004 to 2011 hardly affected the growth of his practice internationally: following early projects in France and Germany, it now has offices around the globe and is especially rooted in the USA and Australia as well as London. Grimshaw shows that to succeed, architecture must provide not just fertile and relevant ideas but also thought-through business planning.

In the end it all comes back to craft and clarity. In a Radio 3 interview we made

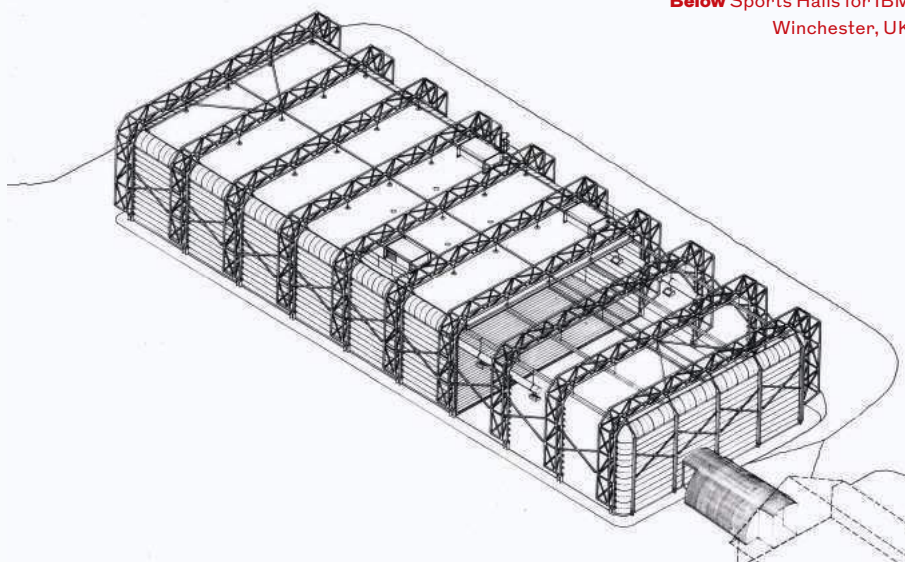


1980s

'The ability to change, adapt, become translucent or transparent, to change their skin and to generally respond to what is going on in them is what interests me about buildings'

Sir Nicholas Grimshaw

Below Sports Halls for IBM,
Winchester, UK.



Gillian Darley

The catalogue of Nicholas Grimshaw & Partners' 1988 RIBA exhibition titled Product + Process has an exuberant drawing of the Oxford Skating Rink on the cover. It effectively set out the practice's stall, showing an eye-catching building, strongly innovative and constructed at high speed and at low cost. It pointed to Grimshaw's priorities: flexibility, technological ingenuity and admirable efficiency.

Below Vitra Furniture Factory,
Weil am Rhein, Germany.



Examined more closely, the rink, a local authority amenity, had a clear glazed north elevation to attract the eye, the two great masts providing a column-free interior, their corrosion-free cables proven on North Sea oil rigs and the cladding panels borrowed from cold storage facilities. Jan Kaplicky, characterised by his biographer Martin Pawley as having a 'guiltless faith in the future of technology' was a perfect choice to design the two catalogue books in their clear plastic slipcase.

With hindsight, Nicholas Grimshaw's work in that decade looks sequential, moving from a series of trim round-shouldered sheds, marked up with service pods and often brightly coloured, to those tougher, more sober structures from later in the 1980s. All these commissions

ALISTAIR HUNTER

ribaj.com

RIBA Royal Gold Medal 2019

1980s

Grimshaw studio
established in London

- Sports Halls for IBM,
Winchester, UK
- Vitra Furniture Factory,
Weil am Rhein, Germany
- Herman Miller Distribution Centre,
Chippenham, UK
- Oxford Ice Rink,
Oxford, UK

			
1980	1981	1983	1984

shared a convincing take on a new kind of functionalism – call it ‘high tech’ if you want. Herman Miller in Bath had reflected what Grimshaw called the ‘ebb and flow’ of the multi-purpose manufacturing shed, leading to flexible industrial units in Warrington and Nottingham, and to a second commission from Herman Miller, for a distribution centre at Chippenham.

In Weil am Rhein, Germany, the new furniture factory for Vitra after a serious fire was a prestigious insurance-funded project. There was no time to lose. The initial scheme for a cable-supported fabric

structure gave way to a concrete frame clad in double sheeting; the factory was back in action within six months, the second layer of cladding being added afterwards. Such lateral thinking has been a marker of Grimshaw’s approach and the office was a launchpad for individuals who would set up their own progressive offices in the 1980s. Eva Jiricna had worked on Vitra and David Nixon (to be Jan Kaplicky’s partner in Future Systems) on the earlier Winwick Quay industrial estate at Warrington New Town where absolute flexibility and interchangeability of parts was the rule.

‘Nicholas Grimshaw’s work in [this] decade looks sequential, moving from a series of trim round-shouldered sheds, marked up with service pods and often brightly coloured, to those tougher, more sober structures from later in the 1980s’



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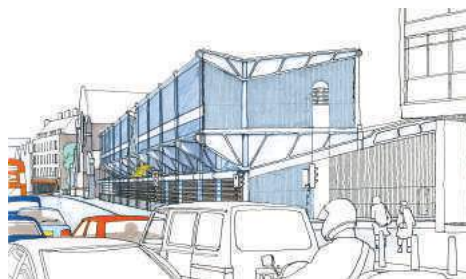
Above Oxford Ice Rink, Oxford, United Kingdom.

Left Herman Miller Distribution Centre, Chippenham, United Kingdom.

‘Herman Miller in Bath had reflected what Grimshaw called the “ebb and flow” of the multi-purpose manufacturing shed, leading to flexible industrial units in Warrington and Nottingham, and to a second commission [...] for a distribution centre at Chippenham’

RIBA Royal Gold Medal 2019

8 1980s



○ Sainsbury's Superstore,
London, UK



○ Grand Union Canal Walk Housing,
London, UK



○ Homebase Store,
Brentford, UK



1986-1988

1987



'Sainsbury's Superstore in
Camden, a steely, muscular
street frontage'

Left Sainsbury's Superstore,
London, United Kingdom.

Below Grimshaw studio team in 1988,
London, United Kingdom.

With the Sainsbury's Superstore in Camden, a steely, muscular street frontage confronts the unexceptional domestic architecture of its opposite neighbours, but then reveals Grimshaw's own answer to the terraced housing form: those thrilling canalside houses, half domestic, half automotive, which have not received the attention they deserve. Such an urban location was unusual for the practice. Later on, entire works such as the Rolls-Royce Manufacturing Plant and Headquarters at Goodwood would be buried or masked, to answer planning and landscape concerns and to propose a new, svelte approach at a time when it had become the norm to house rural superstores in neo-tithe barns.

The Grimshaw office in the 1980s reflected a climate of nimble technological

'The Grimshaw office in the
1980s reflected a climate of
nimble technological expansion'



○ Financial Times Printworks,
London, UK



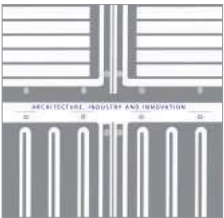
□ Product +
Process,
edited by
Jan Kaplicky



◇ Product + Process exhibition,
Florence Hall, London, UK



□ Book 1:
Architecture,
Industry and
Innovation,
Colin Amery



1988



JO REID & JOHN PECK

expansion; clients ranged from BMW to IBM, sites from the London Docklands to the New Towns. In addition, the marketing benefits of strong imagery came triumphantly (if briefly) into play at the Financial Times Printworks, an exacting brief that required speed and precision and where the clear-glazed elevation would reveal the heroic scenography within.

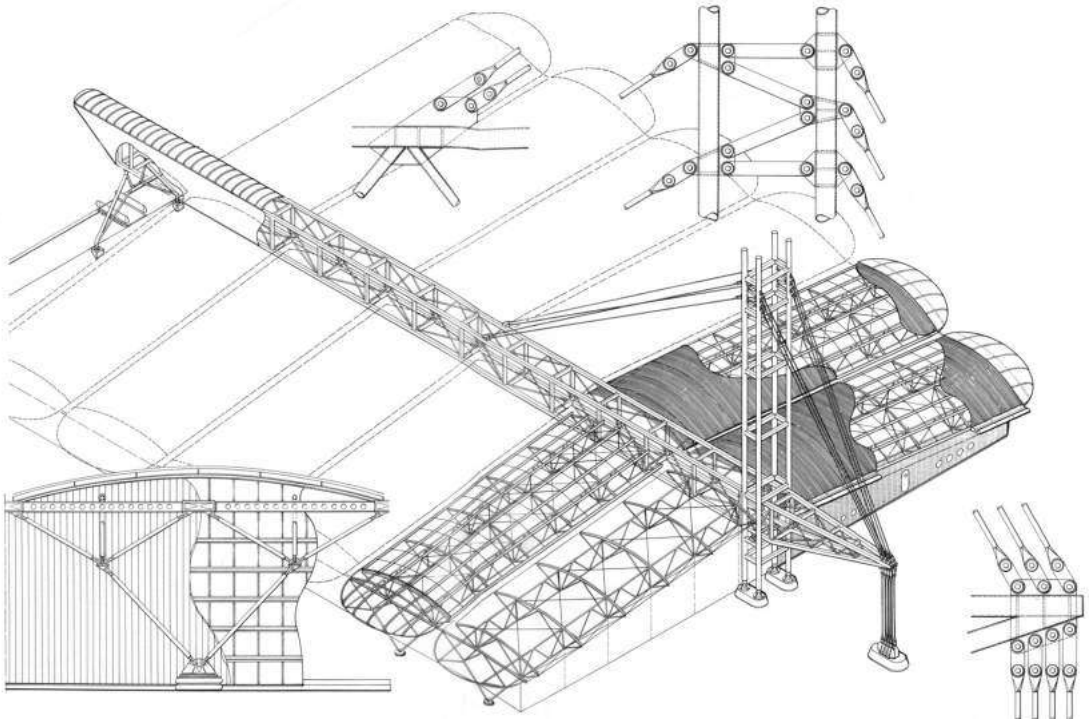
Yet the two immense presses didn't roll behind that gigantic shop window for long, due to the oncoming media revolution, and it was converted to a data centre in the late 1990s, cheating passing commuters of the theatre that they enjoyed for hardly a decade. Now listed, it stands for that brief moment when architecture and technology appeared to be in step, and when Nicholas Grimshaw & Partners could play to its greatest strengths. ●

Gillian Darley, architectural writer and president of the Twentieth Century Society.

'The clear-glazed elevation
[at the Financial Times
Printworks] would reveal the
heroic scenography within'

Above Financial Times
Printworks,
London, United Kingdom.

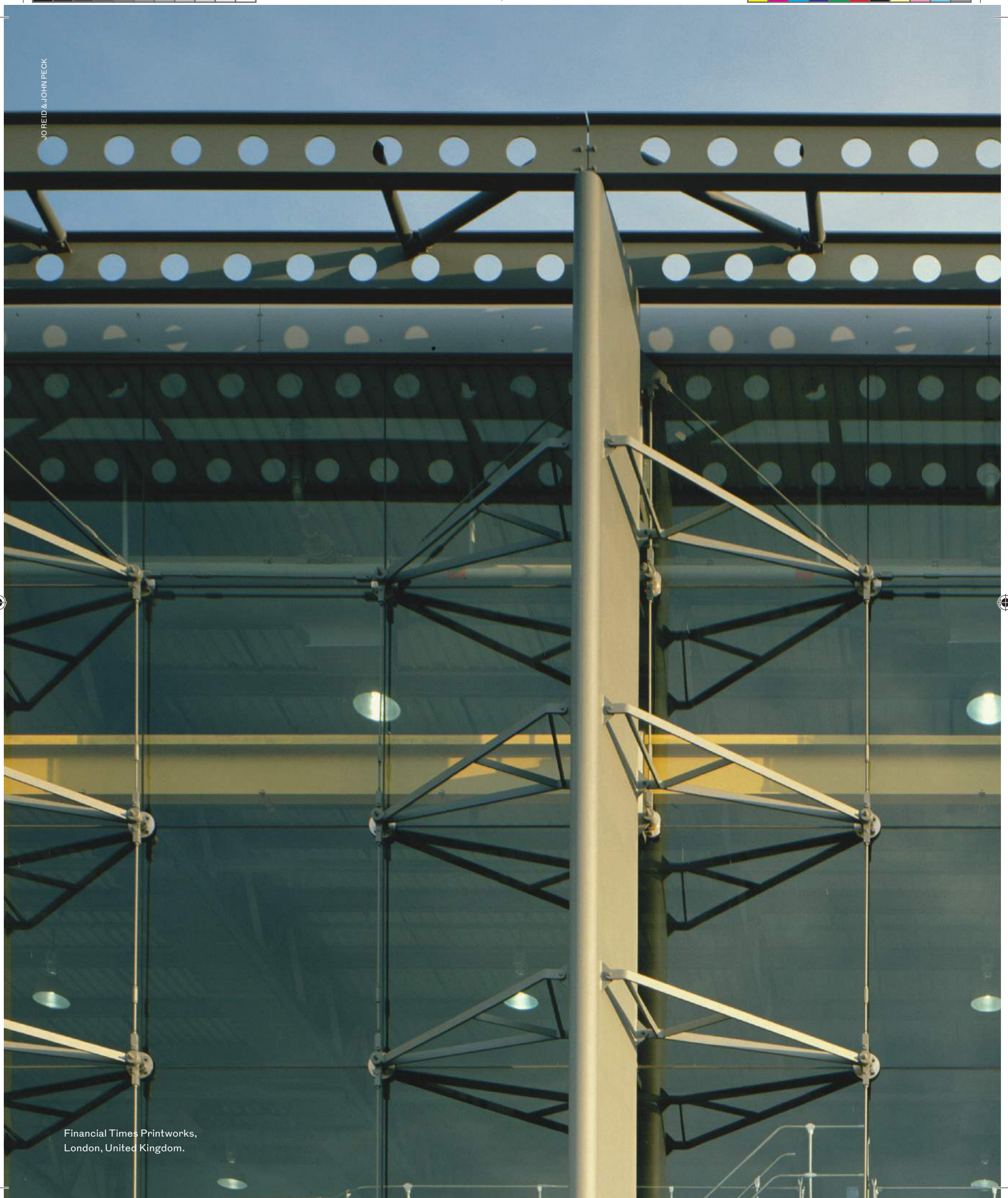
Right Homebase Store,
Brentford, United Kingdom.



GRIMSHAW



J O R E I D & J O H N P E C K



Financial Times Printworks,
London, United Kingdom.

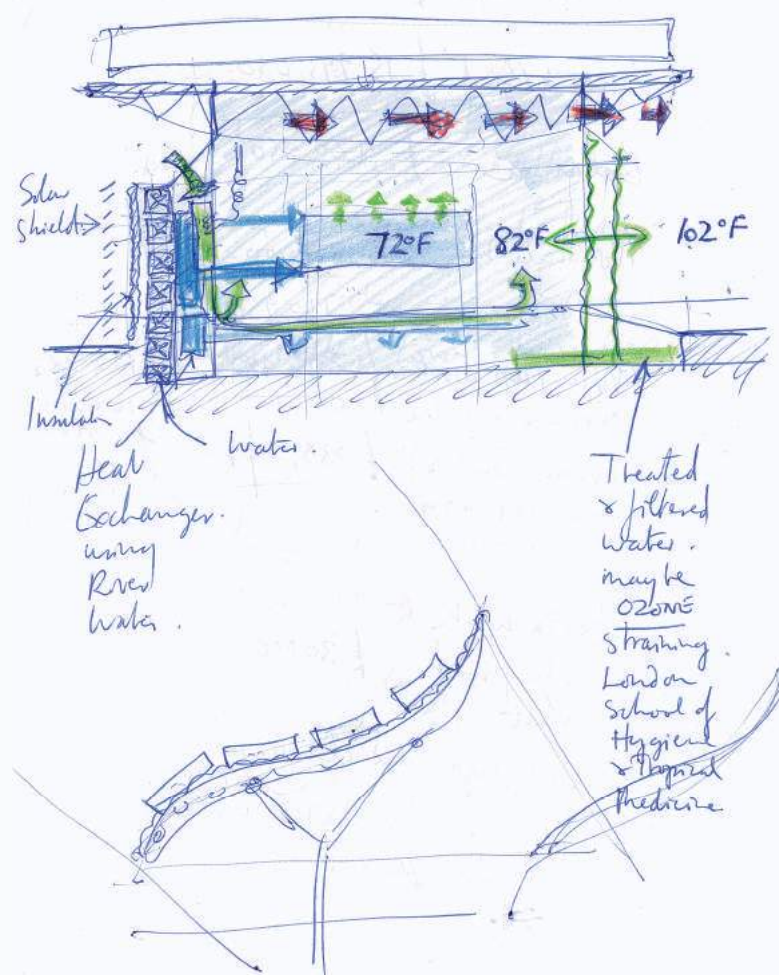




1990s

'An outstanding ambassador for British design and construction'

Minister for trade and industry, UK



Above Initial concept sketch by Nicholas Grimshaw of British Pavilion for Expo '92 in Seville, Spain.



Hugh Pearman

The International Terminal Waterloo changed everything for Grimshaw. The practice won this plum job in the late 1980s not least because British Rail had sent a delegation to its ambitious 1988 Product + Process exhibition at the RIBA, and liked what it saw. The project catapulted the practice from a group of around a dozen people working mainly on the urban fringes to a large firm clearly capable of demanding

Right Ludwig Erhard Haus, Berlin, Germany.

and prestigious city-centre projects. Its construction cost was £120 million, probably at least £500 million at today's construction prices. 'This must be one of the most exciting commissions in Europe today' ran BR's invitation to submit. Grimshaw was selected from 10 practices.

Built very rapidly, it was completed a year before the Channel Tunnel trains started running, and served as the London international terminal from 1994 to 2007, when the new high-speed line into St Pancras International opened.



JENS WILLEBRAND

○ Operations Centre
at Waterloo Station
London, UK

◇ Airport of the Future,
Venice Biennale, Italy

○ Igus Headquarters
and Factory,
Cologne, Germany

○ Aluminium stair,
London, UK

Western Morning
News,
Plymouth, UK

○ British Pavilion
Expo '92,
Seville, Spain



1990

1991

1992



Above Western Morning News,
Plymouth, United Kingdom.

Right British Pavilion Expo '92,
Seville, Spain.

'A building with a thoroughly sustainable and eye-catching cooling system: a glass facade with water running continually down it, then turning into a curtain of cooling water for those queuing outside'



Above Nicholas Grimshaw (left) discussing the Airport of the Future exhibit for the 1991 Venice Biennale with Jan Kaplicky (centre) and Simon Templeton (right).

Subsequently mothballed, with uses including a temporary theatre and overspill platforms, the International Terminal finally reopened in December 2018 as a full part of Waterloo Station. It is being adapted – unfortunately by others – as a shopping centre on the levels below the tracks.

As a typology this building clearly played to Grimshaw's strengths, its form an asymmetric reinterpretation of 19th century trainsheds and glasshouses. As with those, a collaborating structural engineer was key: in this case Tony Hunt helped realise the concept of the sequence of arches as an outspread skeletal hand. At first a similar structural arrangement was proposed for what became the Eden Project in Cornwall, best-known of the practice's 'millennium projects', until that morphed into the now-familiar interlinked geodesic domes clad in inflated ETFE pillows – see the next section.

A key follow-up was the invitation to design the UK's pavilion at Expo '92 in Seville: so now the practice was representing the entire nation on a world stage. This punishingly hot location generated a building with a thoroughly sustainable and eye-catching cooling system: a glass facade with water running

○ International Terminal
Waterloo, London, UK



□ Book 2: Structure,
Space and Skin,
Ken Powell



1993

◇ Structure, Space and
Skin exhibition,
Florence Hall, RIBA, UK



○ RAC Regional
Headquarters.
Bristol, UK



1994

○ Street furniture,
Europe



1996

○ Profile 1 Furniture
System



1997

‘The mast-supported Igus HQ and
factory in Cologne, generated a rare
commission for a one-off house for
younger members of this family firm’

Below Nicholas Grimshaw and Partners, 1990s.
From left to right: David Harriss, Neven Sidor, Sir
Nicholas Grimshaw, Christopher Nash & Andrew
Whalley.



JO REID & JOHN PECK



Above Igus Headquarters and Factory,
Cologne, Germany.

Left Lord's Grand Stand,
London, United Kingdom.








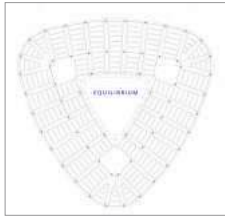
PETER COOK

continually down it, then turning into a
curtain of cooling water for those queuing
outside. Done in collaboration with water
sculptor William Pye, this was an early
demonstration of low-energy credentials,
powered by rooftop solar panels. Entirely
prefabricated, the pavilion was also
designed so that all its component parts
could be reused.

This was the decade that overseas
projects started to multiply. Ludwig
Erhard Haus in Berlin, seeking maximum
floorspace without going high, is made of a
series of parabolic steel arches from which
large office floorplates are suspended: a
simple concept that was tricky to realise.
Meanwhile a classically Grimshaw

industrial building, the mast-supported
Igus HQ and factory in Cologne, generated
a rare commission for a one-off house for
younger members of this family firm.
The Spine House at Oberkühlheim is an
orthogonal steel building split into two
splayed halves by a central timber-clad
spine – reminiscent of an aircraft fuselage –
containing all the services. It culminates in
a lookout deck to make the most the views
from its hillside setting.

After Waterloo, transport projects
became a staple of Grimshaw's output,
steadily increasing in scale. The practice
was entrusted with large upgrades of
Paddington Station and the rest of Waterloo,
and won a significant airport project in

○ Lord's Grand Stand, London, UK	◇ Fusion exhibition touring in Europe	○ Ludwig Erhard Haus, Berlin, Germany	◇ The Eden Project, Venice Biennale, Italy	○ Paddington Station Phase 1, London, UK	□ Book 3: Equilibrium, Hugh Pearman
					
1998				1999	



Zurich. Back home, however, two projects in particular confirmed that Grimshaw was now accepted at the heart of British society: the Grand Stand at Lord's Cricket Ground in London, and the Bath Spa project.

If the first is clearly enough a typical celebration of structure and componentry – the whole stand has only one central column, rising to a mast from which the spread wings of the roof are suspended – Thermae Bath Spa was a matter of conservation and adaptation as well as newbuild, making a modern spa using the same naturally occurring hot springs that first delighted the Romans, and later the Georgians. Close to the early Farrell/ Grimshaw Partnership project of the riverside Herman Miller Factory, it is emblematic of how far the practice had moved by the turn of the millennium. More on that in the next section. ●

Hugh Pearman, editor, RIBA Journal

'After Waterloo, transport projects became a staple of Grimshaw's output, steadily increasing in scale'

Above International Terminal Waterloo team visit the full-size roof mock-up at the steelworks in Wetherby, Yorkshire.

Right Paddington Station Phase 1, London, United Kingdom.





PETER COOK



International Terminal Waterloo,
London, United Kingdom.

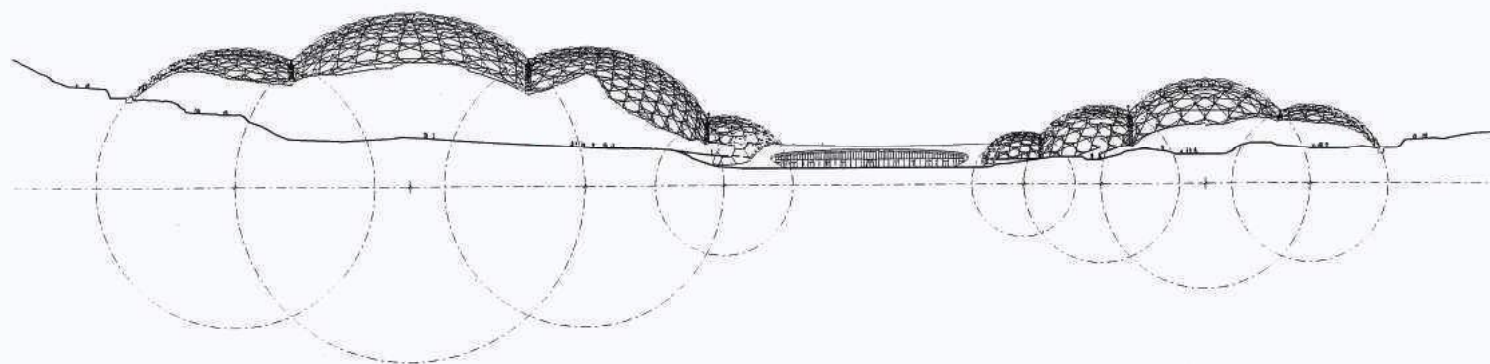




2000s

'I asked them for the eighth wonder of the world, and I got it'

Tim Smit, co-founder, Eden Project



RICK ROXBROUGH



Johnny Tucker

To say the 2000s would be an eventful decade for Grimshaw seems like something of an understatement. Despite the financial crash in 2008, the practice would almost triple in size, open offices in the United States and Australia and completely change the way it was organised, not to mention its name. The eponymous Nicholas Grimshaw would be knighted in 2002, then take on the role of president of London's Royal Academy

of Arts in 2004 (until 2011) as part of a process of very gradual secession to the new generation of partners coming up through the ranks.

And then there are the buildings. This period would start with the opening of perhaps the most iconic – in a good sense – of structures by the practice to date,



the Eden Project Biomes (2001). These were part of a scheme that also included masterplanning (2001) the old quarry site and other buildings including the Visitor's Centre (2000), with its tensile roof, the Foundation Building (2002) and the pine-cone-like Core building (2005). A testament to the power of this architecture is that the Eden Project is a client to this day, with six more international examples being planned.

Eden was one of four millennium projects that the then Nicholas Grimshaw & Partners won at the end of the 1990s. The practice opted to be a big fish in a small pond – and only go for projects outside of London. As well as Eden, the decade also saw the completion of the National Space Centre in Leicester (2001) and the Thermae Bath Spa, which finally completed in

○ IJburg Bridges,
Amsterdam, The Netherlands



○ Spine House,
Oberküllheim, Germany



○ Donald Danforth Plant Science Center,
St. Louis, MO, USA



○ National Space Centre,
Leicester, UK



2000

2001

2006 after protracted court battles with contractors.

But it was Eden, and in particular the Biomes, that would prove pivotal, changing the very perception of the practice and helping it to move into new areas in the coming 10 years embracing the arts, education and science. In a way, it also gave the practice a new sense of freedom to experiment with form – while still making sure it adhered strictly to function.

The Biomes, headed up by Nicholas Grimshaw and partner Andrew Whalley, were not simple – it's not often you have a plot where large parts are prone to disappear, as some of the cliff in the sunken Cornwall site did.

This was the practice's first project to be modelled entirely in 3D, which allowed a greater freedom. Continuing the component-led approach of the International Terminal at Waterloo (with ETFE replacing glass), computer modelling

meant each piece could be different, and they were delivered to the site as a numbered kit-of-parts, even if they weren't packed in order. But it was the original idea that was the flash of brilliance. The Frei Otto-esque soap bubbles – lightweight structures spanning huge volumes (something the practice had proven skills at), while also hugging the contours of a site with wildly differing levels – were not only hugely practical but uniquely enchanting, and captured the world's imagination.

The nature of Nicholas Grimshaw & Partners was changing. There were now more partners as well as directors looking to make their mark. In 2002 the name changed to simply Grimshaw, in a no-nonsense Arup sort of a way. Then later, in 2007, it became a limited liability



GRIMSHAW

'Despite the financial crash in 2008, the practice would almost triple in size, open offices in the United States and Australia and completely change the way it was organised'

Above right Directors' design review, London, United Kingdom.

Left and right The Eden Project, Cornwall, United Kingdom.

'[The Eden Project] was the practice's first project to be modelled entirely in 3D, which allowed a greater freedom'



SEALAND AERIAL PHOTOGRAPHY

New York studio
established

Melbourne studio
established

- The Eden Project Phases 1, 2 & 3, Cornwall, UK



- Frankfurt Messehalle, Frankfurt, Germany



- Lloyds Banking Group Headquarters, London, UK



- The Architecture of Eden, Hugh Pearman & Andrew Whalley



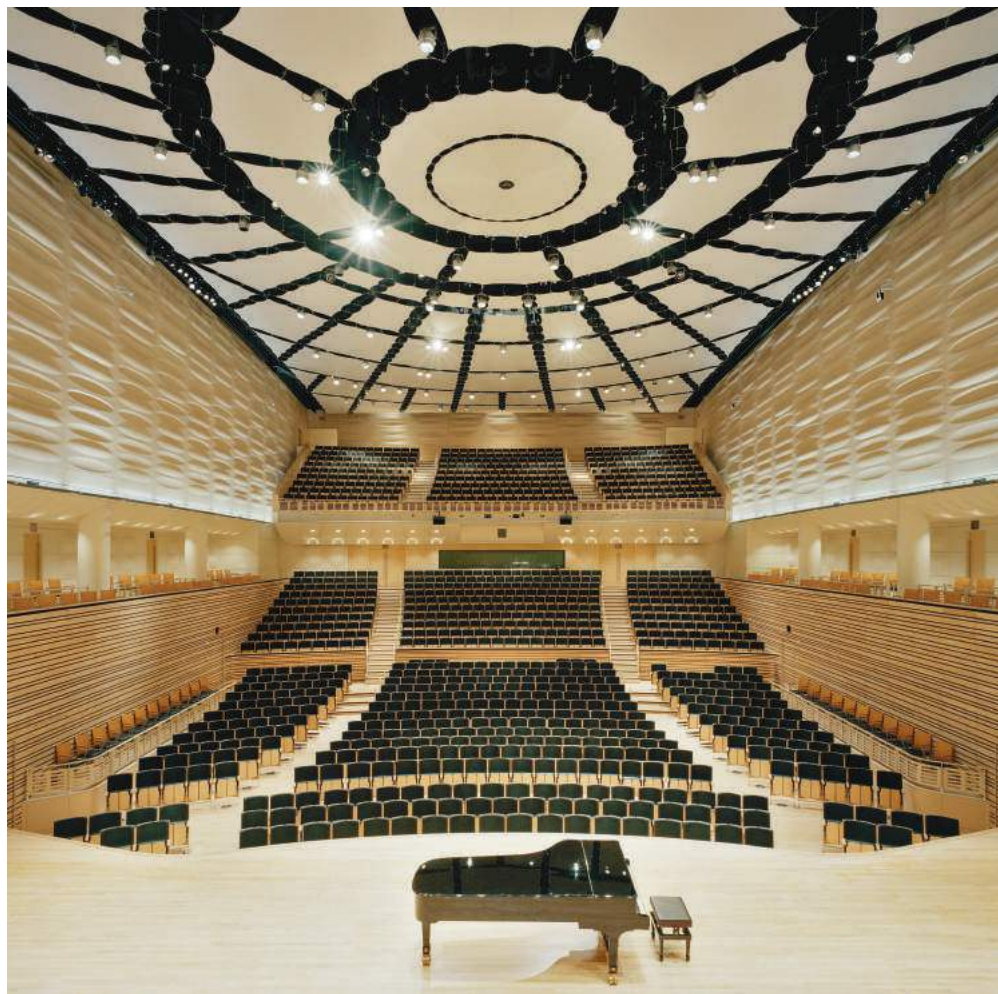
2001

2002-2003

'New York state's Experimental Media and Performing Arts Center: where a world-class concert hall sits like a golden egg within a huge glass museum vitrine'

Right Experimental Media & Performing Arts Center (EMPAC), Troy, New York, United States.

Below New Academic Building, London School of Economics, London, United Kingdom.



PAUL RIVERA / ARCHPHOTO



GRIMSHAW

partnership (LLP) with 13 partners. Sale of the long-term office in London's Fitzroy Square allowed Grimshaw and the existing partners to release their equity, thereby making it easier to create new partners who no longer had literally to 'buy in' to the practice. This is the 'naked in – naked out' approach, as Grimshaw puts it

This was now a more agile structure that also spread responsibility around and in so doing also changed the nature of the architecture coming out of the practice. It became more diverse, the product of a series of partners – all sharing that

Grimshaw DNA (legibility, adaptability and sustainability, along with listening and networks) – but not now all the singular vision of Nick Grimshaw. Witness such projects as 2008's London School of Economics' New Academic Building, a Tardis of a hugely dramatic, massive space opening up behind a retained Edwardian neoclassical facade (through definitely not a piece of facadism). Or the Experimental Media and Performing Arts Center (EMPAC) at Troy in New York state, where a world-class concert hall sits like a golden egg within a huge glass museum vitrine.

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Identity rebranded from Nicholas Grimshaw & Partners to Grimshaw

Sir Nicholas Grimshaw elected President of Royal Academy of Arts

○ Rolls-Royce Manufacturing Plant & HQ, West Sussex, UK

○ Zurich Airport, Zurich, Switzerland

○ Thermae Bath Spa, Bath, UK

○ Caixa Galicia Art Foundation, La Coruña, Spain

◇ Macro to Micro Exhibition, Queens Museum, New York, NY, USA

○ Bijlmer ArenA Station, Amsterdam, The Netherlands



2002-2003

2004-2005

2006

2007



Would anyone have pegged these two as Grimshaw at the start of the decade?

These two buildings also represent new areas that opened up in the decade: education and the arts. Another notable arts building is the Caixa Galicia Foundation in La Coruña, Spain (2006). Initially won in competition, like the majority of Grimshaw's work during this period, a whole new auditorium was later added to the scheme. Since this was a sensitive city-centre site with a fixed roof line, the only way was... down, through some 35m of solid granite. A parabolic form sloping inwards at the front helps bring light into the lower areas. In the daytime the building looks like it's made of solid stone, but at night, the stone – thin marble – glows when lit from within.

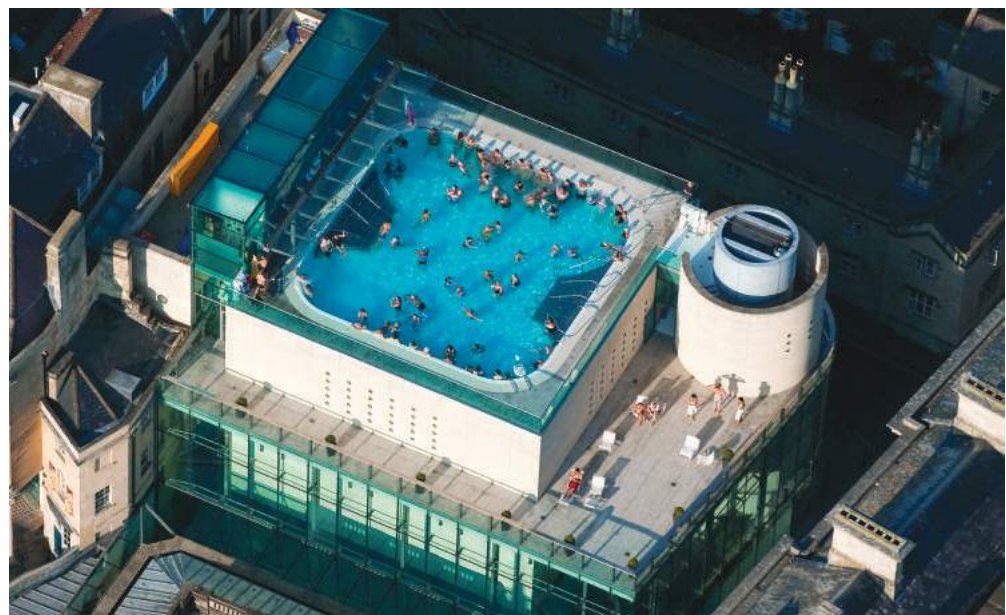
This new materiality was something that marked out this period for Grimshaw. Lloyds Banking Group Headquarters (2002) in the City of London also reacts to its context by using stone as a curtain wall, while Thermae Bath Spa uses solid stone tectonically in what one partner describes as 'the practice's first modernist building'.

SHANNON MCGRATH

'Thermae Bath Spa uses solid stone tectonically in what one partner describes as the practice's first modernist building'

Above Southern Cross Station, Melbourne, Australia.

Right Thermae Bath Spa, Bath, United Kingdom.



JASON HAWKES

○ Southern Cross Station,
Melbourne, Australia



○ UCL Cancer Institute:
Paul O'Gorman Building,
London, UK



○ Horno³:
Museo del Acero
Monterrey, Mexico



○ New York street
furniture,
New York, NY, USA



○ Experimental Media
& Performing Arts
Center (EMPAC),
Troy, NY, USA



○ London School of
Economics,
London, UK



2007

2008



'The decade began with the opening of the new Frankfurt Messehalle (2001) providing what is still today one of the largest column-free spaces in Europe'

Left Frankfurt Messehalle,
Frankfurt, Germany.

Below left Rolls-Royce Manufacturing Plant
& Headquarters, West Sussex, United Kingdom.

Below right Bijlmer ArenA Station,
Amsterdam, The Netherlands.

Back in London, the practice's University College London Cancer Institute: Paul O'Gorman Building (2007) experimented with terracotta fins on its facade, picking up on the rhythm of the street, fronting a high-tech (in the non-architectural sense) and highly sustainable building within.



But, while the practice was moving into new materials and new areas, certain mainstays continued – in particular the large-span 'sheds' and the transport work. The decade began with the opening of the new Frankfurt Messehalle (2001) providing what is still today one of the largest column-free spaces in Europe. Buried into the ground, the Rolls-Royce Manufacturing Plant and Headquarters (2003), in beautiful countryside in West Sussex, provided an elegant, adaptable factory structure in keeping with the Grimshaw tradition. Zurich Airport came on line in 2004 – Landside Centre sitting above and connecting into the public transport system, with 30 extra check-in desks, and the dynamic Airside Centre, the airport's main hub, connecting two older terminals.

In 2007 two major transport projects opened: Bijlmer ArenA Station in Amsterdam (which made the Stirling Prize shortlist) and the Lubetkin Prize-winning Southern Cross Station in Melbourne, Australia. Both projects integrated deeply

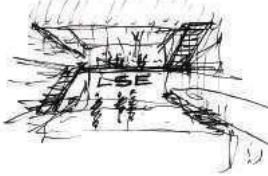


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2000s

◇ The Sketchbooks of Nicholas Grimshaw, Harry Abrams, Royal Academy, UK



□ Blue Issue 1 – Water, Energy & Waste



○ St Botolph Building, London, UK



Sydney studio established ▼

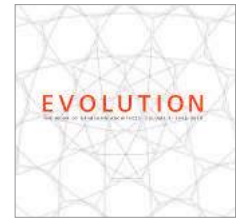
○ Excel Exhibition Centre, London, UK



□ Blue Issue 2 – Systems & Structure



□ Book 4: Evolution, Johnny Tucker



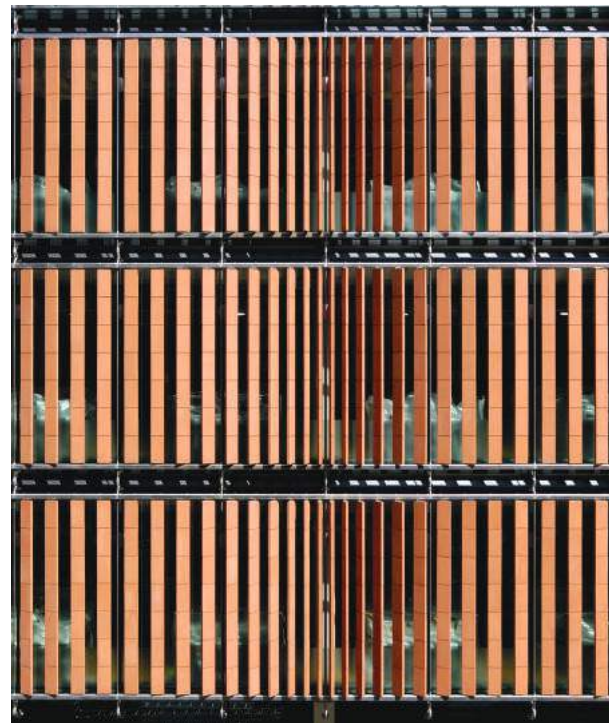
2009

2010

'The University College London Cancer Institute [...] experimented with terracotta fins on its facade, picking up on the rhythm of the street, fronting a high-tech and highly sustainable building within'

Right UCL: Paul O'Gorman Institute for Cancer Research, London, United Kingdom.

Below Zurich Airport, Zurich, Switzerland.



MARK HUMPHREYS



EDMUND SUMNER / VIEW

ribaj.com

with their respective cities while uniting formerly separated urban areas.

To complete Southern Cross, Grimshaw set up its second office abroad, in Melbourne. The first office outside the UK had opened in 2001 in post 9/11 New York, prompted by the successful opening of the Donald Danforth Plant Science Center in St Louis (2001) and a feeling that there was work to be won in the US. There was – the Fulton Center transportation hub in the heart of the city (which completed in 2014) was an early practice win. Soon after, the New York office made it on to Mayor Bloomberg's Construction and Design Excellence Initiative list of eight architects allowed to bid for public projects over \$5 million. It was then able to compete for (and win) a raft of public work during the 2000s.

So, by 2010, Grimshaw was a very different beast from that which had existed a decade before. It was bigger, more global, more diversified and more agile, with a series of projects in the pipeline, including the Fulton Center, the Queens Museum and Via Verde, all New York; the Ecorium in Seochan, South Korea; and, back in London, the Cutty Sark and Heathrow Airport Terminal Two Concourse B, that would see it transition smoothly into the next decade. ●

Johnny Tucker, editor, Blueprint

'Zurich Airport came on line in 2004 – Landside Centre sitting above and connecting into the public transport system, with 30 extra check-in desks, and the dynamic Airside Centre, the airport's main hub, connecting two older terminals'

RIBA Royal Gold Medal 2019



HUFTON + CROW

The Eden Project,
Cornwall, United Kingdom.

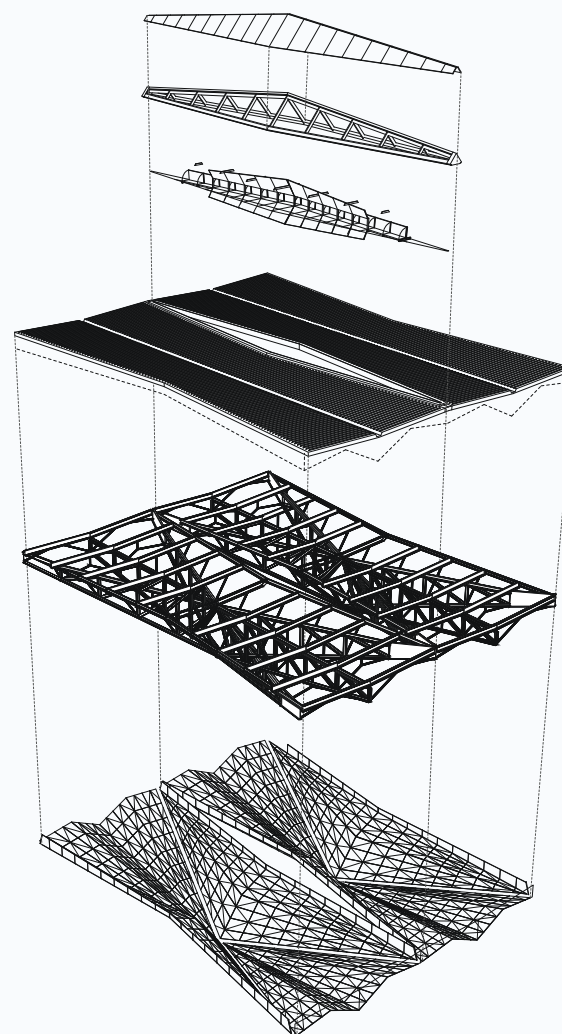




2010s

'Grimshaw's work is rooted in a long-standing tradition of British engineering; a tradition which was born out of the industrial revolution, to which Iron Bridge, Paxton's Crystal Palace and 19th-century stations and greenhouses belong'

L'Arca magazine, August 2012



Right Exploded axonometric drawing of Pulkovo Airport's roof structure.



Susan S. Szenasy

In 2001, after the 9/11 attacks on New York City, Grimshaw opened a Manhattan office, embarking upon an impressive expansion of work in the United States and elsewhere. Among the many skills the architects brought with them, and further developed in this energetic partner office, were the ability to collaborate successfully; research and analytics applied to people, locations, materials, technology and techniques. These were prompted by user needs as well as the history, climate, and resources

of cities, campuses, hinterlands – wherever they build.

The architecture benefited from the firm's growing practice of industrial design, which added functional and aesthetic value to its buildings through innovative architectural details, street furniture and interior furnishings. Most dramatically, however, it is Grimshaw's ability to connect with the natural world, especially through the sun's life-giving light, errant breezes and vegetation, that has led to some of its most memorable buildings. This work calls to mind the words of EO Wilson, the American naturalist and prolific author, who in his book, *Biophilia*, defined the word as humanity's 'innate tendency to focus on life and its processes'.

Before the current rush took hold to build clusters of high-rise international-style-on-steroids mega-developments for

the wealthy, New York City's Department of Design and Construction (DDC) under the Bloomberg administration was directed by architect David Burney – a transplanted Brit. He was fond of saying things like: 'We do much better when we work not just individually but also collectively.' His advocacy for design excellence helped shape some of the city's most important buildings.

Via Verde, the Green Way, was completed in 2012. It's a mixed-income, mixed-use development in the South Bronx, the long-suffering outer borough of New York City which gave an edge to the moniker 'mean streets' surrounded by hollowed out and crumbling buildings, where desperate denizens with guns roamed. This seemingly dead-end location was sought out for revival by a coalition made up of the DDC, the local American Institute of Architects (AIA), non-profits,

○ Via Verde – The Green Way,
New York, NY, USA



○ The Cutty Sark Conservation Project,
London, UK



◇ Urban Research Unit
launched



○ Queens Museum,
New York, NY, USA



2012

2013



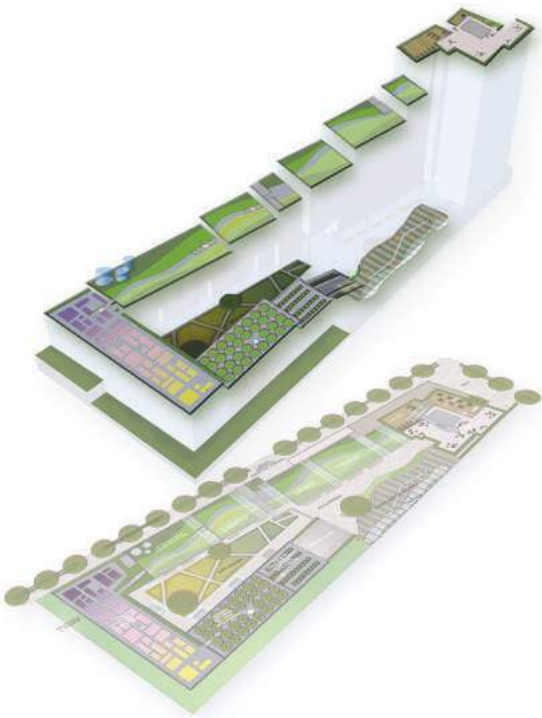
JAMES EWING

This first phase of the station's redevelopment included extensive improvements to the Grade I listed Victorian terminus to establish Paddington as an international station equipped to meet the increasing demands of passenger, train and road traffic in the 21st century

community groups, banks and an enlightened developer. Their brief: to create a prototype for affordable housing adjacent to market-rate units within the city's mixed income neighbourhoods.

The architecture is a product of a collaboration between Grimshaw and New York practice Dattner Architects. The result is a multi-storey complex with a central courtyard that contains four different gardens which cascade downward like a green carpet enlivened by an apple orchard, a vegetable patch, a flower garden and a mini pine forest. It has been designed to provoke residents' interest in the outdoors, as well give them a taste of fresh produce – in the autumn, for instance, baskets of freshly picked apples appear outside residents' doors.

Using New York City's Healthy Design Guidelines, the building encourages exercise through the use of outdoor stairways to the highest levels and a rooftop gym, as well as a spacious and sunlit courtyard. With large interior windows in each unit, residents enjoy daylight and cross-ventilation; this design detail also helps cut back on air-conditioning use and expenses – as do the solar panels which substitute sun-power for fossil fuels. An intense system of insulation helps save



Above Fulton Center,
New York, United States.

Left Via Verde –The Green Way,
New York, United States.

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○ Ecorium,
Seocheon, South Korea



◇ Equation exhibition,
Singapore



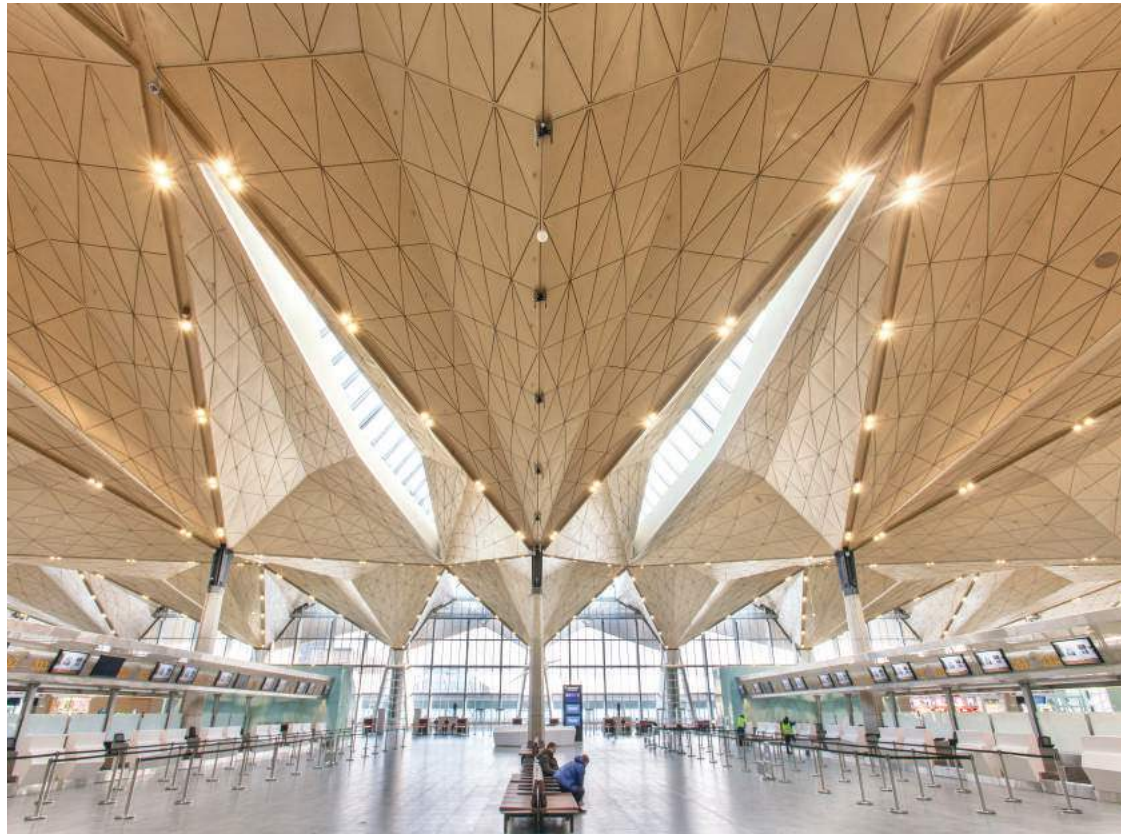
○ Pulkovo Airport,
St Petersburg, Russia



○ Fulton Center,
New York, NY, USA



2014



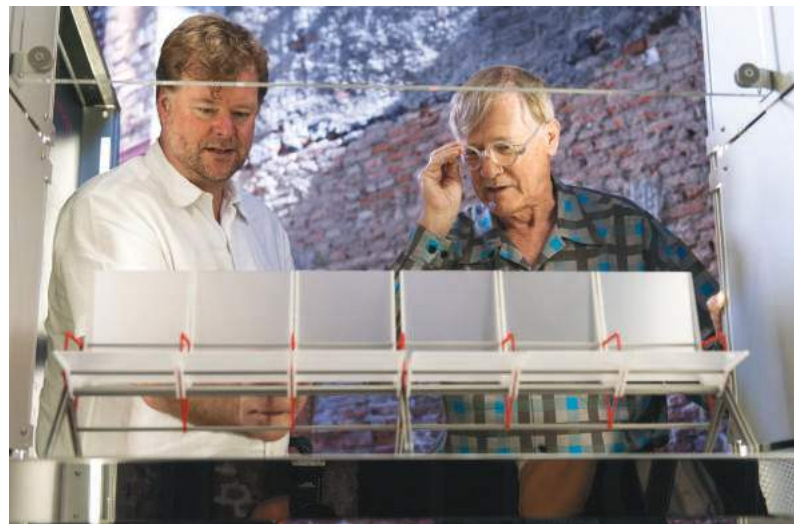
Pulkovo Airport acts
as a gateway to both
St Petersburg and
Russia and reflects
the city it serves

Left Pulkovo Airport,
St Petersburg, Russia.

Below Andrew Whalley and
Nicholas Grimshaw at the Elements
exhibition in Milan, Italy.

energy as well as block out the harsh noise
of planes landing at nearby LaGuardia.

Burney's design excellence advocacy
at the DDC added two other distinguished
projects by Grimshaw to New York City:
one in the borough of Queens, the other in
Manhattan. In 2013 the renovated Queens
Museum came on line. Visitors will say that
this rebirth of the 1939 World's Fair relic
in Flushing Meadows-Corona Park feels
like an extension of its once world-famous
neighbourhood. Daylight, once more, plays
a key role in the satisfying experience of
the indoors while connecting the interiors
to the outdoors. The view from inside of the
1965 World's Fair signature sculpture, the
Unisphere, reminds some older visitors of the
fair's theme: peace through understanding –
an inspiring thought for our turbulent times.



POLTRONA FRAU / CASSINA



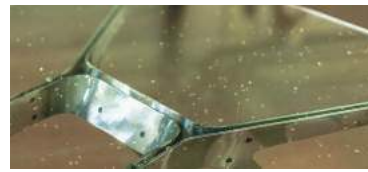
○ Suez Energy From Waste Facility,
Suffolk, UK



○ Reading Station,
Reading, UK



○ Elements Table,
Industrial Design



◇ Elements exhibition,
Milan, Italy



2014

RICK ROXBURGH



Above Reading Station,
Reading, United Kingdom.

Below Richard H Brodhead Center
for Campus Life, Duke University,
Durham, NC, United States.

Gentle light from above and from the glass walls brightens up the once dark and unused spaces. And, of course, these architectural details save on electricity.

In downtown Manhattan, the Fulton Street subway station – once a collection of competing transit lines of old New York and a victim of the 9/11 explosions – came back in 2014 as the Fulton Center. Now it contains a collection of shops and food services, similar to neighbouring downtown street life. While the easy navigation system facilitates seamless connections to the trains, the transparent building envelope reveals surrounding landmarks that serve as wayfinding aids for those who set out to explore the neighbourhood on foot. The glorious central hall is graced by an oculus that pulls sunlight deep into the cavernous space. The sky's light is enhanced by the work of glass artist James Carpenter.

All these design decisions have become a testament for a city working to renew itself, and the optimism it takes to look into the future – to look up into the sky. Perhaps the best endorsement of the design comes from the energetic greeter employed by the station, Chris Bennet, who, when asked to give his observation of the space by the Grimshaw film crew, said: 'Seems like everybody is walking in a great park.'

Also, in 2014, on the other side of the world, in St Petersburg, Grimshaw's Pulkovo Airport took its cues from that beautiful Russian city's colourful religious buildings with their gold-plated domes, a highly decorated commercial building with its enormously tall windows on Nevsky Prospekt, as well as the bridges and islands on the Neva River. This research was an exercise to discover local colour, form and placement while paying attention to the atmospheric conditions. The light-reflecting quality of the onion domes shows up in the golden hue of the interior ceiling materials

JAMES EWING



It was Grimshaw's objective to provide Duke University with a significant architectural intervention at the West Campus Union that aspires to commune, preserve, plan and sustain

○ UNSW: Hilmer Building, Sydney, Australia



◇ Growing the Future City, Foyles Gallery, London, UK



○ Duke University, Richard H Brodhead Center for Campus Life Durham, NC, USA



Los Angeles studio established

○ 333 George Street, Sydney, Australia



○ Disney Tomorrowland, Shanghai, China



○ Dulwich College Laboratory, London, UK



2015

2016

The goals and ambitions of Tomorrowland express a contemporary idea where harmony between man, technology, and nature is at the center of an optimistic community



STEVEN CHOW



RICK ROXBURGH

Above Disney Tomorrowland, Shanghai, China.

Left Global partners meet in the London studio, 2016.

that warm up the cold, often grey, daylight coming through the skylights.

The generous views to the outside – inspired by the massive windows of a retail building on the Nevsky Prospekt – encourage people to watch planes landing, taxiing and taking flight. The areas that became the airport's islands of rest and the bridges that lead to departures and arrivals came from observing the river. But it's the structure of the roof, with its deep wedges, designed to capture and retain tons of snow throughout the long winter, that tells the familiar Grimshaw story, always spoken in local accents, everywhere: the deep roof channels hold on to the snow which, in

turn, insulates the building, protecting the interior from the frigid temperatures.

Back in New York City, from 2007, Grimshaw's industrial design department had started to install street furniture, such as bus shelters, newsstands, bike racks, benches. In England, the practice's Suez Energy From Waste Facility in Suffolk, in 2014 earned the highest BREEAM rating ever, while in the same year the industrial design department's Elements Table was shown at the Milan Furniture Fair.

In 2016, at Dulwich College in London, the practice inserted a 21st century laboratory building into a traditional campus setting – emphasising transparency and using

2010s

○ University of Bangor:
Arts & Innovation Centre,
Bangor, UK



○ University of
Southampton:
Boldrewood Campus,
Southampton, UK



2016

Dubai studio
established

○ Yoox Net-a-Porter
Technology Centre,
London, UK



○ Phillip and Patricia Frost
Museum of Science,
Miami, FL, USA.



2017

Paris studio
established

○ London Bridge Station,
London, United Kingdom



○ Vaughan Metropolitan
Centre Subway Station,
Toronto, ON, Canada



2018



algorithmic patterns on the facades; in total contrast, the same year, at the Shanghai Disney Resort Tomorrowland, Grimshaw was working with Disney Imagineers to test its daring design in artificial reality.

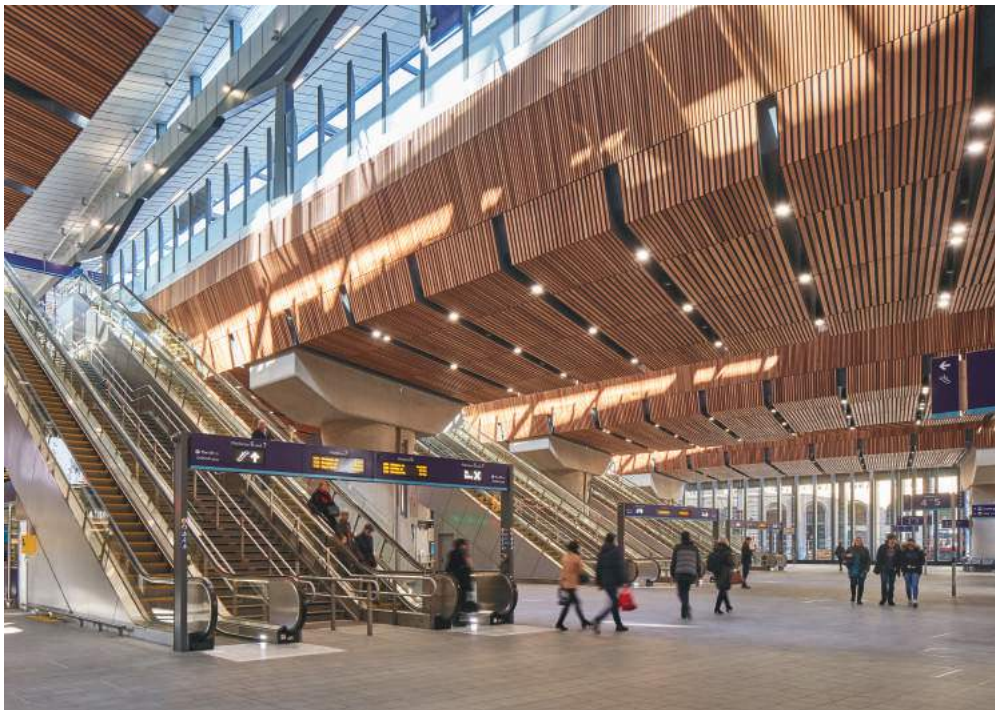
In 2017, the Philip and Patricia Frost Museum of Science, Miami, was built. With uninterrupted views of the sea and downtown Miami, it takes advantage of tropical breezes from the ocean to create the buildings' outdoor circulation – thus eliminating the need for the high-octane air conditioning that Florida architects tend to specify. And so Grimshaw's list of technical, social, environmental and urban contributions continues to bring a better life for everyone who comes in contact with these architects' works. ●

Susan S Szenasy, director of design innovation, former editor in chief of Metropolis

The five-year redevelopment of London Bridge Station, starting in 2013, required extensive coordination to ensure that this unusual project was realised. Its complex design has evolved over numerous iterations, with the final design seeking to unify the site

Above Dulwich College Laboratory,
London, United Kingdom.

Right London Bridge Station,
London, United Kingdom.





RAFAEL GAMO



Phillip and Patricia Frost Museum of Science,
Miami, Florida, United States.





Looking ahead

'My great hope is that in the opening decades of this new century architects will lose their obsession with style and image and will design buildings which actually express the forces that act on them'

Sir Nicholas Grimshaw

'The start of the 21st century was an exciting milestone for everyone but for us it rapidly became a genuinely new epoch'



Andrew Whalley

The start of the 21st century was an exciting milestone for everyone, but for us it rapidly became a genuinely new epoch. As Johnny Tucker points out in his essay, for Grimshaw the 2000s were to be a decade that marked an evolution in the way we worked and organised ourselves as much as a growing sophistication in the projects for which we were commissioned.

This was born out of necessity. Under Nick's chairmanship, major design competition success in New York and Melbourne led to the distribution of our leadership and management across the globe. We had already taken the decision that we wanted to pursue work in New York, immersed in the fabric and culture of the city rather than having a satellite extension from London. To do this properly meant having our most senior leadership



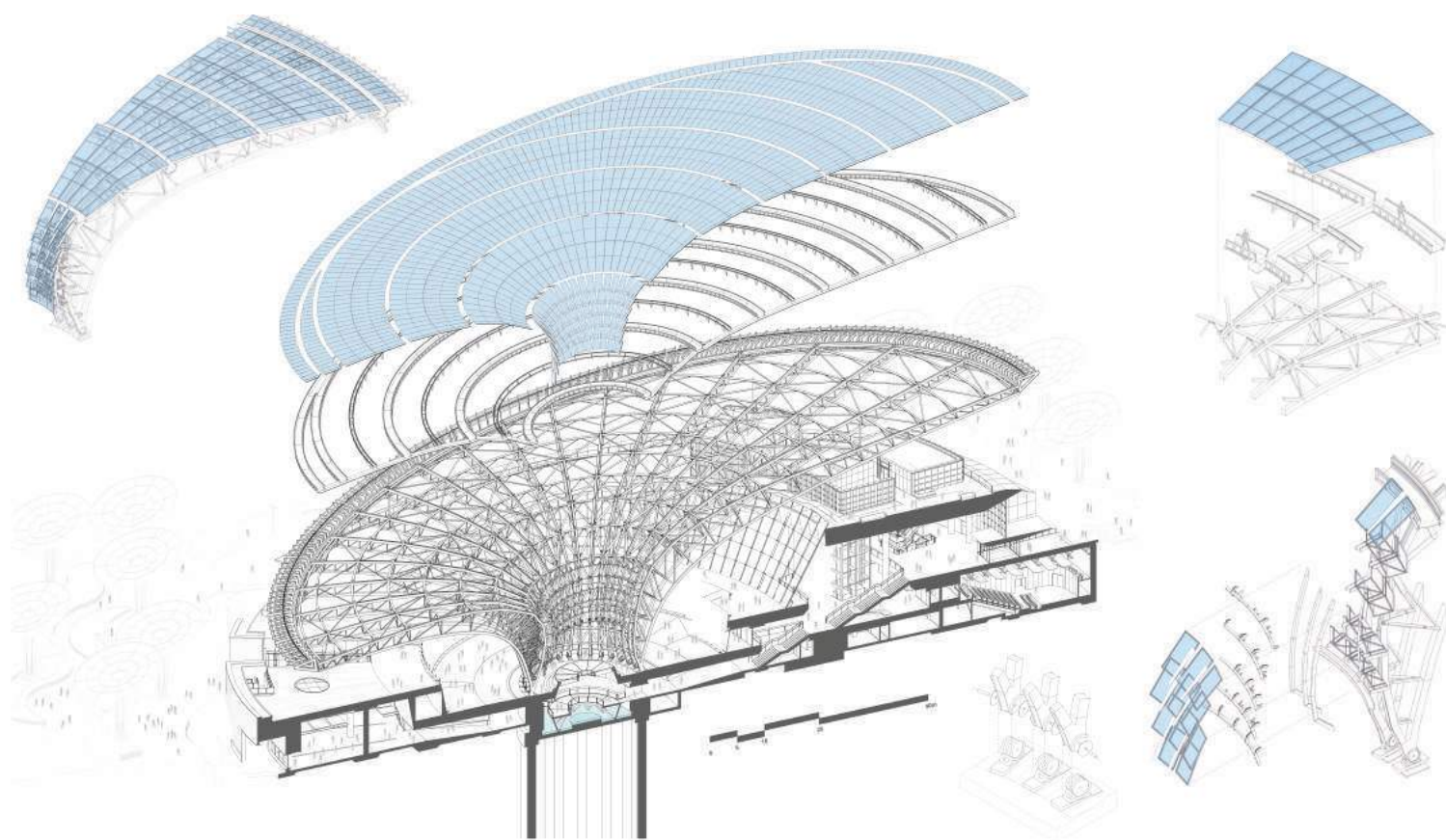
Above Heathrow Airport vision, London, United Kingdom.

based there with our families, fully integrated into the pulse of the city's life. With the advent of video conferencing and the ubiquity of mobile phones, we could have regular leadership meetings with the partners based in New York, London and Melbourne. We took the decision that we would set up a network of global city studios, operating as one partnership.

This has now grown to eight locations all at different scales and time scales in their development. Los Angeles, New York, London, Paris, Dubai, Kuala Lumpur, Melbourne and Sydney. Running one networked business has its challenges beyond distance and time zones, legal structures and an array of sometimes volatile exchange rates.

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The concept designs push the boundary of what an airport could and should be, while simultaneously promoting a sustainable and affordable expansion

Above Expo 2020 Sustainability Pavilion, Dubai, United Arab Emirates.

Below left Contemporary Art Museum, for the Vehbi Koç Foundation Istanbul, Turkey.

Below and right Kutubu Convention Centre, Port Moresby, Papua New Guinea.



GRIMSHAW

GRIMSHAW



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RIBA Royal Gold Medal 2019

ALEX MACLEAN



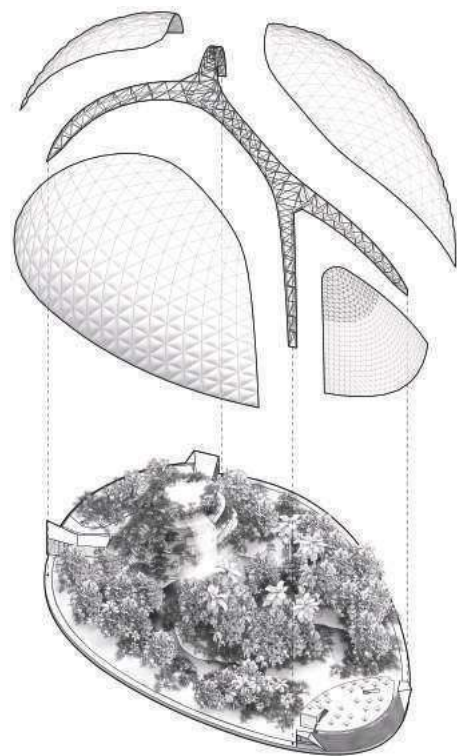
GRIMSHAW



Top left and right Croton Water Filtration Plant,
New York, NY, United States.

Above Low-cost, modular housing system
developed in conjunction with SG Blocks.

Below Eden Project Qingdao,
Qingdao, China.



GRIMSHAW



GRIMSHAW

A unique opportunity to create a lasting legacy – a place where people are inspired to conserve and cherish the biodiversity and botanic heritage of Oman for a sustainable future

But this international approach with a global network of local studios also brings considerable benefits. It allows us to engage with projects and clients that would never have been possible from a large London HQ: they are often local in character yet requiring an international depth of expertise. In many cases we have worked on challenging projects across two separate studios. A recent example is the new masterplan for New York City's JFK Airport, large in scale with a very demanding timeline that has a team split across New York and London. This way of working also opens up career opportunities for our staff, who move for short sabbatical stays in other studios or longer-term relocations to new continents and a deepening of cultural experiences.

Our civilisation is undoubtedly about to experience great change and challenges over the next few decades. An exponentially growing population, almost entirely

occurring in cities, will see a doubling of our urban conurbations. For every school, university, hospital, metro system and airport we have today, we will need at least a duplicate just to stand still.

This is all set against the background of our current development strategy that is depleting natural resources and destroying the environment at an unsustainable rate. The very fabric of society will see major changes through technology disruption, increasing application of algorithms, computer learning, artificial intelligence and robotics fundamentally changing the way we live and work. Out of these great challenges lie incredible opportunities, and the architect's role in guiding and shaping the cities and world we live in is more important now than ever before.

A thriving future for humanity will depend on ingenious responses that use our resources to optimum effect and in this respect the greatest lessons can be found



GRIMSHAW

in nature. As Nick Grimshaw's personal history demonstrates throughout, the studio is founded on analysis and exploration rather than the imposed application of a pre-ordained stylistic architectural formula. This method allows us to explore design in a much more organic way, and to produce designs that are informed by the same laws that control and shape the world around us. The studio is a place of innovation, invention and imagination – a place where the atmosphere is more that of a laboratory or think-tank than of a typical architecture office. This group boldly engages in design from first principles, and their solutions are often unexpected, but, once understood, resonantly clear.

Our designs derive from broad investigation and a thorough understanding of a project's programme – the careful balancing of elements that make up architecture. The investigation continues right down to the finest detail, so that each detail element carries the signature of the overall concept. We believe that beauty arises through functionality, and often see our most integrated and unique architecture achieved through this pragmatic approach.

Everything else may seem to have changed since Nick's first built project in the mid-1960s: yet so many of the aspects of our architecture that I have outlined here was present back then. The evolution continues. ●

Andrew Whalley, deputy chairman, Grimshaw

Above Oman Botanic Garden,
Muscat, Oman.

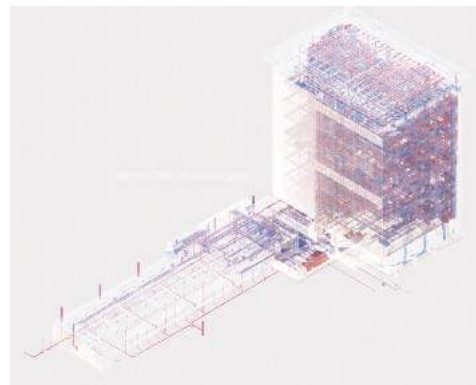
Right Fort d'Aubervilliers Metro
Station, Paris, France.

Far right Oldersfleet Place,
Melbourne, Australia.



GRIMSHAW

GRIMSHAW



Above and left Arthur Phillip High School and Parramatta Public School, Sydney, Australia.

Timeline Image Credits

Early years:

Service Tower for Student Housing
GRIMSHAW

Apartments, 125 Park Road
TESSA TRAEGER

Herman Miller Factory
GRIMSHAW

1980s:

Sports Halls for IBM
JO REID & JOHN PECK

Vitra Furniture Factory
JO REID & JOHN PECK

Herman Miller Distribution Centre
JO REID & JOHN PECK

Oxford Ice Rink
JO REID & JOHN PECK

Sainsbury's Superstore
JO REID & JOHN PECK

Grand Union Canal Walk Housing
JO REID & JOHN PECK

Homebase Store
JO REID & JOHN PECK

Financial Times Printworks
JO REID & JOHN PECK

Process Exhibition
GRIMSHAW

1990s:

Operations Centre
ANTHONY OLIVER

Venice Biennale, Airport of the Future
GRIMSHAW

Igus Headquarters and Factory
JO REID & JOHN PECK

Aluminium Stair
GRIMSHAW

Western Morning News
JO REID & JOHN PECK

British Pavilion, Expo 92
JO REID & JOHN PECK

International Terminal Waterloo
MICHAEL DYER

Structure, Space and Skin Exhibition
GRIMSHAW

RAC Regional Headquarters
PETER COOK

Street Furniture
MARCELO TERRAZA

Profile 1 Furniture System
GRIMSHAW

Lord's Grand Stand
PETER COOK

Fusion Exhibition
JENS WILLEBRAND

Ludwig Erhard Haus
JENS WILLEBRAND

Venice Biennale, The Eden Project
GRIMSHAW

Paddington Station Phase 1
PETER COOK

2000s:

Ijburg Bridges
JAN DERWIG

Spine House
EDMUND SUMNER

Donald Danforth Plant Science Center
RON HOLTZ

National Space Centre
HUFTON + CROW

The Eden Project Phases 1, 2, & 3
HUFTON + CROW

Frankfurt Messehalle
WALTRAUD KRASE

Lloyds Banking Group Headquarters
EDMUND SUMNER

Rolls-Royce Manufacturing Plant & HQ
JASON BUTCHER

Zurich Airport
EDMUND SUMNER

Thermae Bath Spa
JASON HAWKES

Caixa Galicia Art Foundation
EDMUND SUMNER

Macro to Micro Exhibition
GRIMSHAW

Bijlmer ArenA Station
MARK HUMPHREYS

Southern Cross Station
SHANNON MCGRATH

UCL: Paul O'Gorman Institute for Cancer Research
MARK HUMPHREYS

Horno³: Museo del Acero
PAUL RIVERA / ARCHPHOTO

New York Street Furniture
RON HOLTZ

Experimental Media & Performing Arts Center (EMPAC)
PETER AARON / ESTO

London School of Economics
JENS WILLEBRAND

St Botolph Building
PETER COOK

Excel Exhibition Centre
EDMUND SUMNER

2010s:

Via Verde – The Green Way
DAVID SUNDBERG / ESTO

The Cutty Sark Conservation Project
JIM STEPHENSON

Urban Research Unit
RICK ROXBURGH

Queens Museum
DAVID SUNDBERG / ESTO

Ecorium
PARK YOUNG CHAE

Equation Exhibition
LENLEASE

Pulkovo Airport
YURI MOLODKOVETS

Fulton Street Transit Center
ANDREW WHALLEY

Suez Energy From Waste Facility
JIM STEPHENSON

Reading Station
RICK ROXBURGH

Elements Table
SIMONE COLOMBO

Elements Exhibition
POLTRONA FRAU / CASSINA

UNSW: Hilmer Building
JOHN GOLLINGS

Growing the Future City
JOHN MURIEL

Duke University, Richard H
Brodhead Center for Campus Life
JAMES EWING

Disney Tomorrowland
STEFEN CHOW

Dulwich College Laboratory
DANIEL SHEARING

University of Bangor
Arts & Innovation Centre
GYURI SZABO / FINFOTO

University of Southampton:
Boldrewood Campus
JIM STEPHENSON

Yoox Net-a-Porter Technology
Centre
PHILIP VILE

Phillip and Patricia Frost Museum
of Science
RAFAEL GAMO

London Bridge Station
PAUL RAFTERY

Vaughan Metropolitan Centre
Subway Station
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