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RIBA Regional Awards 07

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South West 14 Building of the Year:

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London Wall Place by Make Architects, photographed by Martina Ferrera

Agree? Disagree? Write to us: letters.ribaj@riba.org

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Culture



Review

Obituary

Exchange

from readers

Parting shot

The ambitions,

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No expense spared – Scotland **54**

1: Buildings

We've done things differently for our RIBA Awards issue this year. Whereas previously we've asked someone working locally in architecture to introduce an area, this year we decided to represent the regions through their data - the number of chartered RIBA practices, chartered RIBA architects and students on Part 1 or 2 courses, as well as where most people live or are based. You'll discover some curiosities - that Belfast has more ARB architects than Birmingham, the South West has the most RIBA members (1,899) and practices (352) outside North London (3,068 and 526 respectively) and East has the fewest students - just 157 at the one validated university. Alongside that you can compare the age and gender spilt for each location, which throws up the interesting finding that only in London is the percentage of women RIBA members anywhere near the 30% figure oft cited. Women members are also far younger than men on average.

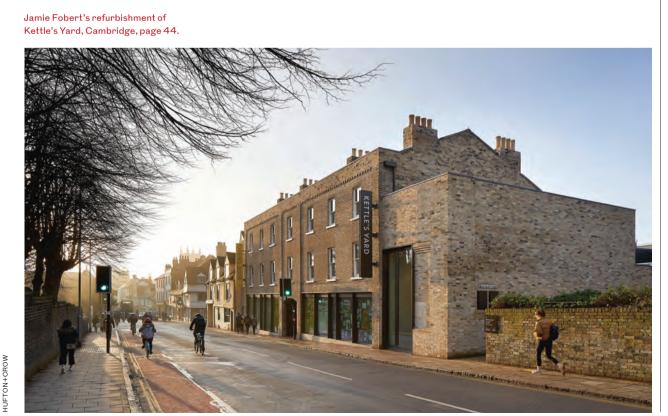
The other thing we've added to each regional showcase is an 'In numbers' aggregation of the winners. It tallies

up the total regional contract value for all winners, how much space was built and the average cost per m², worked out from the totals of the former, including - exclusively to RIBAJ - all the figures that are otherwise undisclosed. London South East comes out with the priciest average this year at £9,641/m², swayed by Grimshaw's whopping London Bridge Station redevelopment, followed, surprisingly, by Scotland, which seemingly loves an expensive building and whose £5,555/m² average is skewed by two individual projects. Meanwhile, it's true for 2019 that North West schemes do more with less, holding the accolade of on average winning the most awards with the lowest cost per m². Yorkshire and Scotland, on the other hand, have the most awarded schemes designed by architects with offices within the region. No practices based outside London won an award anywhere in the capital.

So, there you have it: just as in previous years you can see every region has its own specific character, this time revealed by the numbers.

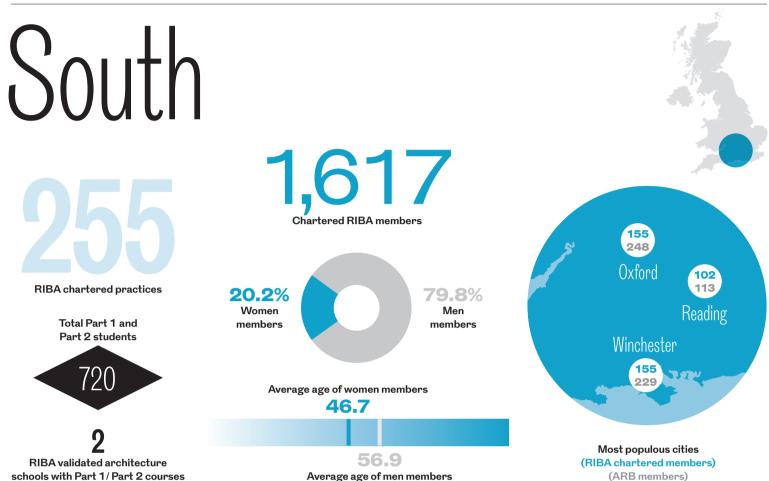
ONLY ON RIBAJ.COM Up to 1bn migrating birds die each year in collisions with night-lit buildings in the US

Stephen Cousins reports on the worst offending cities: ribaj.com/birdkill



Project Architect of the Year sponsor: Taylor Maxwell 07

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schools with Part 1/ Part 2 courses

The Lookout at Lepe Country Park, Southampton

Hampshire County Council Architects (HCC Property Services) for Hampshire Contract value: £1.7m GIA: 355m² Cost per m²: £3,526

Sited at the coastal edge of the New Forest National Park, the Lookout is strategically raised 2.5m above the sand at the predicted 100-year extreme weather high-water level. The slanted roof of the café forms a serene connection between the towering pines and the ever changing sea. The strong verticals of the window frames and timber facade reinforce the spare verticality of the trees behind the building. It is orientated to cope with the elements and designed with well thought out materiality. Inside, the wood burner instils a feeling of cosiness in this well-scaled refuge and the vistas outward are breathtaking.





Whitchurch Silk Mill, Whitchurch Hampshire County Council Architects (HCC Property Services) for Whitchurch Silk Mill Trust

Contract value: £1.34m GIA: 802m² Cost per m²: £1,677

A grade II* Georgian mill has been preserved and extended with sincerity and care as a learning and heritage experience, shop and café. The details are sensitively considered, the orientation is clear and the materiality contextual, with restoration including stitching and repointing brickwork. The extended café offers views out onto the River Test and the silk mill, while the exterior of the new Welcome Building humbly imitates its Georgian neighbour. This is done sensitively and to an exacting budget.

Regional Client of the Year

80

JIM STEPHENSON



The Beecroft Building, University of Oxford Hawkins\Brown for University of Oxford Contract value: £44.6m GIA: 7,900m² Cost per m²: £5,645

This immaculately designed building has transformed the capabilities and working behaviours of one of the largest physics departments in the world. Its sophisticated, erudite design is testament to the project team's close alliance and hard work.

The environmental and anti-vibration performance of the high specification laboratories is among the very best worldwide. Built below ground, reaching a depth of 16m, they have been exquisitely constructed with incredible care.

A combination of bronze, glass and expanded copper mesh creates a metallic rhythm to the building that is contemporary in execution while in harmony with the surrounding conservation area. The vertical emphasis and hue of the naturally weathering bronze fins embolden the facade. Large picture windows form a connection between the researchers within and the local historical context. Past, present and future are all whirred into one contemplative creation that inspires communication and a renewed thirst for innovation.

Internally, co-working areas are arranged around curving blackboards and timber balustrades, providing informal areas for discussion and debate. Metallic orbs of lighting hang like expanded, reflective atoms.

The excellent relationship between client, architect and contractor propelled this project forward to become an unrivalled winner.



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RIBA Regional Awards South



Westgate, Oxford

BDP with Dixon Jones, Allies and Morrison, Panter Hudspith and Glenn Howells Architects for Westgate Oxford Alliance (LandSec and The Crown Estate) Contract value: Undisclosed GIA: 135,260m²

An innovative, collective approach has paid dividends on this brand new shopping complex featuring a department store, more than 100 retail units and a public roof terrace that enjoys panoramic views of Oxford's historic skyline from its restaurants, bars and cafés. An exemplar of urban architectural detailing with a level of humanity in terms of materials, textures and space making. There is a certain grandeur that pays respect to Oxford and it has gifted the city of dreaming spires a distinctive breathing space.





Lark Rise, Aylesbury bere:architects for private client

Contract value: Undisclosed GIA: 175m²

This home relies on its 'income' of sun, wind and rain to service itself and process its own waste. The design takes a fabric-first, Passivhaus approach — utilising super-insulation without cold bridges, draught-free construction, high-performance triple glazing with insulated frames, and a heat recovery ventilation system with a 12.4kWp PV array and a 13.8kWh Tesla battery. The project unlocks the possibility of turning UK homes into micro power stations. At the same time the building is a model of gracious design that skilfully combines contemporary materials, construction methods and colour palettes to reflect the openness and warmth of the surrounding natural ecosystem.



Places Leisure Eastleigh

AHR for Eastleigh Borough Council **Contract value: Undisclosed** GIA: 9,400m²

The architect has cleverly transformed the typical leisure centre model into an open, inclusive space truly loved by its users. From the entrance there is a spectacular view through to the café and swimming pools. Thoughtful analysis has gone into maximising natural light to the rehabilitation rooms for patients being reintroduced to fitness activities; this is achieved by elongating the building's 'spine'. Grant funding from Sport England meant the project had to be delivered so that the capital cost would be repaid over the building's lifetime. Within the parameters, the architect has created something impressive.





SOUTH

RIBA AWARDS IN NUMBERS

9

Awarded projects

()()()()

Projects by architect in region

Projects by architect outside region

£352.6m

Total cost of projects

155,666m² Total GIA

£2,266

Average cost per m²

SEE RIBAJ.COM FOR MORE IMAGES

12

Greenland Library, Oxford Lee/Fitzgerald Architects for Brasenose College Contract value: £1.9m GIA: 480m² Cost per m²: £3,958

A delightful, respectful restoration that reveals the inherent splendour of the Greenland Library, gifting it a new multi-use space through the reworking of the ground floor cloisters. It also has a renewed sense of entrance arising from the relandscaping of the Deerpark Quad. The process of stripping back the cloisters and lowering the floor, to the newly identified grave tops, lends a continued sense of history. Foldaway bookcases allow for both study and events and an immaculately crafted new stone staircase links cloister and main library. The design process has shaped the space with effortless beauty.

Regional Conservation Award Regional Project Architect of the Year Tim Lee



Cork House, Eton

Matthew Barnett Howland with Dido Milne and Oliver Wilton for Matthew Barnett Howland + Dido Milne

Contract value: Undisclosed GIA: 44m²

An ingenious home with solid structural cork walls and roof within the curtilage of a 19th century grade II listed mill house. Prefabricated cork blocks and engineered timber components can be reused or recycled. The expanded cork blocks were made using by-products and waste from forestry and the cork stopper industry, while the whole house is 'designed for disassembly' and can be reconstructed by hand. The collaborative team included The Bartlett School of Architecture UCL and other academic and research bodies. The materials give a sense of tranquillity and warmth. This is a truly well thought through, carefully researched project: a noble, momentous model to aspire to.

Regional Sustainability Award



NICK KANE

Hampshire House, Alresford Niall McLaughlin Architects for private client Contract: Undisclosed GIA: 1,250m²

This house is arranged as a set of staggered pavilions for children, parents and grandparents, a testament to family life and growth. A courtyard kitchen breathes life into the household and can be looked down upon from the first-floor corridor connecting the pavilions. The riverside setting informs the design and choice of materials. Coursed flint, Purbeck limestone, architectural cast stone and untreated oak timber framed windows, which will weather to the silver-grey of the stone, all play their part in an effortlessly exquisite elevation. The house is grand but the rooms are crafted spaces, intimate and of a wonderful human scale.





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RIBA Regional Awards South West

South West



RIBA chartered practices

Total Part 1 and Part 2 students



b **RIBA** validated architecture schools with Part 1/Part 2 courses



17.1% Women members

> Average age of women members 44.8

56.6

83%

Men

members

Average age of men members

Most populous cities (RIBA chartered members) (ARB members)

399 675

> 175 297

Bath



Kingswood Preparatory School and Nursery, Bath Stonewood Design for **Kingswood Preparatory** School, Bath

Contract value: Undisclosed GIA: 2,150m²

Set in woodland, these new buildings sit comfortably on their raised, gently undulating site, inviting with an understated charm. There is ease and space between them, their pitched roofs and low forms intentionally familiar, each scaled for the age group it serves. The walls and roofs are shingle-clad on a base of pale brick, making a beautifully textured whole. Small music rooms flank a tall and light main hall. The main internal finish is exposed cross laminated timber which, like the exterior, achieves a freshness in its simplicity. **Regional Project Architect of** the Year: Adam Chambers



Exeter 88

112

UKHO Headquarters, Taunton, Devon AHR for UK Hydrographic Office (UKHO) Contract value: Undisclosed GIA:11,000 m²

This office has been the catalyst for UKHO to make a cultural change towards a 'one team' culture and transparency as 700 staff move from pre-war premises to open plan working and natural ventilation. Two narrow floorplates sit aside an atrium of bridges and cascading staircases, giving a fluid but controlled geography. The palette is fresh and light with a comprehensive integration of the fit out. An open approach from security to entrance banishes the notion that security need be unwelcoming. The new building is now helping attract and retain talent and send a progressive message to customers.

Regional Client of the Year Regional Sustainability award

Bristol Old Vic, Bristol

Haworth Tompkins for Bristol Old Vic Contract value: £9.3m GIA: 2,135m² Cost per m²: £4,356

This is a bold reinvention of one of Bristol's most loved theatres. It addresses how we read cities and how we choose to make connections.

Through revealing and flooding daylight on the previously hidden Georgian hulk of the theatre, the public is cleverly drawn in from the street by a promise of discovery. This intelligent insertion acts as a foyer – with an illusion of being an external courtyard. A sure hand has made drama of a much-altered historic fabric, applying an as-found aesthetic that exposes the scars of what was there before to tell a story.

Two new staircases touch the 18th century unfinished masonry walls, linking a gallery of openings that allows one to pause, to see and to be seen and delight in participating in the whole.

The new foyer location has unlocked the plan to make whole again the old volumes within Coopers Hall, creating new studios in surprising in-ground and attic spaces. The interventions have also successfully secreted other necessary back-of-house functions. Although a comparatively small insertion between two imposing buildings, the new entrance, expressed verticality, holds its own with a strong confident presence on the street scene via new red doorways and copper coloured shutters above, giving glimpses into the 'courtyard' foyer. In the evenings a warm light glows onto a dark cobbled street, signalling a public playhouse. Regional Building of the Year **Regional Conservation Award**

The Green House, Tiverton, Devon David Sheppard Architects for private client

Contract value: Undisclosed GIA: 232 m²

This is a crafted building from an intuitive mind. The house takes advantage of the steep sloping site, appearing as an organism moulded into the landscape from one angle and a tower house from other. Due to the bent plan and the falling roof, the shape is hard to pin down. A discreet opening on the side of the larch clad walls allows entry into an unexpected dramatic high space within, with vistas and shapes in many directions.







RIBA Regional Awards South West

Batelease Farm, Devon

New British Design for private client Contract value: £348,000 GIA: 145m² Cost per m²: £2,400

'Making Annette's life better' - designing an extension for a recently paralysed client – has inspired a desirable house that is gloriously about being a great place to be in, to enjoy the open countryside and connect with it. The extension is modern and open, a counterpoint to the cob and stone grade II listed farmhouse. The dialogue between them adds a positive energy, and a legibility and accessibility to the existing rooms. Details such as a 'no bump' threshold, a covered area by the car, a larder with sliding shelves and a smooth path to the vegetable garden and polytunnel are very important. The client says it has transformed her life.





Secular Retreat, Devon

Atelier Peter Zumthor with Mole Architects for Living Architecture Contract value: Undisclosed GIA: 375m²

This house is set on a Devon hilltop, with Monterey Pines for company. It is bold, strong, enigmatic and sculptural. It has presence but at the same time a low visual impact in a high location. The siting works from all angles, the wildness of the place captured in this tableau of trees and manmade form. The architectural vision and ambition has been executed without compromise and is testament to a committed and hands-on client, engineering expertise and a team of local craftsmen. It is an innovative and groundbreaking use of rammed concrete paired by beautiful timbers. The mass and weight of the concrete cantilevered above is impressive, while the firmness and permanence cocconing you is palpable, a feeling that it will last longer than us.

SOUTH WEST

RIBA AWARDS IN NUMBERS

6 Awarded projects

Projects by architect in region

Projects by architect outside region

£50.2m Total cost of projects

16,037m² Total GIA

£3,132

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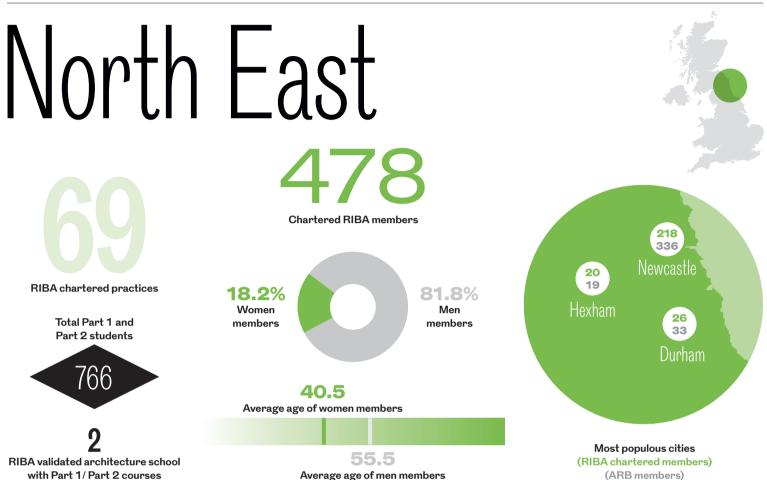
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Architecture and Built Environment Department, Northumbria University, Newcastle upon Tyne Page \ Park Architects for Northumbria University Contract value: £4.8m GIA: 2,225m²

Cost per m²: £2,157

A new studio and teaching spaces are provided over two levels in a courtyard extension to the grade II listed Sutherland Building. The complexity of the latter is confronted subtly, with a building that seeks to belong, while concentrating on the architectural potential of its internal connections.

The architectural additions have a high degree of refinement, providing a strong sense of identity and expressing clearly the sense of a new home for the School of Architecture.







Beacon of Light, Sunderland FaulknerBrowns Architects for Foundation of Light Contract: £18m GIA: 11,222m² Cost/m²: £1,604 RICHARD CHIVERS

The Beacon of Light is a vertically stacked activity hub. A 'Football Barn' sits under a lightweight umbrella structure on the roof. Below are shared community and education facilities and an insulated box housing a sports hall. The interior is arranged around a tripleheight street running through to the river facade. The sense of controlled drama and spatial interpenetration in the atrium is tempered by the calm white rendering of its surfaces. The concept and the confidence, economy and delight of the solution developed by the design team is admirable.

RIBA Regional Awards North East

Janet Nash House, Durham

FaulknerBrowns Architects for City Electrical Factors

Contract value: £11m GIA: 3,645m² Cost per m²: £3,018

Janet Nash House is the new European IT headquarters for global electrical business City Electrical Factors (CEF). The building has been tailored to the needs of the firm, allowing its employees to communicate more efficiently in an environment that promotes collaboration and well-being.

The jury recognised the influence of a far-sighted brief set by a progressive client, and the clarity of the design solution.

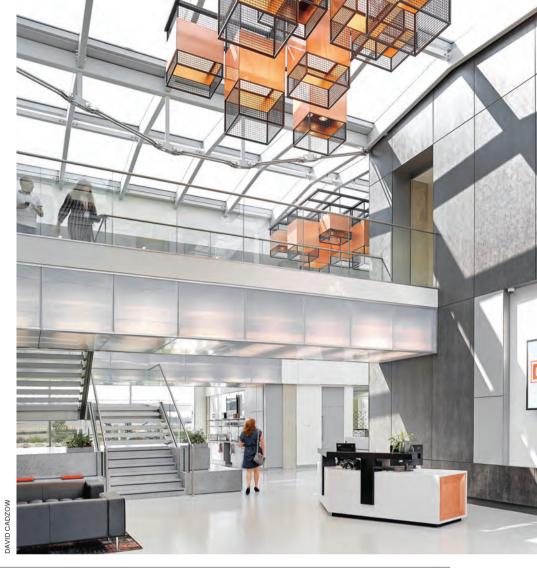
The building materials are a physical expression of the layering of components within the client's core product, the electrical cable. This design cue allows the building to become a visual celebration of CEF's company ethos and rich industrial heritage.

Design of the working environments supports the varying requirements of different departments. To the north are cellular spaces, specialist workplaces and breakout areas which require a high level of control over access, lighting, privacy and acoustics. To the south are more open, fluid and transient environments to support creative processes. They are separated by a glazed atrium connecting to a prominent staircase, with interactive spaces and enhanced amenities.

Sustainability and well-being strategies are detailed and comprehensive. The precast concrete frame works both as structural frame and an environmental control system. Systems appear invisible – the primary materials and quality of light predominate.

The building exudes design quality and expresses the integration of design with the corporate vision of CEF. The result is the opposite of paternalistic however — it suggests a working environment for the good of one and all.

Regional Building of the Year Regional Client of the Year





Spanish City, Whitley Bay ADP for North Tyneside Council

Contract value: £10m GIA: 3,385m² Cost per m²: £2,954

Close to ruin, Spanish City was a local landmark that had opened in 1910 as a concert hall, restaurant, roof garden and tearoom. The brief to the design team was to restore, refurbish, regenerate and revive the grade II listed structure in line with North Tyneside Council's £36m seafront masterplan. The rotunda has been returned to its original splendour, and lost features including balustrading, plasterwork and glazing were reconstructed from photographic records. New glassed-in loggias on the first floor house restaurants, bars and function rooms. 4 Awarded projects $\begin{array}{c}
\end{array}
\\
\end{array}$ Projects by architect in region $\begin{array}{c}
\end{array}$ Projects by architect outside region E43.8m Total cost of projects 20,477m²

NORTH EAST RIBA AWARDS IN NUMBERS

> Total GIA £2,139

Average cost per m²

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RIBA Regional Awards North West

North West

17.9%

Women

members

PAUL KARALIUS



22

RIBA chartered practices

Total Part 1 and Part 2 students



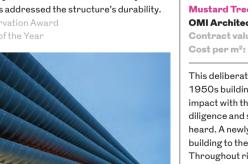
5 **RIBA** validated architecture schools with Part 1/Part 2 courses

Preston Bus Station Refurbishment, Preston John Puttick Associates with Cassidy+Ashton for Lancashire County Council

Contract value: £11.5m GIA: 31,250m² Cost per m²: £367

An apparently subtle restoration belies significant reorganisation of this grade II listed, iconic bus station. Shifting bus stands to one side, relocating the coach station, providing an information hub and rationalising retail units has reinstated legibility and increased the public realm. Small things make the project sing. The reuse is a major contribution to sustainability and conservation has addressed the structure's durability. **Regional Conservation Award** Regional Client of the Year





53.7

Average age of men members

Mustard Tree, Manchester OMI Architects for Mustard Tree Contract value: £1.65m GIA: 2,650m² Cost per m²: £623

Chartered RIBA members

41.7 Average age of women members 82.1%

Men

members

This deliberately sparse conversion of two combined 1950s buildings for a charity has achieved the most impact with the least expenditure. The architect's diligence and skill has enabled the client to be truly heard. A newly positioned entrance orientates the building to the street and regenerated neighbourhood. Throughout rigorous, simple adjustments to layout and careful cutting have tailored the building while leaving room for further flexibility. This may be architecture with a little 'a' but it has a place at the table of the highest of architectural achievements.

Most populous cities (RIBA chartered members) (ARB members)

406 901

Manchester

Stockport 82

92

A Restorative Rural Retreat for Sartfell, Isle of Man Foster Lomas for private client

Contract value: £1m GIA: 300m² Cost per m²: £3,333

ernoo

208

341

Moulded into the west-facing slope of Sartfell on the Isle of Man, this house maximises breathtaking views out over the Irish Sea. A horizontal slot window and concrete bunker walls make the interior feel sheltered and embracing. A lake-source heat pump, high levels of insulation, MVHR and turfed roofs point to plans for it to be independent of infrastructure. The retreat will eventually be part of an ecological centre for experiencing rare Manx flora and fauna. An excellent response to the landscape and climate. Regional Sustainability Award





Ordsall Chord, Manchester BDP for Network Rail

Contract value: £32m GIA: 11,000m² Cost per m²: £2,909

This is a series of viaducts, bridges and public spaces that link rail services across northern England to provide new routes and unlock bottlenecks. The architect's skill has helped detangle urban space while guiding stakeholders through complex decisions. The final project brings local delight in the striking form of the new river bridge and a strong identity through its materiality and consistent detailing. The site has historical significance, intersecting George Stephenson's pioneering Liverpool to Manchester railway. Original structures have been carefully restored with new public areas adjacent to them celebrating their character and importance with accessible and versatile urban spaces.

It has brought significant enhancement of the public realm in the immediate area, which is already acting as a catalyst for wider investment and redevelopment of rundown, disused 'unsustainable' spaces on both sides of the River Irwell, the boundary between Manchester and Salford. The new route helps improve rail access to both cities which will help reduce car use and congestion.

Each element and space touched by the project has been carefully considered. What could have been mundane has been lifted by the application of thoughtful strategy and consistent design language.

Regional Building of the Year

Regional Project Architect of the Year: Michael Riley

NORTH WEST





Projects by architect outside region

£68.6m Total cost of projects

52,393m² Total GIA

£1310 Average cost per m²

SEE RIBAJ.COM FOR MORE IMAGES

Alder Hey Hospital – Institute in the Park, Liverpool Hopkins Architects for Alder Hey Children's NHS Foundation Trust

Contract value: Undisclosed GIA: 6,870m²

A rhythmic textured timber facade undulates through the landscape to create this collegiate building on the hospital campus. Two adaptable wings and an elongated atrium bring nature and people through the centre. Natural light, views through the building and interior planting create a comfortable, quality environment. A high level of design and construction team collaboration is evident in the coordination of services and the selffinished structure. The challenge in creating ambitious, high quality public buildings cannot be underestimated.



Farnworth House, Widnes Smith Young Architects for private client Contract value: £484,500 GIA: 323m² Cost per m²: £1,500

The design, the determination of the self-build contractor client and the care of the architect enabled this house to navigate a challenging planning process to produce a generous and gentle home that is a rare example of contemporary form and materiality in its village. Stone, wood and concrete connect the house to its context and history. The timber skin has texture and rhythm bringing a human scale and elegance. Full of personality, the building bears the stories of its maker and making to produce a delightful mix of refinement in the timber and steelwork and raw finish in the concrete. Regional Emerging Practice of the Year



23

RIBA Regional Awards Yorkshire

Yorkshire **Chartered RIBA members** York 115 **RIBA** chartered practices 16% 84% 144 Leeds Women Men 263 381 Total Part 1 and members members Part 2 students Sheffield 1158 170 Average age of women members 305 44.4 4 Most populous cities 54.6 **RIBA** validated architecture (RIBA chartered members) schools with Part 1/Part 2 courses Average age of men members (ARB members)

The Weston, Yorkshire Sculpture Park, Wakefield Feilden Fowles for Yorkshire Sculpture Park Contract value: £3.6m GIA: 673m² Cost per m² £3,150

The new gateway building to the consistently excellent YSP provides a visitor centre and gallery at the point of arrival for many visitors. Truly of its landscape in the tradition of the park, from the east it consists of a monolithic 50m long wall in rammed gravelly concrete acting as a sound screen to the calm spaces within. On its western side it becomes a glazed timber-framed pavilion giving panoramic views across the park. This is a project that has achieved an excellent outcome through he close collaboration between the client and the architect.

Regional Building of the Year Regional Sustainability Award Regional Client of the Year



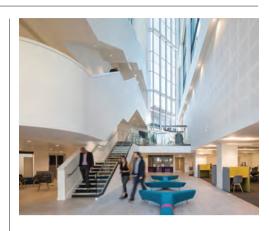


The Hollis Building, Sheffield Chiles Evans + Care Architects for Upper Chapel Trustees

Contract value: Undisclosed GIA: 230m²

Sheffield's historic Upper Chapel complex sits in a quiet location in the city centre. It comprises two large, grade Il listed buildings. Joining the backs of these is the Hollis Building. Previously rundown and dingy, it has now been refurbished and extended with careful and considered interventions. The result is a series of spaces that will delight users of the building. A combination of re-used materials, exposed original brickwork and a muted colour palette create a calm, relaxed environment. The modest new extension floods the spaces with daylight and the introduction of a cloister-like, fully glazed corridor creates a direct connection to the outside.

Regional Small Project of the Year Regional Project Architect of the Year: Jen Langfield



Merrion House, Leeds BDP for TCS Contract value: £46.3m GIA: 21,803m² Cost per m² £2,126

BDP's remodelling and extension of the Merrion House office block shows how sustainable refurbishment should be done. A 1974 block is expanded into a fine council HQ for both staff and public while making visual connections to the magnificent 19th century town hall. Calm and simple to navigate, the scheme has achieved a BREEAM 'excellent' rating and has enabled the re-use of an existing unpromising building that in many cases would have been replaced. Although it is not ostentatious about its green credentials, this project provides a role model of genuine sustainable re-use. Regional Sustainability Award

The Great Barn, Bolton Abbey, Skipton Pearce Bottomley Architects for Bolton Abbey Estate

Contract value: Undisclosed GIA: 788m²

The Great Barn sits above the River Wharfe at Bolton Abbey in the North Yorkshire National Park. Pearce Bottomley's sensitive refurbishment has given the 16th century grade II* listed tithe barn a new lease of life. It had been derelict: now it is one of the finest wedding venues in the country. The architect celebrates the scale and simplicity of the original building with its 12 massive oak 'A' frames which are fully exposed. Twentieth century additions that had cluttered the interior have been swept away and sympathetic new insertions carefully designed to minimise their impact on the space.

Regional Conservation Award





Mercia School, Sheffield Bond Bryan Architects for Sheffield City Council Contract value: Undisclosed GIA: 9.725m²

It helps if a school looks intelligently designed and well made. Such is the case with Mercia School, funded through the city council. Nothing fancy: it closely follows the prescriptive government design guidance with just a slight uplift on the minimum area allowance. Using a restrained palette of buff brick and a regular grid of windows, the school exudes a confident solidity and gravitas, enhanced by subtle but significant design gestures which lend a level of sophistication. The scheme's plan very successfully creates a calm, ordered, well daylit and energy-efficient environment for learning.



5 Awarded projects

Projects by architect in region

Projects by architect outside region

£75.4m Total cost of projects

33,219m² Total GIA

£2,271 Average cost per m²

SEE RIBAJ.COM FOR MORE IMAGES

NIGEL CLARKE

RIBA Regional Awards East Midlands

East Midlands

15.7%

Women

members



RIBA chartered practices

Total Part 1 and Part 2 students



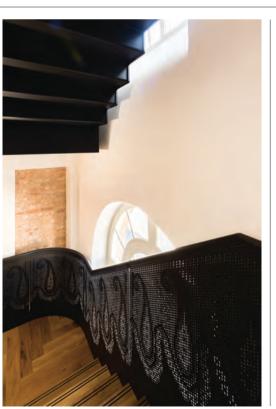
B RIBA validated architecture schools with Part 1/Part 2 courses

Brackley Town Hall, Northamptonshire Haverstock for Brackley

Town Council Contract value: £2.58m GIA: 523m² Cost per m²: £4,967

The sense of modesty and consideration is palpable on arrival at this early 18th century market hall, which was radically extended in the 19th century and now, after

years of decline, has been reimagined by the architect to provide a revitalised community space. This boldness is carried through into new interventions that help connect the town hall to its surroundings and neatly provide modern needs in a historic building. These include new service pod structures on the ground and first floors and the activation of a previously unused attic space. Town halls can bring a community together, and in this sensitive transformation, Brackley has regained its focus.



Chartered RIBA members

41.7

Average age of women members

55.3

Average age of men members

84.3%

Men

members

Heart for Hathersage, Derbyshire

Derby

54

68

Studio Gedye and Ares Landscape Architects for Hathersage Parish Council

205 313

115

139

Most populous cities

(RIBA chartered members)

(ARB members)

Contract value: £211,000 GIA: 272m² Cost per m²: £776

A former run-down toilet block in the village, this valuable new space was realised by rotating a new building through 90° from the footprint of the toilet block to unlock a new outdoor room. There are moments of wit and invention; the folded elliptical zinc roof being an obvious, sculptural moment that provides a needed civic scale. The parish room facing the square was a late and important move, while the WCs on the far side of the community space are set back within precast stone reveals and entered through ledge and brace doors, fixing the building in its rural context. Considered landscaping completes this wellconceived and designed building and public space. Regional Project Architect of the Year

Regional Client of the Year



TOM PENGILLEY

SIMON BULL

Northampton International Academy, Northampton Architecture Initiative for Northamptonshire County Council Contract value: £33.4m GIA: 22,250m² Cost per m²: £1,501

Architecture Initiative has taken a moribund early 1980s brutalist postal sorting office and created a 2,200-pupil academy. Boldly chopping lightwells through the slab, it's introduced a clear language of new teaching interventions, with oversized lecture and music boxes articulating cafeteria and break out spaces. These are filled with light and surrounded by new workshops celebrating the scale of the former sorting office. Well-designed grand staircases help orientation in this vast building. Navigating the school is like walking around a hilltop town, with glimpsed views to different years' levels; the seniors inhabiting the uppermost part. Here too is a stylish new addition, the old canteen and terrace now a spectacular plywood-clad sports hall – the citadel crowning this urban meander.





Nevill Holt Opera, Leicestershire Witherford Watson Mann Architects for Nevill Holt Opera Contract value: £5.1m GIA: 816m² Cost per m²: £6,250

Wholly hidden within the yard of the hall's stable block, Nevill Holt Opera's building is the result of a forensic analysis of this historic site, generating a roof-lit auditorium within the walls of the old building, both stage and orchestra pit hunkered into the ground. There is no formal foyer - the walled garden outside performs that role. No detail is ill-considered. Full height handcrafted doors draw you straight into the auditorium. The perimeter is exquisite board marked concrete held away from stable block walls by a compacted hoggin edge; here, elegant bronze coloured cruciform columns support the dress circle above. The new insertion uses a simple but sophisticated palette of materials. Dark, stained wood for proscenium screens, dress circle balustrade, seating and floor. The new roof and upper walls of the auditorium are lightly sand blasted larch, picking up on honey coloured hues of Clipsham stone. The rhythm of the cladding module, meanwhile, responds to the rhythm of the existing stable joists; its interface with existing stone walls also carefully considered. It all exemplifies the architect's measured approach to conservation; on occasion playing up difference, sometimes recognising that a more muted approach is needed. Looking effortless, the modesty, craftsmanship, care and attention that have been applied here are exceptional. Country houses continually evolve, being added to over time, and the opera building here is a stunning 21st century addition to Nevill Holt Hall. Regional Building of the Year

Regional Conservation Award



RIBA Regional Awards East Midlands



28

Hannington Farm, Northamptonshire James Gorst Architects for Giles Wilson Contract value: Confidential GIA: 1,512m²

On a wide-open rural site, traditional vernacular forms and materials were used in the design of a contextual contemporary home. The structure is of crosslaminated timber panels, glulam beams and columns which are well detailed and lime-washed to soften the look. The home is clad in Cotswold stone on all but one of the wings; the exception being a playful, but fastidiously detailed, stone slate one where walls and roof merge. Scandinavian-style chimney stacks are strong markers in the composition. Although this house is undoubtedly a fine modern manor home, it also provides an approach showing how more modest newbuild homes could be informed by an evolving vernacular tradition.

Stackyard, Derbyshire

James Boon Architects and GRT Architecture for James Boon

Contract value: £150,000 GIA: 100m² Cost per m²: £1,500

The architect challenged a conventional consent for this modest courtyard site, re-planning it with a central stair, reducing circulation and flipping living areas to the upper floor and bedrooms to lower. These two moves unlock the potential of the property. Kitchen, dining and living room now occupy a double height space. A steel truss separates the living area – a fireplace at its heart – from the dining room and kitchen. Natural stone and timber cladding visually connect the house to its context. It does not fill the whole site, respecting its neighbours with a granite sett pathway and a cut back for a small vision splay. These touches not only add aesthetic interest but show real consideration for fellow villagers.





Dancing Flowers of Doe Lea, Derbyshire Tonkin Liu for Beam

Contract value: £65,000 GIA: 250m² Cost per m²: £260

Doe Lea – a proud former mining community – was struggling to evolve from its historic mining heritage. The village felt it needed to come together to find common ground and a new purpose. BEAM, a Yorkshire based public arts charity, ran an architectural competition for a permanent landmark on a traffic island that would mark the entrance to the village. Tonkin Liu's design is a careful interpretation of the curved scars of the industrial landscape and how its curves could be seen as a 'line going for a walk'. The result is an anamorphic red line spelling out, when all aligned on your approach by vehicle, the village name.

Regional Small Project of the Year



Teaching and Learning Building, Nottingham Make Architects for University of Nottingham Contract value: Undisclosed GIA: 5,940m²

Arranged to maintain key circulation routes through the campus, connecting to a series of teaching blocks around a central atrium, this new building's blocks are articulated to its neighbours, a 20th century villa and the Hallward Library. Set out on a strict 1m grid, its white terracotta tile rainscreen facade, whose nuance changes as light falls on each elevation, defines the blocks' upper levels. Below the line set out from the adjacent library, the plinth is detailed in fine masonry. The same finishes run internally, blurring distinctions between inside and out. Make also introduced oversized bay windows between blocks so users feel as if they are sitting out among the surrounding trees. Materials have been chosen carefully, and the building should age gracefully because of it.

Regional Sustainability Award



Project: Oughterard National School Client: JJ Rhatigan Approved contractor: Deane Roofing & Cladding

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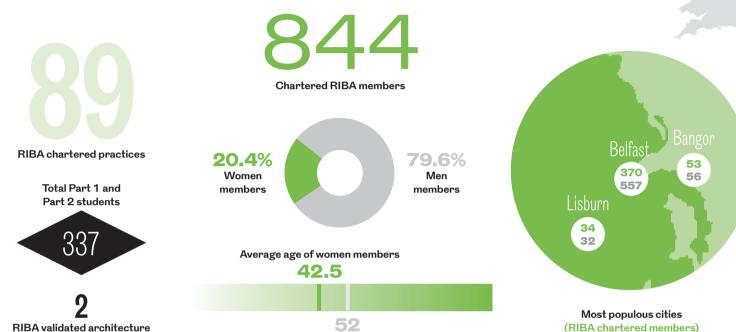


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Northern Ireland



RIBA validated architecture schools with Part 1/ Part 2 courses

Average age of men members

Belfast City Quays 2, Belfast Grimshaw for Belfast Harbour Commissioners

(ARB members)

Contract value: £15.2m GIA: 11,455m² Cost per m²: £1,328

Speculative commercial office space is rarely the stuff of awards, as there is little room for invention or complexity. Added to that mix is Belfast's comparatively low rental values, so the jury was very impressed by the skill and enthusiasm that the architect brought to this project - assisted by the client, who understood the potential of this waterfront site. Addressing the dock edge with commercial units at the ground floor, it adds activity and colour to the waterfront walkway. The architecture expresses simplicity, legibility and efficiency, enjoying generous clear span spaces and full height glazing on all sides The architect has directed its skills to creating a handsome, welldetailed building with fine proportions. It achieved a BREEAM Excellent rating, which is all the more impressive given the challenging budget rates.

Regional Sustainability Award



Raidió Fáilte, Lionra Uladh, Belfast McGurk Architects & ARdMackel for Raidió Fáilte Contract value: £1.63m GIA: 581m² Cost per m²: £2,805

Adjacent to the busy Westlink junction with the Falls Road, this small tower marks a critical point in the city. The building, a radio station headquarters, is clad in brick, with gold anodised perforated sliding screens closing it up at night and during the day sliding open to reveal a café on the ground floor. The tower is carefully and efficiently planned, adopting clever strategies to open up the stair to the rest of the floors, making it surprisingly light-filled. The jury was hugely impressed by the enthusiasm and energy of the client, which recognised the value and role of good design in creating a facility that not only functions well but sends a positive message and invitation to the broader community. Regional Client of the Year

CTC Transport Hub, Belfast Hall McKnight for the Department for Infrastructure

Contract value: Undisclosed GIA: 297m²

A small transport hub on a busy Belfast road, a seemingly unremarkable brief in an equally unexceptional suburban context devoid of any sense of the civic. Through imagination and a sophisticated architectural language the architect has realised a remarkable if modestly scaled civic building. It appears suddenly, emphatically and exotically at the side of the busy Stewartstown Road. The building, albeit benefiting from a very generous budget, is constructed to last. It is effectively a double concrete shell, the inner tinted a pinkish terracotta, with thick granite cladding to all the elevations. The building form adopts a generous attitude to the community, convex facades to the new square to the north and to Stewartstown Road invite entry and engagement. Large red granite framed windows look out to hill and square respectively. The strength of the architecture will inevitably be tested as the building is more actively occupied by both client and community. Already signage and fittings outside the architect's influence have begun to litter the internal spaces. Both building and architect are strong enough however not to be undermined by this accrual of the everyday. The building begs a simple question: Do communities on the periphery deserve civic buildings of stature, dignity and gravity? The response is a confident and accomplished work of architecture. Regional Building of the Year (Liam McCormick Prize) Regional Project Architect of the Year: Richard Dougherty

4 Awarded projects

> Total cost of projects 12,568m² Total GIA £1,557

Average cost per m²

SEE RIBAJ.COM FOR MORE IMAGES



House Lessans, Saintfield

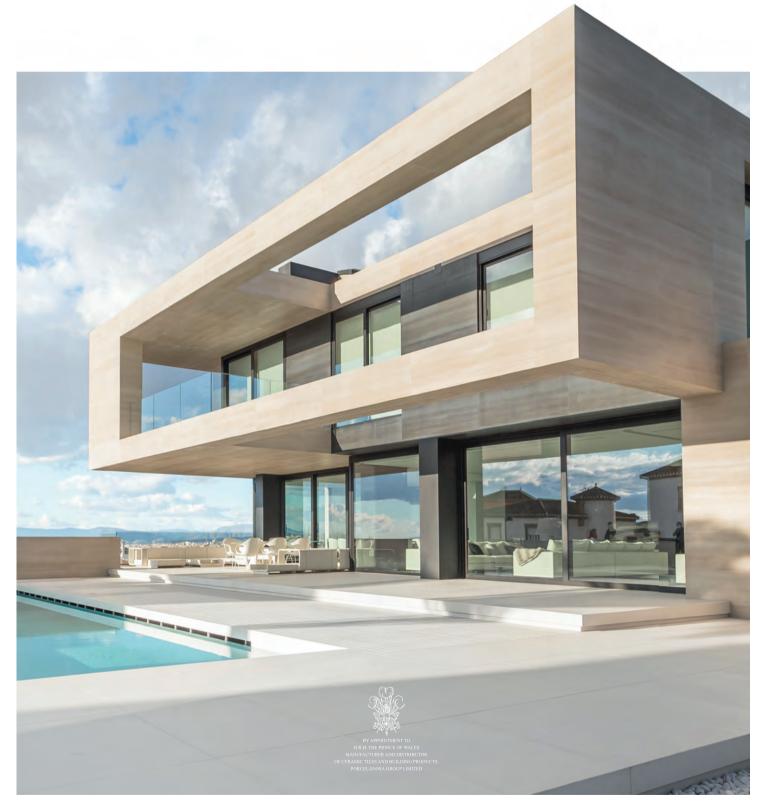
McGonigle McGrath McGarry-Moon Architects for private client

Contract value: Undisclosed GIA: 235m²

A beautiful new house sits in a carefully orchestrated architectural ensemble of existing barn, new forecourt, discrete bedroom block with private courtyard and expansive living spaces overlooking a green rolling landscape. With remarkable restraint and skill the architect has created a family home that exudes calm, dignity and generosity. This is all the more remarkable, given the overall budget. The house belies any notion that an expensive budget is the gateway to excellence. It is clear from the resolution and sophistication of an apparently simple architectural language, both in detail and conceptually, that these architects continue to find great beauty in the daily routine of living. Regional Small Project of the Year







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RIBA Regional Awards South East

South East



RIBA chartered practices

Total Part 1 and Part 2 students



B RIBA validated architecture schools with Part 1/Part 2 courses **1,875** Chartered RIBA members

17.2% Women members

82.8% Men members

Average age of women members 46.2

58.8

Average age of men members

Guildford 85 116 Brighton 131 190

> Most populous cities (RIBA chartered members) (ARB members)

88

123



Charterhouse Science and Mathematics Centre, Godalming, Surrey Design Engine Architects for Charterhouse School Contract value: £6.1m GIA: 1,800m² Cost per m²: £3,389

Designed over many years with a changing client structure, this is a very well-considered addition to a forgotten corner of the campus of a large independent school. The centre's entrance face forms a new quad with existing buildings, echoing the school's collegiate character. Laboratories are generous and cleverly achieve wet and dry teaching within a single space. Labs on the upper floor open into the geometry of the roof, particularly complex around the characterful chimneys that vent fume cupboards. This project demonstrates a patient, dedicated approach by the architect, supported by the governing body. It is a rich, satisfying response to a complex, difficult brief.

Writ in Water, Runnymede, Surrey Mark Wallinger in collaboration with Studio Octopi for the National Trust

Contract value: Undisclosed GIA: 180m²

This project, marking the site of the signing of the Magna Carta, is at once a work of both sculpture and architecture – an extraordinary collaboration between artist. architect and client. Won in competition by sculptor Mark Wallinger, it has produced a remarkably poetic and beautiful building. Designed using the ancient cubit measuring system, the outer walls' rotunda form forms a circular entrance cloister, constructed in rough, compacted aggregate. Beyond this cloister is an open courtyard with a still pool reflecting around words from the Magna Carta itself. It is a very special place.



Nithurst Farm, West Sussex Adam Richards Architects for Adam Richards

Contract value: Undisclosed GIA: 397m²

Poetically located in a secluded valley, this building occupies the site of a former farm house, existing outbuildings and adjacent ribbon lawn. From a distance, its form conjures allusions to the defensive farm buildings of Italy. Its skin is of traditional bricks, laid in wide-jointed, lime mortar. These wide joints increase the structure's sense of mass and strange, dark arched windows give the feeling that you're looking at a reworked historic ruin. And as you approach, a subtle play on scale begins to become apparent.

Internal spaces continue this scale play and set contemporary against traditional. The boot room entrance expands into the main living space modelled on a Great Hall – but one which is abstracted. A more intimate sitting room overlooking lawn and surroundings – the 'Solar' – is accessed from here, as is the main staircase, which winds up through floors of children's and guest bedrooms, to the master suite at the top with its spectacular view over the landscape.

A limited palette of materials; concrete, timber, brick, zinc, has been carefully developed and detailed and gives clear expression of the architectural thinking behind the design. The geometry of the building's plan, and it's need for symmetry, never becomes obsessive or overbearing. This is, above all, a project about memory. You are never sure whether you are within, or looking at, a glorious ruined folly rebuilt, or a concrete villa that, over time, has acquired a guise of rural respectability. It's this intriguing, enjoyable dichotomy that successfully challenges one's perceptions of both modern and vernacular architecture. Regional Building of the Year



KATIE LOCK (2)



Process Gallery, Maidstone, Kent Guy Hollaway Architects for Nick Veasey Ltd

Contract value: £0.5m GIA: 265m²

Trapped between a motorway and the Eurostar rail, the peculiar brief for this project was for an x-ray photographic studio, gallery and studio workspace. The studio and gallery are set behind a long, low metal clad facade dominated by two dramatic compositional decisions – a large picture window giving views into and out of the gallery space, and the extraordinary concrete pyramid of the x-ray studio. Conjuring oasthouse forms and agricultural buildings, the whole composition feels strangely vernacular while retaining the spirit of belonging on another planet, or in another time zone.



SHLEY GENDEK (2)





Harbour House, Itchenor McLean Quinlan Contract value: Undisclosed GIA: 455m²

This house is sited on the banks of Fishbourne Channel in West Sussex – virtually among the boats and dinghies of Chichester Harbour. Developed with the client over time, the home is vernacular in form but contemporary in detail. Main rooms are contained in a double bay volume built in flint, while the secondary functions are housed in wings of brick. The main living room has glorious views across the water to the north and the garden and tennis courts to the south. Both composition and materials sit extraordinarily well on the site, generating informal relationships with the riverfront, adjacent buildings and a newly designed garden. This is a remarkably consistent and friendly work of architecture. Regional Project Architect of the Year Hill House Passivhaus, Lewes, Sussex Meloy Architects for Meloy Architects Contract value: £250,000 GIA: 125m² Cost per m²: £2,000

The architect's brief was to build a house on a remote, rural plot in the South Downs for his own family – achieving Passivhaus certification on a small and tightly controlled budget. Single storey, it has a beautiful, calm living space and compact bedroom wing set at a right angle. Spaces have great quality of light, through windows and roof lights that give views across the landscape. The resulting building is a sensitive, careful, almost modest, but beautiful response to the site and brief. Every decision has been examined through the Passivhaus filter but without ever losing sight of a clear, elegant, modern and well-detailed architectural vision. Regional Small Project of the Year Regional Sustainability Award





Kent Downs House, Sevenoaks McLean Quinlan for private client Contract value: Undisclosed GIA: 693m²

Built for clients who had spent many years in South East Asia, the architect has combined Kentish and Asian vernacular to produce a calm and contemplative home. It is clearly arranged, with living in a grand single-storey south-facing block. This is slightly elevated on a plinth forming a terrace overlooking the garden and landscape. A two-storey block contains sleeping, office and utility spaces. A graceful, discreet entrance sits where the blocks meet. Overall, the building is extraordinarily well constructed in simple, traditional materials – combined to create a refined and elegant architectural language.

Regional Project Architect of the Year: Alastair Bowden

SOUTH EAST

RIBA AWARDS IN NUMBERS



Sevenoaks School Science & Technology Centre and Global Study Centre, Kent Tim Ronalds Architects for

Sevenoaks School Foundation Contract value: £23m GIA: 7,200m² Cost per m²: £3,080

The two buildings that make up the school's new science and study centres form the eastern and northern edges of a new courtyard playground. Both of the two wings of the new building are articulated in well-detailed brick, with one block demonstrating the notion of science building as factory through its expressed saw tooth roof. The main block encloses a central atrium space, three storeys in height, with classrooms around it separated by display vitrines. This has become the focus of a previously disparate department and is a great cathedral of a space, full of life and light. Throughout the project finishes are stripped back to reveal the main materials of construction: precast concrete, steel and laminated timber all beautifully detailed, constructed and finished.

Regional Client of the Year

8Awarded projectsImage: Construction of the projects by architect in regionImage: Construction of the projects by architect outside regionImage: Construction of the projectsImage: Construction of the project on the projectsImage: Construction of the project on the project

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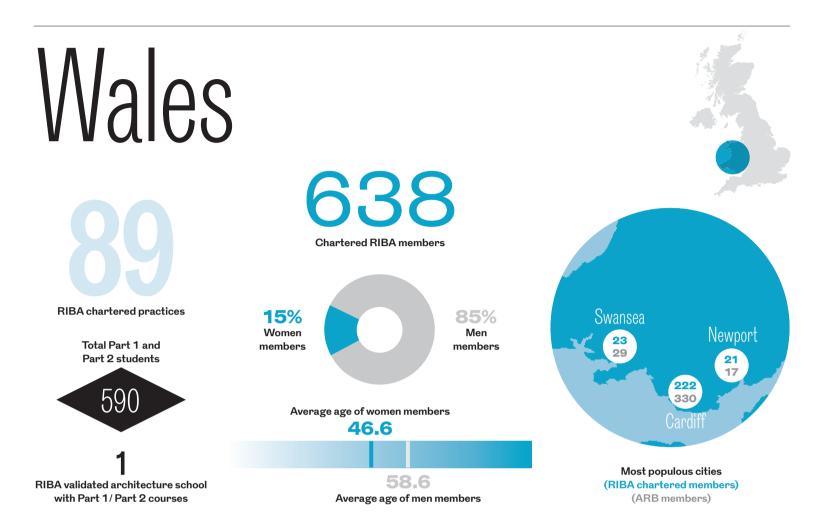
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Galeri Caernarfon Cinema Extension Richard Murphy Architects for Galeri Caernarfon Cyf Contract value: £3.27m GIA: 1,169m² Cost per m²: 2,800

The architect was invited back to its original 2005 project – a theatre and workspace for creative industries – to add a cinema. Key to the addition's success in extending the original building is the making of a continuing enfilade of public spaces between the old and new structures. This new extension connects through to the existing building circulation on all three levels internally, with the form of the extension externally continuing with a series of parallel, pitched roof volumes. The new extension manages to weave itself cleverly into a small complex site, and successfully handles the busy array of circulation and external public relationships with demonstrable ease to provide an even better public offer and improved entrance. Gweithdy, St Fagans National Museum of History, Cardiff Feilden Clegg Bradley Studios for National Museum Wales Contract value: £4m GIA: 1.150m² Cost per m²: 3.478

This pavilion, set within the 19th century woodland landscape of St Fagans open air museum, acts as a focal point for visitors and draws more people further into the museum park, in its location at a key crossing-point of paths on the site. It celebrates the culture, heritage and skills of Welsh craft in a new gallery, workshop and visitor hub, providing flexible workshop and demonstration spaces for over 500 items from the craft and archaeology collections of the National Museum of History. The generous layout and provision of spaces internally, coupled with large clear span openings, serve the building user and visitor well.





Ysgol Trimsaran, Carmarthenshire Architype for Carmarthenshire County Council

Contract value: £6.3m GIA: 1,767m² Cost per m²: £3,565

The Trimsaran community primary school has the wellbeing of Wales' children as its central focus through effective Passivhaus design. It aims to set a truly momentous change for the schools of the future in Wales. It is an environmentally and sustainably considered school, incurring absolutely no detrimental impact on costs by delivering to Passivhaus standards. Renewable low-tech construction techniques are matched by excellent sustainable credentials. The architect re-ordered an existing brownfield site, transferring in phases to an existing school that remained in occupation during the build. Teachers note that the children enjoy the spaces, demonstrate improved focus, and - remarkably - can even work through afternoon playtime without the need for rest and fresh air. RSAW Sustainability Award

St Fagans Museum Main Building, Cardiff

Purcell for Museum Wales

Contract value: £15.52m GIA: 8,100m² Cost per m²: £1,916

The RSAW Building of the Year comprises a restoration and extension to the original signature light grey brick Main Building at St Fagan's by modernist architect Percy Thomas in 1976. The restoration includes a series of new spaces and extensions, including large generous galleries, learning studios and areas for hospitality and retail. The site is the largest education complex in Wales outside of school governance and works hard to deliver the standards expected of the country's largest Heritage Lottery Fund grant ever awarded. The architect worked with the existing features and forms of the main building, and in compiling its restoration and extension has decluttered its original forms - reintroducing strong horizontal silhouettes, balancing compositions of solid and void, and exploiting the repetitive vertical articulation of structure and fenestration inside and out. The architect has empowered the original building to be greater still than its original ambitions. It provides a busy event space to introduce the visitor to the outdoor museum that lies ahead. RSAW Building of the Year RSAW Conservation Award

BOORMAN

PHIL



RIBA Regional Awards Wales

Menai Science Park, Ynis Mon FaulknerBrowns Architects for M-SParc

Contract value: £12.8m GIA: 5,230m² Cost per m²: 2,451

This is North Wales' first dedicated science park, providing creative workspaces specifically for businesses working in low carbon energy, sustainability and IT. With views out over Snowdonia, it is a symbol of progress. The pride displayed by the client towards this building, and the genuine relationship formed with the design team, were really critical to the successful result. The early and detailed design process has been an integral part of this relationship's successful development, with the architect sharing each step of the journey to foster ownership of the scheme by all those involved. The building provides a frame for an animated mix of uses by both the public and external organisations.

RSAW Client of the Year



WALES RIBA AWARDS IN NUMBERS

> 6 Awarded projects

Projects by architect in region

Projects by architect outside region

£42.8m

Total cost of projects

17,856m² Total GIA

£2,397

Average cost per m²

SEE RIBAJ.COM FOR MORE IMAGES



Silver How, Llanhennock Hall + Bednarczyk Architects for Emma & David Powell

Contract value: £890,000 GIA: 440m² Cost per m²: 2,023

Named after a Cumbrian peak, Silver How is a new family home in Monmouthshire built with meticulous attention to detail — on a relatively modest budget given the result. The design repurposes a historic arts and crafts period stable, creating a generous kitchen and play room, and linking to a perfectly proportioned new main block set at right angle to the stable. This is built in local red sandstone. The design is simple and handled with restraint, yet also with great confidence and purpose, and intelligent use of materials and scale. The rediscovery and application of the arts and crafts stable details work harmoniously with the new interventions and contemporary sensibility. The quality is extraordinary.

RSAW Project Architects of the Year: Kelly Bednarczyk and Martin Hall



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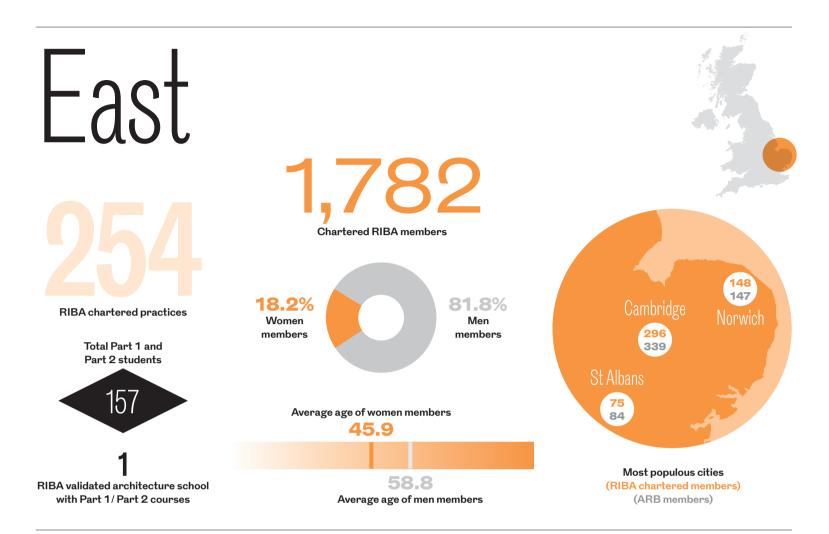
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Abode at Great Kneighton, Phase 2, Cambridge Proctor and Matthews Architects

for Countryside Properties Contract value: £39m GIA: 17,650m² Cost per m²: £2,210

Some 136 homes have been built in the second phase of this housing and mixed-use project, 40% of them tenure blind. Landscaped lanes help form a variety of shared green spaces between the terraces. The houses are of a courtyard type, providing solid street frontages and private walled gardens. There are also back-to-back houses fronting mews-like streets. Houses at the centre of the development are brick, while those on the fringes have black-stained timber cladding and pitched roofing.





Courtyard House, Bury St Edmunds Williams Griffiths Architects for James Drew & Michaela Breilmann Contract value: Undisclosed GIA: 320m²

TIMOTHY SOAR

The architect has cleverly remodelled a very average 1970s bungalow with a double-garage extension, to create a coherent 'u'-shaped building around a courtyard. It has done this by designing a glazed link between bungalow and garage. It has also replaced the utilitarian trussed rafter roof with a more open construction, creating additional accommodation that links to a double-height living room. The clutter of daily life has been tucked away, and the architect has worked wonders with a limited budget.

Regional Small Project of the Year

Black Barn, Dallinghoo Studio Bark for James Holland Contract value: £997,000

Contract value: £997,000 GIA: 320m² Cost per m²: £3,116

This black-clad house has a simple rectangular plan, with delightful complexity contained in the treatment of the roof, where it is exposed above the main, wonderfully large space of the house. A fully glazed end wall, with a large balcony beyond, offers magnificent views over a landscape that falls away. The large multi-use space on the ground floor is at the heart of the house, and is defined by a series of progressively flattening scissor trusses.



IM CROCKEF



The Dorothy Garrod Building, Cambridge

Walters & Cohen Architects for Newnham College, Cambridge Contract value: Undisclosed GIA: 6,540 m²

This new building for Newnham College is a mix of student rooms, teaching spaces, staff offices and a café. The architect identified an alternative site to the original, the back service area of the college, and this enabled it to complete the college's enclosure and create an intimate landscaped courtyard.

The building itself is both practical and elegant, drawing inspiration from its well-crafted predecessors. A concrete frame clad with large-format bricks accommodates well-proportioned, comfortable rooms and, by balancing the elevation grid with panels of open-bond brickwork, creates a feeling that is in tune with the century-old neighbouring buildings without directly referencing them. The panels are lit from behind, giving the facades additional liveliness at night.

Student rooms occupy the first and second floors, and their geometry is cleverly used to ensure appropriate privacy while retaining a feeling of openness and light. Supervision rooms and other teaching spaces are on the ground floor, as are staff offices and a very popular café. The rooftop gym is a special space, giving memorable views across the college buildings and grounds.

The new building is perfectly positioned to accommodate the main college entrance and porter's lodge. It creates a new spine through the college, starting with a delightful, small enclosed garden space. There is also a strong visual connection to the new main courtyard at the junction with the existing college buildings, which facilitates the integration of new and old. Regional Building of the Year



Eddington Masterplan, Cambridge

Contract value: Undisclosed GIA: 175,000m²

achieved the status of 'exemplar' for new developments.

AECOM Design & Planning for University of Cambridgeshire

The stated aim of this ambitious masterplan was to provide a new urban quarter in north west Cambridge, so the scale, massing and density aimed at civic compression.

The result is rich and successful. Design and construction standards are high and, perhaps most impressively, the external spaces are coherent, urban and convivial. The development has risen to the high aspirations that had been set in the brief, and has

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RIBA Regional Awards East



Kettle's Yard, Cambridge Jamie Fobert Architects for Kettle's Yard, University of Cambridge Contract value: £11m GIA: 1,125m² Cost per m²: £5,460

Jim Ede's domestic museum. Kettle's Yard, which was established in the 1950s and extended by Sir Leslie Martin in the late 60s, has been given an authentic and faithful enhancement through this careful and sensitive project. Rectangular gallery spaces, perfectly proportioned and laid out for international exhibitions, have been set into the random shape of the site with all its nooks and crannies. A deep coherence has been achieved within what had been a disparate collection of parts, and a very pleasing combination of rational and idiosyncratic architectural spaces has been created.





Marmalade Lane Cohousing, Cambridge

Mole Architects for TOWN and Trivselhus with Cambridge Cohousing **Contract value: Undisclosed** GIA: 4.300m²

This competition-winning layout introduced an additional pedestrian street into a Cambridge housing scheme. The street's outdoor space, graded from private to public, is an impressive display of shared living, appropriate to the co-housing project. A regular repeating 'terrace aesthetic' masks an impressive variety of different house types, matching the varied needs of the co-housing participants. They were given free choice within a range of brick cladding options, which generated a rich elevational pattern while avoiding chaotic randomness. Marmalade Lane offers many pointers to enlightened housing projects in the future.





Goldsmith Street, Norwich Mikhail Riches with Cathy Hawley for Norwich City Council Contract value: £14.8m

GIA: 8,056m² Cost per m²: £1,834

The architect has worked and reworked this scheme of just over 100 dwellings over 12 years, respecting the aim of creating a highly sustainable community. The eventual layout is a simple series of seven terrace blocks arranged in four lines. Black glazed pantiles, mitred as they go from roof to wall covering, perforated metal brises soleil, and he new detailing of energy conscious design are wholly contemporary. An exemplary project. Regional Sustainability Award

Regional Client of the Year: Norwich City Council

Kintyre, St Albans

Tate Harmer for Emily Spry & Alex Paul Contract value: £735,000 GIA: 220m² Cost per m²: £3,340

The architect set out to design a contemporary English cottage on the edge of a small village set in rolling Hertfordshire countryside. The clients wanted a Passivhaus design with large volumes for family living and construction in natural materials. The result is a building that sits comfortably within its rural landscape, having a convincing architectural dialogue with its older near neighbours. It also has excellent sustainability criteria, with impressively low energy consumption.

Regional Sustainability Award



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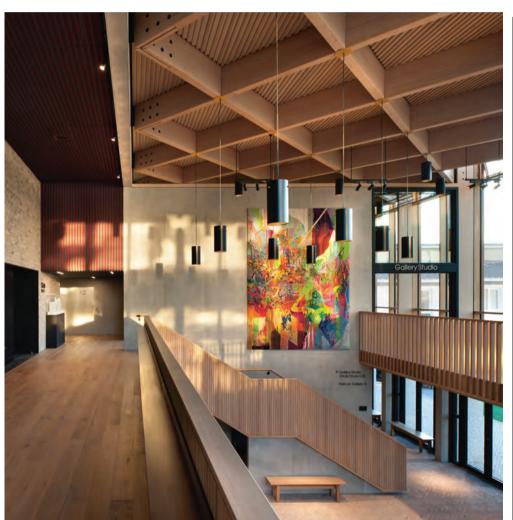


Made in England

North West Cambridge Utility Buildings, Cambridge Robin Lee Architecture for University of Cambridge Contract value: Undisclosed GIA: 1,448m²

The architect chose to treat the 10 potentially mundane installations – from cycle shelters and substations to a sports pavilion – as stand-out pristine pieces that adorn the site in the manner of artwork in a sculpture park. A very limited palate of forms and materials was used, beautifully detailed, that exploited each shape as an essay in proportion and geometry. The off-white brick, noticeably lighter than any other brick used in the wider development, gives each building a luminous prominence. The emotional effect of the pieces is powerful and impressive, elevating the ordinary to the extraordinary.





Peter Hall Performing Arts Centre, Cambridge Haworth Tompkins for The Perse School Contract value: £9.6m GIA: 2,340m² Cost per m²: £4,103

Given the opportunity to masterplan this portion of the Perse School site before designing the building, the architect was able to rearrange sports facilities and plan the position of the new buildings to create a courtyard that has quickly become the heart of the school. Foyer spaces are enclosed and convivial, while at the same time being open and democratic. A versatile auditorium, with courtyard style balconies that work well in a variety of different audience configurations and a well-conceived technical level above, provide a playing space that is both sophisticated and technically adaptable.

St Albans Museum + Gallery, St Albans John McAslan + Partners for St Albans City and District Council Contract value: £7.75m GIA: 16,000m² Cost per m²: £484

This project has revealed a previously overlooked structure in a prominent location as an important civic building set at the commercial and cultural heart of the city. Working with a magnificent first floor ballroom, with windows looking out over the shops and market stalls, and an octagonal Magistrates' Court, the architect took on much more than simple conservation of the fabric. It aimed to re-find the civic significance of the structure and adapt its purpose to serve the modern city. It excavated a new basement gallery, which can now house touring shows, and created a new, grand entrance on the axis of the market square. The depth and importance of this building has been revealed in a gently, thoughtful and profound way. Regional Conservation Award



NICK GUTTRIDGE



Eddington, Lot 1, North West Cambridge WilkinsonEyre with Mole Architects for University of Cambridge Contract value: £38.5m

GIA: 19,444m² Cost per m²: £1,981

Occupying the central portion of the new Eddington quarter of Cambridge, this was a complex brief with a number of potentially conflicting elements, including a Sainsbury's superstore, the combined heat and power 'Energy Centre', a doctor's surgery, offices, and a variety of housing units of different types. All elements have been thought through carefully, and the result is an exemplar of integrated urban design.

Simon Sainsbury Centre, Cambridge Judge Business School, Cambridge Stanton Williams for University of Cambridge

Contract value: £21.5m GIA: 5,506m² Cost per m²: £3,905

This extension to John Outram's 1990s building is on a very constricted site. A large amount of accommodation was required, necessitating very efficient use of space and careful planning. It is a mark of success that the interiors feel spacious and flowing. The extension is in exquisitely executed fair-faced concrete, with panels of oak boarding. Links between it and the existing social hub are skilfully handled, enabling one to pass from the rich, colourful hub to the air of calm contemplation here with simple ease. Achieving this simplicity and quiet elegance takes a huge amount of effort. Every detail has been considered and all elements brought together in ways that are perfect in execution.



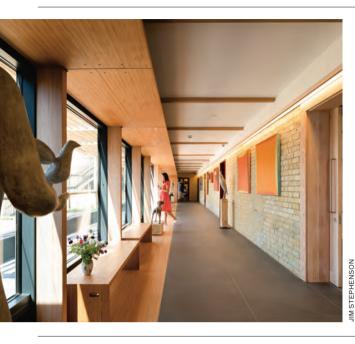


Pavilion Extension, Cambridge Ashworth Parkes Architects for RM Construction

Cost: Undisclosed GIA: 77m²

This kitchen conservatory extension is a perfectlyformed gem. Consisting of two cruciform columns, faced in polished stainless steel, the structure supports a waffle of flitched timber beams, making the roof appear to float. Storey-height frameless glazing encloses the space, interrupted only by one large sliding door. The eaves have a visual lightness, as the roof thickness is stepped up at the edge, taking advantage of the thinner roof build-up where insulation is no longer needed on the overhang. Internally, perfect detailing and a beautifully conceived kitchen fit-out continue the display of virtuoso construction. This project demonstrates a striking harmony between designer, architect and builder, and an infectious pride in what had been achieved. **VICK HUFTON**

RIBA Regional Awards East



Stapleford Granary Study Centre for the Arts and Music, Stapleford

MCW Architects for ACE Foundation Contract value: Undisclosed GIA: 465 m²

The second phase of a Victorian farm conversion for arts use, this impressive project unites disparate parts into a convincing and coherent whole. It has transformed a collection of tumbledown outbuildings into a well-cared for courtyard and arts centre. The main new-build element on the project is a transparent corridor running by the side of existing outbuildings, to form a welcoming entrance and a foyer for the existing small concert hall. The architect has dealt with complex level changes to make the building accessible. It has used skill and care in making repairs and adaptations to the building with a quiet subtlety.



The Lookout, Holkham Feilden Clegg Bradley Studios with Lucas+Western Architects for Holkham Estate Contract value: £1.3m GIA: 154m² Cost per m²: £8,604

Feilden Clegg Bradley's concept and developed design for this simple visitor centre was very strong. Some of the wetland was excavated to give a greater variety of habitat, and the spoil mounded up so that the new visitor centre could be elevated above the flood level, in a position high enough to give good views across the bird reserve. Norfolk practice Lucas+Western Architects took forward the technical design and delivery, and its skilled detailing ensured that the building retained the simplicity of the original concept.

ESTATE

HOLKAM



MACIEK PLATEK

Eaton Socon Pre-School, Saint Neots Devlin Architects for Eaton Socon Pre-School CIO Contract value: £785,581 GIA: 315m² Cost per m²: £2,494

This building survived an epic journey that saw funding come and go, planning get mired and the chilling discovery on site of a redundant MoD refuelling pipe. Entrance is via a courtyard, perfect for parents dropping off their children. A 'U' shaped plan works well, with each arm forming a large classroom – all three of which can be opened into one flowing space. Despite a restricted budget for materials, the building has a unified look and feel, brought to life by sparing use of bright colours in the window reveals.

Regional Project Architect of the Year: Simon Devlin

EAST RIBA AWARDS IN NUMBERS

> **18** Awarded projects



Projects by architect outside region

£530.2m Total cost of projects

259,280m² Total GIA

£2,045

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FEATURING

Q-DISC

RIBA Regional Awards West Midlands

West Midlands



50

RIBA chartered practices

Total Part 1 and Part 2 students



RIBA validated architecture schools with Part 1/Part 2 courses

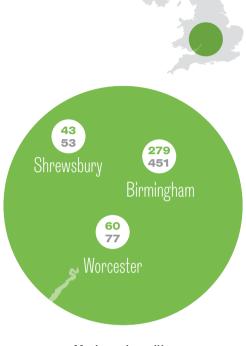


15.1% Women members

Average age of women members 44.2

56.8

Average age of men members



Most populous cities (RIBA chartered members) (ARB members)



CURT

Beech Gardens, Ludlow K4 Architects for Connexus

Contract value: £2.7m GIA: 1,799m² Cost per m²: £1,501

Delivered by a regional housing association, Beech Gardens is a sheltered accommodation scheme providing 26 well proportioned, light-filled dual aspect apartments for older people. It has been designed to Housing our Ageing Population: Panel for Innovation principles with the aim of providing tenants with a sociable and inspiring home. A simple pitched roof block is elevated to the south by winter gardens, which provide a social heart to the scheme, and to the north by a covered access deck. The materials and simple detailing help make the project an exemplar of how architecture can provide an uplifting and inclusive environment for independent living.

Middle Hunt House Bridge, Herefordshire

Michael Crowley Architect for private client

Men

members

Contract value: Undisclosed GIA: 5m²

This small bridge, connecting two farmyard buildings, is exquisitely crafted into its setting. The diagonal plan means that as you enter it from the house your first view is of the Black Mountains. The floor then lifts and widens slightly, with the walls and ceiling flexing to alter spatial perception and focus attention on different aspects as you move through or pause at the integrated bench. A full architectural experience in just a few square metres.

Regional Client of the Year





ALEXRAMSAY



Collaborative Teaching Laboratory, University of Birmingham Sheppard Robson for University of Birmingham Contract value: £25m GIA: 6,700m² Cost per m²: £3,731

An inspirational university building where the architecture supports and improves the delivery $of research \, and \, science \, courses, say this \, year's \, judges. \, It \, also \, facilitates \, collaboration \, between$ departments that had previously operated independently of each other. The building is a simple diagram of three floors of stacked 'super' laboratories with plant on the high levels and a triple-height foyer to the front. The sloping site allows the entrance to be at first floor level where its distinctive inclined fins help shade the southern elevation and create a landmark on one of the main routes through the campus.

The internal layout is represented in the external massing with the large 'wet' lab expressed as a gold shingle box. The 'dry' and 'e-labs' are expressed via bespoke trapezoidal windows that have been parametrically designed to maximise daylight penetration into the plan.

Overall, the brief is complicated but the rigour to which it has been distilled and tested makes the end result exceptionally simple. The architect has rethought how such spaces operate to improve efficiency, allowing more lab time for the students of the 14 engineering departments involved. What's more, for a building with such high energy usage, the scheme has achieved a BREEAM Excellent rating through a raft of integrated design decisions including heat recovery, high levels of airtightness, photovoltaic panels and linking to the university's district heating CHP system. **Regional Building of the Year**

Regional Project Architect of the Year: Alex Smith

Wrekin College Business School, Telford **Baart Harries Newall Architects for Wrekin College** Contract value: £828,415 GIA: 336m² Cost per m²: £2,466

This versatile and distinctive building has created a strong focal point for the college. It consists of a boardroom rotunda and a lecture theatre, both constructed of red brick and then linked with a strong oversailing flat roof that delivers a Miesian aesthetic to the scheme while leaving it fully grounded in its setting. This simple diagram screens the original 1950s teaching block to which it connects, creating a new welcoming frontage to the school's grounds. Detailing is crisp and rigorous, providing an inspiring vision of a business school to students and staff.



Barn House, Herefordshire Stolon Studio for private client Contract value: £276.000 GIA: 198m² Cost per m²: £1,394

Barn House, with its black corrugated cladding, is cut into a farmland hillside. The design provides a building that, as the client requested, looks like a house but with large interior spaces. The sides and rear are peppered with windows that perforate the facade in a playful and considered fashion. These slot-like openings have been positioned to frame views out and slowly reveal the surroundings as you move around the house. By contrast the chamfered end provides the big reveal of the setting. Overall, the design makes exceptional use of standard construction systems to minimise waste and maximise a very tight budget.

Regional Small Project of the Year



51

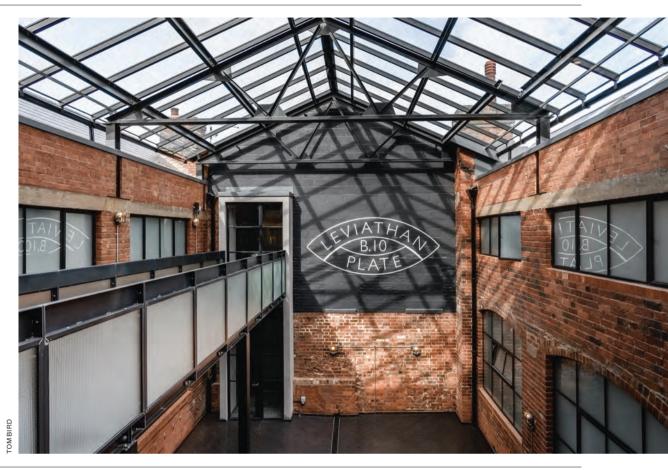
AARK BOLTON

Squirrel Works, Birmingham Sjolander da Cruz Architects for Liv Projekt

Contract value: Undisclosed GIA: 1,430m²

Squirrel Works is the repurposing of a grade II listed Edwardian former silver factory in Birmingham's Jewellery Quarter. Layers of unsympathetic adaptation have been stripped back to reveal the original fabric and deliver a series of apartments, giving the building a new lease of life. Larger spaces have been retained, with the circulation reinterpreted by reopening the central courtyard to provide a communal covered outside space with apartments gathered around it. Details are simple and well resolved while the materials are predominantly industrial. The rooftop extension, which replaced an earlier structure, makes use of the panoramic views across the city for a penthouse apartment.

Regional Conservation Award



The Ghost House, Stratford-upon-Avon

BPN Architects with Baynes & Co for private client Contract value: Undisclosed

GIA: 435m²

The Ghost House was delivered under a Paragraph 55 application that came to fruition through the dogged determination of its client. Heavily inspired by the work of Tadao Ando, its in situ concrete and black detailing produces dynamic, brutal spaces that challenge the essence of home. Sited on the sloping gardens of a former country house, most of the building is below ground, creating a very private dwelling lit by courtyards. The main room runs the width of the house and opens onto a large courtyard. Two cherry trees bring nature back into the starkly minimal interior.



7 Awarded projects

WEST MIDLANDS

RIBA AWARDS IN NUMBERS

Projects by architect in region

Projects by architect outside region

£31.8m Total cost of projects

10,903m² Total GIA

£2,919 Average cost per m²

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52



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RIBA Regional Awards Scotland

Scotland



Total Part 1 and Part 2 students



5 RIBA validated architecture school with Part 1/ Part 2 courses 1,801 Chartered RIBA members

80.1%

Men

members

19.9% Women members

> Average age of women members 45.2

> > 55.8

Average age of men members

80

(ARB members)



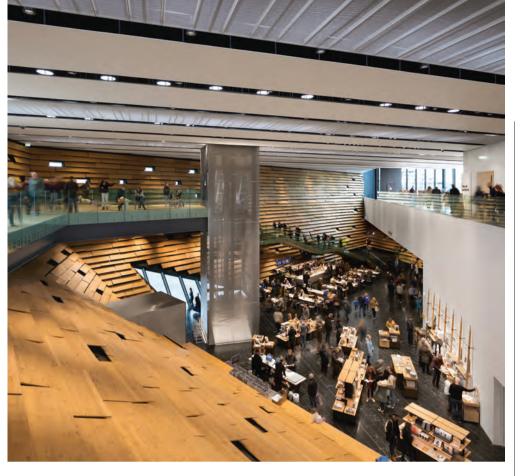
Broomlands Primary School, Kelso Stallan-Brand Architecture + Design for Scottish Borders Council

Contract value: £8m GIA: 2,659m² Cost per m²: £2,729

Arriving visitors are greeted by the pointed cantilevered roofs and cobalt stone gabion walls which extend from the landscape to form the external wall of the school. The distinctive roofs act as canopies for outdoor learning. The internal layout provides a series of semienclosed and fully open-plan teaching spaces at ground and first floor levels, all with direct access to outside play areas and the mature landscaped grounds. At first-floor level, this seamless connection is achieved by integrated external walkways.



ANDREW LEE



-CROW

+NO⁻

HUFT

Kengo Kuma & Associates with PiM.studio Architects and James F Stephen Architects for Dundee City Council Contract value: £80.1m GIA: 8,445 m² Cost per m²: £9,486

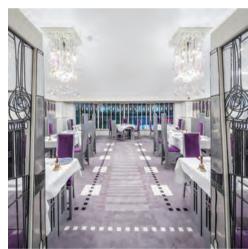
This building simultaneously stimulates, engages and intrigues visitors. Its unique geometric forms, sitting between the city and the river, draw on a relationship to the water and form an unstated connection to the historical HMS Discovery docked alongside. The museum engenders an exciting sense of anticipation as the complex geometry seamlessly reveals the intriguing interior opening out into the voluminous main entrance hall, intended by client and architects to act as a 'living room for the city'.



Briongos MacKinnon House, Strathaven Richard Murphy Architects for Colin MacKinnon Contract value: Undisclosed GIA: 395m²

This house was been designed to the specific brief provided by the clients who enjoy microlight flying and own the airfield on which the house sits. The cheerfully idiosyncratic built form and choice of external cladding material sit comfortably with the neighbouring semiindustrial hangar buildings. The layout is well organised, creative and highly customised to reflect both the specific brief and the personalities of the clients. This is a light, airy and joyful building which, as well as a family home, provides highly effective and attractive separate workspaces for both its owners.





Mackintosh at the Willow, Glasgow Simpson & Brown for Willow Tea Rooms Trust Contract value: Undisclosed GIA: 1,711m²

This combined restoration and new build is testament to the passion and dedication of the client and intensive research by the architect which facilitated a truly excellent quality project. The original building is a muchadmired and rare example of a complete art nouveau scheme. The client bought the adjoining building, which has become a well-mannered and sensitively integrated contemporary addition providing support facilities including a shop and exhibition and education areas. Scotland Client of the Year Sponsored by Scottish government

ALEXANDER FRASER

The Macallan Distillery and Visitor Experience, Charlestown of Aberlour

Rogers Stirk Harbour + Partners for Edrington Contract value: £140m GIA: 20,872m² Cost per m²: £6,707

The rolling roofscape of this building echoes the form of the surrounding hills and conceals an exceptionally well resolved and ingenious fusion of architecture, whisky technology and impactful interior settings displaying the heritage of the Macallan brand. Visitors arrive along a processional landscape walk. The internal journey continues under a warmly lit majestic double-curvature timber gridshell roof. The combination of atmospheric lighting with the architectural form and the intriguing arrangement of stills and exhibits creates a sense of drama throughout this hugely impressive building. Timber Award sponsored by Scottish Forestry and Wood for Good





The Black House, Armadale, Isle of Skye Dualchas for private client

Contract value: Undisclosed GIA: 186 m²

The decision to locate this black-timbered house in a rocky depression close to the water's edge means it is able to engage less directly with the nearby road, have a reduced profile in the landscape and develop a stronger connection with the sea. The fully glazed end wall of the main living space frames a spectacular view across the water to rugged hills, while reflected light provides an ever changing pattern across the white interior. There is a persuasive integrity to the rigorous use of rectangular forms, the limited palette of colour and materials, and the purity of minimalist detailing.



The Raining's Stairs Development, Inverness Trail Architects for Ark Estates

Contract value: Undisclosed GIA: 1,170m²

This development is an inspired and affordable resolution of a difficult, steep and almost inaccessible site in the centre of Inverness. It has transformed and revitalised an all but abandoned no-go area of the city. The external public stairway and pedestrian route link the streets at the top and bottom of this site and give access to a series of external landings serving the three tiers of housing which provide 16 flats. The main living area of each flat benefits from views over the city, adding to the desirability of these cleverly planned affordable homes.





Scottish National Blood Transfusion Services – The Jack Copland Centre, Edinburgh Reiach and Hall Architects for Scottish National Blood Transfusion Service Contract value: £30m GIA: 12,000m² Cost per m²: £2,500

This is a highly resolved and elegantly controlled solution to a demanding technical brief. A central, predominantly white street, which bisects the building into administrative and laboratory zones, bathes in the changing light from a series of oculi in the roof three levels above. The extensive use of fully glazed walls reveals normally hidden laboratory-based activities, transforming the building into an open, bright, engaging and uplifting place of work which is already leading to greater collaboration between staff.

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RIBA Regional Awards Scotland

Tollcross Housing Association Offices, Glasgow

Elder and Cannon Architects for Tollcross Housing Association Contract value: £2.92m GIA: 1,400m² Cost per m²: £2,088

This is a rigorously ordered and beautifully detailed solution for a significant site at the end of a tenement block. The open plan offices are arranged as a series of rising, interconnecting volumes linked by a central sculptural staircase. The result is an elegant and refined building which allows three separate administrative departments to cohabit in a way that encourages crossdisciplinary engagement and dialogue, but without sacrificing acoustic performance. It was evident that a shared vision and close working relationship between client and architect were key to the success of this excellent building.



Calton Hill, Edinburgh

Collective Architecture (originally Malcolm Fraser Architects) for City of Edinburgh Council and Collective Arts

Contract value: £4m GIA: 491m² Cost per m²: £8,146

Malcolm Fraser Architects initially won the invited competition for the project in 2014, secured planning permission and progressed detailed design. The project moved to Collective Architecture during 2015 and the practice saw it through to completion in 2018. A shared vision for this arts complex has driven the design from inception, producing a number of bold, contemporary interventions which achieve a unifying functional coherence with the sensitively restored historic buildings on this site of national significance.

Emerging Architect Award, Emma Fairhurst, sponsored by Saint Gobain



SCOTLAND RIBA AWARDS IN NUMBERS

> **10** Awarded projects



Projects by architect outside region

£274m Total cost of projects

49,329m² Total GIA

£5,555 Average cost per m²

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Glazing for housing: how strategic specification can save time and money

With VELFAC composite glazing regularly installed in residential projects across the UK, specification expertise is an important added benefit for customers. What advice can its experts give on the specification process?



Georginna Summers, VELFAC business manager, major residential projects

When tendering for a major residential development, what key glazing features do clients want?

Current residential design and specification, combined with client requirements, mean that a window is now expected to deliver across multiple parameters within a robust, low maintenance frame design that also meets architectural goals and is environmentally friendly. As well as specific project constraints, we are expected as a minimum to be asked to consider thermal, solar and acoustic targets, safety and security, strategies for ventilation, cleaning plus daylighting ratios, and to provide full test data, all with our standard 12-year product warranty.

How early in a major project do you like to be involved?

The earlier the better – pre-planning meetings with architects mean that project requirements can be discussed in the context of reaching a compliant solution that also meets architectural intent. These early meetings pay real dividends over the longer term, as they allow all design requirements to be considered and incorporated and, if necessary, fenestration can be adjusted to meet the needs of all parties.



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What criteria should residential developers use when comparing window suppliers?

Suppliers should be able to meet all the needs of the design brief, the client's requirements, building regulations and any further requirements from the third party insurer. Suppliers should also provide technical support and design services, as well as robust, attractive glazing that is competitively priced and fully tested.

How can a window supplier save time and money during a major project?

A strong relationship is the key to saving

time and money – as shown by our record as preferred supplier or key account on many multiphase building projects. Strong technical support is vital and from the earliest stage, whether face to face, by phone, CPD seminar or the website. We find a collaborative approach, allowing clients to tap into our pool of knowledge and expertise, can save significant time as all parties are clear about project requirements from the very start. This approach also means we can develop compliant solutions, based on our in-depth project knowledge, which are also the most cost effective.





Kevin Bonnar, VELFAC housebuilding manager

What does a typical housebuilding client and architect want from a glazing product?

Housing developments need Part Q compliant glazing which also meets CWCT standards if glazed screens are installed past the floor slab. Housebuilders also want improved U-values and on-time delivery. If met first time, these features ensure a smooth process of supply and installation and handover of keys to the purchaser, reducing overall project time and increasing return on investment, not least because properties can be marketed as quickly as possible.

How early in a project should window suppliers be involved?

High quality windows should be bespoke to a project, but if the supplier isn't involved from the earliest planning stage then the housebuilder and architect can't take advantage of the performance features and cost benefits that bespoke manufacture can deliver. For example, we can supply very large opening windows which greatly enhance U-values and reduce costs. As the frame is the most expensive element of any modern window, larger glass areas result in lower m² rates, better U-values and more daylight. This smarter approach to specification results in better quality, more cost-effective windows which add more value to a project.

What criteria should be used to compare window suppliers?

Select a window system with internal beading to achieve the enhanced security required by Part Q, and also ask for test data on air tightness, wind and water resistance, acoustic control and U-values. Suppliers who offer technical, design and after sales support are also well placed to advise clients at every stage of the project lifecycle.

How can window suppliers also save time and money on housing projects?

Window compliance is the key to saving time and money, and we work with our clients to achieve compliance during the cost planning stage. When pricing glazing, many suppliers look to reduce supply costs by cutting corners rather than considering best value for the project. Our early focus on compliance ultimately means swift signoff from Building Control and insurance providers such as NHBC, LABC or Premier Guarantee, meaning properties get to market – and get sold – much faster. Above Willowhurst, shortlisted for 'Best New Housing Development' in the LABC Building Excellence Awards 2018.



RIBA Regional Awards North London

North London 3,068 BOG Chartered RIBA members

RIBA chartered practices

62

Total Part 1 and Part 2 students



B RIBA validated architecture schools with Part 1/Part 2 courses onal tel ed MiDA membe

28% Women members

> Average age of women members 43.6

40.0

50

Average age of men members





Alwyne Place, Canonbury Mitzman Architects for private client Contract value: £1.8m GIA: 313m² Cost per m²: £5,751

This elegant contemporary house tucked in behind a high garden wall impressed all the judges. The architect has responded well to a series of challenging constraints which included overlooking to and from neighbours, single aspect bedrooms against the party wall, the proximity of sensitive listed buildings and mature trees. Accommodation is separated into two wings with the taller bedroom element aligned with the historic 6-9 Canonbury Place buildings of the adjacent school. The result is a very well thought out, faultlessly executed new home.

4 Pancras Square, King's Cross

Eric Parry Architect for Argent (Property Development) Services Contract value: Undisclosed GIA: 26.075m²

72%

Men

members

What could have been a clumsy wedge-shaped commercial building sits very comfortably on the complicated slopes of this site. The change of external levels on the northern facade, which fronts a steep road gradient, has also been handled expertly. By choosing exposed weathering steel for the structural exoskeleton, the architect has evoked the industrial heritage of the site. This finely proportioned new building contributes significantly to the distinctive character of this bold regeneration project.





Coal Drops Yard, King's Cross Heatherwick Studio for King's Cross Central Ltd Partnership

Contract value: Undisclosed GIA: 10,000m²

The relatively modest grade II listed coal drop building and its non-listed neighbour have been sensitively refurbished, reflecting the industrial heritage of the site, and the needs of its current users, with a mix of shops, restaurants and bars. They are topped off by two dramatic twisted 'kissing roofs', creating a seductive, dramatic space above the smaller retail units. The character of the historic buildings and their setting have been brought back to life through sensitive adaptation and clever reuse for the 21st century, while retaining their industrial feel and vestiges of the past.

Great Arthur House, City of London John Robertson Architects for City of London Corporation

Contract value: Undisclosed GIA: 7,108m²

This refurbishment of part of Chamberlin Powell and Bon's grade II listed Golden Lane Estate was carried out with the tenants in situ. Partway through, in response to the Grenfell tragedy, the scope of work was extended. Originally a replacement of the deteriorating cladding system, it now had to include detailed consideration of the fire performance of the facade. The problem-solving approach of the architect is evident at every stage of this project. It is an enormously competent restoration which is a benchmark against which the future cladding and reinvigoration of this type of postwar

building will be measured.



Eleanor Palmer Science Lab, Camden AY Architects for Eleanor Palmer

This learning environment aims 'to foster enquiring minds, curiosity and wonder

room', a cabinet of curiosities and a place

for discovery and experimentation, the

programmatic and architectural brief

small wooden structure answers its

with aplomb. It is a carefully crafted,

addition to the local urban fabric, that

responds with imagination to complex

environmentally minded, sensitive

site and boundary conditions.

in the world'. Conceived as a 'wonder

Primary School

GIA: 75m²

Contract value: £330,000

Cost per m²: £4,400



PETERCOOK

<image>

TIMCROCK

Max Fordham House, Camden Bere Architects for private client Contract value: £1.3m GIA: 163m² Cost per m²: £7,975

An important test bed project for a lifelong environmental innovator, this outwardly modest house has at its heart the consideration of how urban populations can provide themselves with warmth and shelter by harvesting freely available natural resources rather than exploiting them in an ultimately self-destructive way. The result is a fearless approach to finding solutions to the numerous complexities generated by an inquisitive approach to how we might live more symbiotically with our planet. London Sustainability Award



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North London

Highgate Bowl, Highgate

HASA Architects for Omved International

Contract value: Undisclosed GIA: 320m²

Small-scale interventions transform a derelict horticultural glasshouse into a community garden and versatile event space. There are new external and internal pathways, as well as rooms and furniture pieces that guide visitors through the large open bays of the restored but still fragile glasshouse. Roof glazing has been restored or replaced. A white oiled CNC-cut birch plywood internal 'skin' forms vertical and horizontal joinery components that reference the original structure's frame and panel construction. Sensitivity and lightness of touch are evident throughout – much has been achieved with relatively small means.



Torriano Primary School STEM Lab, Camden Hayhurst and Co for London Borough of Camden

Contract value: Undisclosed GIA: 103m²

This project involved remodelling a two-storey 'turret' at the top of a Queen Anne style locally listed building and creating a small rooftop extension with an external learning terrace. The architect worked with the school's pupils and artist in residence to develop the design. The result is a highly efficient and joyful space with a multitude of practical uses, ready to accommodate and inspire young minds through the nature of the space itself and the activities supported so effectively within it.

London Small Project of the Year





Kenwood Lee House, Highgate Cousins & Cousins Architects for New Wave London

Contract value: Undisclosed GIA: 600m²

This house carefully deconstructs and then reassembles the trope of the grand suburban villa with its eaves, ridges and gables. Whereas the front sits comfortably with its conventional neighbours, the rear facade is an exercise in modernism, with a severe curtain wall of glazing interrupted only by a decorative frill of brises soleil. This beautifully executed house, with its outward show of considered restraint, gently dissolves into gloriously, unashamedly cushioned luxury within.

ALAN WILLIAMS

RIBA Regional Awards North London

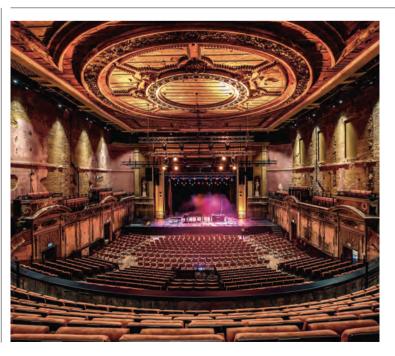


66

Moray Mews, Finsbury Park Peter Barber Architects for Roberto Caravona

Contract value: Undisclosed GIA: 850m²

Client and architect collaborated on the design and construction of these complex courtyard houses to excellent effect. The terrace of eight houses laid out along a new intermittently cobbled mews street manages to look as if it might have been there forever. The houses alternate between one and two storeys which minimises the impact of the volume of building, with a 'notched' typology used to erode the massing and create dual aspect homes which do not overlook adjoining neighbours' gardens. Constructed economically, this is an example of relaxed yet intelligent architecture.





168 Upper Street, Islington Groupwork for Aria Contract value: £180,000 GIA: 545m² Cost per m²: £330.00

Contributing to the streetscape with remarkable delight, this is a 1:1 cast monument and memory to the Victorian terrace that previously existed on this plot. It creates, rather than re-creates, sculptural facades which are both energetic and reposeful. Housing a beautifully curated contemporary shop at ground floor level, with working ateliers and apartments above, each space has been intelligently carved out with airy double-height volumes and vistas into space beyond. This is an artfully subtle and generous contribution to both the architectural and the street scene.

Alexandra Palace, Haringey Feilden Clegg Bradley Studios for Alexandra Park & Palace Charitable Trust

Contract value: £17m GIA: 5,920m² Cost per m²: £2,872

Regeneration of the east wing of Alexandra Palace involved much-needed conservation work on the building envelope. It also opened up a vast newly glazed top-lit space originally conceived as an exhibition hall to create a welcoming, bright, multifunctional space with a vibrant 1,000m² floor painting. And it revealed the delightful Victorian theatre, a treasure trove of crumbling plaster, pragmatically retained and stabilised in situ. The architect's response to the brief has led to a great sense of shared endeavour which coherently and successfully delivers a reinvigorated People's Palace. London Conservation Award

LLOYD WINTERS

TIMOTHY SOAR

DETAILS

are what make a building project



The Queen Elizabels I Day



Nales & West

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RIBA Regional Awards North London

Ordnance Road, Enfield

Peter Barber Architects for London Borough of Enfield

Contract value: £3m GIA: 1,365 m² Cost per m²: £2,198

The architect met with aplomb this challenging brief, for 15 large socially rented units on a brownfield site. A terrace of elegant three-storey townhouses creates a handsome and striking backdrop to a busy street. Behind it lie four single-storey courtyard houses which front onto a newly created mews. The development subverts expectations of what affordable houses should look and feel like, with generosity of spirit and economy of means.



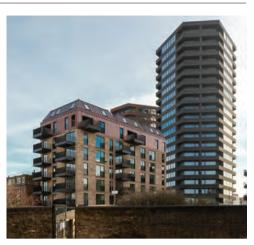
DRLEY VON STERNBERG



The Bower, Shoreditch Allford Hall Monaghan Morris for Helical Contract value: £115m GIA: 43,445m²

Cost per m²: £2,647

Three distinct buildings form the bulk of this large development; one a small new build and the other two sizeable refurbishments, one with sideways and upward extensions. A new street and courtyard fronted with shops and restaurants open up vistas to the surrounding thoroughfares. The development contributes to the connectivity of a wider network of buildings, routes, yards and places being created in this neighbourhood. This is an excellent example of clever and inventive architecture adding both commercial and social value.



The Colville Estate, Hackney Karakusevic Carson Architects for Hackney Council Contract value: Undisclosed GIA: 34,000m²

Phase Two A&B of this large estate development delivers 116 mixed-tenure homes. The entire project will, over 18 years, replace 438 existing homes with 925 new ones, including an additional 100 council houses. It is inspiring to see the intense level of commitment in this clearly collaborative local authority and architectural team; negotiating inclusively and overcoming numerous obstacles in the current harsh governmental and commercial environment. They are very articulate proponents of high-quality placemaking and long-term neighbourhood sustainability.





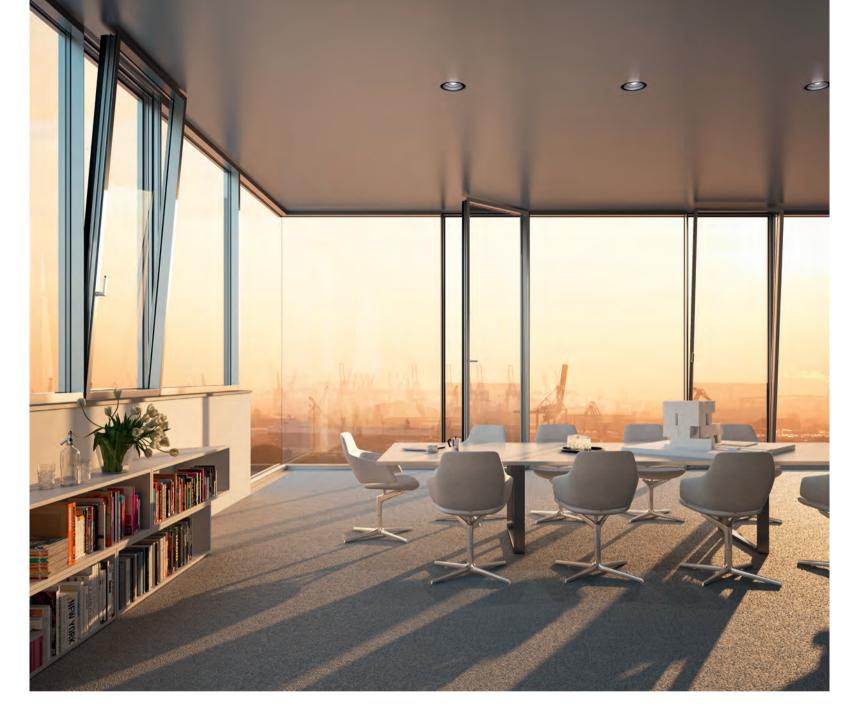
 Image: Constraint of the second se

£427.8m Total cost of projects

130,882m² Total GIA

£3,268 Average cost per m²

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RIBA Regional Awards East London

East London



RIBA chartered practices

Total Part 1 and Part 2 students



RIBA validated architecture schools with Part 1/Part 2 courses



Chartered RIBA members

29.6% Women members

70.4% Men members

Average age of women members 40.7

48 Average age of men members

Hackney Wick Station, Hackney Wick

Landolt and Brown for London Legacy Development Corporation and Network Rail (ioint client) Contract value £4m GIA : 600m² Cost per m²: £6,667

A collaboration with artist Wendy Hardie on a station and a separate pedestrian connection below the railway. The pedestrian route is in an underpass separated from the station circulation by extruded glass hexagons which create light patterns referencing the River Lee and borrow light from the station above. This building has been designed, detailed and delivered with great care, in everything from the shuttered in situ concrete with its integrated services to a delightful willow treereferencing aluminium screen. As the first key project for regeneration of the area under the LLDC it is likely to serve as an inspiration.





The Ned, City of London

EPR Architects, Soho House & Co and Sydell Group for Poultry Tennant (Soho House and Sydell Group joint development)

Contract value: Undisclosed GIA: 32,000m²

An extremely successful and sensitive reuse of a complex site, retaining the character of Lutyens' grade I listed Midland Bank. Structural and services interventions were carried out in an extraordinarily unobtrusive manner. Exceptional attention to detail ensured the building settled seamlessly into its new role as a hotel. Inventive reuse of the banking vaults, meeting/ dining rooms and the rooftop impressed the most. Many original materials have been retained or reused.







Gatti Routh Rhodes Architects with Capital Architecture for Bethnal Green Mission Church / Thornsett Group

Contract value: £7.2m GIA: 2,100m² Cost per m²: £3,429

This project offers a contemporary place for worship as well as two community halls, café, community kitchen, food bank stores, offices, 14 private apartments and a vicarage. Sale of the apartments provided the funding. The building is clad in a restrained palette of precast concrete grid with an infill of hand-laid brickwork. Changes in the window treatment and the integration of stained-glass windows is the only evidence of the church within. A very successful response to a complex brief.

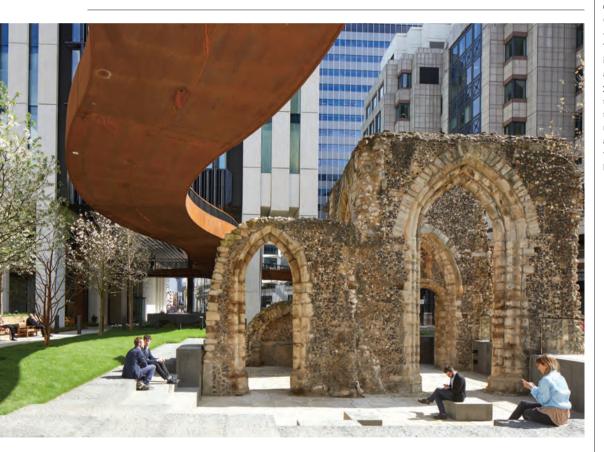
70



Here East, Stratford

Hawkins\Brown with Architecture 00 for Innovation City (London) Contract value: £100.7m GIA: 103,600m² Cost per m²: £972

This project involves the transformation of the former Press and Broadcast Centres on the Queen Elizabeth Olympic Park site into a 120,000m² innovation campus for the creative tech community. Primary architectural impact comes from the 16m active zone around the perimeter of the former broadcasting building, introduction of new glazing facade elements and mezzanine/break-out pods. It provides insight into how technology can (and will) provide innovative answers to challenging issues and how architects must adapt to ever-changing requirements.



London Wall Place, City of London

Make Architects for London Wall Place Partnership and Brookfield Properties & Oxford Properties Contract value: Undisclosed GIA: 45,500m²

By creating two separate buildings rather than a megastructure, Make has opened up the ground level to offer views and public access to the medieval ruins of St Alphage Church, London Wall, Salters Hall and the Barbican. A series of publicly accessible elevated walkways link London Wall to the Barbican and the gardens of a new public park. The new buildings, on a site of significant historic importance, are clad in blue glazed ceramic tiles which are influenced by the knapped Kentish flint of the Roman and Saxon ruins.



Blue Mountain School, Shoreditch 6a architects for Hostem Contract value: Undisclosed GIA: 486m²

The clients wanted to nurture engagement and interaction between food, art, fashion and fragrance in a single building. 6a collaborated with them for three years to produce and deliver a fluid brief. Spread over six floors, the building hosts several unique and flexible spaces. It is a display of 6a's signature attention to making, in which materials, processes and the 'hand' are expressed and celebrated. This project challenges the future of retail, how buildings are designed and how buildings should be procured and constructed.



6 Awarded projects

Projects by architect in London

£442.9m Total cost of projects

184,286m² Total GIA

£2,403

SEE RIBAJ.COM FOR MORE IMAGES

RIBA Regional Awards South East London

26.4%

Women

members

South East London

Chartered RIBA members

73.5%

Men

members



72

RIBA chartered practices

Total Part 1 and Part 2 students



RIBA validated architecture schools with Part 1/Part 2 courses



Crossfield Street House, Deptford

50

Average age of men members

Average age of women members

Jonathan Pile Architect for private client Contract value: £518,000

GIA: 149m² Cost per m²: £3,476

This urban courtyard house responds sensitively to the nearby grade I listed St Paul's Church through its scale, and its use of black-stained timber references the area's traditional houses. The timber sits modestly above the original brick wall to the street. The building capitalises on its irregular site through ingenious arrangement of bed and bathrooms, united by living space arranged around a courtyard. Glazing is well deployed, maximising the stunning views beyond the brick wall to St Paul's. The house respects neighbours' privacy through carefully located windows with deep reveals and oblique views, so they are never directly overlooked. The architect has adeptly managed many party wall awards, and the sewer running below the site, to deliver a successful project. The exposed timber, particularly in the top-lit living space, makes for a warm, welcoming, family home.

Pocket House, East Dulwich Tikari Works for private client

Contract value: Undisclosed GIA: 105m²

Transformation of a garage plot into a small family home dealt with constraints including a height restriction and the need to maintain neighbours' privacy by part sinking it. Efficient space use such as built-in storage becomes an architectural feature in itself. Carefully curated views plus excellent circulation and use of light make the home seem much larger. Excellent value for money and quality have been achieved. A palette of brick, timber and concrete is well finished and left exposed. Joinery is good, and the architect demonstrated cost control by using materials to their full potential, their refined detailing adding to the project's charm. A beautiful home with warm and welcoming interiors, where every aspect of family life has been considered.





Lomax Studio, New Cross **CAN** for private client Contract value: £82,000 GIA: 53m² Cost per m²: £1,547

Lomax Studio is inspiring, its design unconstrained by the modest budget. It sensitively reflects the two scales in the artist client's work: industrial and domestic. Both are represented externally and internally, with the openplan space subtly divided by the change in roof scale and the sculptural element that houses the bathroom. The studio reflects the client's requirement of elevating ordinary materials to the extraordinary - scaffolding poles create the roof structure, for instance, Cut elements are minimised and carefully co-ordinated, as evident in the blockwork and the crow-stepped gables referencing the washhouse that formerly occupied the site. A witty, thoughtful design that truly represents the client's artistic and spatial vision.



Alleyn's School Lower School, Dulwich **Tim Ronalds Architects for Alleyn's School** Contract value: £3.94m GIA: 1.286m² Cost per m²: £3,064

Alleyn's Lower School provides a safe, welcoming environment for 300 children moving from the prep to the main school. This is done by arranging classrooms around a top-lit central space and a warm palette of materials. Sensitive scale and massing ensure it does not overwhelm residential neighbours, its form and restrained brick detailing creating a landmark in the urban context. The triangular form maximises the site and creates a legible, easy to use building. The clustering of classrooms around the atrium is particularly successful at upper levels where the pitched roof lends a domestic feel. A general sense of security and intimacy encourages pupils to socialise - and ultimately learn - in this fantastic precedent for a school project.



London Bridge Station, Southwark **Grimshaw for Network Rail**

Contract value: £1bn GIA: 86,300m² Cost per m²: £11,587

This nationally important infrastructure project secures future connectivity from the capital to Norfolk and the South Coast, the radical works all delivered while the station remained operational. The new concourse is truly impressive and joyous. Removal of the old brick arches has created a space of significant scale to accommodate passengers. The railway lines now bridging this space and are a feat of engineering. Escalators and step-free circulation move passengers to the platforms above, with natural light from the roofs illuminating the concourse below. The new Western Arcade is a sensitive commercial reuse of the Victorian railway arches. Interventions are kept to a minimum, and new arches are concrete, emphasising the difference between old and new. Permeability and local context have been much improved: large, open entrances from Tooley and St Thomas Street make the station less of a barrier between north and south Bermondsey. London Bridge sets a very high standard for future station redevelopment. London Building of the Year



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Merano Residences, Lambeth EPR Architects for St James

Contract value: Undisclosed GIA: 7,100m²

This delivers on the client's vision of a mixed-use development of the highest architectural quality using prefabricated elements. It has a distinct presence along Albert Embankment, making the transition in scale from historic buildings to the contemporary development to the north. It responds to constraints, including the rail line to the east, with dual-aspect apartments orientated east-west. Generous balconies on both sides maximise views and light while balcony winter gardens mitigate rail noise. Structure and horizontal/vertical circulation are elegantly expressed on the exterior; exposed concrete columns are restrained by steel bracing. Glazed stairs and lifts to the east of the building maximise the stunning views across south London.



Signal Townhouses, Greenwich Allford Hall Monaghan Morris for U+I Contract value: Undisclosed GIA: 2,203m²

The 16-home terrace takes its cue from the rhythm and stepping of its neighbouring Victorian predecessors. The project reimagines the terrace with private amenity at the ground and upper floors and dual-aspect rooms. Clever arrangement of homes around courtyards maximises daylight within. In eight of the homes a rooflight above the stairs floods them with light. High-quality materials complement the context and are hard-wearing and durable. The dwellings have been constructed using traditional methods and all look robust and sturdy. This result is generous, light-filled family homes that set the benchmark very high for developments in the area. OAS SOUZA

RIBA Regional Awards South East London



The Painted Hall, Greenwich Hugh Broughton Architects and Martin Ashley Architects for the Greenwich Foundation

Contract value: £3.5m GIA: 2,100m² Cost per m²: £1,667

This inspirational project has restored and conserved Sir James Thornhill's 3,700m² of painted surfaces, one of the most significant Baroque interiors in Europe. The internal environment in the Painted Hall needed stabilising, so new lighting, heating and ventilation have been incorporated and concealed with meticulous attention to detail to ensure they blend seamlessly with the historic setting. The building's undercroft has been sensitively reused by removing the 1950s kitchen and returning it to its original use as a place to eat and socialise, with a new café, shop and reception space. Entered from below via the 'new' undercroft, Thornhill's magnificent room becomes the big reveal. Conservation work on the now fully accessible Painted Hall has allowed more than 80,000 visitors to see it at close quarters, creating a major new cultural destination for London. London Conservation Award



HUFTON + CROV

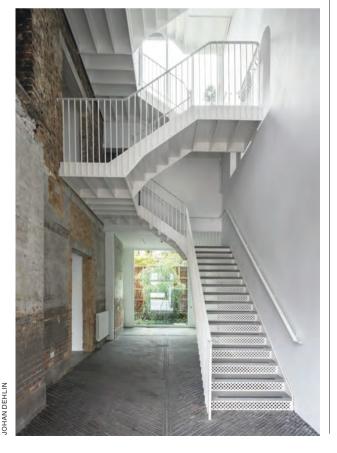
Southbank Centre, Waterloo Feilden Clegg Bradley Studios with Archer Humphryes Architects for the Southbank Centre Contract value: £35m GIA: 13,750m² Cost per m²: £2,545

The impressive conservation and restoration gives a new lease of life to the Queen Elizabeth Hall, Purcell Room and Hayward Gallery. The Hayward's famous pyramid rooflights now bring controlled light into upper galleries, allowing spaces to be used as originally intended. The architects have relocated the bar and replaced a solid foyer wall with full-height glazing, making the building more visually accessible to the South Bank. The refurbishment has produced a flexible, welldesigned and democratic space. Diligence by all on the complex ventilation strategy to the music halls means audiences continue to enjoy world-class acoustics. Performers' experience too has been improved with much-needed changing, rehearsal and social spaces inserted in redundant courtyards, leaving the building's look unchanged. The refurbishment celebrates the Southbank's uniqueness, enhancing user experience.

South London Gallery Fire Station, Camberwell 6a architects for South London Gallery Contract value: Undisclosed

Gontract value: Undisclosed GIA: 410m²

This sensitive conversion of an 1867 fire station has reinvented the building, giving it a new lease of life as a lightfilled, inclusive art gallery. New spaces are true to the layout and character of the original building, which once also housed firemen and their families. The impressive entrance space was achieved by the clever decision to remove floors, allowing it to be opened up and top-lit. A beautifully crafted metal and concrete stair makes sophisticated reference to original features. Sensitively inserted, it brings unity to the gallery. The detailing, including new ventilation slots in the timber floors, has been meticulously considered, with careful enhancement of historic features. Removal of the upper level ceiling creates a lofty studio for the artist in residence. The result is a building of true elegance and seeming effortlessness.



SOUTH EAST LONDON RIBA AWARDS IN NUMBERS



Total GIA £9,641

Average cost per m²

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RIBA Regional Awards South West London

South West London



RIBA chartered practices

Total Part 1 and Part 2 students



RIBA validated architecture schools with Part 1/Part 2 courses



24.8% Women members

75.1% Men members

Average age of women members

52.7

Average age of men members



Music School, King's College School Wimbledon

Hopkins Architects for King's College School, Wimbledon

Contract value: Undisclosed GIA: 2.160m²

The building is composed of three volumes linked by a spacious roof-lit foyer. A triple height auditorium seating up to 200 people is at the centre of the school campus. A second smaller volume nestles behind with music teaching classrooms and a rehearsal space, while a third, linear, volume contains cellular practice rooms and offices. The auditorium is clearly the focal point. Its roof is formed from a triangulated timber and steel structure, inlaid with timber panels. Full height windows are angled so as not to distract performers but allow the wider school the enjoyment of the auditorium in use. The building provides a sophisticated adult environment for the extensive music facilities and is being much used and enjoyed by the school.



Brentford Lock West Phase 2, Brentford Mæ with White Ink Architects for Waterside Places Contract value: Undisclosed GIA: 19,606 m²

Phase two of a regeneration masterplan beside the Grand Union Canal of mixed tenure homes. It comprises two plots, one around a courtyard garden for residents, and the other set back from the public canalside walk. Six pavilion buildings hold the corners of each plot, with their distinctive saw-tooth roofs reflecting the site's industrial past. These are linked with rows of townhouses and bridge structures that form entrance portals with accommodation above. The flats are well planned, and the pavilions give every flat a dual aspect, enabling residents to enjoy a pleasant quality of natural light. A high quality work of architecture, landscaping and residential environment achieved for a modest budget. Lambeth Civic Centre and Town Hall, Lambeth Cartwright Pickard for Lambeth Council & Muse Developments Contract value: £55m GIA: 19,602m² Cost per m²: £2,806

Lambeth Council's new civic quarter is centred on the refurbishment of the grade I listed Lambeth Town Hall and the construction of a civic centre. The project reduces the council's core office buildings from 14 to two, cutting the Council's carbon footprint. The Civic Centre is a simple but elegant rectilinear building using red brick and precast concrete panels that make reference to the Edwardian town hall. This refurbishment restores, enhances and declutters, providing new spatial opportunities. An external courtyard has been covered to create a top-lit atrium, providing a focus and connection. The council's drive and enthusiasm and collaboration with the architect has contributed significantly to the success of this valuable facility.



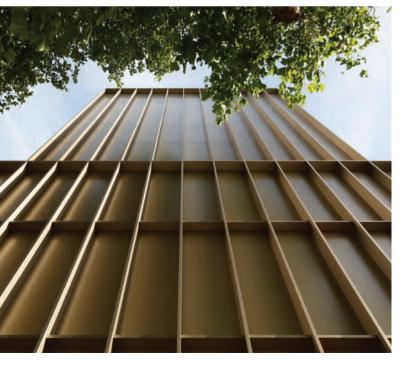
LAMDA, Hammersmith Niall McLaughlin Architects for LAMDA

Contract value: Undisclosed GIA: 5,500m²

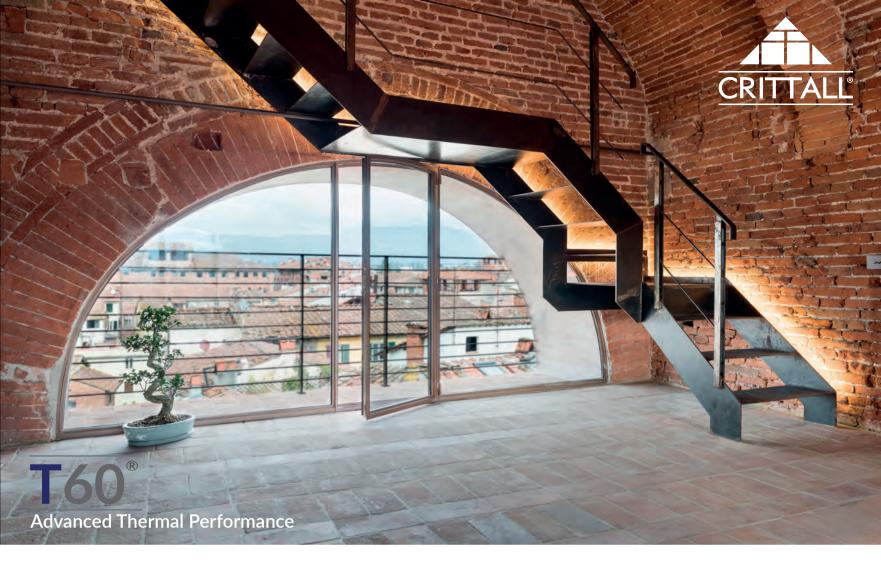
Sandwiched between the noisy Talgarth Road and an open London Underground line, the site appears wrong for a brief that requires a guiet and vibration-free environment for dance, theatre and TV recording. Once within the building however, you are virtually unaware of the hostile traffic outside. Exterior and interior have the same robust simplicity. The high level of control and coordination both of material choice and service integration are to be applauded, particularly given the constrained budget. This new building has allowed LAMDA to extend both its educational and its community ambitions.



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RIBA Regional Awards South West London



1A Earl's Court Square, Earl's Court Sophie Hicks Architects for Sophie Hicks Architects

Contract value: Undisclosed GIA: 150 m²

Limited by planning to a single storey above ground, this house is built down to maximise the footprint. The rendered garden wall of the neighbouring building has been extended; the clerestory that emerges above is the only suggestion that there might be a modern insertion behind. The house plays with plan, volume, light and relationship to the external environment to give a remarkable perception of space. In-situ cast concrete structure forms the walls, ceilings, floors and columns. The control of how the materials come together is impressive – as is the overall sense of calm and tranquillity imbued by the house.





Battersea Arts Centre, Battersea Haworth Tompkins for Battersea Arts Centre Contract value: £19.2m GIA: 5,625m² Cost per m²: £3,413

This is the culmination of a 12 year restoration project of the grade II* listed building which was extended after a devastating fire. The brief and design process have taken inspiration from 'scratch theatre' pioneered at BAC, where ideas are tested out live and audience feedback used to evolve the performance. Areas such as the central courtyard, previously filled with lean-to structures, have been converted into an outdoor theatre. The stitching in of the new is expressed with white ceramic bricks in contrast to the existing red. In the Grand Hall, the burnt and scarred surfaces of exposed brick and plaster have been kept and contrasted with highly crafted insertions, including an open plywood lattice, referencing the memory of pattern from the old plaster mouldings in the barrel vault and with new technical infrastructure above. The building exudes huge energy and a sense of surprise, delight and humour at every corner. Client of the Year



ANNABEL ELSON

RIBA Regional Awards South West London

Mapleton Crescent, Wandsworth

Metropolitan Workshop for Pocket Living

Contract value: £23.41m GIA: 8,418 m² Cost per m²: £3,000

This 27-storey residential tower occupies a leftover site from a 1970s shopping centre, bounded by the River Wandle, road and substation. Volumetric offsite construction gave programme benefits, eased the logistics and achieved a high quality finish. The building has a slender profile and shifting rhythms of the two wings of accommodation around the stair and lift core. The aqua-green terracotta facade introduces varying vertical grain and texture which holds and reflects light when seen dynamically. This project has set a high benchmark standard for affordable accommodation.





EDMUND SUMNER



Buckingham Green, Westminster Fletcher Priest Architects for London & Oriental

Contract value: Undisclosed GIA: 22,353 m²

Buckingham Green is a remodelled 1970s office complex with residential and work space. The original tower has been reclad and the podium stripped away, to be replaced by an independent building on either side. The tower has been elegantly refurbished with black anodised glazing and a steel envelope to reinforce it Miesian roots. The massing of the two other buildings respond to their immediate historic context. Both have different and exuberant approaches to the facade – one rich and pattern textured brick, the other a black patterned metal latticework facade. New public connections at the ground level and quality paving, street trees and active frontages will enhance the wider area.



SOUTH WEST LONDON



Projects by architect in London

£300.4m Total cost of projects

83,414m² Total GIA

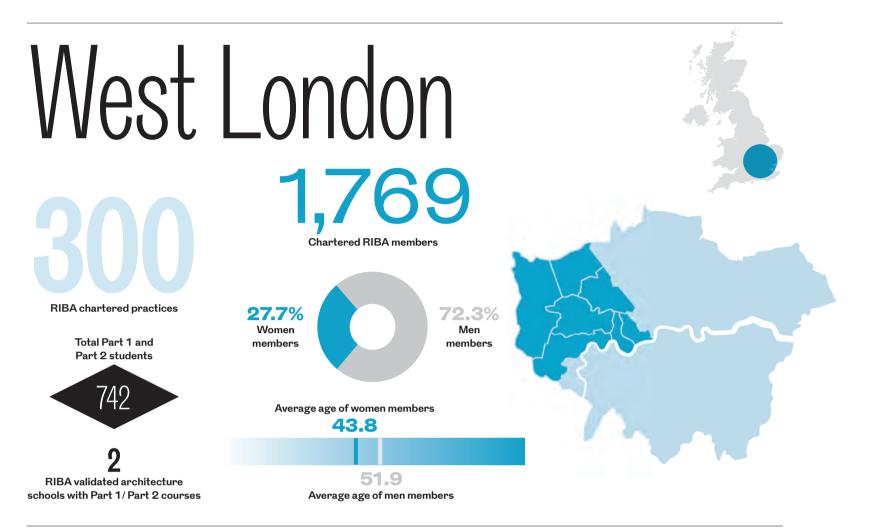
£3,601 Average cost per m²

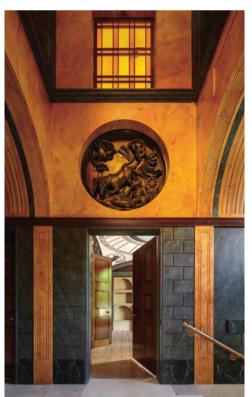
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Liquid

House in a Garden Gianni Botsford Architects Sanitaryware . Liquid Design Photographer . Edmund Sumner 64–66 High Street Kingsthorpe Northamptonshire NN2 6QE T +44 (0)1604 721993 info@liquiddesign.co.uk www.liquiddesign.co.uk

RIBA Regional Awards West London





Pitzhanger Manor and Gallery, Ealing

Jestico + Whiles and Julian Harrap Architects for Ealing Council and Pitzhanger Manor and Gallery Trust Contract value: £9.33m GIA: 1,640m² Cost per m²: £5,688

After three years, Sir John Soane's grade I listed country home has been restored to its former glory. The design team's archival research culminated in the reinstatement of three key aspects of Soane's design; a conservatory overlooking Walpole Park, a striking rooflight over the centre of the building and a colonnade that would have linked the manor to a kitchen block, with later additions removed. Internally, the Victorian paint-over has been stripped back to reveal Soane's original splendour. In particular, the upper drawing room is outstanding, with its breath-taking pastel-coloured ceiling and walls redecorated with Chinese wallpaper based on the tiny fragments that remained underneath existing panelling. The painstaking work extends to the grounds. The entrance sequence incorporates the sinuously curving carriage drive, a new cafe/ restaurant – a particularly successfully intervention – that nestles into a corner of the walled kitchen garden, and the preservation and enhancement of Walpole Park.



Royal Opera House Open Up

Stanton Williams for the Royal Opera House Contract value: Undisclosed GIA: 3862m²

After three years of construction, the ROH is more welcoming, transparent and permeable than ever. The extended and enhanced multi-level public foyer that links new transparent entrances on Covent Garden Piazza and Bow Street is 50% larger, drawing the public in. These interlinked public spaces have become a lively daytime venue. The cleverly planned lobby en-route to the Linbury Theatre creates a combined staircase and double height performance space that gives new life to the reception with visual links to Bow Street while creating a new union with the main opera house. The 400 seat Linbury Theatre, meanwhile, replaces the old studio theatre, becoming an important 'other' venue for opera and ballet; intimate, technologically advanced and beautifully detailed. The latest work creates a new public face for this great institution, becoming a significant part of the Royal Opera House's aim to make opera and ballet available to everyone.



Television Centre, White City

AHMM with MacCreanor Lavington, Morris+Co, dRMM, Mikhail Riches, Piercy+Co, Haptic, Archer Humphreys and Coffey Architects for Stanhope, Mitsui Fudosan, AIMCo, and BBC Studioworks

Contract value: Undisclosed GIA: 113,304m²

The Television Centre at White City is the ambitious reinvention of architect Graham Dawbarn's 1949 landmark studios into a working, living, thriving community for the 21st century. The celebrated forecourt is retained but transformed from a private place into an inviting publicly accessible landscape. Certain distinctive features have been preserved: the 3m high Helios statue, John Piper murals and Studio 1's 'atomic dots' have been bound into the new design by an expert team of architectural practices. The mix of historic and new buildings now provides around one thousand new homes, including the fantastic 'Architects' series of curated, bespoke apartments. Meanwhile, new workspaces for the creative industries have been added and are stitched into the spiral 'question mark' plan form of the original design. With public realm improvements, the project contributes significantly to the local environment and delivers new radiating energy to ensure Television Centre's future as an iconic work of architecture.



NICK HUFTON

RIBA Regional Awards West London



This small building in Paddington is the new office for a business with strong environmental credentials, that invests in sustainable agriculture. Embedded in a mews location, and with as much of the original fabric used as possible, new structural elements were designed to be fabricated offsite and then bolted together to maximise quality and speed. At roof level, the mansard's steel frame was repaired and painted before new oak joists were installed to replace the existing rotting timber floor structure. Damaged facade brickwork was repaired, and a double set of fully openable folding garage-style doors allows natural light to flood the interiors while creating interest. Notably, the building adopts a zero-carbon sustainable strategy by replacing the existing gas supply with 100% renewable electricity.





AGNESE SANVITO

Selfridges, Duke Street, Marylebone David Chipperfield Architects for Selfridges Contract value: Undisclosed GIA: 882m²

An entrance building on the Duke Street facade of the famous department store now replaces a concrete infill, and a new accessories hall spans one entire side. These elements, together with a retail frontage on Duke Street, creates a new identity for the store's east side, improving circulation and infused with the glamour and grandeur of the original building. Rather than form a hybrid of neighbouring architectural styles, the new entrance building maintains structural and visual independence with a stark, dark palette that contrasts the adjacent Portland stone. The upper facade is of slender bronze-clad structural columns that frame the glazing. This rests on a deep black precast concrete trabeated frame with two monumental piers flanking the entrance porch. Selfridges wanted to create the world's largest and most comprehensive destination for accessories, while transforming the store with a monumental new entrance. This, it seems, has been achieved.

House in a Garden, Notting Hill Gianni Botsford Architects for private client

Contract value: Undisclosed GIA: 253m²

Located in the back garden of a 19th century townhouse, a wondrous single storey pavilion-like structure sits within a garden. Light wells integrated in the landscape maximise light to floors below. A sculptural, funnel-shaped copper roof appears to float above walls of full height glazing. Its oculus allows light to track around the ground floor living area. From here a suspended wooden staircase leads down to the bedrooms below. These receive light from two generous greenery-filled light wells that permeate down to the depth of two floors. At every turn, the quality and refinement of the materials palette and deftness of detailing is apparent. The home offers a clever response to a unique set of circumstances, where natural light has been embraced to inform and direct the development of an accomplished piece of architecture.





The Queen's Diamond Jubilee Galleries, Westminster MUMA LLP for Westminster Abbey

Contract value: Undisclosed GIA: 900m²

The galleries are the first major addition to Westminster Abbey in more than 250 years. Created in the Triforium, seven storeys above the abbey's nave, they provide space for display and astonishing views of the interior. Within this special context, MUMA felt that creating a modern museum display – the technology, environmental and light control, lighting, interpretation and showcases, should not undermine the quality of this space. 3-D mapping helped identify sunlight patterns so the Triforium's gothic windows could be left uncovered. This, coupled with discrete lighting control, has informed the positioning of artefacts, avoiding a deliberate, low-light gallery environment. Designed with a real sense of craftmanship combined with a contemporary aesthetic, MUMA's interventions show a practice exploiting its best skills to deliver a scheme of real quality within a truly unique setting.



Westminster Abbey Triforium Project Ptolemy Dean Architects for The Dean and Chapter of Westminster Abbey Contract value: Undisclosed GIA: 1,215m²

The new glass, metal and stone Weston Tower, nestles between the 13th century Chapterhouse and 16th century Lady Chapel of Westminster Abbey, providing public access to the Eastern Triforium. The star-shaped tower's plan, based on a repeating motif in the Henry VII Chapel, makes the most of the restricted space while reinforcing the sense of verticality on the facades. Spinning off the magnificence of the surroundings, ornament melds with utility. Leaded glazing patterns refer to Wren's 17th century work while meeting strict bomb test criteria. Arrow detail of the leading and elaborate crown rooftop, inspired by Ely Cathedral, successfully echo the roofscape's gothic artistry while masking the rather more rudimentary lift overrun. The lift shaft too, with its 16 different kinds of stone laid in alternating bands, references those used in the abbey itself. These interventions respond to the patchwork of extensions and remodelling that the abbey has undergone over years to create a positive addition, delivered with deft understanding.





8 Awarded projects

Projects by architect in London

£595.8m Total cost of projects

126,384m² Total GIA

£4714 Average cost per m²

SEE RIBAJ.COM FOR MORE IMAGES

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How bathroom design can help improve everyday lives

It's all explained in Geberit's white paper The Science Behind the Sensory Space



Above The bathroom is the most popular place of refuge from the pressures of modern life.

Awareness of mental and physical wellbeing has never been greater, yet many of us still struggle to find the time, freedom and sanctuary we need to recover from the stresses of everyday life.

Faced with increasingly busy lives, luxury bathroom designer Geberit undertook research which shows that nearly three-quarters of us struggle to find time to relax. Studies also show that almost threequarters of people in the UK have felt so stressed that they have been overwhelmed or unable to cope in the last 12 months.

Architects have a role to play in overcoming these challenges and Geberit is working with the industry to help create sensory spaces in the bathroom.

The role of the bathroom

Whether at home, in a hotel or at work, the bathroom and washroom space offers a retreat from the pressures of modern life and the distraction of technology. In fact, Geberit's research shows that in the quest for some respite, the most popular place of refuge was the bathroom.

That is why the modern bathroom or washroom should not be designed as a purely functional zone, but as a relaxing space to unwind, combining clever product innovations and intelligent design with nature-inspired materials and textures which help to restore the natural balance of our senses.

Key to this is biophilic design, an increasingly popular approach which

89

covers everything from surfaces and design choices, to air quality, ventilation, acoustics and lighting, creating valuable opportunities to deliver sensory spaces.

With this in mind, finding the formula for a well-considered bathroom or washroom space at home, at work or in hospitality could be the key to unlocking better lives.

Free white paper from Geberit

To support architects and designers in achieving this goal, Geberit has launched a free white paper titled The Science Behind the Sensory Space.

Available to download from the Geberit website, the white paper introduces the four key senses of auditory (sound), visual (sight), kinaesthetic (touch) and olfactory (smell), alongside the bathroom technologies and innovations that can help reduce the impact of each. It also highlights some of the key trends which are shaping modern washroom and bathroom design in hotels, offices and high-end residential dwellings, with insight and solutions for those designing interior spaces.

In a guest foreword, architectural/ interior designer and specialist in biophilic design, Oliver Heath, says:

'Increasingly, good design is less about how spaces look and more about how they make us feel – seeking to improve both mental and physical wellbeing through a multi-sensory approach.

'Key to the delivery of restorative and recuperative spaces is designing for sensory wellbeing and making the most of the spaces that can help to deliver this. Contact with these spaces can happen in numerous ways, but for many, the deep multisensory environment that can be created in a bathroom is a powerful opportunity to explore.'

Solutions for sensory bathrooms

In addition to the white paper, Geberit has launched a series of new products which help deliver innovative, sensory design in bathroom and washroom spaces. Expanding the extensive Geberit range, new solutions include:

• The AquaClean Sela shower toilet, designed by the award-winning Christoph Behling, which offers the ultimate wellbeing experience in the bathroom.

• The Smyle bathroom range, offering



subtle shapes and maximum function for family and guest bathrooms.

• The Sigma 50 flush plate, which features two new sophisticated finishes (Sand glass and Mustang Slate) and slimmer, streamlined flush buttons to complement the minimalist design.

• A matt Black flush plate for the Sigma10, Sigma20 and Sigma30, which has been coated with an easy clean lacquer to reduce the visibility of fingerprints on the plate.

• DuoFresh technology, an extraction unit eliminates the need for chemical sprays by ensuring that any unpleasant odours are extracted right at the source.

• Infra-red Sigma80 flush plate and infrared Brenta / Piave taps, for applications where hygiene is paramount. •





Above left AquaClean Sela: gloss chromeplated with Sigma50 white alpine flush plate and orientation light.

Above AquaClean Sela: gloss chrome-plated with Sigma50 white alpine flush plate.

Below left Sigma50 flush plate in Mustang Slate.

REQUEST A CPD PRESENTATION

Geberit also offers a new CPD presentation on the Science Behind the Sensory Space – available now for your practice.

Exploring the themes and issues presented in the white paper, this CPD presentation examines how the senses should be considered to create a place of sanctuary from our increasingly busy lives.

To request an individual presentation at your architectural practice, email Geberit at cpd@geberit.com.

Alternatively, to find out more information or to view our full range of CPD presentations visit Geberit.co.uk/cpd



www.geberit.co.uk

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Fire avoidance – RIBA Practice Notes **92**

Site inspection – a job for the architect **97**

2: Intelligence



Jonathan Falkingham



Japanese house builder Sekisui House has just announced its €22m investment in Urban Splash House Holdings, a 35% stake that will allow the UK firm to ramp up its delivery of modular homes. We ask Urban Splash co-founder and architect Ionathan Falkingham what the deal means for the company

With 60 years in the housing market in Japan and elsewhere what's the angle of Sekisui's investment?

Homes England is providing £3m plus a £27m 'debt facility'. What will this debt facility help the company to do?

What is the involvement of We BuyAnyCar.com's Noel McKee?

Is it Sekisui's technology you want? Are you looking at new supply chains?

You've worked with Channel 4's George Clarke and shedkm on your current modular offering. Do you plan to use other architects too?

When do you think you'll be producing 2000 homes a year? We've had 26 years working in tricky urban situations and with urban blight. About seven years ago we grew keen to challenge the traditional volume house builders' offer. We developed a range of housing products with shedkm that looked at creating space that buyers could customise, and bought a panelmaking factory in Alfreton to produce them. To grow our business further we need external investment and expertise and Sekisui House was looking to break into the UK market with an innovative partner.

With the need to meet a housing shortfall, Homes England wants to support businesses looking into modular construction and offsite production. It put equity into the project as it believes in it but the debt facility allows us to accelerate the R&D component as well as the programme for delivery.

Noel's involvement is more than financial. He's changed the way the country buys and sells secondhand cars. We brought him in to consult over the last couple of years to see how he can bring that disruptor skill to bear when buying and selling homes.

Sekisui Homes, with five plants in Japan, has paid a few visits to our factory here. We're interested in how it can help us develop our products for the UK. But while it has a lot of technical expertise it needs to get a handle on our planning and building codes. Using its R&D, we hope to collaborate on bespoke panellised and volumetric products that work in our market.

Yes. We're developing the 'Edge House' with Proctor Matthews and 'Gate House' with Metropolitan Workshop. Going forward it's a challenge. Our USP is design so we're not looking for one generic product but a range that responds to the geographic context as well as buyer requirements. Terraced homes, corner ones, ones with shops beneath. It's not just flexibility of appearance though, but internal layouts. There are many examples of architects providing an innovative skin with very conventional layouts within.

Well, land supply and planning issues all being good, we're looking at around five years.

ONLY ON RIBAJ.COM Applications for extensions increased by almost 11% in 2018

But the devil's in the detail, finds Brian Green: ribaj.com/ homeimprovements



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

Intelligence Fire safety



How to design for fire safety

Three new Practice Notes from the RIBA will help architects keep their projects safe from fire risk

The RIBA has developed a series of Practice Notes for RIBA chartered practices and chartered members, which are intended to raise awareness and encourage members to discuss with their clients the extensive public and professional debate on issues of fire safety, in high rise and higher risk buildings following the Grenfell Tower fire in 2017.

The RIBA is publishing the following Practice Notes, the core guidance of which is published here:

- Practice Note 1: 2019 Professional Indemnity Insurance
- Practice Note 2; 2019 Restrictions on Combustible Materials – Building (Amendment) Regulations 2018
- Practice Note 3: 2019 Sprinklers

These are provided as guidance to the RIBA membership and aim to provide helpful information which may be of benefit to members in their practice.

Automatic fire suppression systems offer additional protection that can suppress or even extinguish a fire



RIBA PRACTICE NOTE STATUS

RIBA and its members uphold high standards of professional competence. RIBA Practice Notes set out best practice guidance for its chartered members and for RIBA chartered practices, in particular fields of application. Adherence to the Practice Notes is not compulsory but chartered members and chartered practices should use their judgment to determine when to follow such guidance and to what extent. The RIBA cannot accept liability for when and how chartered members and chartered practices apply best practice guidance published by the RIBA.

Having an audit trail showing that the member took account of the guidance contained in RIBA Practice Notes may provide a partial defence to an allegation of negligence. When seeking an independent expert report to defend such a case, the expert is likely to reference relevant Practice Notes as a measure of reasonable skill and care.

The RIBA regularly reviews its Practice Notes and Guidance material, to take into account changes in the legal and regulatory compliance environment. However, it is each member's responsibility to ensure they keep up to date with legal and regulatory compliance regimes, supported by RIBA CPD compliance requirements and RIBA standards material as this is published and reviewed from time to time.

RIBA chartered members and chartered practices should be reminded that ARB Standards of Conduct (for Registered Architects) and the RIBA Code of Conduct (for chartered members) and RIBA Code of Practice (for chartered practices) impose requirements for holding suitable insurance to cover potential liabilities arising from negligence or breach of contract associated with professional activities.

PRACTICE NOTE 1: 2019

PROFESSIONAL INDEMNITY INSURANCE

Following the Grenfell Tower fire, the professional indemnity (PI) insurance market for architects is undergoing significant change, and PI insurance premiums are increasing for the first time in over a decade. A number of insurance carriers and syndicates are withdrawing from the architecture and wider construction PI market.

Although the Grenfell Tower fire has been a significant factor, there were issues before Grenfell that were beginning to affect the construction PI market, including a general increase in claims and notifications and broader economic factors. Following Grenfell, many insurers are asking more questions relating to potential exposures. There is uncertainty in the insurance industry about how to price risk in the context of a building regulatory regime and construction industry that has been heavily criticised in the Independent Review of Building Regulations and Fire Safety, and an environment where there are serious concerns about the competence of those involved in ensuring the fire safety of buildings and the quality of outcomes in building procurement processes.

Competition and capacity still exists in the PI insurance market for architects, but the RIBA Insurance Agency reports:

- Increases in premium levels;
- More diligent risk assessment by insurers at the point of sale or renewal of PI cover,

Following Grenfell, insurers are asking more questions relating to potential exposures. There is uncertainty how to price risk

including extensive questions relating to the use of combustible materials on high rise schemes;

- Responses from insurers may include imposing higher excesses and limitations of cover in relation to cladding and basement claims, and cladding related policy exclusions;
- In some cases, insurers may refuse renewal of cover in the event of significant or perceived significant risk exposure where there is a serious existing claims or notifications record.

The RIBA and the RIBA Insurance Agency offer the following best practice guidance:

- In the current market conditions, it is essential to make early contact with your insurance broker before renewal and to submit your renewal proposal in good time;
- Complete your proposal/renewal form properly and comprehensively;
- Produce a covering letter/email giving the background to your practice; explain the nature of your work and your client base, and point out any good risk management procedures you have in place. practices with accurate record-keeping, good knowledge of the materials they specify, robust quality management systems, and a proper risk management process will be more attractive to PI insurers;
- If your practice has been involved in work on buildings over 18m in height with external cladding systems during the last 15 years, you will need to document this in as much detail as possible;
- Produce a claims history document that details at a minimum any PI claims/notifications you have had in the last 10 years, and the current status of these (name of claimant, date of loss, insurer, details of any payments/reserves, open or closed

status). If you have claims closed with payments, or any still open, ensure a summary of the claim/notification is included with confirmation of the present position; it is important this document is updated at each renewal;

- On projects involving contractor design of cladding systems, you should check that the contractor's PI insurance policy does not have a cladding exclusion clause, and that the contractual requirements for your PI insurance are not more onerous than that offered by the contractor's policy;
- In the unlikely event that you are unable to obtain PI insurance (including run off cover), you should seek legal advice regarding your contractual obligations (project work). Free 15 minute consultations from the RIBA's specialist practice consultants are available to RIBA chartered members through the members' information line, open Monday to Friday, 10am-1pm and 2pm-5pm, 020 7307 3600.

PRACTICE NOTE 2: 2019

RESTRICTIONS ON COMBUSTIBLE MATERIALS –

BUILDING (AMENDMENT) REGULATIONS 2018 NO. 1230 On 29 November 2018, the government enacted changes to the building regulations in England restricting the use of combustible materials in 'external walls' and/or 'specified attachments' (including balconies and sun shading elements) on any 'relevant building'; namely any building with a storey over 18m above ground level which:

- contains one or more dwellings;
- contains an institution; or
- contains a room for residential purposes (excluding any room in a hostel, hotel or boarding house)

The Building (Amendment) Regulations 2018 require that materials forming part of the external wall of a relevant building, or specified attachment of a relevant building, are of European classification A1 or A2-s1, d0.

The restrictions also apply where there is a 'material change of use' of a building that brings it within the scope of the definition of a 'relevant building.' These are prescriptive requirements enacted through amendments to the building regulations and not changes to Approved Document guidance, although revised versions of Approved Document B Volume 2 and Approved Document 7, which reflect the amendments, have been approved and published.

Applying to new buildings and material changes of use of existing buildings, the amended regulations do not apply retrospectively to existing residential and institutional buildings with a storey over 18m above ground level. There were transitional provisions, and where a building notice or initial notice had been given to, or full plans deposited with, a local authority before 21 December 2018, the amendments did not apply, provided the building work has already started or was started within two months of that date.

The Building (Amendment) Regulations 2018 are now in force (from 21 December 2018), and RIBA chartered members and practices should be aware of the implications of these regulatory changes, including the applicable definitions of:

- external wall
- specified attachment
- material change of use
- relevant building
- above ground level

There are no alternative means of compliance with these new requirements. The Building (Amendment) Regulations 2018 (2018 No 1230) includes a list of product exclusions, and this should be read in conjunction with other supporting documents including:

- Approved Document Part B
- Amendments to Approved Documents B made between November 2018 and April 2019
- Building Regulation 7: Materials and Workmanship
- 2018 amendment to Approved Document
 7: materials and workmanship

RIBA chartered members and practices engaged in work on buildings with a storey over 18m above ground level should:

- Be familiar with the requirements of the Building (Amendment) Regulations 2018 (2018 No. 1230), Approved Document Part B and Regulation 7: Materials and Workmanship;
- Understand the European classification system for construction products and building elements using test data from reaction to fire tests;
- Consider the fire performance characteristics – including the production of smoke and flaming droplets of the key products that will make up the external



IIKKYTOK/ISTOCI

wall construction;

- Check the specified products' certification for fire performance (small differences in detail, such as thickness, substrate, colour, form, fixings and adhesives, may significantly affect the fire performance classification and may not be the same as the tested, certified product);
- Where a building with a storey over 18m above ground level is not a 'relevant building', discuss with their client the option of still applying these fire performance requirements. Clients may wish to consider the potential impact this may have on funding, value, saleability, mortgage lending, insurance risk etc (various building types including hostels, hotels and boarding houses and commercial buildings are not covered by the new regulations).

PRACTICE NOTE 3: 2019

SPRINKLERS

RIBA recommendation to government

The RIBA has recommended a requirement for sprinklers/automatic fire suppression systems to be provided in all new and converted residential buildings (as already required in Wales) and installed in existing residential buildings, where the top storey is more than 18m above ground level storey, as 'consequential improvements' where a building is subject to 'material alterations'.

This policy recommendation is to government only. RIBA chartered members and chartered practices are required to adhere to current building regulations and are not expected to follow this policy recommendation in their designs, though they may wish to discuss them with their clients when working on relevant buildings.

Regulatory comparators

The RIBA recommendation that sprinklers/ automatic fire suppression systems be provided in all new and converted residential buildings echoes the recommendations of the Review Panel of Building Standards (Fire Safety) in Scotland, which proposed extending mandatory installation of sprinklers in 'flatted accommodation' and in larger multi-occupancy dwellings and those which provide care.

Regulation 37A of the building regulations in Wales already requires automatic fire suppression systems on new and converted residential buildings, including care homes, children's residential homes, boarding houses, halls of residences and hostels.

London Assembly Planning Committee: Sprinklers as the next step towards safer homes

In March 2018, The London Assembly Planning Committee published the report 'Never again: Sprinklers as the next step towards safer homes', which includes its findings into whether sprinklers should be made mandatory in London's homes. The London Assembly stated that 'the fires at Lakanal House in 2009 and Grenfell Tower in 2017 demonstrate how passive fire safety measures designed to contain a fire in compartments can fail. This means fires, hot gases and smoke can spread quickly, harming residents and firefighters and causing significant damage to property. Automatic fire suppression systems offer an additional layer of protection that can suppress or even extinguish a fire, saving both lives and property.'

The report makes eight recommendations including reducing installation cost of Automatic Fire Suppression Systems (AFSS) and working towards making AFSS mandatory in every residential building in England.

RIBA chartered members and chartered practices engaged in work on buildings with a storey over 18m above ground level may wish to discuss with their clients:

- the RIBA recommendations to government on sprinklers in both existing residential buildings above 18m and all new and converted residential buildings, and regulatory comparators in Scotland and Wales;
- the benefit of sprinklers, including life safety, asset protection and business continuity, alongside any insurance requirements and risks and the potential impact on non-regulatory factors, such as value, saleability, funding, insurance risk and mortgage lending.

architecture.com/knowledgeandresources

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How can architects avoid dangerous quality lapses in construction?

John Cole

Over the last few years, particularly following the Grenfell Tower fire in June 2017 and the discovery, a year earlier, of defective masonry wall construction in schools and other buildings across Scotland, an increasingly strong media spotlight has been shone on sub-standard and potentially unsafe construction.

Among those failures that have attracted most media coverage are two that can directly affect the safety and lives of building occupants and passers-by. One is omissions or inadequacies in fire-protection, including the defective installation of fire-stopping in external cladding and compartment walls and floors, so potentially facilitating the uncontrolled spread of fire. Second is the defective incorporation of essential brick accessories, fundamentally compromising the structural integrity of masonry walls and in some cases resulting in their collapse due to insufficient strength to resist wind loading.

Many projects are of course well-built. However, evidence suggests that a significant and unacceptable percentage of new buildings contain defective construction. The extent of reported construction defects of the two types described above has led to concerns that these defects may be systemic in the industry. Unfortunately, evidence also suggests that these are indicative of wider problems in the general quality of construction.

Both the UK and Scottish governments have expressed concern and have already initiated a series of actions seeking to address the underlying causes of these problems.

While inadequacies in design and specifi-



cation can and do occur, the cause much more frequently identified is the failure of on-site construction to comply fully with the designs and specifications provided by design teams.

Reasons for poor workmanship

Many contributory factors underlie poor workmanship of this type, including: not enough competent tradesmen; contractors failing to ensure the competence or trade qualifications of those working on site; a payment system that incentivises largely self-employed subcontractors to build rapidly rather than with care and attention; too few main and subcontractor supervisory staff with the necessary construction knowledge and skills; the selection of contractors and sub-contractors predominantly on a lowest price basis which, not surprisingly, tends

Below Examples of widespread nil or inadequate embedding of wall ties from the group of 17 schools built as part of the same PFI contracts as Oxgangs Above The remains of the gable wall at Oxgangs School, Edinburgh following its collapse in 2016.



to result in the lowest quality outcomes; the lack of assured integration of design elements due to the amount of design delegated to contractors; and, most importantly, the inadequacies of contractors' quality assurance systems.

With the increasing adoption of contractor-led procurement methods, the role of the architect in protecting the interests of the client through independent inspections of on-site work is ceasing to be the norm. The scope of architects' appointments under design and build forms frequently excludes site inspections and, to add to this problem, the use of properly resourced and competent clerks of works, previously the essential additional eyes and ears of architects on site, has dramatically reduced as clients seek to reduce project overhead costs. As an indication of this latter trend, the membership of the professional body representing clerks of works is a third of what it was in the 1990s. Only now is it beginning to grow again as the impact of disregarding this critical role becomes clear.

Similar downward pressure by clients on the level of professional fees has inevitably led to a reduction in the quality of service that architects, and other construction professionals such as structural engineers, can viably provide and has directly affected the frequency and nature of their site visits. As a result of this combination of factors, thorough independent inspections of the work of contractors is increasingly limited.

This situation has at least two significant repercussions. The first, and most important, is the increased percentage of potentially dangerous defects that will not be identified before they are closed in. The second, is a growing artificial separation of designers from the construction process. This separation inhibits essential feedback as to the effectiveness or otherwise of design decisions – and thereby the informing of future design decisions. Younger members of the profession are getting fewer opportunities to understand the practicalities of construction on site, which may ultimately lead to a deskilling of the profession and affect its ability to effectively undertake core aspects of its functions.

Problems with self-certification

Recent widespread discoveries of substandard and non-compliant construction have demonstrated a reduced ability of clients to rely on the quality assurance and self-certification processes of contractors. Recent evidence also shows that the frequency and level of detail of inspections by building control inspectors, whether private or public sector, tend to be insufficient to ensure full compliance of construction, particularly in relation to work completed between inspections.

It is therefore important that clients, who ultimately retain responsibility for their projects' legal compliance with building standards, appoint appropriately resourced professional advisers to undertake or oversee, independently from the contractor, all inspections required to provide the necessary degree of assurance. Depending on the scope of appointment, this role used to be undertaken by architects under the traditional model. Employers' agents, normally appointed to the role in design-and-build contracts, are often inadequately resourced or insufficiently competent to replicate the level of informed scrutiny that designers of a project can offer.

So given the changing position of the architect in the organisation of projects, inadequate client investment in the direct employment of architects or other independent professionally qualified inspectors and clerk of works, the practical limitations of inspections by building control officers, and uncertainty over quality assurance and self-certification by the industry, society must question how confident it can be about the quality, and resultant safety, of new buildings. This serious issue needs to be addressed by those responsible for government policy on procurement, by public and private sector clients, by the industry and by members of the relevant professions, especially architects.



Above Missing fire stopping in fire compartmentation found in recently constructed public buildings in Scotland.

IMPROVING INSPECTION OF THE WORKS

- Ensure the extent and limit of your responsibilities for site inspections is clearly defined in your terms of appointment and explained to your client.
- Ensure your fee proposal is enough to cover the described site-related responsibilities.
- Advise your client appropriately, in light of the size and complexity of the project, as to the need/benefit of appointing clerks-of-works.
- Ensure your specification requires the contractor to give the client's representative weekly signed quality inspection reports on each of the main site activities.
- Advise the client of the need for an appropriate level of independent inspection of higher-risk elements of construction, particularly those with the potential to affect user safety, for example fire compartmentation, structural integrity etc.
- Give the contractor a schedule of areas that specifically require inspection before closing in and specify in advance a list of tests/certificates to be provided.
- Consider specifying regular date-and-location verified digital video recordings, by the contractor, of specific aspects of the construction.
- Ensure that all materials and components used on site and all contractor or sub-contractor designed elements are fully consistent with the detailed requirements of the design and specification.
- When being novated to a D&B contractor, advise the client in advance to specify that the novated design team should undertake site inspections, and ensure that it also obtains separate independent inspections.
- Finally, it should also be made clear whether or not the client will have access to site inspection reports prepared by the novated design team. While not currently the norm in D&B contracts, informed clients have successfully incorporated this requirement into such contracts.

This is a critical time both for our industry and the architectural profession. Goethe described architecture as 'frozen music'. It would appear that while architects are increasingly prevented from taking up their long-held position as conductor of the orchestra, some no longer want the responsibility of occupying the podium, appearing almost anxious to pass the baton to others, even if some of those others have been found to be tone deaf. In such circumstances the level of discord should not come as a surprise.

The architectural profession must decide whether its essential raison d'être is still the physical realisation in situ of high-quality, safe, functional, sustainable and life-enriching buildings, or whether it is to be increasingly restricted to creating primarily conceptual design solutions on computers in offices. Architecture only happens on site and it is difficult to deny that this is where architects must be, safe-guarding the accurate translation of their designs into safe, high-quality buildings that will meet the needs and enhance the lives of this and future generations.

In wider industry, an entrenched focus on least cost rather than greater efficiency has facilitated an unacceptable level of sub-standard and potentially unsafe construction. The culture must change to one where the participants at all levels focus on delivering the required quality. Until there is evidence of this essential change, it will be necessary to significantly increase the current inadequate level of detailed independent scrutiny of construction. This could most effectively be achieved by restoring an adequate cadre of well-trained and experienced construction clerks of works supporting appropriately qualified professional client representatives, ideally those who designed the buildings.

Finally, it must be recognised that clients are the starting point in any project. In their selection of procurement model and their specification and designation of services to be provided, they play a pivotal role, either positively or negatively, in influencing the construction quality and safety in use that will be achieved in the building projects they commission. Recent events demonstrate that clients may need to reconsider the effectiveness of their current approaches in discharging this onerous responsibility.

John Cole was lead on the independent inquiry into Edinburgh's schools failures and is a member of RIBA's expert advisory group on fire safety

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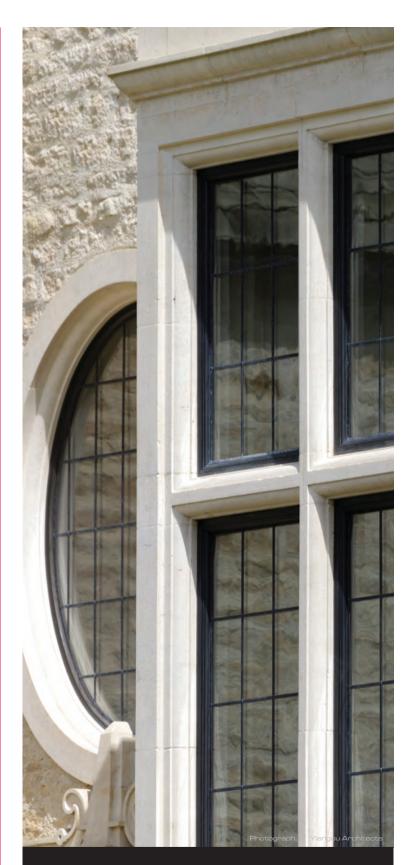
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Promotion SterlingOSB Zero competition



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Raise the roof

Our annual Norbord SterlingOSB Zero competition is all about making the most of the urban roof, a potentially exciting space that is often overlooked. $\pounds 2,500$ awaits the winner, so get thinking! Deadline for entries is 1 July, 2019



In the drive to densify our cities, if you can't build out, you build up. The apotheosis of this is the high-rise but time, sustainability and urban re-purposing considerations have softened the edges of the initial frenzied drive to build high to more thoughtful and low rise inner city development.

In SterlingOSB Zero's 2019 competition, we are asking readers to investigate this fuzzy edge and invite propositions for appropriating urban roof areas and positing new uses for these redundant spaces. You may be interested in formalising a drive for how we might tackle the inner-city housing crisis. You may feel that occupants of sui generis live/work spaces might work better with their heads in the clouds. Perhaps you imagine a new leisure and communal proposition could benefit from the light and air that a rooftop site would afford them. A Fun Palace in the sky!

Whatever inspires you, Norbord is offering a top prize of $\pounds 2,500$ for proposals

Left Bennetts Associates' Shaftesbury Theatre in London's West End extended the grade II listed Edwardian building.

Right RMI Architects' Weaving Works Glulam extension on a Victorian linen warehouse in Belfast.

that use SterlingOSB Zero but which allow you to untether your imaginations! As Tennessee Williams wrote: 'Nothing's more determined than a cat on a hot tin roof': so get determined – and get designing!

The brief

RIBAJ/SterlingOSB Zero's Raise the Roof competition is seeking imaginative proposals for transforming redundant urban roof spaces to new uses, formed predominantly from SterlingOSB Zero. This could be residential, mixed-use, commercial, or for communal/leisure purposes. The nature of the programme should be clearly stipulated and will form the basis of consideration of the proposal. The design may or may not feed off the use of the existing building below, but any new rooftop use should consider an independent mode of access to the roof space as part of the design.

While we do not seek to limit the imaginations of entrants, we would ask you to bear in mind the nature of SterlingOSB Zero and to ensure that propositions consider the material's capabilities.



'The sky's the limit, if you have a roof over your head'

Sol Hurok, American impresario 1888-1974

Below Kraus Schoenberg's Hanover House refurbishment and extension in the Little Germany quarter of Bradford.



CRITERIA

Design a rooftop space of up to three storeys on an existing building of your choosing, which posits exciting, imaginative new urban uses. There is no limit to the size of the roof you select or to how much of it the intervention fills.

The overall context and the building upon which the proposal sits will be considered as part of the proposition. Entrants should demonstrate how SterlingOSB Zero has been used in the new proposal and how its bespoke and high strength features have made it an integral part of the design.

Being a speculative intervention, we do not expect entrants to adhere to current building guidance. Given the exposed nature of any proposition, entrants will need to employ cladding materials to cover the SterlingOSB Zero. The nature of any internal finishes may also be considered.

JUDGING

Chaired by The RIBA Journal, judges will look for imaginative uses of SterlingOSB Zero and innovative spatial proposals. These should consider the structural, acoustic and thermal demands of the design. Pre-fabrication, panels or CNC fabrication may all be considered. Other materials may be used to clad and fit out the proposal but it structural integrity is intended to be predicated on the use of SterlingOSB Zero.

The winning proposal will be the one that, in the minds of the judges, generates a solution that is spatially powerful, visually exciting, reflects the logic of the entrant's programme for the site and existing building and best potentializes the under-used spaces of rooftops, while making good use of SterlingOSB Zero's properties.

ENTRY FORM Go to ribaj.com/raisetheroof

SUBMISSIONS

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

- Plan and sections explaining function
- Elevations, with existing building, showing the external look of the intervention
- 3D Axonometric
- Any supplementary images you may consider helpful to explain the scheme.
- An explanation of no more than 400 words on a separate sheet describing the nature of the proposal.

NOTES

- The judges' decision is final
- First prize is £2500. Three commended prizes of £250
- No correspondence will be entered into by the organisers or judges regarding entries and final decisions
- Shortlisted entries will be notified in writing
- Shortlisted entries will be invited to the prize giving event on Thursday 26 September 2019
- Please email any questions to ribaj.raisetheroof@riba.org

Deadline: Entries should be received by 23:59 UK time on Monday 1 July 2019.

Please email your entry to: ribaj.raisetheroof@riba.org

Stand tall. Talent should be recognised. Put yourself forward or nominate your colleagues and collaborators now.

RIBAJ, in association with Origin, is on the hunt for construction's Rising Stars, those reaching for the sky in architecture and the built environment.

RISING STARS 2019: ENTER NOW

Do you think strategically, push materials to the limits and design better ways of working and building? If so, we want to hear from you.

Last year our stellar judges identified nine of the most talented, socially aware, promising practitioners of the rising generation to join the third cohort of RIBAJ Rising Stars. They are social warriors, layering extra curricula activities on top of practice – from building apps to becoming a mindfulness practitioner or finding situation-changing solutions to homelessness.

Thousands of architects, clients and influencers have seen the Rising Stars' stories here in RIBA Journal, on ribaj.com and through our social media channels, giving the talents of those Rising Stars a boost for the coming years. This year it could be you or someone you work with.

Deadline: 23.59 Monday 9 September 2019 Winners will be profiled in the RIBA Journal and on ribaj.com, and invited to an exclusive Class of 2019 party and round table.

> RISING STARS RJBA Origin 2019

Enter at ribaj.com/enter-rising-stars

3: Culture

Time to step up

The climate emergency is architects' chance to show history what they're made of



Hugh Pearman Editor

For me and plenty of others there is nothing finer than a good archive, be it of drawings, photos or in our case the bound volumes of this magazine back to 1893, which we drew on extensively last year (our 125th). Having the RIBA Library next door to the office is an incredible resource, as devotees of our Parting Shot, selected each month by the curators of the famously extensive Robert Elwall Photographs Collection housed there, will testify. A 19th century photograph of Notre Dame de Paris last month, a 1970s photograph of the then-pristine new settlement of Thamesmead this month, a rare Lutyens Scottish pub with royal connections another.

Meanwhile, dedicated people are cataloguing and conserving the work of some of the best architects in the world for the collections. Such material is so easily lost and, once safeguarded, it has to be made sense of and made accessible. It's easy to take such long-term activities for granted, or even to In Edwardian times the profession was concerned about air pollution. Eventually the Clean Air Acts transformed people's lives question their necessity when architects are struggling day to day but, often thanks to generous funders, it is one of the glories of the RIBA that they happen at all.

I am keenly aware that in producing an architecture magazine month by month (and daily online) we are producing the archive material of tomorrow. Sometimes directly, such as the way the winners of our annual Eye Line drawing competition are considered for inclusion in the collections. Last year's winner Tszwai So of Spheron Architects has kindly agreed to donate his winning image. (It's your last chance to enter this year by the way – deadline Monday June 10. Go to ribaj.com/culture/enter-eye-line).

Archives teach you many things, above all that the main concerns of architects seldom change much. When the archivists of the future look back on what was engaging architects as we moved into the 2020s, what will we be able to offer? The same old debates about the declining influence of the profession (and fee levels), trad versus modernist, uncomprehending planners, dodgy builders, stop-start government policies and so forth? Or can we offer something new, something positive, that will demonstrate this was the time when architects got a grip?

I remember looking in the archives and finding an Edwardian RIBA president stirring a fire of smokeless coal in his office. He and the profession were concerned about air pollution (and soot damage to buildings of course). Progress was slow but eventually the Clean Air Acts transformed people's lives – and life expectancy.

Today we have an environment and climate emergency, declared by Parliament on 1 May. If ever there was a time for architects to step forward and change things for the better, permanently, it is now. This is the challenge that the whole profession needs to get behind. Not at some undefined point in the future. Now. But how? Please write to us with your ideas for action. Letters.ribaj@riba.org

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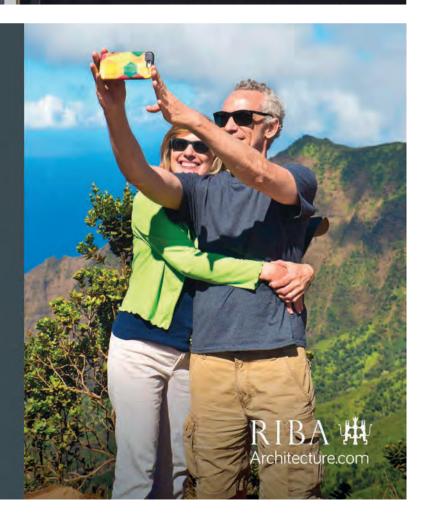
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Against little box-ticking



We could learn today from Australian Robin Boyd's ideas on housing design

Oliver Wainwright

'Is it just that the Australian public clings to its depressing little boxes because it knows no better, has seen no better design?' So asked the late Robin Boyd, Australia's most influential post war architect, despairing at the plague of bungalows rapidly sprawling across the country in the 1970s.

Visiting Australia for the first time last month, I saw Melbourne's endless identikit bungalows, crammed into car-reliant suburbs. Australians decry the 'crisis of shrinking backyards' – while still building detached, single-storey homes.

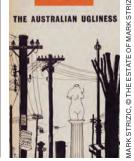
It is a model of low-density sprawl that contrasts with the centre of the city, where a tidal wave of steroidal high-rise development sees these depressing little boxes matched by depressing big boxes of ever more bloated design, gussied up to the nines in garish costumes. Melbourne feels like the cut-price catalogue of a Chinese cladding manufacturer.

In Boyd's centenary year, it is more important than ever to remember his outrage at the state of Australian design, so eloquently brought together in his 1960 book, The Australian Ugliness – the Antipodean equivalent of Ian Nairn's bolshy Outrage.

'Australia's is a special kind of philistinism,' Boyd wrote, 'an immovable materialism which puts art and ideas of any kind deliberately and firmly to one side to let the serious He coined the term 'featurism' to describe skin-deep prettification of the built environment, calling it a kind of 'nervous architectural chattering'

Below Boyd's eloquent outrage at depressing boxes is encpsulated in Australian Ugliness.

ROBIN BOYD



business of living proceed without distraction.'

He coined the term 'featurism' to describe the national penchant for skin-deep prettification of the built environment, calling it a kind of 'nervous architectural chattering'. He identified veneer as the most dreaded symptom of this disease, akin to 'applying pleasing cosmetics to the sick patient'.

To the modern reader, much of his reasoning sounds snobbish sneering against popular taste, but in fact Boyd did more than anyone to champion good design for all. He was the first director of the Small Homes Service, established by the The Royal Victorian Institute of Architects in 1947, which published plans for modern affordable homes each week in The Age newspaper, alongside a column advocating the benefits of modern design. Plans and specifications – which anyone could buy for $\pounds 5$ – featured economic use of space and good solar orientation, and made use of the whole suburban block as a total environment. Over 5,000 homes were built.

On my recent visit I had the pleasure of staying in Boyd's own family home, built in 1957 and now looked after by the Boyd Foundation, which stands as a powerful manifesto for his design principles. Presenting a blank, ivy-covered wall to the street, the home unfolds around a beautiful garden courtyard, conceived as an outdoor room with glasswalled sides and overhanging eaves, suspended from a long drooping catenary structure.

In a move which still feels radical today, the principal bedroom doubled up as the living room, floating on a balustrade-free mezzanine platform above the dining area, with the sofa transforming into the Boyds' bed by night. The children's bedrooms were housed in a pavilion at the other side of the courtyard, giving both generations some privacy. The ingenuity of the built-in furniture continued to astound – I kept discovering fold-out ironing boards hidden in curious places around the house.

As Australian cities expand ever outwards (Melbourne, for example, has seen 50 suburbs added to its bulging waistline since 2006), a contemporary take on the Small Homes Service could be valuable – always remembering Boyd's call for 'better architecture and planning: more imaginatively exciting, more involving, more our own.'

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

PLAIN SPEAKING

Robin Boyd found depressing similarities between British and Australian architects, noting that both 'are inclined to be ineffably dreary at heart, and are conscious of this, so that they dress up the drabness with party trappings more desperately gay than the American ever uses'. Yet in England, he noted, we are redeemed, as 'there is always something of genuine beauty around the corner, a medieval church or a glimpse of field, hedge and honest stonework.

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HOLLY EXLEY

Eye Line: Last chance to enter!

As we move towards the deadline for entries to our annual drawing competition, six illustrious names have signed up to judge your work



Time is running out to enter Eye Line. As ever, it's purely the power of the image that we're interested in. How well do you communicate an idea or record an existing building or place?

Once again we invite entries in two categories: practitioners and students. We will exhibit winners and commendations at the RIBA as well as publishing them in print and online. And our colleagues at the RIBA's world famous Drawings and Archives Collections (DAC), based in the Victoria & Albert Museum, will scrutinise the winners for potential inclusion in the collections.

We make no distinction between 'hand drawing' and computer rendering skills. Both are of equal value and all are welcome.

We DO distinguish between practitioners and students however, as the conditions under which you work are very different. **Student category:** images made by those in architectural education or who are submitting images made before fully qualified.

Practitioner category: images made by those fully qualified and working in practice, either for real-life projects or to explore ideas and experiences.

Last year's overall winner was Tszwai So of Spheron Architects with An Echo in Time, drawings for a Brussels memorial to victims of 20th century totalitarianism. His main charcoal drawing The Messenger will take its place in the RIBA Collections.

Now it's YOUR turn. This is an international competition. Practitioners and students – enter by 10 June!

JUDGES

Patty Hopkins, Hopkins Architects Anne Desmet RA, artist Neil Spiller, architect, academic and editor of Architectural Design Wen Quek, architect partner, Cullinan Studio Tszwai So, co-founder of Spheron architects and last year's Eye Line winner

Hugh Pearman, editor of the RIBA Journal

Right Interior, late afternoon, by last year's third winner, practitioner category, oil on canvas. Alan Power of Alan Power Architects.



RULES

We seek the best 2D representations of a building design or concept through visual means. They may be hand or digitally drawn, incorporating collage or any combination or overlay of methods. Video and straight photography excluded. Enter in either the student or practitioner category. The RIBA Journal reserves the right to reallocate to a different category. Maximum of three images per entry, which can be from different projects, or all from the same project.

Joint entries on which more than one person has worked are permissible.

The work must have been produced within the three years up to the deadline of 23.59 on Monday 10 June, 2019, and must not previously have been entered for Eye Line.

We cannot accept physical works. Images must be at 300dpi, file size maximum 25Mb.

All entries must be uploaded to: ribaj.com/culture/enter-eye-line

Information required

Title of work(s) if applicable, and medium. Name of the author(s) of the work. Name of organisation where author works or studies. Email, postal address and phone number. Dimensions of the original work as presented (or as you would wish it to be presented) in mm. Date it was completed.

Key dates

Deadline: Monday 10 June, 23:59

Judging: early July. Winners and commendations announced: August issue of RIBAJ and online. Exhibition opening: August. Correspondence: eyeline.ribaj@riba.org Winning and commended entries will be exhibited at the RIBA

Experts rally to restore fire damage

Notre-Dame's fire highlights risks of all kinds to our heritage fabric. Can global collaboration advance our knowledge?



Ben Derbyshire

With the second devastation of Charles Rennie Mackintosh's 1909 landmark still fresh in our minds, the huge tragedy of the Notre-Dame fire for culture and heritage in Paris demands a swift response. It is encouraging to see that some lessons have been learned from previous fires, with care taken to protect the stained glass and much of the art collection salvaged and moved to the Louvre. But significant questions remain about why these events keep happening and how to repair or replace the damaged fabric.

No official cause has yet been given for the Notre Dame fire, but the renovation work has been identified as the 'likely' origin. This is no surprise to those familiar with the Cutty Sark and Windsor Castle fires, both caused by incidents during restoration.

Particularly for a building of such cultural and spiritual significance, it is essential to draw on the particular expertise of highly trained professionals, such as those assessed and accredited against international standards like specialist conservation architects. These experts can support fire prevention measures during renovation and maximise the opportunity that renovation works provide for improving a building's fire protection. The fire at Notre-Dame will stimulate international exchange of ideas and practice, leading to new initiatives to develop and maintain essential skills The aftermath of fire is a time when architects naturally collaborate with crafts specialists, conservators and archaeologists as well as the fire safety organisations, insurers, loss adjusters and clients to establish a strategy to move forward – a programme, funding, consents to dismantle, temporary interventions that may be required before intricate and forensic assessment of the damage and the implications to the fabric. But the development of a strategy must also involve a more philosophical debate on whether to restore like-for-like or whether to take a new approach – 'scholarly fancy' or consolidation and painstaking restoration of missing parts?

The fire also gives pause to reflect on other risks to our heritage fabric, from water damage to exposure to the elements or structural undermining. On a recent RIBA visit to the Forbidden City in Beijing, I was struck by the extent of environmental damage to Ming Dynasty marble balustrades, and of course the future of the Palace of Westminster continues to concern conservation professionals and politicians alike.

While the damage to Notre-Dame is clearly a national tragedy for France, there has rightly been a global response to its restoration and the RIBA and its membership are on hand to help wherever they can. Beyond the question of funding, the Notre-Dame project will demand a breadth and depth of expertise – from masons and carpenters to conservators, architects and engineers. It is an opportunity for both French and international talent, as the competition for ideas for the Flèche already demonstrates.

The opportunities this work could provide both for public engagement and for training and sharing experience and knowledge will also be enormous. Our European Gothic heritage derives from the mediaeval masons who designed and built cathedrals, travelling widely in Europe to exchange ideas and techniques. The fire at Notre-Dame will stimulate international exchange of ideas and practice, leading to new national and international initiatives to develop and maintain essential skills. The RIBA and our network of specialists will continue to collaborate to secure a good – and safe – future for our built heritage.

My thanks to the RIBA Conservation Group and its chair Fiona Raley for their support in preparing this column.

@ben_derbyshire president@riba.org

LOOK LIVELY IN JUNE

In June London comes alive with exhibitions and events around architecture as part of the London Festival of Architecture. This year the RIBA+V&A partnership will be destinations for LFA with installations, talks. walks, masterclasses, film festival and family fun days throughout the month across both sites. We also host the latest in the series of our Vitra + RIBA talks. bringing together the first and second winners of the **RIBA** International **Prize. Grafton Architects** from Ireland and Aleph Zero from Brazil, as they discuss what it takes to create an award winning project. The International Prize 2020 will open for entries on 11 July 2019. See more at architecture.com

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НОЦЦУ ЕХЦЕУ

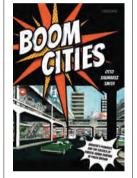
Echoes of the 60s

A nuanced look at what the architect planners of the day were trying to achieve shows how that is still resonating down the years

Ewan Harrison

'How many times in the last 10 years has one seen the same drawing: that spacious sun-baked piazza, the motor-cars tucked vaguely away somewhere, those fine flourishing trees, those outdoor restaurants, the whole thronged with Precinct People, a race of tall, long-headed men. Municipal Masai, who lounge about every architect's drawing in a languor presumably induced by the commodiousness of their surroundings. I wonder how many local councils have been gulled into demolishing their town centres by such drawing board dreams.'

Alan Bennett's weary 1967 comment, quoted by Otto Saumarez Smith in his thoughtful and nuanced new book Boom Cities: Architect-Planners and the Politics of Radical Urban Renewal in 1960s Britain, gives an indication of the breadth of plans for major interventions in 1960s British towns and cities. As Saumarez Smith notes, plans for the wholesale redevelopment of urban central areas were pursued across the nation, from sleepy cathedral cities to the 'decaying towns of the industrial revolution'. These tended to follow a set pattern, as Bennett's comment suggests: a new city centre road layout alongside some combination of new shopping facilities, commercial office development and public housing, with new landscaped pedestrian areas. The built remnants of these plans are such a familiar part of our urban environments as to be almost invisible; we so frequently negotiate the shopping centres, precincts, multi-storey car parks and ramped ring roads bequeathed to us by post war planners that we often fail to notice them. Saumarez Smith, however, has turned



Below Never built apart from the tower – Graeme Shankland's 1958 plan to rebuild central Liverpool. a forensic eye on these plans and, crucially, the political forces and contemporary fears and aspirations that shaped them.

He sets out to contextualise 1960s urban renewal through an examination of the careers of several leading post war architect planners and key plans of the period. His aim is to study these major urban interventions as 'inescapable historical facts, with complex and various repercussions, which need to be historicised to be understood.' He makes no particular claims for the heritage significance of the resulting built environments. In fact, for an architectural historian interested in the post war period, he is singularly clear eyed about the ones that failed. Instead he seeks to place them in their intellectual, social and political contexts, and synthesises an astonishing diversity of source material to do so.

In the historical imagination these 1960s plans have tended to be lumped in with early post war programmes of bomb damage replacement and slum clearance, but Saumarez Smith demonstrates that they are really something quite different, shaped by forces particular to their time. Chief among these was a belief in sustained economic growth and rising affluence. He shows that the growth in car ownership was a central concern for post war planners, who feared that urban centres would be rendered uninhabitable by traffic. It is clear that the heavy interventions in the built form of British cities in this period were developed to serve car-owning, consumer-citizens with both increasing leisure time and increasing disposable incomes. Paradoxically, however, Saumarez Smith also shows that these plans were occasionally developed to counter quite These 1960s plans tended to follow a set pattern and their built remnants are such a familiar part of our urban environments as to be almost invisible



a different set of issues. He has a particular focus on England's North West, where the need for massive urban change was felt to be acute. His assessment of the 1962 plans for the redevelopment of Blackburn, for example, situate it in a context of local deindustrialisation, decline and rising unemployment: Blackburn's major urban interventions were conceived of as a visible panacea to these ills. It can be no surprise that a new shopping centre and a rationalised road layout failed to counter those local structural trends.

Saumarez Smith frequently invokes the figure of the private developer. Developers were central to enacting these schemes for urban renewal, which were often built through partnerships of local authorities and development companies. The private developer is often absent from post war architectural history: Saumarez Smith's attention to the role of private capital in shaping the post war city is a welcome counter to many of the standard accounts, which tend to focus on the architectural expression of the welfare state to the exclusion of more commercial and profit driven forms of architecture.

A major underlying theme of this book is the intertwining of boldly modernist urban renewal proposals with the concerns of the nascent conservation movement. This is neatly encapsulated in his examination of the careers of the architect planners Lionel Brett, a former president of the RIBA, and Graeme Shankland. Shankland, in particular, personifies the complex interrelationships between modernist planning solutions and a concern for historic conservation. Nicknamed the 'Butcher of Liverpool' for his plan which advocated a system of urban motorways across the city, he was also a founding member of the Victorian Society and a devotee of William Morris. These complexities are replicated across Saumarez Smith's book: he shows that the modernist architectural establishment was keenly aware of the value of historic buildings and sought to develop planning and architectural solutions that included key monuments. The notion of the post war planner as 'more damaging than the Luftwaffe' to the fabric of Britain's historic cities is, Saumarez Smith shows, an inaccurate cliché.

Boom Cities is liberally illustrated with striking perspectives taken from these plans. On first glance these appear to conjure a vanished world, one in which planners were free



Above This one was built – BDP's 1969 Blackburn central area redevelopment. to remake the city as they saw fit. However, Saumarez Smith demonstrates that the urban plans of the 1960s were shaped by forces that are still central to contemporary practice: the need to use urban renewal to reduce inequalities and yet serve an affluent citizenry; the requirement to balance the needs of a local community against the developer's profit motive; and the desire to insert new forms into the historic cityscape thoughtfully. The resonances with contemporary practice are clear throughout this book: Boom Cities is therefore essential reading not just for historians of 20th century architecture and urbanism, but also for anyone seeking a deeper understanding of the development of the contemporary planning profession.

Boom Cities: Architect Planners and the Politics of Radical Urban Renewal in 1960s Britain by Otto Saumarez Smith, Oxford University Press, £65 The notion of the postwar planner as 'more damaging than the Luftwaffe' to Britain's historic cities is shown to be an inaccurate cliché

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Timothy Gillespie Vaulkhard 1946-2019

Expert at delivering European design in East Africa, especially his adopted homeland of Kenya, from a remote maternity clinic to an award-winning cathedral by John McAslan



After completing his architectural training at Nottingham University Tim came to Kenya in the late 1960s with Voluntary Services Overseas and went on to deliver more than 2,000 buildings here. He said rather self-deprecatingly that he didn't purport to be a 'designer' architect, but drew immense satisfaction from com-

pleting buildings in often remote, difficult locations. He said that when he handed over a dispensary and maternity clinic in Turkana, people from miles around walked for days to attend the opening. He ran several projects in Mogadishu until recently.

In 1973 he had joined Triad Architects, the Nairobi practice co-founded by Amyas Connell of Connell Ward & Lucas fame, who designed the Kenyan parliament after arriving in East Africa in 1946. Tim retired in 2013 but remained as a consultant to the practice.

He recruited me in London in 2012. The interview was held at his favourite restaurant in Gerrard Street, The Imperial. Within a week I was on a flight to Nairobi, to work on a shopping mall on the Thika Highway. Tim was phlegmatically unmoved by the design, whose architecture was at best anodyne bravura, but diagrammatically contorted and illegible. This led to protracted modifications to its fire escape design, and ultimately, and partly for the sake of politically correct 'optics', dismissal of both of us from the job. So it was with a rapturous appetite that we turned our attention to the delivery of John McAslan's cathedral at Kericho, which won numerous awards.

From retail perdition to ethereal Elysium, in the wake of Dorothy Hughes' fine Basilica at Nairobi. It was typical of Tim's assured experience delivering European design in East Africa (as he had done with the Swedish practice Whites at the ICRAF seed bank at the UN, and numerous others) that he and I resolved the cathedral's complex stereometric cladding and finishing to achieve the high quality, photogenic results worthy of a John Pawson or a Peter Zumthor – both of whom were cited as the designer's architectural 'precedent'. The engineering for both these major projects was overseen by Arup's Caroline Ray, a close friend to Tim, and who, like me, largely owes her relocation to Kenya to him.

Between 2012 and 2017 Tim and I worked on a number of other projects: Bishops Court Upper Hill was a tower conceived and developed by him, but shelved after considerable time and effort by Triad; Nairobi Business Park Phase 2 started on site; a scheme for a container camp hotel at Mogadishu airport (novated to others); a scheme for a police HQ at Muthaiga (shelved); a forest visitor centre at Karura (completed); a sumptuous lodge at the Mount Kenya Game ranch (work in progress); and a scheme for a community hospital in the Mara (WIP).

I had never been so busy. But that was typical of Tim, a polymath, a competitive yachtsman, a steward at Ngong Races and chair of the board of the Aga Khan Hospital at the time of the US embassy attack. A car journey of any length was always an opportunity to turn on the lucid flow of fascinating topics such as cricket (his father played at county level), golf, West Cork (a holiday favourite), Kenyan history, urban development, mortgage schemes for home ownership, land grabs and redistribution, the pitfalls of internationally aided projects, and many more – Tim could have talked for the Olympics.

Unlike many in the 'mzungu' [white] community in Nairobi, Tim was no snob. I found his yeoman-like irreverence for the British upper class in Kenya, or as he called them, the 'failed aristocracy', highly entertaining.

Tim weeded out non-indigenous trees on his farm near Limuru, replacing them with local varieties. He built a hydro power supply there, kept stables, and supported his farm staff by supplying their produce to numerous outlets in town. His pet sausage dog was called Buddha, a connotation that I hope will enable the return of his master's Zen-like spirit to the ether. • Dominic Cox

IN MEMORIAM

Geoffrey Lovell Cannon ELECTED 1954, ST ALBANS

Michael Wilfred Grist ELECTED 1955, LLANTWIT MAJOR

Wynford Elvet Lewis ELECTED 1961, LLANELLI

David Beverly Cullearn ELECTED 1966, HUDDERSFIELD

Derek Codling ELECTED 1967, NEWCASTLETON

Malcolm Stanley Gomm ELECTED 1974, HITCHIN

John Nicholas Henley ELECTED 1986, BRISTOL

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Exchange



Above High density planning in Hong Kong.

It's a vision thing

In response to Hugh Pearman's invitation to comment on the status of the planning system in the UK ('Planning flaws, p51, May 2019) I would say it is here to stay. The real issue is whether in local government it has a reasonable claim to be in a stand-alone department rather than being consigned to the legal services.

The planning system tries to promote good quality design through design guides, character area maps, awards and so on but quality is not something that can be legislated for. It is too subjective for a democratic system to swallow. There has always been a claim that government planning agencies can promote planmaking by engaging and consulting with the community. The problem there is that designers and especially architects left the profession in droves in the 1960s and later, when they had to compete with planners with an education in the humanities and too often failed. That knocked the vision and forward thinking in the planned environment on the head - something that it has never recovered from.

Hence the lack of creative imagination in the housing sector with the recourse to the default low density, car-dependent layouts that are so common now. An excessive emphasis on zoning is also holding back development, especially in regard to the survival of the British high street. Our infrastructure policies are a mess and that is very damaging to our national economy.

Richard Harbord (architect-planner), Gunton, Norfolk

We welcome letters but retain the right to edit them: letters.ribaj@riba.org RIBAJ, RIBA, 66 Portland Place, London W1B 1AD

Anarchy in the UK

Lots of interesting points in your piece fresh back from Hong Kong ('Planning flaws, p51, May 2019).

Planning for super density surely puts the onus on the designer to be super careful. If aesthetics get in the way of 'design' then everyone suffers.

Design reviews are not a panacea, far from it, but when they are done well and in good time, they can make the very worst better and improve exceptionally poor design, sometimes, but not always.

Whether the architects on the panel could do better is debatable. Design panels can't and wouldn't want to engage in the daily negotiations and detail of design, it is a one or two hour shot at best. So lifting the overall quality is always a challenge.

Add in the fact that the panel's comments are ignored or overruled, not because they are unreasonable, but because it's too late, outside the client's control or the policy restrictions and other demands on the council, and it is inevitable that the design review panel's concerns get short shrift.

As to Non-Plan, I suggest this could only be implemented in the UK in peace time with the abolition of the rule of law and property rights, something that I rather doubt is high on anyone's agenda. Simon Carne (architect-planner) Barnes, London

Where was I?

Your writers know where the subject of their building reports are. But am I the only reader of the Journal who would be aided by more location clues?

In your May 2019 issue you review Feilden Fowles' Weston gallery at Yorkshire Sculpture Park (p22). Yorkshire is quite large. The site plan for this park is useless – and worse, it has no north-point.

When I was at college very many moons ago my schemes would be refused until this information was added. Similarly, buildings in cities or towns may be hard to locate. Why not include postcodes for UK locations?

David Hosking, Romsey, Hants

Point taken! And we are sorry that a layer of information was missing from that site plan – Ed.

Readers need more location clues than 'Yorkshire Sculpture Park'. Yorkshire is quite large

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Culture Parting shot



Thamesmead South east London, 1968-1974

Fifty years ago, construction was under way on a 'town for the 21st century' in south east London. Thamesmead was the latest in a series of post-war developments intended to relieve the overcrowded cities. Ambitious plans imagined a series of platformed 'villages' separated by waterways. Although these were inevitably scaled down, the architecture of the first phase, photographed here by Tony Ray-Jones in 1970, retained an uncompromisingly modern approach with long terraces of maisonettes and high-rise towers. It won international admiration and an award from the Union Internationale des Architectes which declared Thamesmead 'a harmonious integration of human values, aesthetic expression and modern techniques'.

Construction of the masterplan began in 1968 and was scheduled to finish in 1974 but was never fully realised. Initially hailed as a solution to London's housing problems, despite its early promise Thamesmead quickly gained a reputation for crime. This was reinforced by its violent portrayal in Stanley Kubrick's A Clockwork Orange, though Kubrick was in fact attracted by the estate's futuristic architecture. Today, Peabody is extensively regenerating Thamesmead, promising new homes and improved community facilities. • Justine Sambrook Editor **Hugh Pearman**

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Architectural Acoustic Finishes

Project: Product: HIDE Restaurant SonaSpray fcx

OSCAR

acoustics

HIDE is a stunning new Michelin Star restaurant and bar in Piccadilly, London by LustedGreen Architects.

Oscar Acoustics' specialist in-house installation teams applied 20mm of SonaSpray fcx in two bespoke whites to feature curved ceilings on both the ground and first floors. SonaSpray controls reverberation, creating a relaxed and enjoyable atmosphere within a space.

Photo by Andrew Meredith





The slimmest frames The fastest lead times The clear choice



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