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50 colours design. The new colour project for decorative grouting of tiles, mosaics and natural stone and co-ordinated sealing of floors, bathroom fittings and shower cubicles.

The unmistakable style of Piero Lissoni can be seen in the new colour palette, with its contemporary feel.

Fugabella Color and Silicone Color are a new range of bio-friendly coloured grouts available in 50 colours, in line with the most refined contemporary colour trends, designed for those wishing to give quality, guaranteed results and timeless elegance to their interior design projects.

The ability to create continuous ceramic surfaces by means of imperceptible joints means the design possibilities are practically endless.

From the most minimalist style to the most over-stated elegance, the wide choice of colours, the chromatic continuity or the combination of different hues, together with the attention to detail, blend to highlight the extreme elegance of the Fugabella Color and Silicone Color project.

With its sober, refined style, this colour palette derives from the impeccable taste that characterises the aesthetic choices of the designer and architect Piero Lissoni.

From delicate neutrals to suffused pastel shades, from rich, intense shades to the deepest tones: each of the 50 colours in the collection has been designed with care to guarantee maximum aesthetic effect.

The absence of excessively bright or vivid colours leaves room for a very measured balance of colours, in which elegance, freshness, modernity and international taste are expressed to the maximum.

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Welcome to an explosion of architecture! Two hundred and twenty-six real, completed projects across the length and breadth of the UK, for us an unprecedented visual survey of the best work of RIBA members.

Why this, why now? Well, usually in our June issue we’d be bringing you the finalised RIBA regional awards, first step in the process that leads on to national awards, thence to the Stirling Prize shortlist and the various special awards. This year, given that the judging process has yet to be concluded for obvious reasons, we are covering all the shortlisted projects.

This being a lot more buildings, places and things than usual, we decided to clear the whole issue for it. As a result we have suspended our normal sections and regular slots for this month only. Though as ever, you can find a very great deal of extra material online at ribaj.com. There, for instance, you will find more photos of all the shortlisted projects we publish here in print.

Buildings, places and – things? Indeed. Look out for the shortlisted object that is designed by architects, is neither a building nor a place, is invisible in use and could help to save lives. That’s admittedly highly unusual, though more architect-led product design takes place than you might imagine.

Look out for surprises in the pecking order, too. Who would have thought that the two practices with the most appearances – five each – would be the relatively tiny Peter Barber Architects and the enormous and very long established BDP? And there are other names to note: the shortlists feature three projects from Jonathan Hendry Architects based in rural Lincolnshire; three from a London practice which seems to be undergoing a strong revival, Nicholas Hare Architects; and three each from Newcastle’s FaulknerBrowns and Sheffield’s Bond Bryan – both of which now also have studios elsewhere.

Think of this month’s RIBAJ, then, as an outpouring of architectural talent, a calling card for the profession. Doing things this way also acts as a great leveller. Small local projects jostle alongside those of national and international importance. We express no preferences. We have no idea what will make the cut once the awards process resumes. Time has temporarily frozen, though the thaw is under way.

Now it’s down to new ideas: enormous interest is being shown in our post-pandemic design competition Rethink: 2025 with its £8,000 prize kitty, supported by Arup. Well worth taking a look before the Friday 12 June deadline: find it on ribaj.com. •

Find out more:
RIBAJ.com/Rethink2025/enter
Deadline 2pm, 12 June 2020

AWARDS UPDATE
The RIBA Awards are judged by physically visiting each shortlisted project. Due to significant concern about the spread of coronavirus, the judging has been postponed. Entrants have been informed. The RIBA is closely monitoring and following official government advice regarding Covid-19. When normal movement can resume the RIBA anticipates that judging will restart, and hopes to conclude the awards programme in the second half of this year.

The shortlisted awards text that follows is based on architects’ submissions. Prominence on page does not signify ranking.
Concrete flat slab. Brick and glass dominate externally. The atrium space has a striking staircase providing opportunities for interaction. Concrete columns support an exposed volume houses laboratories with higher ceilings for intensive servicing needs, the other offices. Between them a full height space gives work spaces, the new building is designed to facilitate collaboration between teams and agile working. One volume houses. This project involved unpicking additions to uncover the grade I listed building and restore the spatial integrity of Old Hall as well as the main staircase of a single volume housing William Wilkins’ 1820s staircases. Work included the rationalisation of the cooking arrangements, which are now confined to the lower level and refurbishment of the upper level of Old Hall to create an open servery. New ducts are concealed within a thickened wall at the end of the servery and concrete slabs that run across the windows and the arch to New Court has been cut back. Work included the rationalisation of the cooking arrangements, which are now confined to the lower level and refurbishment of the upper level of Old Hall to create an open servery. New ducts are concealed within a thickened wall at the end of the servery and concrete slabs that run across the windows and the arch to New Court has been cut back.
Oxhey Hall Farm, Watford
Fletcher Crane Architects for private client
Contract value: undisclosed  GIA: 500m²
A grade II listed barn is among seven derelict agricultural outbuildings that have been amalgamated into a five bedroom dwelling plus further accommodation. The home weaves through three of the main structures, built of brick or timber frame, each taking a different character. At the end of the main barn, the timber structure is layered with a full wall of Rodeca translucent panels which allows a diffused light to enter. A polished concrete floor fuses spaces together while ensuring the agricultural connotations are preserved.

The Byre and The Garrett
Hugo Hardy Architects for private client
Contract value: £200,000  GIA: 80m²  Cost per m²: £2,500
This project transforms a derelict barn into an artist’s studio. The design is defined by honest structural expression, patina and reclaimed materials of an agrarian nature as well as local handmade ones, employed with contemporary detailing. Recognition of simple functionality is inherent. Structurally the existing brick shell is elegantly infilled with a braced timber frame acting as stilts for the upper floor and roof, framed with Corten weathering steel. A rare arch headed window with lapped glazing has been preserved.

Monkey Roost, Caxton Bridge
NRAP Architects for private client
Contract value: undisclosed  GIA: 235m²
This project is the overhaul and extension of a 1970s house. The client approached NRAP with the aim of doubling the habitable area. The shape of the site determined the form of a two-storey extension, with the rectilinear geometry intersected by an angled boundary to create moments of interest; a triangular chimney terminates the composition and provides a focus to a new living room upstairs. The new kitchen/diner connects to the garden, while the original living room has been converted to a master suite.

Kingswillow House, Huntingdon
Graham Handley Architects for private client
Contract value: undisclosed  GIA: 360m²
Kingswillow House is a grade II listed 1938 residential home designed by Dyson and Hebeler that was published in the architectural press at time. Its fabric required attention so in 2015 the clients approached Graham Handley Architects with the goal of upgrading its performance. Subsequent works included rebuilding the flat roofs to improve drainage and insulation, rebuilding and raising parapets and repairing brickwork and rendering. Specialist repairs to concrete drip details and canopies were undertaken. Other interventions included installation of underfloor heating and a new kitchen and bathrooms.
A Contemporary Barn
Ashworth Parkes Architects for private client
Contract value: undisclosed
GIA: 312m²

This house sits on the long, narrow outcrop of ‘farm workers’ cottages. Their ‘barn style’ replacement uses the required traditional agricultural details of black timber, red clay plain tiles and test finish aluminium, but with a specification, level of detail and constructional techniques appropriate to a 21st century private house. The timber frame was fabricated offsite to ensure three dimensional precision for the setting out of the vertical massing and cladding boards. Frameless picture windows dot the facade to make the most of the expansive views. Interiors include a co-called bar and matching occasional table are fabricated from sheets of unlaquered perforated brass. The bespoke kitchen was also designed by the practice.

Woodside Mews
TAS Architects for Base Developments
Contract value: undisclosed
GIA: 6,386m²

Woodside Mews is a terrace of four three-bed houses on an overstaed site that had previously planning applications rejected. In a contemporary take on a traditional format, the houses are stepped on site in order to maximise space and daylight and reduce perceived massing. A chimney to the rear of each creates a strong form able to be incorporated into the main building, whilst allowing a focal point to the open plan kitchen, dining and snug. Asymmetrical roofs allow for the third bedroom and bathroom in the vaulted space.

Student Services Centre, Cambridge
Bennetts Associates for University of Cambridge
Contract value: undisclosed
GIA: 925m²

Seven student services have been relocated from across the city to a new four storey structure stitched onto two listed buildings, the former Art School and Old Cavendish Wing. Historic and new elements are linked by a dramatic timber-framed staircase. Whereas the new part is a concrete column free structure with a facade of clsoely spaced brick piers, the listed buildings have been stripped back to reveal their original qualities. Notable spaces include the barrel vaulted library and Edwardian lecture theatre.

The new hospital is a white precast stone and blue-tinted glass structure with an orthogonal base and elliptical glass crown. Relocation of the hospital's stone city centre site on the Cambridge Biomedical Campus allows all services to be incorporated within the same building, simplifying patient and staff journeys. Outpatient and emergency wards are on the ground floor, whilst inpatient wards are on the upper levels where four to sixising glazing provides calming views of the landscape.
**Key Worker Housing, Eddington, Cambridge**
Stanton Williams for University of Cambridge, North West Cambridge Development
Contract value: undisclosed  
GIA: 22,316m²

A network of communal external spaces to foster social interaction drives the concept for this affordable housing project of 264 key worker homes plus university workspace, shops and amenities. The 10 building scheme is at the heart of the new community of Eddington, forming one side of the principal external space of Market Square and stretching out towards the perimeter in a variety of four and five storey blocks. Buildings are positioned corner to corner to create intimacy of scale without compromising daylighting into the housing. These moments of compression open out onto a series of interconnecting courts, communal gardens and pavilions running through the development.

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**Imperial War Museums Paper Store, Cambridge**
Architype for Imperial War Museums
Contract value: undisclosed  
GIA: 14,560m²

This deep storage facility unites the IWM paper collections into one central repository. The store holds wartime artefacts from the last 100 years, including Nuremberg Trials documents. As well as responding sensitively to the conservation area of IWM’s historic site, the low carbon building was cost-effective to build – as it is to maintain and run. Following the Passivhaus approach it uses the ground to moderate temperatures naturally. Airtightness standards are 160 times better than required by building regulations and the use of non-toxic materials creates a high quality atmosphere. The building allows easy access for archivists and incorporates robust gas suppression systems; its walls provide four hours of fire resistance behind the Corten steel facade.

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**The Water Tower, Castle Acre**
Tonkin Liu for private client
Contract value: £575,000  
GIA: 160m²  
Cost per m²: £3,594

This project converts a utilitarian water tower destined for dismantlement into a home for a photographer with a taste for Thunderbirds. The tank has been converted into a living room with horizontal windows cut into the steel and a roof terrace on top. Below, CLT panels infill the steel frame to form sleeping chambers, with only north elevation fully glazed. In the connected tower, a cantilevered CLT stair forms a compression spiral that stabilizes the historic frame by delivering wind loads to the ground.

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**Cambridge Assessment, Cambridge**
Eric Parry Architects for Cambridge Assessment
Contract value: £121.3m  
GIA: 41,599m²  
Cost per m²: £2,916

The client, which manages the university’s three exam boards, is one of the city’s largest employers. Staff from more than 11 offices have been brought together in this new headquarters, a new series of brick and concrete buildings with landscaped courtyards at its heart. At its narrowest point to the south of the site it forms a prow facing the railway.

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**House, Cambridge**
Hagaeon Ward Miller Architects for private clients
Contract value: undisclosed  
GIA: 85m²

The existing consent on this infill site was for a conventional house set centrally with small rooms. Building spread across the street. In contrast, this solution was informed by traditional Japanese townhouses that efficiently developed the full area of their small plots with a closely knit mix of open courtyards, covered external space and fully enclosed interiors. Over the heart of the house the roof paves up to provide a series of skylights and general light, with the surrounding lower areas taking on the character of more intimate alcoves. The project is of simple construction with exposed roof joists.

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Bailgate Court, Lincoln
Jonathan Hendry Architects
for Bailgate Court
Contract value: undisclosed
GIA: 2,620m²
In 2015 JHA was appointed to restore, renovate and extend Chad Varah House in Lincoln’s Cathedral Quarter. Originally built in 1776 as Lincoln County Hospital, the grade II listed building was Lincoln’s theological college until the mid-1990s. The project sensitively converts and restores Chad Varah House, Warden’s House and Chapel into apartments and residences by restoring the external fabric of the building, retaining existing walls and inserting new to carefully subdivide the building. This project also offered an opportunity to redeploy the north facade in a language more akin to the original Georgian proportions, improving the street scene viewed from the adjacent Cathedral Quarter and Castle Wall. Attention to the façade over the years had resulted in a patchwork of styles that had unfortunately become more back of house than street facing in character. The new facade ties together the eastern and western bookends of the building using a material palette rich in detail.

Ornate banding and herringbone brickwork influenced by original details used on the façade of the Warden’s House produces a crafted feel consistent with many buildings in the Cathedral Quarter. Internally, occupying the light filled rooms also brings this back to this side of the building.

Adaptations to the facade over the years had resulted in a patchwork of styles that had unfortunately become more back of house than street facing in character. The new facade ties together the eastern and western bookends of the building using a material palette rich in detail.
The design and construction team collaborated with Nottingham Trent University (NTU) to transform a former synagogue (and before that a Wesleyan Chapel) into a new graduation hall and year-round performance venue, breathing new life into a grade II listed building that was damaged during World War II. The project involved replacing an existing extension with a predominantly glass structure that provides level access throughout. It includes a green wall. The building is BREEAM ‘Excellent’. The new extension (the Music School) includes offices, dance studios, music rooms, a bar and restaurant.

Sherwood Forest Visitor Centre,
Edwinstowe
JDDK Architects for RSPB Midlands
Contract value: £3.5m
GIA: 558m²
Cost per m²: £6,289
Part of a £5 million scheme for RSPB to provide new gateway facilities for this National Nature Reserve, the centre’s design is inspired by the idea of the trees sheltering Robin Hood. The organic form uses a larch glulam timber frame clad with cedar shingles. A twisting, undulating structure provides a visual stop to Forest Corner; its oversailing canopy makes a sheltered entrance. As the building drops north towards the forest, it curves away with a similar roof to form a sheltered outdoor seating area alongside an amphitheatre whose curved ramp allows access for all across the site. Thus the building provides the transition from Forest Corner and the historic village of Edwinstowe to Sherwood Forest through a truly inclusive design.

Stonecrop, Rutland
Featherstone Young for private client
Contract value: undisclosed
GIA: 347m²
Stonecrop is a highly sustainable new build house on a backland site on the edge of a village designated as a conservation area. It demonstrates how building carefully within villages can prevent linear sprawl. It is designed as two wings that can be used separately, with a courtyard at the hub creating a secluded retreat and cross ventilation to internal spaces. Already far surpassing the RIBA 2020 Climate Challenge target, POE shows the house is very close to meeting its 2030 target for net operational energy consumption. Each wing pitches its planted green roof in opposite directions, as if the fields have been lifted up and the house inserted beneath. Internally a timber-clad ceiling follows the roofline to culminate in double-height living spaces overlooking the countryside.
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Six months after Patient Zero first manifested symptoms of coronavirus in Wuhan, China, the world feels like a very different place. The deeply affecting infection rates and death toll aside, the accompanying economic shutdown that spread westwards across the globe has resulted in a recessionary climate not seen since the Great Depression.

Booker Prize winner and activist Arundhati Roy declared ‘the pandemic is a portal’; and we are all gradually coming to realise that, once we have emerged from the lockdown tunnel, we will have arrived somewhere else.

We are launching a competition asking you to imagine what kind of a world it might be, with the first prize sponsored by Arup. ‘Social distancing’, ‘self-isolation’ and ‘lockdowns’ are words that have become an established part of the pandemic lexicon but they also intimate new spatial relationships, both physical and psychological, that must be taken account of and designed for.

We want architects and students to consider life in 2025 and how the pandemic will have modified the way humans interact with space and one another, and how design can mitigate its worst effects – in this areas and any others.

With others to develop a resilient and liveable future for all.

At Arup we’re asking ourselves “how will we build back better?” That is the question at the heart of this design challenge, which is why we’re proud to support all those who are prepared to bring big ideas to the table.”

We are launching a competition asking students and architects to submit a speculative proposition at any scale – in detail or wide-ranging – that offers a positive and tangible response to one or more of the above issues or others arising from the pandemic.

We are inviting entries that represent big thinking and offer an evaluation panel of five design leaders and radical thinkers – together with our panel chair, RIBAJ editor Hugh Pearman, joining Pearman will be Francine Houben (Mecanoo), Matt Jones (Google AD), Sarah Castle (IF _DO), Arup’s Ed Clark and Joanna Harvey, London Mayor’s design advisor.

Submissions should be no two A3 sheets. This should be accompanied with maximum 500-word description and, if desired, a visual media presentation of up to two minutes.

The design idea that, in the judges’ opinion, best encapsulates the new spirit of a post-pandemic world will be a £5000 first prize, sponsored by Arup. There will be a £2000 second prize and £1000 third prize. All winners will be published in the August issue of the RIBA Journal.

We invite all RIBA members, from any category of membership including student members, to submit a speculative proposition at any scale – in detail or wide-ranging – that offers a positive and tangible response to one or more of the above issues or others arising from the pandemic.

Does it also facilitate the step-change in thinking needed to meet our 2050 climate change commitments? How can your design idea help generate a better paradigm for living once we have passed through the portal of the pandemic?

Small or large, we are looking for proposals that represent big thinking and offer an evaluation panel of five design leaders and radical thinkers – together with our panel chair, RIBAJ editor Hugh Pearman, joining Pearman will be Francine Houben (Mecanoo), Matt Jones (Google AD), Sarah Castle (IF _DO), Arup’s Ed Clark and Joanna Harvey, London Mayor’s design advisor.

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Register ribaj.com/rethink2025 to enter Deadline Friday 12 June 2020, 14:00 hrs.

What will be the new business as usual? Will the office continue to exist? Will hot-desking ever be considered sanitary?

Breathing space
We created new hospitals in two weeks. What will healthcare spaces look like in five years?

Schools out
Will remote learning become the norm? Will there be any more ‘gown’ in our ‘hows’?

How will we live?
Will home life become increasingly atomised? Did the pandemic’s high death rates cause the death of high density?

Travel and tourism
Will we miss the plane but rediscover a love of trains? Will our long-haul world shrink and our seaside towns upgrade?

Can cycling and walking take us where we want to go?

Infrastructure and public realm
How will we move safely through the city? Will the commuter’s rush involve less crush? Will parks and squares and roads reflect our new-found love of fresh air?

Window shopping
Did Covid-19 finish off what online shopping started on the high street? If so, where do you now go to try before you buy?

Soft power
Will track and trace apps make us slave to the nanny state or will technology offer a new, democratising potential?
This new facility for the local arts community includes flexible space for workshops and rehearsal space, which each has its own identity within a scheme unified by a shared language of materials and architecture. The three listed buildings it is sited between informed 4 Cannon Street’s spatial and material design as a classic palazzo-inspired structure with a minimalist aesthetic drawn from the 1950s modernist block it replaced. The new-build seven-storey office block sits four adjacent buildings with similar form, scale and materiality but different architectural styles. Its footprint maintains an unobstructed view between Christopher Wren’s St Nicholas Cole Abbey and St Paul’s. The lower ground provides plant room spaces, lockers, bicycle storage and office accommodation. Open spaces form a sequence of small connected areas of public realm while roof terraces offer breakout spaces for staff.

This new facility for the local arts community includes flexible space for workshops and the client’s own book binding and studio. Four dilapidated garages in a conservation area were converted and extended using few materials. A new green-glazed brick wall references the Victorian vernacular for non-residential buildings on street corners, usually pubs. The extension took the rhythm of the old garages to create vertical references to relocate, resulting in a central gap in the irregular beaux-arts building. This is 1920s Spiegelhalter jewellers refused allowance to project their own identities while the fabric of the building becomes the main story.

The translucent Linit white cladding contrasts with the colourful surrounding material palette and off-the-shelf components to ensure it was kept within budget. Materials such as concrete ceilings and translucent glass walls, alongside a limited circulation area with a public café and exhibition space.

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is made from concertinaed, translucent sailcloth and aluminium window screens inspired by rood space with a capacity of 60. There are built-in storage within a developing riverine neighbourhood. It has a mobile place for worship and community activities.

A bespoke wide-beam narrowboat with a pop-up roof is £41m GIA: 11,77m2 Cost per m2: £3,481

Floating Church, Stratford

Two rows of gables near the A10 are transformed into low-cost workspaces, studies and a public café for fashion

Bracken House, City of London

The refurbished mid-1800s former factory draws inspiration from Brick Lane’s heritage. Five floors of flexible workspace offer purpose-built co-working areas, a residential kitchens, kitchens, offices, and outdoor terraces. A void in the building contains a sculptural suspended staircase in oxide-red, while a terrazzo-tiled event space is visible from the street. Brick Lane’s heritage is re-established with new upper floors in exposed CLT. Sawtooth rooflights and a running-stitch of light along the roof and rear roof terraces give views over further covered outdoor space beneath, as do internal window shafts. The building’s major structural elements are more than eight storeys from a shared open space, including three communal sky gardens. The building’s major structural elements are exposed, negating the need for additional finishes and reducing the volume of material otherwise required, lowering the project’s whole life embodied carbon.

Principal Street, Poplar

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Epping Forest House, Chingford
Studio McLeod for private client
Contract value: undisclosed
GIA: 184m²
This contemporary and sustainable ‘home-for-life’ was built on the site of the client’s garage. The building references neighbouring properties with bay windows and gable-fronted houses, respecting their building lines and engaging with gardens and lateral views along the street. A geometric shift between ground and first floor reduces perceived mass and creates an entrance canopy. The scheme uses SIPS construction and is clad in varying width larch boards, referencing the client’s love of nearby Epping Forest. Inside there is provision for a future lift within the triple height lightwell. The staircase is supported by a sculpted oak centrepiece.

McGrath Road, Forest Gate
Peter Barber Architects for London Borough of Newham
Contract value: undisclosed
GIA: 2,524m²
Twenty-six shared equity tower houses are arranged around a central courtyard. The design reworks old English ‘back-to-back’ workers’ housing except that, with the elevated terrace and bar on the first floor, each house has its own private amenity space, as well as a long balcony and a dual aspect. Its street-based approach encourages the integration of new residents. The project has no internal communal assembly: the connection with the street is mediated by large sections of glazing and generous arches.

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Projects by architects in the region

**North London**

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<th>Project</th>
<th>Description</th>
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<td>Squires &amp; Partners for Noah’s Ark Children’s Hospice</td>
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<tr>
<td><strong>Bella Vue, Hampstead</strong></td>
<td>Morris+Company and Architecture PLB for Pegasus Life</td>
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<td><strong>Speech and Drama, Swiss Cottage</strong></td>
<td>Tim Ronalds Architects for The Royal Central Speech and Drama, Swiss Cottage</td>
</tr>
<tr>
<td><strong>The Ark, Enfield</strong></td>
<td>The Ark is the first purpose-built facility for the client which provides care for children with life-limiting or threatening conditions, allowing the charity to increase the scale and quality of the work for up to 30 children and their families. Set on the natural incline of its nature reserve setting, the timber-framed Ark offers a holistic care journey that is not restricted to treatment rooms but which begins upon arrival at the double-height oak entrance, expands into the building’s brick stage where children’s bedrooms are, and continues out to the therapeutic gardens beyond, a link between a palliative care, wellbeing and nature. Many collaborators worked either pro bono or not-for-profit, with materials supplied heavily discounted or donated.</td>
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<tr>
<td><strong>The Ark, Enfield</strong></td>
<td>The school’s new block provides a nine-storey, 2,000m² addition to its Swiss Cottage campus. On a tight urban site adjoining 19th century Regency villas and the busy Finchley Rd, the new building addresses these diverse scales and styles. The modernist design is classically proportioned, with large ground level openings offering views inside. The concrete frame structure is exposed internally, with brick and timber frame infills giving the building a robust but warm feel. Flex,睑ised, teaching studios each have a different character to meet specific functional requirements. Studios nestle in the centre of the site to shield them from ambient noise; smaller scale teaching spaces, offices, and meeting and dressing rooms face the streets on two sides.</td>
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<tr>
<td><strong>Lock Keeper’s Cottage, Islington</strong></td>
<td>Sanchez Benton Architects for private client</td>
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<tr>
<td><strong>The Ark, Enfield</strong></td>
<td>The refurbishment of a brickspade’s cottage on the Regent’s Canal sought to turn a series of major structural interventions, necessary to safeguard the integrity of the existing building, into an archetypal architectural proposal. The brief was for schemes for a couple that would preserve the existing qualities of the site such as the views of theg canal and parts to the canal. A sustainability approach led to the decision to retain the existing shell of the house rather than demolish and rebuild. With the foundations of the cottage undermined by the willow trees alongside the canal, the design process required close collaboration with the structural engineer to develop the proposal of stabilising the house with a single stepping concrete column connected to a series of beams to hold back the bearing facade. This became the primary driver of the design, with rest of the house thresholds around this structure. All the underpinning had to be carried out from the inside, which at the same time provided the chance to thermally upgrade the ground floor slab. The facades were heavily lacquered on the outer face and timber windows and doors finished in a stone frame. Conservation Officer requirements. The flush windows of the facade express the texture of the new brick mask and, on the canal side, allow the house to fully open up in good weather, with every window and door folding back, giving the ground floor a striking juliette-framing directly on to Regent’s Canal.</td>
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**Total project cost of projects**

<table>
<thead>
<tr>
<th>Price</th>
<th>Cost per m²</th>
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</thead>
<tbody>
<tr>
<td>Total project cost of projects</td>
<td>£872.3m</td>
</tr>
</tbody>
</table>

**Shortlisted projects**

- Tottenham Hotspur Stadium, Tottenham
- Populous & Jump Studios for Tottenham Hotspur FC
- Caudale Housing Scheme, Camden
- Lock Keeper’s Cottage, Islington
- Sanchez Benton Architects for private client
- The Ark, Enfield
- Squires & Partners for Noah’s Ark Children’s Hospice
- Morris+Company and Architecture PLB for Pegasus Life
- Tim Ronalds Architects for The Royal Central Speech and Drama, Swiss Cottage
- Sanchez Benton Architects for private client

**Total GIA**

- 114,481m²
- 142,581m²

**Total cost of projects**

- £872.3m
- £3,883

**North London shortlist**

- RIBA Regional Awards
- Projects by architects in the region
- Projects by architects from outside the region

**The Ark, Enfield**

- Squires & Partners for Noah’s Ark Children’s Hospice
- Contract value: £6.75m
- GIA: 2,235m²
- Cost per m²: £3,020

**The Ark, Enfield**

- The Ark is the first purpose-built facility for the client which provides care for children with life-limiting or threatening conditions, allowing the charity to increase the scale and quality of the work for up to 30 children and their families. Set on the natural incline of its nature reserve setting, the timber-framed Ark offers a holistic care journey that is not restricted to treatment rooms but which begins upon arrival at the double-height oak entrance, expands into the building’s brick stage where children’s bedrooms are, and continues out to the therapeutic gardens beyond, a link between a palliative care, wellbeing and nature. Many collaborators worked either pro bono or not-for-profit, with materials supplied heavily discounted or donated.

**The Ark, Enfield**

- The school’s new block provides a nine-storey, 2,000m² addition to its Swiss Cottage campus. On a tight urban site adjoining 19th century Regency villas and the busy Finchley Rd, the new building addresses these diverse scales and styles. The modernist design is classically proportioned, with large ground level openings offering views inside. The concrete frame structure is exposed internally, with brick and timber frame infills giving the building a robust but warm feel. Flex,睑ised, teaching studios each have a different character to meet specific functional requirements. Studios nestle in the centre of the site to shield them from ambient noise; smaller scale teaching spaces, offices, and meeting and dressing rooms face the streets on two sides.

**Lock Keeper’s Cottage, Islington**

- Sanchez Benton Architects for private client
- Contract value: undisclosed
- GIA: 71m²
Grain House, King’s Cross
JMPK Architects for The Office Group
Contract value: undisclosed
GIA: 0.267m²
Cost per m²: £2,460

The design, on a corner site, picks up on the surrounding 19th century town house character. The box-like form of the house contains a Japanese priest gate and Annie Morris sculpture. The new windows wrap around this, offering multiple views through the house. The extension’s pitchled ceiling helps define the kitchen space, sloping down to a mezzanine bed space. They are lit via the partially glazed door, pretty circular windows and a roof light. Rustic looking brick with a ‘crinkle-crankle’ parapet gives the project a relaxed, homely, domestic scale.

Grain House, de Beauvoir Town
Haworth & Co Architects for private client
Contract value: undisclosed
GIA: 1,575m²
Cost per m²: £2,026

The concept for this conservatory was for it to be an integral part of the garden as well as of the grade II listed house in a Conservation Area. Wood, used in a contemporary way, was thought to be the most appropriate material for such a traditional context. The design derived in a combination of short and steep falls with long and shallow falls in a complex gridiron frame, which were all CNC routed. All fabricated pieces were light enough to be carried manually and fixed with traditional carpentry skills on site in a short time frame. External timber elements underwent shou-sugi-ban, a traditional Japanese wood-smartening technique to protect it against fungus and rot. Wood tends to stain inconsistently, especially in a London climate; the darkness of this charred finish keeps the look of the roof consistent over time, and its rich, oiled internal finish.

York House, King’s Cross
JMPK Architects for The Office Group
Contract value: undisclosed
GIA: 0.267m²
Cost per m²: £2,460

(YMPK has modified this 1880’s office building with high-quality new building elements – clearly derived from the existing features and distinctly contemporary – using a self-supporting long format brickwork lattice and cross-laminated timber structure. A new floor on the roof is formed of CLT. The slate is perforated and timber panelling to match the floor extension. Internally, the building is lined with macrocarpa joinery and finishes and new full height, low-e vertical ribbon windows, helped it achieve its BREEAM Excellent rating.

The design arrived at a combination of short and steep falls appropriate material in such a traditional context. The language of the terrace; the bay and porch are made special by a rich brown porcelain tile and a red brick. Details and material juxtapositions further abstract the special by a rich brown porcelain tile and a red brick. A sense of both social aspiration and conviviality. porch and lobby by an openable glazed screen, creating an extension that is consistent over time, and its rich, oiled internal finish.

The design, on a corner site, picks up on the surrounding 19th century town house character. The box-like form of the house contains a Japanese priest gate and Annie Morris sculpture. The new windows wrap around this, offering multiple views through the house. The extension’s pitchled ceiling helps define the kitchen space, sloping down to a mezzanine bed space. They are lit via the partially glazed door, pretty circular windows and a roof light. Rustic looking brick with a ‘crinkle-crankle’ parapet gives the project a relaxed, homely, domestic scale.

Herbal House - Oliver Pohlmann Photography

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The Energy Hub is a mixed-use building within the Elephant and Castle masterplan. The four-storey building contains a combined heat and power facility, nursery, community café and pocket park, and comprises a combination of community and commercial uses never before entwined in one building. Wherever possible, relationships and facilities are shared, visual connections are made, and a wider engagement to the surrounding context is established. By using biomethane as its primary fuel source, the combined heat and power plant will allow the delivery of low carbon heating and hot water across Elephant Park.

The cross-programme project attempts to accommodate all the complexities of an energy centre and nursery. The existing and proposed buildings conceal and reveal parts of the building’s varied programme. A double height café and community space opens out onto the pocket park and children’s play area, creating activity at ground floor level. Established trees are retained, providing green space for residents and the public. Accessibility is achieved via level access to street and terraces, lifts to all floors, and accessible WCs and showers.

Different sized windows punctuate the building’s skin, defined by the varied programmes in the building. Picture windows into the energy centre offer an education into how energy is created. The nursery has large windows which the children can sit at, as outdoor terraces allowing visual connections to the local school and across the surrounding context is established. By using biomethane as its primary fuel source, the combined heat and power plant will allow the delivery of low carbon heating and hot water across Elephant Park.

RIBA Regional Awards
South London shortlist

South London

Energy Hub, Elephant and Castle
Morris Company for Lendlease
Contract value: undisclosed
GIA: 4,360m²
Total cost of projects £313.6m
Cost per m² of average project £3,673

This semi-derelict brownfield site has become a high-density and sustainable city centre neighbourhood fronting St George’s Circus, a hub connecting river crossings at Lambeth, Westminster, Waterloo, Blackfriars and Southwark. St George’s conservation area adjoins the site. Tall buildings allow a high quality public realm, while the new buildings read together as a block that renews the street frontage and historic form of the Circus. A small 28-storey energy tower emerges from the block and presents a slender facade to the focal point of the Circus. Tall new public spaces are set within the block; 8 houses 22 new businesses and 320 new homes of different sizes, which include 50 social rent homes for Southwark.

Blackfriars Circus, Blackfriars
Maccreanor Lavington for Barratt London
Contract value: £195m
GIA: 39,467m²
Cost per m²: £2,900

This semi-derelict brownfield site has become a high-density and sustainable city centre neighbourhood fronting St George’s Circus, a hub connecting river crossings at Lambeth, Westminster, Waterloo, Blackfriars and Southwark. St George’s conservation area adjoins the site. Tall buildings allow a high quality public realm, while the new buildings read together as a block that renews the street frontage and historic form of the Circus. A small 28-storey energy tower emerges from the block and presents a slender facade to the focal point of the Circus. Tall new public spaces are set within the block; 8 houses 22 new businesses and 320 new homes of different sizes, which include 50 social rent homes for Southwark.

Science Gallery, London Bridge
LTS Architects for King’s College London
GIA: 3,168m²
Cost per m²: £2,500

Science Gallery London is part of an international hub of high-growth galleries seeking to engage the relationships between academia and the community. It allows artists to work and learn from scientists, and scientists to learn from artists. The free-to-visit space targets a key audience of local 15-25-year olds, and is staffed by mediators who study at the university. The gallery’s home is grade II* listed Bishop’s House represents a significant new addition to the cultural landscape of London. The orientation of the building’s entrance is fundamentally changed, from an inward-looking curiosity to an accessible, outward facing institution with a civic purpose. Over 85% of the existing building is reused.

Mountview, Peckham
Turner/Works for Mountview
Contract value: £25m
GIA: 105m²
Cost per m²: £2,310

Mountview, previously based in north London, serves as a vocational performing and production arts academy with public theatres and a new creative and training hub for the Peckham community. The brick brick club theatre block has a 200 seat theatre, workshops, 21 dance and acting studios, TV radio suites and multi-functional spaces. Multiple cultural and educational institutions look in on the site and Mountview is open minded to the demands and changes needed when working with the future generation. The building is connected to a wider urban regeneration project for the area. The ground floors of the various public buildings are headed as part of the square, while the whole building is fully wheelchair accessible.
This prominently positioned residential building, comprising 33 apartments, takes the form of a single unifying arrangement. Contract value: undisclosed  
GIA: 2,846 m²  
Cost per m²: £3,500

**The Slot House, Peckham**  
Sandy Randell Architects Ltd with Sally Randell  
Contract value: £594,000  
GIA: 566 m²  
Cost per m²: £1,038

This self-build project filled in around the architects’ house line. On a 2.5m site plot behind the architects’ property, a two-storey, one-bed scheme was constructed using a lightweight steel frame on a plinth. The steel was prefabricated as portal frames site-welded together. A palette of spray-glycinated Douglas fir junipers, terraces and cork flooring characterise the interior. Timber framed walls are externally clad in hardwoods; powder glazed brick slips with a patina that reflects the changing light. A simply landscaped rear courtyard and front garden enhance the feeling of space in a small infill dwelling.

**The Oxfores’ House, Woolwich**  
Alfieff-Hall Monaghan Morris for Barclays Homes (East Thames)  
Contract value: £150k  
GIA: 103 m²  
Cost per m²: £2,662

A split-level barnhouse at Woolwich Royal Arsenal was one of the self-handling buildings to be redeveloped within a masterplan. The Oxfores’ House (Block A) was an extensive restoration, leaving suffered structural damage, while a parallel-block B linked the site to the future Crossrail station. The blocks are united by a shared courtyard, internally accessed bridges link each apartment with a central walkway. Block B, comprised of modular units, houses 19 apartments and retail opportunities while Block A accommodates 15. Loadbearing Flemish bond brickwork with expressed dark headers, deep window reveals and large external balconies characterise Block B’s façade, with Block A retaining numerous original features.

**The Six Houses, Peckham**  
Peter Barber Architects for Kuropatwa  
Contract value: £594,000  
GIA: 656 m²  
Cost per m²: £3,500

This development is the latest of a series of projects Peter Barber Architects has undertaken in the Peckham area. The Six Houses are the architects’ first foray into speculative development. The project celebrates the history and context of the area, and, through its light, spacious and well-connected interiors, provides a new benchmark for urban housing. Contract value: undisclosed

**Chapel, Camberwell**  
Peter Barber Architects for Marlton House Start  
Contract value: £725,000  
GIA: 225 m²  
Cost per m²: £3,222

This religious building conversion into a residential dwelling dovetails into the existing shell. Sleeping quarters are at lower ground level; the floor-to-ceiling windows are vaulted ceiling with criss-crossing rusty borders, vibrant planting and perforated steel.
The new building, replacing a 1900s equivalent, includes 65 classroom spaces, library, seminar hall, six social hub, dining rooms, kitchen, change rooms, lockers, a variety of break-out spaces, energy centre for the whole site, and better use of outdoor spaces. The school ethos is for learning, discussion and interaction to happen everywhere, with the atrium, breakout spaces and newly landscaped Fronterter’s Court fulfilling this function. In line with the school’s great roll, the building’s scale and proportions do not overwhelm existing buildings. The simple material palette and diverse signal is evident, while sufficiently varied to bring interest and life to the building. The library is positioned such that it can be seen from the river, as a symbol of scholarship.

The new centre, comprising new-built and converted existing buildings, consolidates the school’s sporting facilities. A spatially-framed facade, single access route and sculpted green roof sensitively respond to neighbouring listed properties. A new double-sided lift and colonnaded lobby link the new building to existing squash courts, forming a single holistic complex. Three linked pavilions contain a six-court sports hall, St. Saviour’s secondary space, reception, changing rooms, cycling galleries, gym and an exercise studio. The arrangement frames the Lodge Garden, creating a hierarchy of frames the Lodge Garden, creating a hierarchy of frames the Lodge Garden, creating a hierarchy of frames the Lodge Garden, creating a hierarchy of frames the Lodge Garden. The character of the original buildings is retained in matching neighbouring buildings and a single-storey building form, classroom layouts and window openings. The building form, classroom layouts and window openings. The building form, classroom layouts and window openings. The building form, classroom layouts and window openings. The building form, classroom layouts and window openings.

The project contributes to the redevelopment of Duke of York Square and public realm enhancements in King’s Road Chelsea. The restaurant’s contemporary, ribbon-like form – from precast concrete and curved glass panels manufactured offsite – continues from the adjacent Saatchi Gallery. Defined by a slender off-white concrete wall, the facade features a colonnade arrangement behind which retractable glazing allows the dining area to extend into the public realm. The unique mechanism operates like a weighted sash window, sliding down into a basement trench with retracting cills. A gently curving staircase leads to a roof garden, which is open to the public.

The estate of the independent school had developed over 150 years into a collection of small, packed classrooms, set within an outdoor learning space. In recent years, a drive towards wellness and extra-curricular activities prompted certain redevelopments. The new library, which is a part of the school, is carefully landscaped. The area with a diverse mix of uses. The brief for the site, in the Wimbledon Hill Conservation Area, was to maximise its commercial opportunities. Long windows on the ground floor units and a desire to retain maximum Embroidered brownstone saw the building stripped back to its concrete frame – retaining BS5 – then wrapped in a new high-performance envelope, doubling the use of real and low-energy environmental performance. Lifts and toilets were made accessible, natural lighting was enhanced, an underfloor ventilation and heating system installed and measures such as bird boxes and a sedum roof introduced.

The Clyde’s original features were restored. Damaged stonework was repaired using Kentish ragstone and repointed in hot mixed lime. Structural damage was repaired with minimum intervention, drainage replaced with bedded gutters and downpipes and new rooflights provided additional daylight and ventilating. A reversible mezzanine and discreetly installed services retain the interior character. Underfloor heating and secondary glazing improved thermal performance. The library was also restored to working order.
The Lightyard House/Rostrevor Mews, Fulham
JaK Studio for private client
Contract value: £700,000 GIA: 175m² Cost per m²: £4,000
A residential conversion – from a Victorian terrace with ground-floor retail unit, two flats, rear goods yard and at-grade access – presented a spatial conundrum: a hemmed-in site with no outward-facing windows. The street-facing elevation is a large brick wall, interrupted only by two recessed entrances. Inside, reflective glazing and mirrors maximize light: the entrance corridor, covered by a large, roof-lit space, leads to a dramatic double-height space. Every habitable room is arranged around a central patio or a secondary lightwell, a nod to traditional mews house layouts, creating a contemporary interior while preserving a sense of the building’s historical legacy.

Science Museum Smith Centre, Kensington
HAT Projects for the Science Museum
Contract value: £3.5m GIA: 770m² Cost per m²: £3,500
The Smith Centre, a series of event spaces for museum patrons and trustees, had been a postal sorting office and loading yard. HAT Projects’ approach was to restore the original architecture – including glazed brickwork, parquet flooring and a dramatic timber-and-glass roof lantern – while adding necessary functionality. A sequence of rooms leads to a partly-sheltered courtyard, linking to the museum’s main concourse via a repurposed undercroft. The interior design combines bespoke furniture with classic pieces of 1930s design, alongside displayed objects from the collections – among them a spacesuit and a rocket – to create ‘a salon of the sciences’.

Victoria and Albert Museum Photography Centre, Kensington
David Kohn Architects for the V&A
Contract value: undisclosed GIA: 600m²
The new centre consolidates 800,000 pieces from the V&A and Royal Photographic Society collections, in refurbished grade I listed galleries. Flexible modular displays, conceived as miniature ‘buildings within the building’, match wall cabinets and gallery seating for design coherence. Lighting and bespoke ventilation systems allow climate control of fragile, light-sensitive materials. The ‘Dark Tent’, inspired by 19th darkrooms, is a new multimedia projection and lecture space. To open the contemporary displays 140 cameras introduce the story of photography, while further interactive displays and a digital wall invite speculation on the medium’s future.

Ludlow Lodge, Sutton
Bell Phillips Architects for London Borough of Sutton
Contract value: undisclosed GIA: 5,277m² Cost per m²: £3,051
A new three- to five-storey council housing development of 57 apartments sits in a collegiate arrangement near two conservation areas. Staggered pitched roof forms reference an adjacent grade II listed church, while the cladados reflects the local predominance of brick. Tall windows and prominent dormers – articulated with metal fins – create strong vertical rhythms across the elevations. Each apartment contains an open-plan living and kitchen area, ample storage space, good heat and sound insulation and a recessed terrace overlooking a communal garden. Detailing and material choices create spacious, light-filled homes which connect with their surroundings.

Greyfort House, Croydon
OB Architecture for Belmont Property
Contract value: £1,38m GIA: 619m² Cost per m²: £2,228
An eight-unit residential development near south Croydon station aims to respond to urban context while augmenting Greyfort’s attractiveness as a place to live and work. It sits on the site’s Falling Officer’s different scale of surrounding development and a busy corner junction, while increasing density. Contemporary detailing in textured buff and stone creates contrast with a dark brick, referencing the local materiality of an adjacent Gilbert Scott church. Large recessed openings include a depth of innovation. Ground-floor residences access a shared garden, while upper apartments include private terraces. Adaptable ground-floor units and a ramp-free approach address a range of accessibility needs.

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The healthcare and contact razored as an engaging civic experience: the first purpose-built centre of its kind in the world. This facility combines pioneering research with clinical care, Opposite Corner’s Field. It resides views into the B63m2 Tower ground floor laboratories from the street. The design harmoniously combines robust public facing spaces at ground/10th floors. Its conservation area, it adjoins stations. The three new steel-framed floors look equally planning and structural consideration. A pedestrianised route was reinstated through the garden.

The Standard, King’s Cross
ORMS and Archer Humphries Shaw Houseman Design for Grangetree Real Estate Partners
Contract value: undisclosed
GIA: 16,556m²

Former council offices have become a shop with a striking new ‘crown’ of accommodation. The refurbishment first principle re-use 94% of the original structure, providing 800 rooms plus public facing spaces at ground floor. Over 100 rooms, its conservation area, it adjoins the listed Town Hall and social the grade II Listed St Peter’s and King’s Cross stations. The three new steel-framed floors look equally planning and structural consideration. A pedestrianised route was reinstated through the garden.

Phoenix Garden Community Building, Soho office: Also architects + Design for Phoenix Garden Trust
Contract value: undisclosed
GIA: 706m²

Replacing storage sheds and concrete hard-standing, this is a small-scale venue for the adjoining Phoenix Garden, a former bomb-site and now a welcome open space in court. It succeeds in providing a range of facilities: a school and community spaces, and toilets for visitors. The new building also serves as a beacon for what the garden itself stands for: sustainability, community, and the promotion of such free-to-access green spaces in the city. With super-insulated walls, green roofs, air-source heat pumps and rainwater harvesting, it is highly sustainable.

Drayton Green Church, Ealing
Plajt & Company forIPC Ealing
Contract value: £2.35m
GIA: 756m² Cost per m²: £2,261

With an expanding congregation, this scheme allows growth of up to 200 people by providing new worship space, community meeting rooms, flexible space and offices for the International Presbyterian Church. An 80-seat Edwardian grade II listed chapel is retained within the new scheme. Traditional church architectural features are retained: a key feature of the new roof is to clad the original church facade to create a more modern, glazed roof. As for the church, this design echoes the building’s ecclesiastical function and civic presence. Despite a limited budget, the creative use of commonplace components has elevated the project.

The Knights Park Campus has been comprehensively overhauled to provide over 10,000m² of refurbished creative space for Kingston School of Art. The 1970s M& S Building is the central feature of this response: this feature has an industrial character of what was there, while forming more flexible internal space, maintaining natural light and upgrading creative facilities. At the heart of the building are new workshop facilities for ceramics, photography, film production, woodwork, metalwork, printmaking, book arts and digital art. All supporting the School’s ethos of ‘Making Through Making’. The refurbishment is an example of how to conserve building stock in a creative and sustainable environment, while possibly affordable. It is BREEAM Excellent. Reoused on three sides to form gardens and colonnades, the façade is open and transparent at the lower levels, becoming more solid at the upper levels where it’s designed.

The King’s Park Campus has been comprehensively overhauled to provide over 10,000m² of refurbished creative space for Kingston School of Art. The 1970s M& S Building is the central feature of this response: this feature has an industrial character of what was there, whilst forming more flexible internal space, maintaining natural light and upgrading creative facilities. At the heart of the building are new workshop facilities for ceramics, photography, film production, woodwork, metalwork, printmaking, book arts and digital art. All supporting the School’s ethos of ‘Making Through Making’. The refurbishment is an example of how to conserve building stock in a creative and sustainable environment, while possibly affordable. It is BREEAM Excellent.

Drayton Green Church, Ealing

The RIBA Journal June 2020

Fairfield Halls, Croydon
MICA Architects for Brick by Brick / London Borough of Croydon

Contract value: £42.6m
GIA: 20,790m²
Cost per m²: £2,049

Given a brief to refurbish, remodel and extend the Fairfield Halls to improve the access, operation and financial viability of this 1962 performance venue and art gallery, MICA took a sympathetic approach to remove unsympathetic later additions, restore the original design intent and greatly improve accessibility. All new elements complement the existing building. The concert hall has been extended by one of the finest acoustics for classical music of any venue in Europe. In its heyday the venue also played host to such greats as The Beatles, The Rolling Stones and David Bowie but age, lack of maintenance and poor-quality additions had combined to create a run-down and unattractive image. Now it is renewed and revitalised.

Hounslow Townhouse, Hounslow
Shepperd Robson for linked

Contract value: £2.5m
GIA: 13,090m²
Cost per m²: £2,727

Hounslow’s striking new civic centre has a strong presence in the community and demonstrates that the council is committed to sustainability. The distinctive faceting and geometry on the facade defines its identity and is critical to the environmental strategy, being carefully tuned to respond to orientation, reducing solar gain and maximising daylight. Reconstituting the civic centre achieved the original site to be redeveloped for housing, helping to fund it while keeping 40% of the B63m2 plus homes affordable. Stacked as an auditorium, the building holds desirable workspace for council staff, a public library and community facilities and civic chamber.

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The Royal Academy of Arts, Piccadilly
David Chipperfield Architects for the Royal Academy of Arts
Contract value: £25m
GIA: 17,000m²
Cost per m²: £1,500
The Royal Academy of Arts has been based in Burlington House on Piccadilly since 1868. In 1998, the RA acquired a Burlington Gardens site immediately to the north, facing the other way and originally the Senate House for the University of London. The project connects both of these sites as one. The two buildings are grade II listed respectively and the difficulties of connecting them meant two previous proposals by others had to be abandoned. The masterplan drew on the existing building structures, opening previously closed off areas while composing a series of interventions that range from repair and restoration to the inclusion of contemporary elements such as a large new lecture theatre.

Lincoln's Inn Great Hall and Library, Holborn
Nicholas Hare Architects for The Honourable Society of Lincoln’s Inn
Contract value: undisclosed
GIA: 1,800m²
The most significant development to the historic estate in 150 years, this project includes restoration, excavation and conversion to the oldest working library in London. The building provides state-of-the-art academic training and webinar rooms along with a 150-seat lecture theatre, all at street level beneath the existing east terrace adjacent to the Great Hall, with minimal visual impact on the historic setting. Large rooflights and double height spaces of natural light into the heart of the building while providing an important visual connection to the surrounding buildings. Despite the age of the building and heritage restrictions, the project achieves a BREEAM Very Good rating.

The Student Centre, UCL, Bloomsbury
Nicholas Hare Architects for University College London
Contract value: £45.3m
GIA: 7,500m²
Cost per m²: £6,050
The Student Centre is at the heart of UCL Bloomsbury Campus on Gordon Street, which is one of 10 major projects to the transforming UCL development programme, providing progressive 24-hour environment for students. Ground and upper-floor office levels are open to the public. The building was constructed on the last piece of undeveloped land on Gordon Street, next to the university’s Bloomsbury Theatre. It includes 1,000 study seats, Student Enquiries Centre and a café. A new Eastern Gateway to the campus is created by the Student Centre. The project addresses existing spatial and utility standards including BREEAM Outstanding.

Shell Lace Stent
Shell Lace Stent  Tonkin Liu with Arup  Contract value: undisclosed  GIA: 0.05m²
This 550-seat theatre, owned and run by UCL, is a unique resource for students and professionals. The refurbishment had to be carried out while the building’s other facilities continued a complex challenge as the auditorium sits below the student gym, and above part of the main UCL student refectory. The studio theatre is below the stage, with student study workspace and offices off either side. Work included reinstatement of the 1968 theatre and works to the stage and fly-tower, while dressing rooms and offices have been entirely reconfigured.

The Bloomsbury Theatre, UCL, Bloomsbury
Nicholas Hare Architects for University College London
Contract value: £12.5m
GIA: 2,800m²
Cost per m²: £4,050
This 550-seat theatre, owned and run by UCL, is a unique resource for students and professionals. The refurbishment had to be carried out while the building’s other facilities continued a complex challenge as the auditorium sits below the student gym, and above part of the main UCL student refectory. The studio theatre is below the stage, with student study workspace and offices off either side. Work included reinstatement of the 1968 theatre and works to the stage and fly-tower, while dressing rooms and offices have been entirely reconfigured.

Shoal Lane Sheel
Shoal Lane Sheel  Consultants to an architecture firm to create a series of steps from a natural structure. With its partner Arup, the practice has developed a digital design and manufacture technology to make architectural sheet metal parts fit as smoothly as natural structures – this is a new application. The end result is a C-shaped rather than flat, better adapted to the daily dynamic of people. It is designed to be manufactured from medical grade silicon and has a perforated surface. The door is inserted in its lowered position, and when opened it provides a flexible and changeable interface with natural thermal pressure. Tony Liu is working with research partners and medical experts to bring the innovation to market.

RIBA Regional Awards
West London shortlist
North East

6

Projects by architects in the region
Projects by architects from outside the region

£61.2m
Total cost of projects

£22,043m²
Total GIA

£2,783
Cost per m² of award-winning project

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The BEAM, Sunderland
Felden Clagg Bradley Studios for Sunderland City Council
GIA: 2,750m²
Cost per m²: £1,382

The BEAM is an unusual speculative office building, the centrepiece of the continuing and ambitious regeneration of Sunderland’s city centre business area. The brief was to design a non-conventional office offering, taking a number of themes. The design of the building aims to be healthy by being naturally ventilated and sustainable, using passive environmental design. The practice has employed the principles of lean construction to keep embodied energy low, and its simple steel frame and precast floors gives it a raw, minimal character that not only references Sunderland’s industrial past but also an aesthetic that appeals to the new creative companies that are using the space.

Tombola House, Sunderland
Ryder Architecture for Tombola
GIA: 5,521m²
Cost per m²: £2,445

Staff retention and attraction was key for this major Sunderland employer, and the brief wanted a landmark HQ that would be an exemplar, socially welcoming and accessible space. Tombola House sits on the Quayside, half a mile north east of Sunderland city centre, on the banks of the River Wear within the Old Sunderland Riverside Conservation Area, extending the existing Rose Lane warehouse building. The new design evolves the site, familiar yet different with a minimal palette of brick, glass, steel and oak. The linear bricks are a nod to the site’s past handcrafted craftsmanship and reflect the colours of Lutyens’ ‘1900s inside-outside paintings of the area. Widely used internally, they offer a strong interior design aesthetic – all topped off with a lovely oak-fused slated pitched roof over.

Teesside University Student Life building, Middlesbrough
Facett/Brown for Teesside University
GIA: 8,300m²
Cost per m²: £3,012

Student Life represents a new focal point at the heart of Teesside University’s Middlesbrough campus, providing everything needed to support student life outside the conventional lecture theatre. With a facade of glass and dichroic glass panes, a run of timber clad pods containing consultation and study rooms creates a series of intriguing internal volumes, with 24 individual rooms clustered around double height spaces. Each cluster is accessed via a waiting area that can also be used for quiet study. The scale of these has been reduced to balance openness and privacy, and to create facilities that can also be used for quiet study. The scale of these has been reduced to balance openness and privacy, and to create facilities that can also be used for quiet study. The scale of these has been reduced to balance openness and privacy, and to create facilities that can also be used for quiet study.

Oak Tree Passivhaus, Newcastle upon Tyne
MawsonKerr Architects for Shawm with MawsonKerr Concept Architecture
GIA: 313m²
Cost per m²: £1,326

Oak Tree Passivhaus is an exemplar in low energy residential architecture, set on a steep site along with nine viewpoints, bedrock, ground gas, and trees bestowed with preservation orders. It reconciles all these constraints, with the layout enhancing views across the valley and framing sightings of the nearby protected oak tree. The layout and large format windows create good light quality during the day and capture wildlife in the tree’s sunlit canopy. The construction is an innovative, twin timber frame, designed, detailed and fabricated by the architect to minimise thermal bridging while maintaining high U-values of breathable envelopes. Local and low embodied carbon materials were used, such as larch from the Scottish Borders and stone gabions from the site bedrock. The building is Teesside’s first Certified Passivhaus and England’s most northerly-sited timber frame Passivhaus, combining ‘delight’ with the robust design and delivery that the climate emergency demands.
**Northern Ireland**

**Davagh Observatory, Cookstown**
ARCHEN for Mid Ulster District Council

Contract value: undisclosed  
GIA: 317m²

Davagh Forest boasts one of the 'darkest skies' in Ireland and the site, a small cleared valley, is the perfect environment for an observatory. The hub sits delicately; it is a lightweight construction with a prefabricated steel frame on a concrete plinth perched on piles with a perimeter timber deck walkway appearing to float above the fern beneath, reducing the risk of contamination of the ASSI. With its visitor centre it acts as a high-profile gateway for all recreation within the forest. As well as improving thermal performance the sedum roof provides habitat and food for wildlife and makes the building part of the undulating landscape.

**Acute Mental Health Inpatient Centre, Belfast**

RPP Architects with Richard Murphy Architects for Belfast Health and Social Care Trust

Contract value: £33m  
GIA: 12,000m²

Cost per m²: £2,750

This 80-bed centre has a recovery based model for mental health care. It unites previously isolated mental health services in a new building on a brownfield site by a general hospital. Belfast redbrick with a slate grey 'saw-tooth' roofscape reflects the context of the neighbouring residential streets and lanterns pop up through the roofs to bring in extra natural light. The landscape was designed to take centre stage, treating the single-storey building as a backdrop, with a cloister around a central corridor to access the wards. The project was developed in collaboration with the mental healthcare team, patient advocates and Trust Estates. The Trust Redevelopment Office coordinated this wide range of inputs. After six months of operation figures show a 22% reduction in behavioural incidents.

**RSUA Awards Northern Ireland shortlist**

10 Shortlisted projects  
Projects by architects from outside the region

**£90.7m**  
Total cost of projects  
**£2,966**  
Cost per m² of average project

**Projects by architects in the region**

**£35,933m²**  
Total GIA

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**Northern Ireland**

**Fliphouse**

BGA Architects for private client

Contract value: undisclosed  
GIA: 304m²

This home takes the conventional idea of living ‘flat on its head’. Living spaces are at first floor level to maximise views of the Irish Sea and the Copeland Islands. First floor stepping spaces open off a central double height space and a single storey annexe as connectives a play zone and a work studio. The overall mass of the house is broken up into a white rendered ground floor plinth, a grey zinc upper storey and the single storey annexe connected to the house via a glazed link.

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**Dough Observatory, Cookstown**

ARCHEN for Mid Ulster District Council

Contract value: undisclosed  
GIA: 317m²

Dough Forest boasts one of the ‘darkest skies’ in Ireland and the site, a small cleared valley, is the perfect environment for an observatory. The hub sits delicately; it is a lightweight construction with a prefabricated steel frame on a concrete plinth perched on piles with a spectrum timber deck walkway appearing to float above the fern beneath, reducing the risk of contamination of the ASSI. With its visitor centre it acts as a high-profile gateway for all recreation within the forest. As well as improving thermal performance the sedum roof provides habitat and food for wildlife and makes the building part of the undulating landscape.
The RIBA Journal June 2020

RSUA Awards
Northern Ireland shortlist

School of Biological Sciences, Queen’s University Belfast
Scott Tallon Walker Architects and White Ink Architects for Queen’s University Belfast
Contract value: £29m
GIA: 11,000m²
Cost per m²: £2,636

Previously scattered undergraduate teaching and research activities of five university academic departments are brought together in the characterful Malone Conservation Area. Three distinct facades work with three different street conditions while remaining instantly recognisable as a civic building. The Eichenbuhler red sandstone cladding was chosen to respect the colour and tone of surrounding terraces, while reflecting its use on other historic buildings in Belfast City. Inside, a stepped multi-level concourse brings natural light deep into the plan and helps deal with the site’s 8m drop. Laboratories were designed around the concept of ‘labs on display’.

The Lanyon Building Conservation and Restoration Project, Belfast
Consarc Design Group for Queen’s University Belfast
Contract value: £4.5m
GIA: 6,850m²
Cost per m²: £653

Deterioration in this 19th century grade A listed building was affecting complex details such as decorative stone pinnacles, flags, corbelled balustrades and array of new zinc lattice windows. Original windows were removed, steel, glazed and redecorated. New zinc lattice components windows were introduced to satisfy modern ventilation requirements while retaining the original character, materials and proportions. The phased 18-month programme on a live campus aimed for the highest quality of workmanship to deliver detail so close to the original it is difficult to distinguish.

Rathlady Mental Health Unit, Down
TODD Architects for Western Health and Social Care Trust
Contract value: £3m
GIA: 1,449m²
Cost per m²: £2,058

The design of this 12-bed discharge and six-bed recovery unit aims to reduce the sense of a clinical facility. Habitable rooms are either outward-facing or get their light and views from one of the two courtyards they are arranged around. Single storey glazed links maximise daylight in the breakout spaces and create a calm environment. Facades on the ‘interior’ of the scheme are softened by the use of timber with glazed infill. There is also timber seating in the courtyard and interior spaces.

The Laneg Building Conservation and Restoration Project, Belfast
Consarc Design Group for Queen’s University Belfast
Contract value: £4.5m
GIA: 6,850m²
Cost per m²: £653

Detourisation in this 19th century grade A listed building was affecting complex details such as decorative stone pinnacles, flags, corbelled balustrades and array of new zinc lattice windows. Original windows were removed, glass, glazed and redecorated. New zinc lattice components windows were introduced to satisfy modern ventilation requirements while retaining the original character, materials and proportions. The phased 18-month programme on a live campus aimed for the highest quality of workmanship to deliver detail so close to the original it is difficult to distinguish.

Carrickfergus Castle Roof Replacement, Carrickfergus
Alastair Coey Architects with Kennedy Fitzgerald Architects for Department for Communities, Historic Environment Division
Contract value: £1.06m
GIA: 138m²
Cost per m²: £7,681

The castle is one of the most complete examples of Norman architecture in Northern Ireland. Replacement of the Great Keep roof with an appropriate open oak truss design has secured its integrity and allowed further interpretive and conservation works within the castle complex. The area beneath the roofs now has a healthier environment for staff, visitors and historical artefacts. Green Irish oak was pegged and the structure clad in oak boards before being finished with Cotswold stone slate. The ridges of both hipped roofs are topped with louvered timber ventilation lanterns which provide passive ventilation.

New EQUITONE [natura] Quartz White [N164]

The subtle white hue has been inspired by the soft colour palette of nature, while perfectly matching EQUITONE’s authentic fibre cement shades.

Request samples at equitone.com/en-gb/n164uk
Windermere Jetty Museum, Windermere

Carol Ryrie Gaskell for Lakeland Arts

Contact value undisclosed | GIA: 3,600m²

The commission for a museum to house a historic boat collection in the Unesco World Heritage Lake District National Park included a new building to house exhibition spaces and a wet dock for the display of steam launches, motorboats, yachts and other vessels. The ensemble of buildings has a strong topographical relationship with both land and water. Emphasis has been placed on the visitor experience, creating a connection between people, boats and water.

Windermere Jetty Museum reuses the former museum’s wet dock as its centrepiece, with a series of new buildings clustered around it. Built above the flood risk zone, it employs overarching rooftops, which reference the local agricultural-industrial vernacular and are essential to provide all-weather shelter. Black oxidised copper covers the walls and roofs, giving the forms a sculptural appearance, which blends into the backdrops of the landscape context, allowing the natural metal finish to register the patination of craft and weathering over time.

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Industrial vernacular and are essential to provide all-weather shelter. Black oxidised copper covers the walls and roofs, giving the forms a sculptural appearance, which blends into the backdrops of the landscape context, allowing the natural-metal finish to register the patination of craft and weathering over time.

There was a holistic sustainability strategy to minimise operational costs while remaining resilient to climate change. The building uses innovative lake-source heat pumps hidden beneath the jetties to warm the spaces. Reed beds beside the museum provide natural treatment and attenuation of surface water runoff before discharging pumps hidden beneath the jetties to warm the spaces. Reed beds beside the museum provide natural treatment and attenuation of surface water runoff before discharging.

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The grade II listed St Peter’s Church has been deconsecrated, refurbished and extended to provide rehearsal rooms, all set in the rich industrial heritage of Manchester’s Ancoats district. The extension includes rehearsal, performance, education and assembly spaces for the Hallé Orchestra and Choir, with public reception and café.

The new fabric is made using historic materials and portions of lead roof; internally there were new glazed windows and doors, three rooflights, a chimney, and carved, maximising daylight inside and views out to the public square. A detailed brick plinth supports the floor membrane and roof, with weathered steel box with articulated fins, referencing the Industrial Revolution’s birthplace. Set over three floors, mixed-use spaces have level access to the existing building through sensitive connections, one of which incorporates a piece by Pugh Laureate, Simon Armitage, cut into blackened steel. Rehearsal and practice rooms are floating ‘box in box’ rooms, isolated from the structural steel frame to optimise acoustic performance.

This cross-laminated timber frame is partially obscured and disrupted with planters on each floor, hanging gabion baskets and climbing meshes, which continue up to a roof terrace crowned with an array of trellises, trees and canopies; a veil of greenery that wraps over and softens this urban form.

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Grade II listed Kentmere Hall was an unmodernised working farm with warehouses, ad hoe modernising of dilapidated outbuildings and hardstanding. The new brief wanted a family home that was well connected, historic, warm and light, and built using traditional skills and materials. The historic fabric of the 14th century tower, C15th Hall and Cross Hall, and C17th Barn were left to be retained, reused and conserved. External changes were confined to double-glazed windows and doors, floor to ceiling lights, a kitchen and portions of lead roof. Internally there were new floor levels and an opening made in the tower. The new fabric is made using historic materials and methods, the work is firmly of a contemporary kind - the distinction between new and old always evident.

The building was envisaged as timber-frame, complemented by a landscaping scheme called The Field; both built together as running buildings and open up a new central link. The archetypal urban form project for the same developers, No.7 The Avenue, the building’s car park end opens up the ground plane to make connection with views through Hardman Square. The gridlock of this four-storey frame firmly anchors the new building in its context of commercial offices, while its timber structure provides relief from its metal and glass neighbours. This cross-laminated timber frame is partially obscured and disrupted with planters on each floor, hanging gabion baskets and climbing meshes, which continue up to a roof terrace crowned with an array of trellises, trees and canopies; a veil of greenery that wraps over and softens this urban form.

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### RIBA Regional Awards

**North West shortlist**

**Alliance Manchester Business School, Manchester**
- **BDP for Alliance Manchester Business School**
- **Contract value:** £50.9m
- **GIA:** 2,076m²
- **Cost per m²:** £24.6p

The project involved the transformation of an existing business school of over 2,000 students and 200 staff with a significant addition. A new executive education facility and a hotel completed the collaboration with developer Bruntwood.

**Silver Place, Manchester**
- **OM Architects for One Manchester**
- **Contract value:** £7.5m
- **GIA:** 4,087m²
- **Cost per m²:** £1,835

The design reinterprets the back-to-back courtyard cranked roof windows help generate a clear aesthetic. The conservation approach has been honest to the damage sustained, finding a compromise between conservation ‘as is’ and restoration to ‘what was’. Stained glass melted by the fire has been restored, lost and external lime plaster walls reinstated. Material choices were led by the historic fabric and suitability to building type and period, with insensitive historical insertions reappraised.

**Wynyard Hall, Manchester**
- **Baltens Architects for Manchester City Council**
- **Contract value:** undisclosed
- **GIA:** 2,076m²

The 16th century oak-framed grade II* listed Wynyard Hall was originally home to the Tattons, one of the area’s great gentry families, but in 2010 it was subjected to arson and badly damaged by fire. Bathrooms were engaged to reclaim and reinstate the building. Key damaged spaces included the ground and first floor principal rooms of the hall with decorative wooden panelling, create plasterwork ceilings, leaded lights and wall paintings. The roof space and clock tower were also largely destroyed. The building was re-roofed in slate, new structural oak frames crafted to replace those and wall paintings. The roof space and clock tower were also largely destroyed. The building was re-roofed in slate, new structural oak frames crafted to replace those and wall paintings.

**Strawberry Field, Liverpool**
- **Hoskins Architects for The Salvation Army**
- **Contract value:** undisclosed
- **GIA:** 1,360m²

The site made famous by The Beatles’ song is in the Liverpool suburb of Woolton. Once a manor house in a park setting, it was transformed from 1839 to 2000, and still receives more than 50,000 visitors a year. The brief reflected a wish to provide world-class visitor facilities while addressing local shortfalls in training and work experience for young people with learning disabilities. The visitor centre with shop, exhibition, and café, is placed to the north, providing access and visual connection from the famous red gates. The pavilion glazed café offers views and access to woodland gardens in the west; its larch mullions echoed in the cladding of the accessible WCs, exhibition and service door adjacent to the parking. The training centre is located deeper into the site and has a separate entrance. The building makes use of the sloping topography; positioned within its mature landscape setting, it is visible from the gates and grows out of its site.

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**Wythenshawe Hall, Manchester**
- **Baltens Architects for Manchester City Council**
- **Contract value:** undisclosed
- **GIA:** 2,076m²

The 16th century oak-framed grade II* listed Wythenshawe Hall was originally home to the Tattons, one of the area’s great gentry families, but in 2010 it was subjected to arson and badly damaged by fire. Bathrooms were engaged to reclaim and reinstate the building. Key damaged spaces included the ground and first floor principal rooms of the hall with decorative wooden panelling, create plasterwork ceilings, leaded lights and wall paintings. The roof space and clock tower were also largely destroyed. The building was re-roofed in slate, new structural oak frames crafted to replace those and wall paintings.

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Second Skin: judges announced

This year’s Norbord SterlingOSB Zero competition challenges architects and designers to take a moribund building and transform it into something repurposed, re-invigorated – and environmentally-efficient. The prize is £2,500 – but hurry, the deadline is 22 June.

The judges have been announced for this year’s Norbord SterlingOSB Zero competition to give new, sustainable and inspiring life to a moribund building. The words ‘re-use’ and ‘re-purpose’ are becoming mantras in the construction industry’s drive to cut carbon and meet climate change commitments. And, at the same time as guidance demands higher thermal performance, issues like housing are pushing planners to create policies like office-to-resi to deal with the pressure.

The RIBA is asking architects and designers to take up the gauntlet and have a go, by entering RibaJ’s 2020 ideas competition, ‘Second Skin’. In our sixth year of collaboration with sponsor Norbord, we want to challenge designers to take a moribund building and transform it into something that can be as small or as large as you wish.

Entrants should demonstrate how SterlingOSB Zero has been used in the proposal and how its nature and high strength features have made it an integral part of the design. As it is a speculative intervention, we do not expect entrants to adhere to current building guidance, but we expect common sense to apply to the proposal. Any SterlingOSB Zero used externally should be adequately protected with a prepared cladding material. This may also apply to internal finishes.

The brief
The existing building being enacted upon can be any one you choose, and so can the end purpose once converted. But what we want to see is a thorough, considered and imaginative approach to that conversion using SterlingOSB Zero. The new use could be residential, commercial or leisure or indeed any other purpose, but the nature of the conversion should be clearly stipulated and will form the basis of the judging of the entry. As part of the proposal, we would be intrigued to see the re-use of existing materials, especially if in novel and innovative ways.

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

Criteria
Take an existing building and propose a new use that capitalises on the original building and its context and which potentially performs better environmentally. There is no limit to the size of the building; it can be as small or as large as you wish.

Entrants should demonstrate how SterlingOSB Zero has been used in the proposal and how its nature and high strength features have made it an integral part of the design. As it is a speculative intervention, we do not expect entrants to adhere to current building guidance but we expect common sense to apply to the proposal. Any SterlingOSB Zero used externally should be adequately protected with a prepared cladding material. This may also apply to internal finishes.

Judging
Chaired by the RIBA Journal, the judges will look for imaginative uses of SterlingOSB Zero, as part of an innovative spatial proposal that best answers the stipulated criteria of the competition. The proposition should consider the product’s structural, acoustic and thermal aspects. Pre-fabrication or CNC fabrication may be considered. Other materials, including those used on the existing building, may be used as an integral part of the new proposition but it is expected that, in the main, the design will employ SterlingOSB Zero.

The winning proposal will be the one that, in the minds of the judges, generates a solution that is spatially people, visually exciting, reflects the logic of the new programme for the existing building of choice and which potentially modifies, for the better, the context for which it was originally designed. No use of the building’s existing materials is a pre-requisite, but judges will look positively on imaginative or innovative re-purposing.

Entry form
Go to ribaj.com/secondskin

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

• An explanation of no more than 400 words on the entry form, describing the original design of the building as well as the nature of the re-purposing.
• Plans and sections or internal explaining the nature of the intervention on the existing building.
• External elevations, if necessary, denoting whether there has been any change to the external look of the building as a result of the intervention.
• Any supplementary images you may consider helpful to explain the proposition.

Notes
The judges’ decision is final.
• First prize is £2,500. Three commended prizes of £250.
• No correspondence will be entered into by the organisation or judges regarding entries and final decisions.
• Shortlisted entries will be notified in writing.
• Shortlisted entries will be invited to the prize-giving event in September.
• Please email any questions to ribaj.secondskin@riba.org

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

• An explanation of no more than 400 words on the entry form, describing the original design of the building as well as the nature of the re-purposing.
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2020 PANEL OF JUDGES
The newly announced judges for this year’s competition are:

• Hana Lofah, director, Ha Projects
• Jan-Rudolf Riedel, director, Resid Waels

Architect: 2019 competitions winner
Stephen Proctor: founding director, Proctor & Matthews
Christina Seilern: principal, Studio Seilern
David Cramb, marketing manager, Norbord Europe Ltd
Jan Carlos Marchuk, senior editor, RIBA Journal

Judging will take place on 8 July, 2020
Deadline: Entries should be received by 2359 UK time on 22 June 2020
Please email your entry to: ribaj.secondskin@riba.org

Top right: Beigeas firm Most carefully removing materials to allow them to be re-used on other projects.
Left: Architect Brian Hen e’s reconfiguration of the water tower on Ormga Leda’s 1957 Pingt House with SterlingOSB Zero created a new home for Nin and his young family.

Left: dVVT’S PC Caritas takes a derelict psychiatric building and dramatically brings it back into use.
Scotland

Scottish Research Excellence Framework (SCREF) 2014-2020

The category B listed 1 Saltoun Square has been extensively restored and expanded into an adjacent former police

station. A third element, a new build extension to the rear, unites the two buildings, creating level access as well as a new 'front of house' for council services. The complex brings together the council chamber, public service point, housing and financial services and register's office. A community enterprise suite has also been incorporated, providing much-needed resource for start-up companies in support of economic diversification.

Unusually for a civic building, Saltoun Square was built from sandstone. Seen at the time as more refined than

the granite of the police station, it had fared badly in the coastal environment, with many of its mouldings eroded over
time. These were restored through provenance and methodical conservation. The same care and attention to provenance
and detail has been employed on the restoration of the building's prominent rotunda, statuary and external joinery as well
as on the white-painted interiors.

The new extension to the building's lower volume, its large format weathering steel plate making it materialistically distinct from the original buildings which are visible from within and through it. The extension is intended as a duality but

permeable structure to esthetically juxtapose the massive materiality of the older ones. This new active frontage is enhanced by the

passage of its users and the subtle layering of reflection, shadow and light.

The grade A listed Watt Institution is important historically, socially and culturally. It houses local archives, artefacts and research centre.

The building consists of a museum, art gallery and

library along with a range of temporary exhibitions and community events. The brief was to carry out meticulous conservation of the external fabric to halt its deterioration. The extended extension works to the

stable roof and basement, entrance, timber sash and rail and grounded windows and rainwater goods. Based on historic photographs from the archive, some important features were reinstated. These include the
tall flowering stems to the library galleries, which have substantially modified the façade proportions.

Following the sympathetic restoration, the building is now

accessible for all.

SEE RIBAJ.COM FOR MORE IMAGES

Edinburgh Princes’ Street, Edinburgh

Page Park Architects for Edinburgh Printmakers

Contract value: undisclosed  GIA: 2,650m²

Redevelopment of this 19th century, category C listed, derelict building into a small-scale arts complex on printmaking production. It has two galleries, a shop, café, education space, staff office, environment laboratory, creative industries units and a large print studio. A level entrance opens up the building and encourages engagement. New circulation, with key spaces on lobby, providing a new stairs and lift,

renewal and improvement of this complex. Historic building is fully accessible. At its heart, is the printmaking former joinery workshop, the printmaking studios where artists share knowledge and expertise. Water creative industries

are supported within a dedicated wing. The architects

retained and reused materials where possible in their 'light-touch' approach to the building's retrofit.

The Egg Shed, Ardrishaig, Argyll & Bute

Oliver Chapman Architects for Scottish Canals

Contract value: undisclosed  GIA: 370m²

Locals call it The Egg Shed because of its former use storing eggs and dairy products. The once derelict structure has been creatively reused, providing a hub for workshops for a new community building and canal heritage visitor centre. The new element has an industrial appearance but its aesthetic emphasis is detail. The single pitched roof form of the old masonry building extends across the new structure, and

the new roof and ceiling are clad in red steel. Shallow
depth to Pier Square, the historic heart of the village, with views over loch, harbour and a working timber

plan, The Egg Shed augments Scottish Canals’ working buildings, allowing industry and tourism to coexist.
Scotland shortlist

Gillian Hayes, Aberdeen
Hokkaido Architects for Aberdeen City Council
Contract value: undisclosed
GIA: 2,500m²

Sensibility re-defined and extended over a 10 year period, the city's old grammar school now has major new exhibition and education spaces. It has also greatly improved visitor facilities, wayfinding, accessibility and orientation; a complete service of tiling and environmental control systems; and much improved art handling, storage, back-of-house and studio facilities.

In the most dramatic intervention of the project the entire school was removed and a new copper-clad element built onto the existing gravel walls. It now houses flexible, naturally lit gallery spaces, as well as a new exhibition space overlooking the upgraded Salisbury Court. The new copper-clad roof also signals the gateway to return to participation in the life of the city and offers visitors a new perspective on Aberdeen itself.

Bayes Centre, Edinburgh
Donnach et Associates for University of Edinburgh
Contract value: undisclosed
GIA: 7,000m²

The Bayes Centre is the final standalone building in Edinburgh University's 18-year long development at Potterton. The university's 2004 Information Forum helped make it a world-leading location for start-ups and data companies, as well as an exciting new business and learning centre which brings together academics, students and industry in data technology, robotics, media and design information. The BREAMEXscribed triple-clad building is designed round a linear atrium, with retail space at ground level and data-driven office zones with start-ups and circulation. Spatial drama and generous connections encourage researchers to digger and exchange ideas. Chalkboards on the walls are often used to work through formulae that are visible to all.

Maryhill Locks, Glasgow
Elder & Cannon Architects for Tollcross Housing Association
Contract value: £4.76m
GIA: 3,361m²
Cost per m²: £1,416

In this latest phase of the Maryhill Locks masterplan the brief was for 30 sustainable and flexible three and four bed terraced houses, at least two professional and new families. The narrow site has a 7m level change across it. Each brick dwelling has rear garden with access to a common space – a ‘hidden garden’ – for all residents. This contains a play area for children as well as ablution facilities for residents, providing the sustainable and community focused living agenda of the brief. The addressing of the site with smaller scale for the Maryhill Locks Street approach and closer one to the other three blocks, opening up to the River Kelvin. Breaking the terraces into four separate buildings ensures the development is animated and permeable.
An Cala, Sutherland
Mary Arnold-Forster Architects for private client
Contract value: undisclosed  GIA: 100m²

With this site in a spectacular part of the west coast of Scotland the architect wanted to celebrate the surroundings by lifting the building up off the land to avoid breaking any rock at all. The resulting home of 13 fir-lined cross-laminated timber modules was manufactured off-site, then delivered and assembled in just four days. Wood fibre external insulation is overlaid with larch rainscreen cladding, creating a warm building that robustly resists the elements. The modules make up the three main spaces of the two-bedroom house, with a long, top-lit corridor linking the three pods. This is lined with the same larch as the exterior and defines the three linked forms, which are all punctuated by windows that offer intimate portraits of rocks and heather, before rolling on to the epic views of Loch Nevid and Quinaig beyond.

The Prince and Princess of Wales Hospice, Glasgow
Ryder Architecture for The Prince and Princess of Wales Hospice
Contract value: £21m  GIA: 5,840m²  Cost per m²: £3,596

This is the first UK hospice to follow the innovative Scandinavian Sengetun model. It challenges conventional ward planning, putting patients and families first, to provide private, dignified and compassionate care. Linked internal and external environments engender calmness and ease. The design is mindful of patients with confusion, sensory impairments or dementia; its open communal areas create a sense of place and identity. Travel times are minimised for both patients and carers. Natural light flows through the centre, with internal timber furnishings glowswars. Glazing provides a useful natural light, helping create an environment imbued with benign dignity.

The RIBA Journal June 2020
**South**

- **Projects by architects in this region**: 20
- **Projects by architects from outside the region**: 

  **£189.3m**
  **Total GIA: 43,873m²**
  **£4,280**
  **Total value: £189,305,503**

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**Haverton for Chilterns District Council on behalf of Chilterns Crematorium Joint Committee**

Contracts value: £5.05m  
GIA: 512m²  
Cost per m²: £2,800

The brief – the second such commission for Haverton after its Chilterns Crematorium – was to provide a large chapel for services of remembrance with internal and external waiting areas and ancillary spaces in which arriving mourners can comfortably congregate in advance of their service. This was typically designed in such a way as to ensure arriving and departing mourners don’t meet. But there was also a need for the functional spaces for cremator and administration facilities. The facades are set back and designed as a rational, collegiate and innovative approach. All Haverton Crematorium’s architectural language takes account of and expresses both functions: waiting areas, porte cochere and administration facilities are served by a single low roof element with clerestory windows for requisite privacy; the chapel and crematory, meanwhile, are identifiable more lofty double-height volume covered in vertical timber rainscreen cladding and a dual-pitched sedum roof. The form of the porte cochere is used as part of the site design concept, being seen on approach from the car park. This strategy, allied with careful control of occupant movement internally, serves a dual purpose; helping to orient visitors to the site and maintain privacy and seclusion for mourners once they are there. Internal planting near the facility – private gardens and border areas – is contrasted by more open and natural landscaping to the south, with its ‘memoriam walk’.

**Oakmoor School, Whitehill & Bordon**

**HCC Property Services for HCC Children’s Services**

Contracts value: undisclosed  
GIA: 7,800m²  
Cost per m²: £543

Oakmoor School is a 900 place secondary school, replacing the old MI Chase Academy and located in more central part of the town to enhance its regeneration. Responding to the nature woodland context and gently flat site, the school has been set back and designed as a rational, collegiate campus with four separate buildings ordered to create a central courtyard that is intended to act as a social and teaching hub for the school community. The Hispanic red brick is part of a modest palette of robust and maintenance friendly materials including aluminium curtain walling with extensive clear and translucent glazings – used to maximise transparency into the buildings and admit high levels of daylight while offering side views cut to the surrounding landscape.

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**Solent Sports Complex, Southampton**

**ArchitecturalPLB for Solent University**

Contracts value: £28m  
GIA: 6,599m²  
Cost per m²: £4,243

Part of the main university frontage overlooking the city’s central parks, ArchitecturalPLB’s Sports Department building for the university was designed to be ‘high impact’. The complex is a key part of the university’s wellbeing offering and is open to staff, students and the local community, and stimulates a variety of spaces to suit all abilities from elite athletes to casual users. It is also fully accessible. The complex is made up of two frame volumes. One is black brick element contains two award-winning high-performance sports halls. In contrast, the lower, with its perforated aluminium facade housing gym and teaching spaces, acts as the centre’s ‘window’ with views to the park and city beyond.

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**Wendover Woods Visitor Centre, Aylesbury**

**Re-Format for Forestry England**

Contracts value: undisclosed  
GIA: 394m²  
Cost per m²: £4,379

This visitor facility, with lovely views over the Chiltern Hills, is a focus for the popular woodland trails and activities on offer here. The single-storey facility evolved from the concept of a lightweight canopy supported by a ‘forest of columns’, with spaces beneath occupied by internal and external waiting areas and visitor information points. Separate solid elements slide under the canopy to house ‘servant’ spaces, such as kitchen and WCs. At this level to be achieved while maximising tree removal. The British larch clad café is a comfortable and welcoming environment that takes advantage of the natural light and lovely setting. Underfloor heating from air source heat pumps reflects the client’s commitment to the sustainability principles of being good for people, good for nature and good for the green economy.
Natural Beauty, that would help to prolong the design life of the existing 1970s house. The footprint of the house was to stay the same but floor area was gained by using the garage, and reconfiguring and thus optimising the internal space. The new extension creates more clarity of form, with the entrance relocated between the brick and gable to stay the same but floor area was gained by using the garage, and reconfiguring and thus optimising the internal space. The new extension creates more clarity of form, with the entrance relocated between the brick and gable structure and crafted details. The bespoke result, bbinned to the family, gives a spacious, open plan, airy home connected to the mature garden and surrounded by the warmth of its exposed timber structure.

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The Narala House, WarGreave
John Pardey Architects for private client
Contract value: undisclosed GIA: 336m²

This sweet-chestnut clad house sits on stilts above a potential flood depth of 1.2m, floating across the site as a single, single-storey form. Open tread stairs to the four shelving canopy on the entrance deck, while inside, the lobby opens onto a raised outdoor room, an ordering principle for the house. To one side lies a large open-plan living space with unbroken river views and a full-length balcony. An oversized roof covers this, bedrooms and auxiliary rooms. To the other side a generous circulation space connects with services and three en-suite bedrooms. A brick chimney anchors the house to the site and the brick flex provide service drops. As well as an MVHR system, there is a ground source heat pump in the adjoining garage, powered by PV roof panels.

The Montague House, Hargley Island
John Pardey Architects for private client
Contract value: undisclosed GIA: 503m²

Raised in response to flood risk and alongside a slipway, this two-storey MMC house, with its ‘pop-up’ play on the pitched roof, nonetheless responds to the local Arts & Crafts aesthetic in its ‘pushed in–pulled out’ volumes, use of roof spaces, articulated structure and crafted details. The bespoke result, binned to the family, gives a spacious, open plan, airy home connected to the mature garden and surrounded by the warmth of its exposed timber structure.
The new Library and Study Centre is a pioneering sustainable design targeting net zero carbon in the challenging grade II listed Baroque setting of St John’s College, Oxford. It meets student needs with a variety of social and study spaces that are naturally lit and ventilated, well-connected to the outdoors and ergonomically designed. The project addresses two challenges: creating a highly insulated new, sustainable academic facility alongside a radical reimagining, restoration and retrofit of a complex set of listed buildings that have all been radically transformed. The highest standards of detailing and craftsmanship were sought to achieve both.

The Dorothy Wadham Building, Oxford

 Architects: Allies and Morrison for Wadham College, University of Oxford

 Contract value: £7m
 GIA: 2,062m²
 Cost per m²: £3,395

 The old 1900 MK Gallery has been revitalised and expanded to create a whole new, striking, public living room for the city. Its circular window at the centre of its stainless-steel clad glazed facade reflects the city’s defining landscape and grid. It promulgates itself as a place for everyone, recognisable to all, from taxi drivers to schoolchildren. Gallery spaces are open and extensive, allowing the display of sensitive works as well as to ensure a sustainable building that will remain financially viable and future-fit.

The cathedral’s south transept previously housed vestries, offices, WCs and an exhibition. In conceiving the scheme, the design team looked to the cathedral fabric for inspiration; not just the ambience of the architecture but its material palette of glass, metalwork and wood. Screens are a recurring theme too and so the lift is clad with metalwork and wood. Screens are a recurring theme too and so the lift is clad with metalwork and wood. Screens are a recurring theme too and so the lift is clad with metalwork and wood.

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Queen’s Schools, Eton
CSK Architects for Eton College Schools
Contract value: undisclosed
GIA: 5,120m²
Cost per m²: £5,497
The challenge was to extend and refurbish three 20thcentury buildings housing the biology, chemistry and physics departments – collectively known as Queen’s Schools – to create a state of the art, fully accessible science faculty. Alongside remodelling to make new teaching spaces and a rooftop pavilion, a ‘critical space’ was inserted into the original buildings to unify the faculty. A triple-height foyer now splices together the three horizontally planned departments with concrete and glass bridges, vitrines and natural history exhibits, a hanging sculpture and views into teaching rooms.

Bicester Eco Business Centre, Bicester
Architype for Cherwell District Council
Contract value: £4m
GIA: 1,147m²
Cost per m²: £3,487
Timber-finned cornerstone of the last surviving Eco-Town project, the client brief asked for a zero carbon, fully-inclusive incubator for 125 local freelancers, entrepreneurs and flexible workers. The architect exceeded that, attaining Passivhaus Plus certification and BREEAM Outstanding. The brief also required a dramatic, industrial aesthetic that responded to neighbouring residential area. This was done in part by the undulating timber fins that offer solar shading to spaces set around a central core. The building sits on EPS-wrapped raft foundations, insulated with WarmCell’s recycled newspaper. Internally it features triple-glazing, Heraklith wood-wool natural ceilings, nettle-wrapped fabric boards for acoustics and extensive natural timber. A grid of huge, self-opening windows give an airy, almost ecclesiastic modernism to the building and function as a part of the MVHR system. The first UK building of its kind to be awarded Passivhaus Plus status, the Bicester Eco Business Centre is a living, working example of non-residential design that performs to the highest energy standards and delivers true, lasting sustainability on a budget.

The Clore Music Studios, Oxford
John McAslan + Partners for New College, Oxford University
Contract value: £3m
GIA: 508m²
Cost per m²: £5,906
Sitting on a constrained 7.5m-wide site in the Oxford Central Conservation Area, the stone-clad Clore Music Studios is undeniably contemporary but also sympathetic to its historic context. Large areas of glazing at ground allow views from the street through to the 17thcentury ramparts at the rear, built to defend the city during the Civil War. The building’s practice and performance areas are arranged as a three-storey acoustic box, linked to the existing Saville House with a glazed entrance and circulation space. The scheme uses a high-quality palette of materials, including Portland Stone cladding, bronze anodized aluminium window framing and ceiling rafts, oak acoustic wall linings and oak board flooring.

University of Southampton Centenary Building, Southampton
Fabled Clegg Bradley Studios for University of Southampton
Contract value: £35m
GIA: 6,400m²
Cost per m²: £5,469
These modern, shared learning and teaching facilities for the university’s Highfield Campus contain a 250-person lecture theatre, Harvard-style lecture theatre, seminar rooms, independent study spaces, computer rooms, MBA suite and a café. Part of the brief was for the student hub to increase campus permeability and connect into and regenerate the public realm. As a result, it acts as a focus in a sequence of terraces growing from the lower landscaped gardens to the upper ground. The science three-storey and four-storey wings of the BREEAM Excellent concrete frame building were built for durability and employ simple environmental systems. Reflective ceramic cladding and large-format fritted tiles give the building a modern yet timeless feel.
**South East**

**St John’s School Sports Centre, Leatherhead**
FaulknerBrowns Architects for St John’s School

Contract value: £6.1m
GIA: 1,736m²
Cost per m²: £3,508

A dated and failing swimming pool building and temporary classrooms have been replaced with a two-storey extension accommodating a new swimming pool, multi-purpose studio and fitness suite. By wrapping the new build elements around two sides of the school’s existing sports hall, the two outward-facing public elevations give the perception of a completely new facility. This move made it possible to retain the existing sports hall— with minimal refurbishment in a future phase—as well as providing the opportunity for further expansion.

**Bumpers Oast, Kent**

Acme space for private client

Contract value: undisclosed
GIA: 228m²

ACME has reimagined the vernacular oast house for hop drying to create a new home for a young family. On the ground floor, kitchen and sitting room come off a triple-height atrium that links all the spaces, while a spacious bedroom, study, bathroom and utility room are concealed behind curved walls. On the first floor, a double-height living room is framed by the arched geometry of the intersection of two cones. Bedrooms in each of the three remaining roundels each have their own ensuite, dressing and play space with small internal stairs leading to a gallery level. Here sleeping platforms are nestled in the double height void of the cone, which opens to the sky with a small oculus.

The scheme, based in the Kent Downs Area of Outstanding Natural Beauty, was approved at committee stage after extensive engagement with the local community. The plot was determined to be a brownfield site and the proposal considered an improvement on the stables and menage – which the office had maintained did not qualify as an existing structure. They felt the application would improve an untidy site. Thorough liaison with the fabricator resulted in vertical walls of the structure being clad in prefabricated panels, while the roof was clad with zinc and supported on a steel ring-beam. The process of construction was an exchange between contractors and architect, working within the palette of their traditional craft, pushed to manifest a design which is a contemporary interpretation of the traditional oast.

**Walmer Castle and Gardens Learning Centre, Kent**
Adam Richards Architects for English Heritage and the Heritage Lottery Fund

Contract value: £935,000
GIA: 200m²
Cost per m²: £4,675

This new build 70m² Learning Centre, in bricks and zinc, and a new café in a repurposed timber-framed glasshouse, together provide a place of shelter, education and interpretation for which visitors can explore the entire grounds of Walmer Castle, originally a Tudor artillery fortress. Beyond the buildings the practice has reorganised the gardens’ compound. Into this landscape it has set a galvanised steel stair clad in air-dried oak, leading down into the secluded contemplative retreat of the Glen, which was previously inaccessible.

**Moor’s Nook, Woking**

Coffey Architects for PegasusLife

Contract value: £8m
GIA: 3,400m²
Cost per m²: £2,353

A once-derelict industrial laundry facility has become 34 light one- and two-bedroom flats for later life over a horseshoe-shaped plan. It includes two communal courtyards – one for the town and one for residents – and a refined brick colonnade that guides users into the building with a gentle transition from public to private space. Spacious and accessible dual aspect homes cater to varying mobility needs, features such as social estimes, built-in public seating, a communal kitchen/lounge and a shared residents’ courtyard help combat loneliness. Drawing on industrial and arts and crafts the building is broken into segments with individual pitched roofs for single-family homes.

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**BROTHERTON LOCK**

South East

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Hove House
Turner Works (formerly Carl Turner Architects) for Baobab
Contract value undisclosed GIA: 4,015m²

This four-storey house for a developer, Paul Templeton, is approximately 11m wide, 45m long and 4m high. It is designed as a development opportunity, but rapidly became a personal project for Paul Templeton (director of developer Baobab) and his family. It is an almost pure cube with a mastic asphalt roof. On the ground floor there is a living room with a garden view and views of the rear courtyard, which is planted with a mix of low-lying perennials and grasses. The upper floor contains the bedrooms, and the roof space is used as a study and gym. The design is influenced by the work of Kinderbrook Architects, who originally designed the house, and the client has requested that the house be built with the same materials, including timber, to ensure continuity with the rest of the development. The house is constructed using a combination of timber frames and masonry. The timber elements are used for the external walls, the roof structure and some of the internal partitions. The masonry elements are used for the ground floor and basement. The house is designed to be passive, with minimal energy use, and the design incorporates several passive strategies, including the use of solar gains, thermal mass, and high-performance windows. The house is also designed to be healthy and comfortable, with good indoor air quality and a low level of formaldehyde.

The Activity Centre, St George’s College, Weybridge
Scott Brownrigg for St George’s Weybridge
Contract value undisclosed GIA: 4,015m²

The Activity Centre is a new three-storey school activity centre. It is located on the existing site and was designed as a way of extending the activities of the school. The centre is a multi-functional space that has been designed to accommodate a range of activities, including sports, music, drama, and art. It was designed to be a flexible and adaptable space that can be used in a variety of ways. The centre was designed to be environmentally sustainable, with a focus on energy efficiency and the use of sustainable materials. The centre was also designed to be inclusive, with facilities for all abilities, including those with special needs. The centre was completed in 2019 and is now in use.

Walters & Cohen Architects for The King’s School
Contract value undisclosed GIA: 4,425m²

This project involved the restoration of the Malthouse, a historic building in Canterbury, which was originally a brewery. The building was rescued from demolition and converted into a performing arts centre for school and city. The building was restored and extended to create a new theatre space for the school. The design incorporated many of the original features of the building, including the brickwork and the cast iron frames. The theatre was designed to be flexible and adaptable, with a range of seating configurations to suit different events. The theatre was completed in 2019 and is now in use.

Kennedy Building, University of Kent, Canterbury
Bond Bryan for University of Kent
Contract value undisclosed GIA: 3,847m²

The Kennedy Building is a £7.5m project that was completed in 2019. The building was designed to provide flexible space for the university’s business school. It was constructed using a combination of traditional and modern materials, including brick, timber and glass. The building is designed to be sustainable, with a focus on energy efficiency and the use of renewable energy. The building was completed in 2019 and is now in use.
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RIBA Regional Awards
South East shortlist

Lady Bee Enterprise Centre, Sussex
ECE Architecture for Shoreham Port
Contract value: £2.5m
GIA: 1,313m²
Cost per m²: £1,904

A reclaimed parcel of land redeveloped as a flagship project provides 14 small business units for rent to local companies. The diamond shape of the cladding echoes fish scales, while limited fenestration minimizes fish eyes. The wave-like profile of the sawtooth roof anchors the centre in its industrial setting, while providing roof light and stack effect ventilation to the internal spaces as well as south-facing roofs for PV panels. Sliding timber batten doors with supergraphics help activate the water-facing elevation.

Linden Farm Autism Supported Living, Alfold
Haverstock for Surrey County Council
Contract value: £2.5m
GIA: 963m²
Cost per m²: £5,296

This supported living development of shared and individual cottages for 10 young adults with autism and high support needs, is designed to provide an exemplary home environment, while enabling the assistance of supported living care. It is a calm and safe yet homely place for the tenants who have complex sensory needs, anchored into its semi-rural setting. Exposed CLT walls, large windows, high ceilings and a restrained palette all contribute to a quality of light and feeling of space and reduce the visual ‘noise’.

Curious Brewery, Ashford
Guy Hollaway Architects for Chapel Down
Contract value: undisclosed
GIA: 1,737m²

Designed for a rapidly growing UK vine company, Curious Brewery quadruples the brand’s output while creating a new visitor attraction with guided tours, tastings, a shop, 100-seat restaurant and bar. Set in the heart of the town near Ashford International Station, a supershed houses a complex technical fit out and a 15m HGV turntable for efficient flow of trucks. Inside, the theatrical aspects of brewing are celebrated, a 10m by 6m glazed elevation displaying the process. The ‘curious’ black facade matches the brand while grey glass and wall cladding reflect the activity within.

Waybridge House, Surrey
Wilkinson King Architects for private client
Contract value: undisclosed
GIA: 350m²

After planning an extra storey on an existing house the original was found to be poor quality so this 5-bed home is new build on the existing footprint, with a guest room on the ground floor and a work and photography studio for the owners who both work from home. The plot runs south to north. The kitchen, dining and living space overlooks the garden with easy access for the three small children to play. However, as the garden is to the north with the street and entrance to the south, a large 6m wide vista between the front and rear was created at ground level to allow views and sunlight from the south to infuse the whole plan.

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RIBA.com
RIBA Regional Awards
South East shortlist

House for Theo and Oskar, Surrey
Tigg + Coll Architects for private client
Contract value: undisclosed
GIA: 240m²

A barrier-free remodelled home for a family and its two young boys, Theo and Oskar, who suffer from Duchenne Muscular Dystrophy and diminishing mobility. The key was to create spacious rooms for the boys with expansive views of the garden, so large-scale glazing was designed to open fully by sliding inside the walls. The timber diagrid cantilevered roof is a playful insertion; as it sails over the external walls it forms a protected play space and veranda.

School of Science and Sport, Brighton College
Office for Metropolitan Architecture for Brighton College
Contract value: £36.7m
GIA: 7,425m²
Cost per m²: £4,943

OMA combined the programmes of sports centre and science department from the brief, merging them into one linear volume at the edge of a playing field. Primary sporting spaces are on level with the field, and the sports hall opens directly onto it. The science department, which includes classrooms, laboratories and greenhouses, spans the sporting spaces like a skeletal bridge. Level shifts, grand staircases and glass visually connect the activities taking place in both departments and trigger unexpected exchanges between disciplines.

Sumner House, Sevenoaks
ADP for private client
Contract value: undisclosed
GIA: 460m²

An arts and crafts-inspired home replacing a 1960s bungalow in a conservation area, this house manages to pack 4 floors with surprising much into a compact 460m². The central hall, based on the local historic precedent of Wealden House, helps ensure acoustic privacy. Incorporated in the environmental approach were ground-sourced heating and cooling, MVHR, natural ventilation chimneys, controlled natural light, photovoltaics and rainwater harvesting.

The Fitted Rigging House, Chatham, Kent
Baynes and Mitchell Architects for Chatham Historic Dockyard Trust
Contract value: £8.2m
GIA: 6,000m²
Cost per m²: £1,367

The Fitted Rigging House is one of a series of listed Georgian naval dockyard buildings and its upper floors were largely unusable. The project included the decontamination and repair of the entire building, and the sympathetic creation of quality lettable studio spaces on the upper floors, identifying and carefully inserting the necessary infrastructure for the building. The timber diagrid inserted roof is a playful insertion as it sails over the external walls. It forms a roofed play space and veranda.

House for Theo and Oskar, Surrey
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Contract value: undisclosed
GIA: 240m²

A barrier-free remodelled home for a family and its two young boys, Theo and Oskar, who suffer from Duchenne Muscular Dystrophy and diminishing mobility. The key was to create spacious rooms for the boys with expansive views of the garden, so large-scale glazing was designed to open fully by sliding inside the walls. The timber diagrid cantilevered roof is a playful insertion as it sails over the external walls. It forms a protected play space and veranda.

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Kresen Kernow, Redruth
Purcell for Cornwall Council

Contract value: £16.5m
GIA: 4,840m²
Cost per m²: £3,409

Purcell for Cornwall Council saw it as an opportunity to regenerate a depressed former mining area and expose the archive to older audiences, creating a new regional visitor heritage asset.

New archives, a learning centre, galleries and café taking the ‘Story of Cornwall’ (Kresen Kernow) are now housed in a once derelict industrial complex, the former Redruth Brewery. The site was redeveloped with an eye to both the existing buildings, watercourses and man-made adits, severely blighting the town centre.

The 19th century brewery buildings provide the public facilities. Double height spaces have been retained as the main reception and orientation areas with the other accommodation in galleries aroundthem. The resulting central space has a roof profile that follows the original and is lit by large rooflights. Huge granite floor slabs had their top surface ‘planed’ and were relaid in the public areas. Along with the exposed rubble external walls they help retain the site’s industrial character. A new roof profile that follows the original and is lit by large rooflights. Huge granite floor slabs had their top surface ‘planed’ and were relaid in the public areas. Along with the exposed rubble external walls they help retain the site’s industrial character.

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The Story of Gardening, near Briskton  
Stonewood Design with Mark Thomas Architects plus Henry Fagan Engineering (Treetop Walk Way) for Emily Estates UK  
Contract value: undisclosed  
GIA: 1,000m²

This underground museum has a long glazed elevation opening onto woodland and its Grassed roof is inhabited by the estate’s deer herd. Approached via a stone-top walkway over a walled bed, the building is glimpsed across canopy level before the bridge ephemerality into a serenity. Its glazed facade fans to high sailing, while the interior is a single-inch concrete, lowering the cooling and heating load. The concrete subplot wall of the museum uses local Hadal stone aggregates, providing in the place. The underfloor heating is a mineral pipe. A grid of custom pumps and MVHR system minimizes the energy required for air heating and cooling.

Colchester House, Grandan  
Stonewood Design for Stonewood Builders  
Contract value undisclosed  
GIA: 1900m²

Stonewood Design’s new home is the heart of a busy high street space: the practice up to the community. The original grade I-listed building started life as a maltings and most recently was an Italian takeaway. It had been gutted in the 1980s and was in poor condition. A colourful goal post structure was inserted in the middle of the building and now a mezzanine floor introduced between the two former storeys to give three connected floors, rather than separate spaces and downstairs. The internal fabric is exposed and a metallic丝 sits in a high-level void. The entrance is a communal meeting space and models are displayed in the shop window.

Mulberry Park Community Hub, Bath  
BDP for Curo  
Contract value: £3.5m  
Length: 68m

According to myth, King Arthur was conceived at Tintagel Castle, where a new bridge now spans the 65m void between headland and mainland. For centuries visitors had to cross a wooden bridge at the foot of the winding cliffs onto the island, restricting access and causing congestion. The design is relatively simple – two cantilevers which reach out from each abutment and don’t quite meet in the middle. Technically the central gap allows each half of the bridge to expand and contract seasonally. It creates a threshold. A series of 15 tonne rock anchors the bridge halves into each other.
**Wales shortlist**

<table>
<thead>
<tr>
<th>Projects by architects in the region</th>
<th>Projects by architects from outside the region</th>
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<tbody>
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<td>£4.87m</td>
<td>£1,952</td>
</tr>
<tr>
<td>3,855m²</td>
<td>1,130</td>
</tr>
</tbody>
</table>

**Shortlisted projects**

**Ty Pawb, Wrexham**
Featherstone Young for Wrexham County Borough Council
- Contract value: £4m
- GIA: 3,540m²
- Cost per m²: £1,130

Ty Pawb brings together arts venues, community facilities and market in a 1980s market and multi-storey car park. Food and other stalls, car boot selling and activity spaces flow through the ground floor alongside a few discrete spaces such as the galleries and attached shop. Most of Ty Pawb is treated as ‘baggy space’, allowing flexible use with loose divisions of PVC curtains and mesh screens.

There is a sense of indoor spaces and streets emphasised by signposts, billboards and street furniture as well as robust materials. The tight floor to ceiling heights of the car park have been sliced through to give exciting volumes as galleries and gathering spaces.

The building also opens up a route between supermarkets in Wrexham’s pedestrianised part of town with a bold graphic entrance. This gives a flow of people cutting through the space and coming into contact with shops and art, justifying the centre’s name Ty Pawb (Everybody’s House).

**House in north Wales**
Martin Edwards Architects for private client
- Contract value: undisclosed
- GIA: 75m²

Remodelling and extension of a home overlooking Snowdonia, making it more accessible to the wheelchair user client. The stone walls of an existing outbuilding were largely retained, strengthened and remodelled, below a new roof, to provide a dining room and kitchen. A new addition contains a bedroom and bathroom. It is set to define a small outdoor space, while remaining concealed from the track which provides the defining view of the cottage. The addition has a highly insulated timber frame and is clad in corrugated sheeting, like agricultural shelters, near by.

**Maggie’s Cardiff**
Dow Jones Architects for Maggie’s Cancer Care
- Contract value: undisclosed
- GIA: 240m²

On an awkward triangular corner of a car park Dow Jones has turned inwards to create a series of calm reflective spaces – from the central warmth of the kitchen and kettle to the cwtch (small, comforting space or a cuddle) at the heart of the building, a tall and intimate roof-lit space, inspired by the Welsh vernacular. The building hunkers down with a series of pitched roofs, in corrugated weathering steel so that the whole building reads as one abstracted form.
West Midlands

11 Shortlisted projects

£404m Total cost of projects
138,945m² Total GIA
£2,489 Cost per m² of average project

Moss House
Glenn Howells Architects
for University Colleges Birmingham
Contract value: undisclosed
GIA: 8,500m²
Moss House celebrates the historic Jewellery Quarter and responds to growing student numbers at University College Birmingham. It has three lecture theatres, modern teaching spaces, an open-air theatre, and an underground sports facility.

City South Phase 3
Sheppard Robson for Birmingham City University
Contract value: £37.4m
GIA: 10,437m² Cost per m²: £3,587
City South Phase 3 is a mixed-use scheme incorporating the faculty of Health, Education and Life Sciences. A large new 10,000m² building block links via a converted courtyard to the existing Nunsac Building, which is partially remodeled. This single academic and research building stimulates interdisciplinary collaboration and research, providing labs, general teaching and social learning areas, lecture theatres and offices. Other facilities include a sports hall, therapy rooms, fitness suites and teacher training accommodation.

City South Phase 3
Jaguar Land Rover Advanced Product Creation Centre
Bennetts Associates for Jaguar Land Rover
Contract value: £80m GIA: 33,330m² Cost per m²: £2,400
This building houses the National Automotive Innovation Centre (NAIC) at the University of Warwick. The largest research and development centre of its kind in Europe, it is home to 1,000 staff working across design, engineering and research, as well as future engineers in degree programmes. The centre is a partnership between WMG at the University of Warwick, Jaguar Land Rover and Tata Motors European Technical Centre. Cullinan Studio’s vision was to create a collaborative, cross-disciplinary environment for research and work, isolated from chance encounters. One of the largest timber roofs in the world, the glulam CLT lattice structure unifies the many activities beneath a single umbrella. The collaborative hub at the heart of the building is designed as a terraced roof of offices and balconies hosting shared meeting, research and workspace for all staff. Office areas are a mix of desk and individual spaces for small meetings. Flexible work hubs help to corral research teams and their portfolios of projects together; surfaces are reconfigurable, variable and project-friendly. The building’s walls were assembled using a pioneering system of prefabricated, self-spanning timber and CLT ‘megapanels’ that could be quickly erected. Externally, a lightweight undulating mesh veil regulates daylight and solar gains, expressing movement and shifting the perception of transparency, light and shade as you walk by, even on an overcast day.

Cryfield Village
RHP Architects for University of Warwick
Contract value: £25m
GIA: 10,375m² Cost per m²: £2,200
Cryfield Village is a masterplan of 14 buildings designed to attract students back to living on campus. The masterplan sees new buildings through the natural fl oodplain landscape around a central village hall that offers shared facilities for residents – pool, library, study space, cinema and meeting rooms. Phase 1 delivers townhouses for students, self-contained studios and an elegant apartment building providing 360 bedrooms as well as the village hall. RHP was responsible for the design for architectural design, interior, furniture design, signage and branding.

Jaguar Land Rover Advanced Product Creation Centre
GIA: 58,952m²
Contract value: undisclosed
The Creation Centre brings together Jaguar Land Rover's design, engineering and purchasing facilities under one roof. As the focus for automotive, electrified and shared mobility technologies, it has the objective of greatly improving recruitment and staff retention. The three principal business functions are grouped together under an enormous timber canopy incorporating more than 50,000m² of new space for 2,500 staff. It accommodates offices, a 400-seat multipurpose hall, the wide restaurant, cafes and support facilities. The general workspaces are highly adaptable, with lean steelwork and lightweight concrete planks.
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RIBA Regional Awards
West Midlands shortlist

**Worcester Royal Porcelain Works**, Worcester
KKE Architects for The Bransford Trust
Contract value: £7.1m
GIA: 3,153m²
Cost per m²: £2.273

This project refashions the capacity of the Number Four restaurant into a grade I-listed building on the street below, bringing it back into use by creating a bridge over an external fire escape. The roof, mezzanine and external walls are supported by a glulam structure. External walls are clad in black-stained pine and internal walls in glass. The combination of old and new gives this project its identity and provides a sustainable solution for heritage assets in the town, as well as offering a contemporary architectural experience.

**Marston’s Hub**, Ludlow
K4 Architects for Connexus
Contract value: £2.1m
GIA: 1,845m²
Cost per m²: £1,138

Marston’s Hub is a new facility for vulnerable young adults in Ludlow. The scheme offers supported residential accommodation and pathways into training and apprenticeships. It includes 11 new build homes, 13 refurbished homes, 10,000ft² commercial workspace and a 1,000ft² community cafe. The design principle was to develop a language that relates the historic brick fabric with the newer elements of pre-patinated copper slates reminiscent of the local agricultural vernacular, a black timber base and expanding glass section.

Rugby School Dayhouses, Rugby
TSH Architects for Rugby School
Contract value: £4.4m
GIA: 1,490m²
Cost per m²: £2,930

These dayhouses provide study rooms for 59 pupils and two 150-seater dining halls for girls’ and boys’ boarding houses. The central courtyard acts as a shared space for socialising. The bridge between the houses caters for potential fluctuations in pupil numbers by allowing for an increase in one and a reduction in the other. The triple gabled frontage responds to the scale and articulation of adjacent Victorian Gothic and Italianate villas, while the polychromatic brickwork connects to William Butterfield’s main school chapel and academic buildings.

**King’s High School**, Warwick
Nicholas Hare Architects for Warwick Independent Schools Foundation
Contract value: undisclosed
GIA: 10,480m²

This project relocates the girls’ high school from a constricted town centre site to four new buildings on the Warwick School and Prep School campus on the outskirts of the town. The main school is set around a quadrangle with a sports and technology building’s wrap around an invitingly existing sports hall. There is also a sixth form centre and music block to be used by all schools. Built to tight schedules to accommodate the school year, the scheme uses mixed brick, precast concrete details, zinc roofing and timber cladding.

**Worcester Royal Porcelain Works**, Worcester
KKE Architects for The Bransford Trust
Contract value: undisclosed
GIA: 3,153m²

**Number Four**, Shrewsbury
Baart Harries Newall for Number Four
Contract value: undisclosed
GIA: 1,045m²

**Rugby School Dayhouses**, Rugby
TSH Architects for Rugby School
Contract value: £4.4m
GIA: 1,490m²
Cost per m²: £2,930

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The market district of central Doncaster has formed the central hub of the local community for centuries. The Wool Market itself was built in 1863 with a wrought/cast iron frame and brick elevations. Along with the Corn Exchange and Market Hall, it defines the open public space of Market Square. Over the years, the now grade II-listed structure had fallen into neglect and had become a focus of anti-social behaviour.

The refurbishment of the Wool Market seeks to regenerate this part of the town centre and attract the local community to use it throughout the day. To do this, the council decided the building should be used for a more modern market, with a rich mixture of food stalls, retail opportunities, event spaces, ‘pop-up’ stalls and exhibition spaces. The new stalls are connected with the civic public realm outside – drawing visitors into the central heart of the Wool Market with a horseshoe shape of food stalls, arranged around a central eating space. The focal point of the dining area is an area for local performers to showcase their talents.

The building structure has been stripped back and given a new lease of life, with a new floor slab added to the internal. All external elevations have been stripped back to provide shelter and transparency in the winter months. During warmer periods, key sections of the glazed facade open up to ease the flow between the outside and the internal covered space.
In order to meet its strategic objective of increasing income from research and establishing itself as UK-leading in innovation and enterprise, the University of Leeds has developed a new dedicated Innovation and Enterprise Centre. Nexus is the business-facing front door. Instead of being a ‘university’ space it is a neutral professional place. Bold in its design, Nexus does not impose itself on its surroundings and sits harmoniously within the university’s wider masterplan. Constructed using an in-situ concrete frame and glulam roof, it respects the topography of the site to deliver a sleek, contemporary design.

Nexus, Leeds
Associated Architects for the University of Leeds

Contract value: £32m
GIA: 10,682m²
Cost per m²: £2,996

In order to meet its strategic objective of increasing income from research and establishing itself as UK-leading in innovation and enterprise, the University of Leeds has developed a new dedicated Innovation and Enterprise Centre. Nexus is the business-facing front door. Instead of being a ‘university’ space it is a neutral professional place. Bold in its design, Nexus does not impose itself on its surroundings and sits harmoniously within the university’s wider masterplan. Constructed using an in-situ concrete frame and glulam roof, it respects the topography of the site to deliver a sleek, contemporary design.

Engineering Heartspace, Sheffield
Bond Bryan for the University of Sheffield

Contract value: undisclosed
GIA: 12,500m²

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The Old School, near York
Arkhebox Architects for private client

Contract value: undisclosed
GIA: 320m²

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Barbara Hepworth Building, Huddersfield
AHR for University of Huddersfield

Contract value: £21.6m
GIA: 7,232m²
Cost per m²: £2,987

In order to meet its strategic objective of increasing income from research and establishing itself as UK-leading in innovation and enterprise, the University of Leeds has developed a new dedicated Innovation and Enterprise Centre. Nexus is the business-facing front door. Instead of being a ‘university’ space it is a neutral professional place. Bold in its design, Nexus does not impose itself on its surroundings and sits harmoniously within the university’s wider masterplan. Constructed using an in-situ concrete frame and glulam roof, it respects the topography of the site to deliver a sleek, contemporary design.

Thorney Barn, Halifax
Goggin Studio for private client

Contract value: undisclosed
GIA: 200m²

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This interior architecture project repurposes a typical derelict uplands Pennine barn to make a modern, sustainable home. Using local materials, suppliers and craft, it provides a showcase for regional excellence and building in-situ very much ‘made in Yorkshire’. The architect tackled architecture, interiors, furniture and detail design. The result is a new family dwelling within a hamlet nestled in the Yorkshire landscape. The heart of the house is anchored around the framed views cut out to the valley beyond but also around the kitchen and living spaces. Both the architecture and interiors have been designed cohesively, with simple, warm, sustainable and robust materials.

The university wanted a collaborative learning environment for design-focused teaching. Home to the School of Art, Design and Architecture, this building is designed to create a stimulating environment for the students. The building is split into three interconnected clusters, each with their own internalised discipline. The clusters are linked by a central atrium that creates a sense of openness and light, which is further enhanced by the use of natural lighting. The design includes a series of open spaces and studios, each with its own distinct character, allowing for a variety of teaching and learning environments.

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St Albans Place, Leeds
Feilden Clegg Bradley Studios for Select Property Group
Contract value: undisclosed  GIA: 12,406m²

These 400 new VITA student homes are at the gateway to an emerging student quarter in the heart of Leeds. The driver was to establish an exemplar social focus for student housing in the ‘New Briggate’ regeneration area, which has endured a longstanding history of unsuccessful planning decisions. Drawing on Leeds’ traditional ceramic and textile industries, the building facade is expressed as a woven pattern of glazed bronze ceramic. Behind the cladding, the facade has excellent airtightness, sound absorption and high thermal mass.

Barrow House, North Lincolnshire
ID Architecture for private client
Construction cost: undisclosed  GIA: 340m²

The client, a young family, wanted to build their home on their farmland site in the Lincolnshire Wolds Area of Natural Beauty, close to a Scheduled Ancient Monument. This dictated a successful Paragraph 55 application. The simple above ground barn form follows the agricultural language in the area with a projecting master bedroom pod reaching towards the Bronze Age barrow in the valley. The barn sits on the below ground concrete plinth forming the entrance and subterranean living spaces. An extensive scheme of landscaping, locust and chestnut planting, wildflower meadows and free planting help to create a home embedded in and improving the previously intensively farmed landscape.

Leeds Playhouse, Leeds
Page
c Park Architects for Leeds City Council
Contract value: £13.4m  GIA: 6,450m²  Cost per m²: £2,078

The Leeds Playhouse has been transformed by a radical reconfiguration and extension of the existing building to create a new face for the organisation and improve accessibility for all. The brief was to re-orientate the entrance, reconnecting the theatre with the city. The new frontage created to St Peter’s Street now addresses the city and provides a new entrance and café at street level, café mezzanine and extension to the restaurant level above, with a new hospitality room at the top level, and a new flexible performance space in what was the basement. With a facade of brightly coloured ceramics, the theatre now has a strong visual identity befitting the creativity within the building.

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There are things from my grandfather’s watchmaking business... There are a couple of human bones I found along the German-Polish border when I was doing my first-year project. On the other side are shoes. As people no longer see the lower half of you, I don’t know how useful they are now.’ Friedrich Ludewig, ACME

Friedrich Ludewig, Meredith Bowles and Christina Seilern let us into their workspace at home: ribaj.com/architectsathome

Need to know

Advice on ventilation and Covid-19
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International perspective

The Chinese experience of coming out of lockdown; View from the Gulf – how are the UAE is keeping on building
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STUDYING AND STUDENTS

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STUDYING AND STUDENTS

Matthew Margretts on a remote tutorial with students at Newcastle University.

Small practices, new practices

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Post pandemic design

Film, comment, analysis and tools from Cushman & Wakefield’s Nicola Gillen, Alexi Marmot, Sheppard Robson, Gensler and Brian Green. ‘Cities are given a pulse by people travelling to work every day, whether into the city from elsewhere or within the city... if life as we know it is changed by this virus, shouldn’t we know what kind of life we want to have first?’  Winy Maas, MVRDV

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Caption/credit:
China in spring. iStock bingdian

3

Caption/credit:
China in spring. iStock bingdian

Need to know: Advice on ventilation and Covid-19
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Caption/credit:
Matthew Margretts (Mags) on a remote tutorial with students at Newcastle University. Mags (Newcastle University)

architectural acoustic finishes

Oscar Elite creates an exceptionally smooth, seamless acoustic plaster ceiling without design compromise. Applied throughout the impressive foyer of 111 Buckingham Palace Road, it controls reverberation, gives clarity of sound & reduces overall noise levels.

The stunning, recycled plastic ceiling sculptures attract many passers-by into the building every day and with Oscar Elite they are met with a calm and inviting space.

Credit to Eric Parry Architects, Collins Construction Ltd & Tony MacLean photography.
BRING IN THE AIR. LEAVE OUT THE CITY.

Healthier living
MasterLine SoftTone is an outward opening parallel window that when open reduces noise compared to a normal window. This provides a more sustainable and affordable alternative to mechanical ventilation and comfort cooling.

Improve interior climate
Parallel opening window units allow maximal ventilation and cooling, the SoftTone components inside the window reduce the noise nuisance. This results in fresh and healthy living in the heart of a vibrant city.

NATURAL VENTILATION
NOISE REDUCTION
ACOUSTIC INSULATION

MASTERLINE SOFT TONE
HEALTHIER LIVING IN THE HEART OF THE CITY.

For more information go to reynaers.co.uk/MasterLineSoftTone or call +44 (0) 121 421 1999