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August 2020

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A better world: Rethink 2025 results

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From the Thread and the Blanket by Studio McCleod (p22). Montage image based on the paintings 'The Backs of Houses, Harley Street, London' © the Estate of Algernon Newton RA, 'A City Garden' © The Estate of James McIntosh Patrick / Bridgeman Images, and 'Sewing Fisherman's Wife' by William Kay Blacklock.

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abc Average issue circulation **28,958**
ABC audited June 2019



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The world has changed. The sky's the limit for ideas in Rethink 2025 and Eye Line. What do you think? letters.ribaj@riba.org

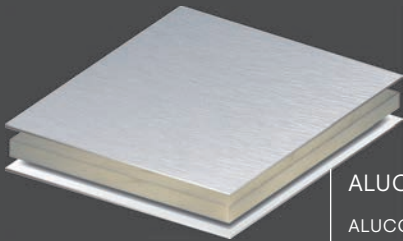
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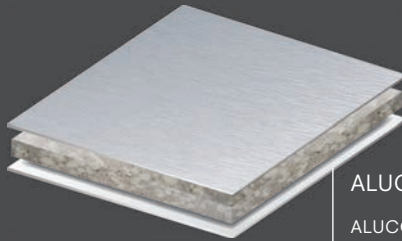
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Rethink 2025 Introduction

Nearly 150 members from 18 countries accepted the RIBA's challenge to rethink society for a post-pandemic world

Words: Isabelle Priest



Rethink 2025 was an unexpected and unprecedented competition, launched in the middle of the global coronavirus lockdown. The RIBA wanted to challenge architects to think about how to rebuild society post-pandemic, giving them the opportunity to present themselves as part of a national conversation and display the reimagining skills that we will need for the times ahead. Any member, student or otherwise, was invited to participate.

The challenge was to submit speculative proposals of any scale that addressed in some

way the new world we will find ourselves in by 2025 when, we hope, the worst of the coronavirus crisis will be over. Entries could zoom in on schools, housing, street life, workplace, infrastructure, or any area of the entrant's choosing. The only requirement was that they needed to be positive, tangible and address sustainability too. Arup generously sponsored a £5,000 prize for the winner, with £2,000 for second and £1,000 for third place awarded by the RIBA.

In all we received 147 submissions from

18 countries, including Switzerland, Bulgaria, Israel, India, Sri Lanka, Nigeria, Kenya and Peru. They dealt with all manner of themes: continued virus disinfection, revamping the high street, working from home, food production, pop-up education spaces, remembrance and improving rural communal life, as outlined on the following pages.

From a longlist of 32, the judges were asked to find the three top spots and a shortlist. However, it's fair to say judging never goes the way you might expect...

Process

With entries varying from body scale to metropolitan, the judges decided to group them into themes for easier comparison

In the lead-up to judging those behind the scenes of a competition might think they know some dead certs when it comes to the winners, only to find they don't even make the shortlist, or even the second batch after that. Likewise, they might plan for what they want to award only to have that system thrown out by the judges on the day too.

Sure enough, this is what happened for Rethink 2025. The judges were Mecanoo founding partner Francine Houben, Google AI principal designer Matt Jones, IF DO director Sarah Castle, Arup director Ed Clark, HS2 head of design Joanna Averley and London Mayor design advocate and founder of Asif Khan Architects Asif Khan. They gathered online, chaired by RIBA's editor Hugh Pearman, and everything was up for grabs in response to the entries we received.

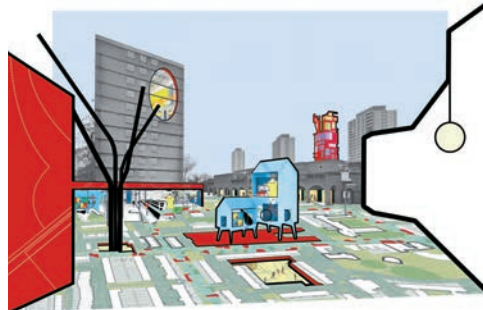
These ranged from the body scale to masterplans for whole metropolitan areas. Yet the judges felt that comparing these scales was virtually impossible and an attempt to do so would mean the results wouldn't represent the enormity of the changes required at every level by everybody, from the individual to the national and global, to emerge from this crisis successfully. Instead, they separated the entries into three categories – building, street and city – and unanimously decided to award an equal winner for each.

Tim Rodber and Dominic Walker's Greater London Agriculture masterplan to transform the capital into a farming landscape wins at the city scale, while People-Matter's Streets are Made for Walking high street and transport revival wins the street level and Benjamin Holland, Olivia Dolan

The judges decided to split the £8,000 prize pot evenly into three



Above and below Studio Cullinan and Buck Architects' What's the Use proposal for learning and play in underused spaces in Bow.



and Katie Williams Get Everyone In proposal for turning offices into a homeless shelter takes the building category. Each of these entries will receive £2,666, an even split of the £8,000 prize pot. There are also three commended projects, as well as a shortlist of six further proposals.

Thank you to the prize sponsor Arup and the judges.

Reclaim the street

Reuse, retrofit, and beautifully drawn imaginings of what life might be like by 2025

As might be expected, a major theme for the Rethink entries was the street – both residential and high streets. Everyone has spent more time locally over the past few months, yet the threat of emptying units remains and many entrants felt these trends would continue. Likewise, people have begun to appreciate nearby green spaces and an urban realm without traffic noise and pollution – especially as pollution was shown to limit chances of recovering from Covid-19. Greening street proposals came up repeatedly.

Urh Rucigaj's suggestion was for bees and vertical gardens to occupy empty retail units. Many others proposed tearing up road space and replacing it with cycle paths, green space and pedestrian-friendly areas, as you'll see in one of our winners' projects too. Mohammad Qasum Iqbal and Studio Cullinan and Buck Architects's entries, on the other hand, proposed letting education take over empty retail units – the former as a way for Nottingham Trent University to expand rather than building new, the latter a scheme for schools to do the same in Bow, using digital technology to link it all up. Michael Haslam's shortlisted project to turn empty shops into homes is a 'clever way to repurpose existing distressed assets' said judge Ed Clark, while fellow panellist Francine Houben enjoyed the sink and curtain details.

Reuse and retrofit featured strongly across all types of proposal, as did beautifully drawn ideas of what life could be like by 2025, as well as manifestos on what needs to be changed after 2025. The judges loved Juliette Sung and Ivan TL Chan's drawings of how the vertical space buildings could become



Above In Juliette Sung and Ivan TL Chan's Home Front 2025, the public transforms buildings and infrastructure into civic facilities that promote social wellbeing.

communal space, with tennis played out of the window, pig pens and dairies suspended above the street, cycle routes in the sky and the Houses of Parliament as an epic hand sanitizer production centre. Asif Khan said: 'It's tongue in cheek, drawn well, fun and taken to extremes.' Google AI's Matt Jones thought 'it is also quite dark. It's Heath Robinson meets Black Mirror.'



Villages and suburbia

Will people need or want to live in cities in the future? Some of our entrants think not

Submissions were not always urban based: many tackled the sort of ubiquitous places not often questioned as part of architectural projects. Yvonne Dean took on infilling the 1960s suburban estate, greening it and making it more sustainable with one-person homes, neighbourly balconies and porches – perhaps, as Pearman suggested, as result of a post-crisis exodus from cities.

Sophie Judson proposed the creation of a new Markthalle typology for Merishausen, a farming community near Zurich. It would be a meeting point and workplace for decentralised office staff and somewhere local people could sell produce and goods – in response to future counter-urbanisation when people will no longer need or want to live in cities,

and the socio-economic balance of rural areas is revived. Meanwhile Stephen MacBean's shortlisted Village City proposed going one step further by clustering villages and providing them with amenity hubs containing a mix of public facilities, an energy centre and extensive tree planting. Within 4km of multiple villages, these would be economic centres accessible by foot or bike. 'It's important to have a rural example,' commented Pearman, thinking about villages where the shop, post office and pub have closed. 'The critical mass struck me as a workable idea.'

Below and right How Sophie Judson's Markthalle proposal would look and function.

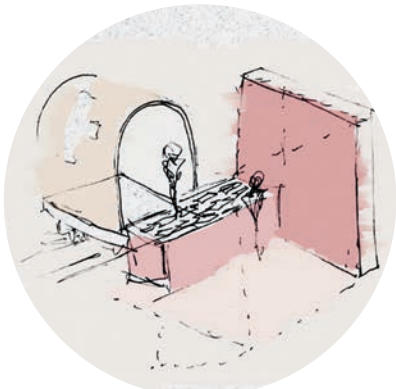
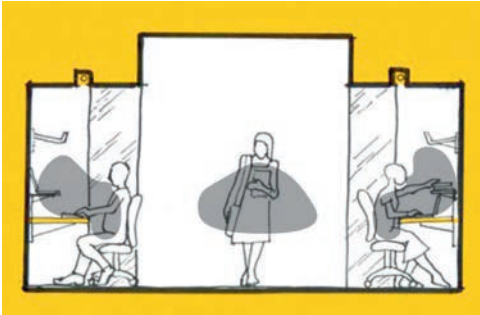


Work and education

Still commuting – but only as far as the train station

There were, nevertheless, proposals that focused on education and work. Curl La Tourelle Head's proposal repurposed unused festival marquees as additional pop-up classrooms to accommodate social distancing and was described as beguiling by the judges, although they felt the proposal was too short term in outlook for Rethink 2025. Not quite making onto the longlist was the idea of Deeper Green architect Ian McKay, Teleworking Cities of Tomorrow. He proposed that season train tickets wouldn't just be for commuting but would give entry to co-working spaces at stations for occasions when people didn't need to go to the office, but when working from home was not practicable or feasible – saving many carbon intensive journeys.

Hon Yen Chong's proposal, on the other hand, begins with the co-LAB app, suggesting that in future people will no longer need to work for one company but earn money by becoming involved only in projects that interest them (dubbed 'the Hyper-emotional Society'), collaborating with like-minded people connected by technology. As such properties would need to adapt to the fluid nature of work and jobs, through micro-labs integrated into the home. Judge Khan commented: 'The project transforms the workplace into something more dynamic. It reassesses how we live but also how we work and is presented in a charming way.'



Separate stalls soothe pandemic-induced anxiety



Customers can deposit baskets and pick them up at the other end filled with shopping



Units shorten supply chains between producer and consumer



A front patio encourages socially distanced socialising



Above and below Pop-up Teaching for Outdoor Learning by Curl La Tourelle Head uses festival tents as classrooms.
Below right Deeper Green's Teleworking Cities of Tomorrow hot-desk workspace.





Living

A radical shake-up of how homes are created, and a turbo-charged village hall

Above Monty Dobney's Institute for Making Homes proposal for Stoke-on-Trent.
Below The Street Support Hub by Axis Design.



And this brings us to home, another major theme, from how to add gardens and terraces to apartment buildings to integrating home workspaces and creating good housing. Ross Kilshaw from Kilshaw and Partners created a Design-a-Shed app to automate the design of your next garden office according to space, daylighting, planning and other criteria.

LAA's Luca Arnaud suggested adding timber grid structures to apartment blocks to give everyone their own outdoor space – an issue that really made a difference to people's experiences during lockdown. Monty Dobney proposed radically shaking up how homes are researched and made by creating the Institute of Making Homes in Stoke-on-Trent. This publicly accessible single building would bring research, design, prototyping, manufacture and construction of homes under one roof in a reused building that includes test units for trialling designs and public space where visitors can collaborate.

Finally, Axis Design Architects' Rob Annable's Street Support Hub is 'a turbo-charged village hall' that provides a parking-space sized street 'common room' for decentralised community services. Community-based volunteers and key workers can carry out their work in it but also pause for breaks or use it as a place to clean down. It's a mini energy centre too, as well as a place for scaling up the boundaries of private homes by making them teaching spaces for smaller groups of children, temporary work from home areas and social space. The judges liked the premise but felt there wasn't quite enough design to make the shortlist. ●

Timber grid structures could give apartments their own outdoor space

RETHINK 2025 LONGLIST

Body
Childbirth Made Personal Sarah Joyce, University of Leeds
Separation without Barriers to Learning Emma Tincombe
The Blue Tile Ahmad Yakout
Safer Buses GTM-a
World Sanitation Box George Stoneham, University of Creative Arts

Buildings
Markthalle Sophie Judson
Pop-up Teaching for Outdoor Learning Curl La Tourelle Head
Hyper-Emotional Society Hon Yen Chong
Green Catalyst Kamvari Architects
Spiral Bike Store Fatkin Ltd
Urban Housing Farm Kenyi Kevin and Sulca Quichca, Universidad Nacional de Ingenieria
Design-a-Shed Kilshaw and Partners
Street Support Hub Axis Design Architects
Far Off is Close at Hand Haslam & Co Architects
Window Living Alice Vivoda, Patricia Schlee, Eva Setz
Kengen and Mark Kengen, University of Edinburgh
Institute of Making Homes Monty Dobney
Podding the City The Good Thing
Get Everyone In Benjamin Holland, Olivia Dolan, Katie Williams
Living in Hope Rachel Moberly, University of Bath

Communities
The Thread and Blanket, Studio McLeod
A Catalogue of Regeneration, Andrew Jackson
Community Retrofit Farrells Architects
Eco-Archi Post Covid Khan Bonshek
Edgeland Suburbs Reimagined Yvonne Dean Architecture
Greater London Agriculture Tim Rodber and Dominic Walker
Home Front 2025 Aedas
Leafrow Highly Creative Minds
Pedestrian Friendly Streets Gabriel Fox, University of Bath
Post Pandemic Exchange Elle Thompson and Anureena D'costa, University of Nottingham
Reclaiming our Streets Assael
Streets are Made for Walking Naomi Rubbra and Leopold Taylor, PeopleMatter.
Village City Stephen Macbean Architects

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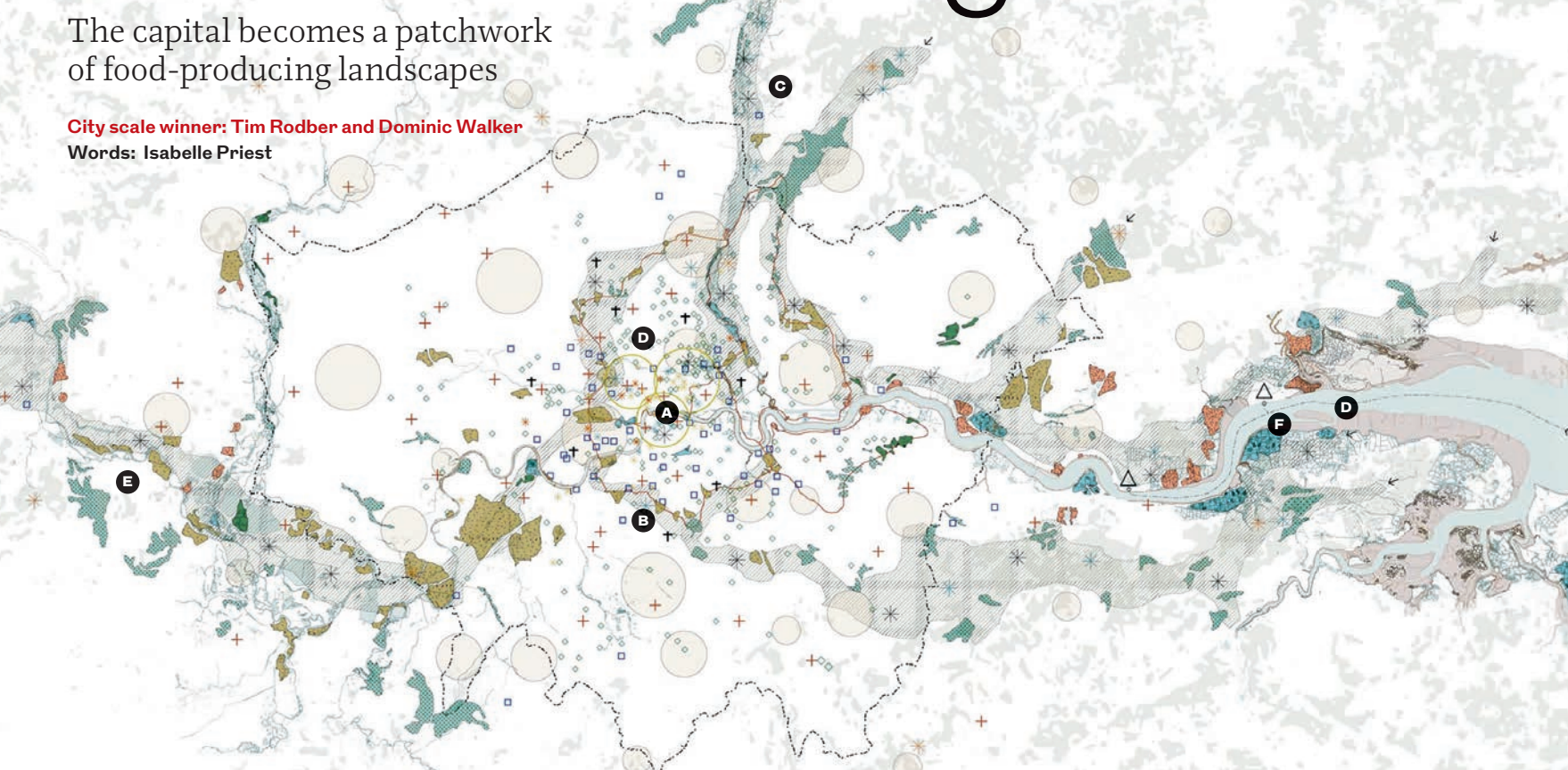


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Greater London Agriculture

The capital becomes a patchwork of food-producing landscapes

City scale winner: Tim Rodber and Dominic Walker
Words: Isabelle Priest



Like all zoonotic diseases, Covid-19 is not something architects can solve with simple interventions. Its emergence is bound up with innumerable social, economic and environmental factors that neither bubble suits nor socially distanced paths will improve.

A Greater London Agriculture proposes to transform the capital's metropolitan area into an ecologically diverse, agricultural landscape, addressing the premise that industrialised food production has made us vulnerable to diseases spread from animals.

This project sets out to divert from intensive systems and change how cities are fed with measures covering land use, education and funding to enable global biodiversity to flourish. Thoroughly researched, GLA stood out for its intention to be a small part in a shift to a diversified agroecological system. It also comprehensively engaged with rethinking life to mitigate against future pandemics while dealing with current dilemmas.

'There's an element of prevention,' says

- A** Biodiverse foraging route along the Victoria Embankment, with blackberries for pedestrians and pollen for bees.

B Community orchard, turning apples into cider for the neighbourhood pub.







C Zero-carbon logistics route along the River Lea, taking in food from agroecological farms in the peri-urban fringe, and returning organic byproducts for fertiliser.

D Agricultural start up, experimenting with sustainable seaweed farming, in partnership with Imperial College.




E Landscape of agroecology: pigs foraging in woodlands

F Landscape of agroecology: cattle grazing in wetlands







Proposed

 -  New biodiverse corridors
 -  New ecological trails
 -  Community organisations
 -  Businesses/start-ups
 -  Education and research
 -  Growing innovation hubs







Existing hubs

 -  Community organisations
 -  Businesses/start-ups
 -  Education and research

Existing amenities

 -  Hospitals
 -  Schools by number/density
 -  Cemeteries
 -  Urban growing spaces
 -  Food markets
 -  Ports and docks

Existing green spaces

 -  Nature reserves
 -  Woodland
 -  Salt marsh/wetlands
 -  Green parks
 -  Brownfield sites
 -  Peri-urban farms/arable land

judge Joanna Averley. 'If we are closer to food production, we might better understand how other pandemics might start and happen. The entrant linked it all up.'

Chosen as the city scale winner, A Greater London Agriculture would establish a critical mass of agroecology in London by embedding growing spaces in and around the city and funding education that will allow trailblazing farmers to learn the necessary skills and then pass on their knowledge.

Over time this patchwork would become connected by biodiverse corridors, with wildflowers for pollinators and edible plants for foraging. Along the Thames, diverse activities would become part of this edible landscape, from the wetlands of Rainham Marshes for cattle grazing to experimental seaweed farms floating in the estuary. Circular economy entrepreneurs would work to improve logistics, matching food volume to demand and creating valuable, innovative bioeconomy products that offer interesting seasonal

food. Organic byproducts would be returned to the soil and the cycle continued.

‘Out of this pandemic,’ says Mecanoo’s Francine Houben, ‘we have to do little and big things. This is big, bringing back the relationship between cities and agriculture. It works at different levels; some things you do yourself, government takes responsibility for others. It creates public space and bike/pedestrian networks, which is good.’

The proposal respects the natural world with more local, resilient, seasonal food growing, both professional and casual. We can eat delicious food, and the knock-on effects, from storm management to preventive

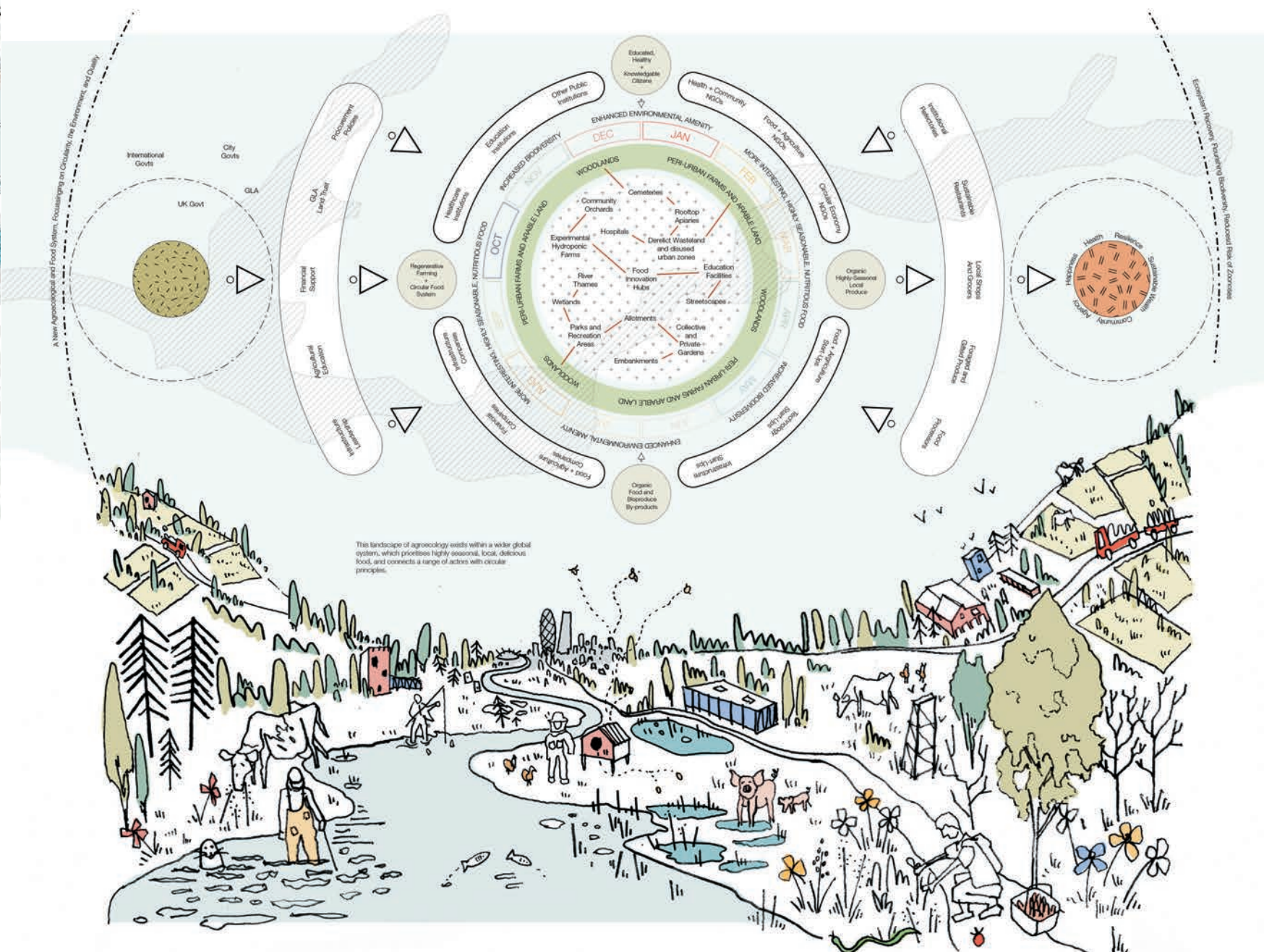
This is a big thing, bringing back the relationship between city and agriculture

Below How the virtuous cycle of GLA works and a sketch of how the city might be experienced.

healthcare, will be profound. Almost incidentally, the system would reduce reliance on industrialised agriculture, allow biodiversity and ecosystems to recover, and the threat of another pandemic to diminish.

As IF DO's Sarah Castle explains: 'There is analysis and proposal. It identifies hubs that already exist and stitches them with new ones.' Fellow judge Asif Khan adds: 'It shows clear hierarchical design thinking from individual to city. It's an ideal combination of top down and bottom up. The way they have drawn it is really successful too.' ●

Rodber and Walker are already making it real.
See www.greaterlondonagriculture.com



Streets are Made for Walking

Turning traffic corridors into quality public space is a realistic proposal now coronavirus has wounded commuting

Streets scale winner: PeopleMatter.
Words: Hugh Pearman

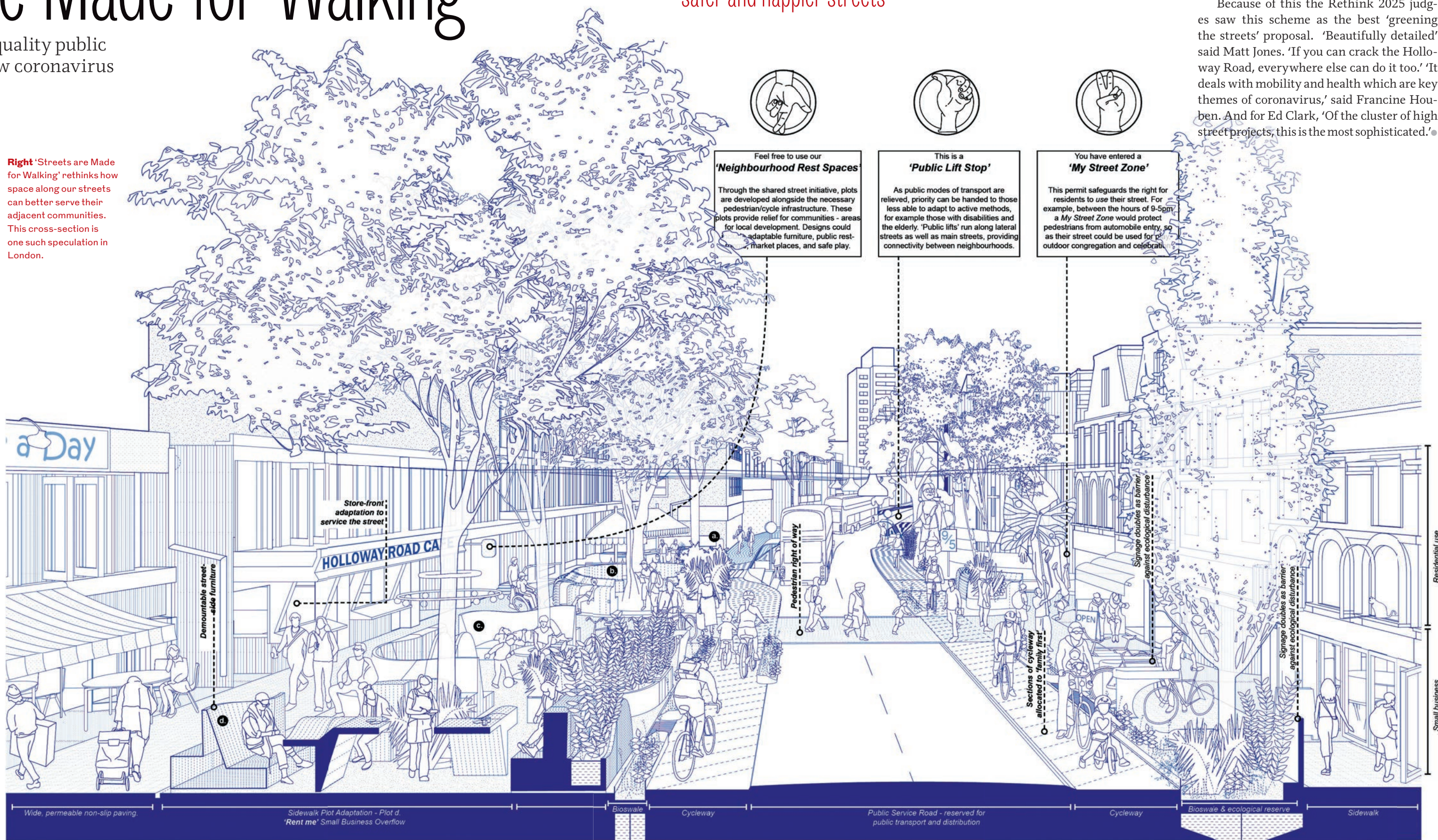
A broad highway out of London – the Holloway Road, part of the Great North Road, now A1, which stretches 410 miles to Edinburgh – is also an important local shopping street which boasts its own university, London Metropolitan, has several rail and Underground stations, and passes through a densely-populated residential area. In its submission for Rethink 2025, practice PeopleMatter – Naomi Rubbra and Leopold Taylor – take the road as an example of what could be done in any city that's serious about properly redesigning its streets to make high quality public space for those living either side of such traffic corridors.

As you might expect from a team including the winner of the Dissertation Medal in the 2019 RIBA President's Medals, their proposal is meticulously set out. After we have allocated the extra space, she reasons, we need to make those changes part of a permanent uplift of the area. 'As we adapt to clean, active methods of getting around, how can the spaces we live in and move through give more to their local community?' they ask. These plans have yet to address the need for quality of public space alongside these newly formed routes. 'Streets are Made for Walking offers a framework to capitalize on this newly found urban condition and accelerate a transition towards cleaner, greener, safer and happier streets.'

They envisage doing this in two phases – the first reactive phase to 2025 making permanent the initially temporary changes to the streets, followed by a further phase through to 2035 in which these new more liveable and breathable neighbourhoods are linked in a series of lateral rings.

In this way the radial roads out from the centre diminish in importance as the centre itself does, and the lateral connections increase in importance. With reduced amounts of commuting into the centres of cities now envisaged, this realignment becomes feasible

Right 'Streets are Made for Walking' rethinks how space along our streets can better serve their adjacent communities. This cross-section is one such speculation in London.



Towards cleaner, greener,
safer and happier streets

and desirable: Rubbra and Taylor design it to a high level of practical detail as a template for the city as a whole.

Because of this the Rethink 2025 judges saw this scheme as the best 'greening the streets' proposal. 'Beautifully detailed' said Matt Jones. 'If you can crack the Holloway Road, everywhere else can do it too.' 'It deals with mobility and health which are key themes of coronavirus,' said Francine Houben. And for Ed Clark, 'Of the cluster of high street projects, this is the most sophisticated.'



Get everyone in

The old problem of too few homes has been joined by a new one of too many offices. This addresses both

Building scale winner: Benjamin Holland, Olivia Dolan and Katie Williams
Words: Eleanor Young

Below Empty office floors or a brighter future with homes and gardens colonising existing structures?



The proposal neatly ties together issues of homelessness and empty units

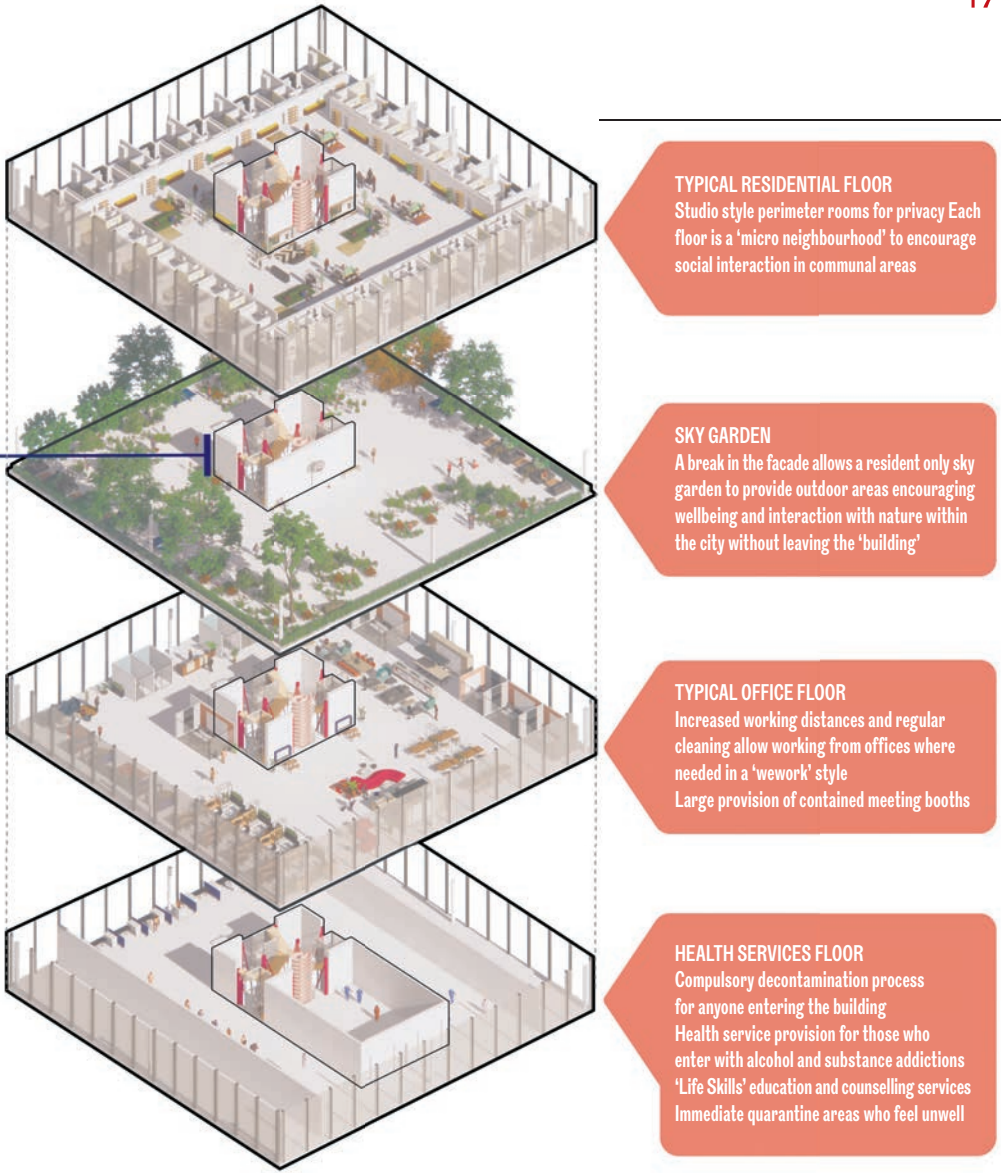
CORE
50:50 core split between residents and commuters to reduce the risk of spread between and protect the two communities

Right Axonometric of a repurposed office building with rooms for the homeless on the top floor.

One of the remarkable things about the coronavirus crisis has been the rapid solution of apparently impossible problems – the creation of the Nightingale hospitals for instance, when other promised hospitals had rarely been delivered, and the beds provided for the homeless who, over the last four years, have increased in number.

The entry Get Everyone In – from three students at the University of Liverpool and UWE, two now working in practice with ShedKM and Sheppard Robson – spells out the simple facts of the housing of homeless people; and how on 27 March, just hours before the weekend began, the government announced that councils should be ‘urgently procuring accommodation for people on the streets’ – without offering any extra direct funding to cash strapped services.

At the same time we have seen the stay at home interdict prove that many workers can fulfil their daily office tasks from the back bedroom. These new ways of working



are now being predicted to leave many office buildings redundant.

This entry marries these two issues by making homes in re-used and repurposed empty office spaces. In a clever cartoon kicking off the entry, prime minister Boris Johnson is seen pledging to get everyone in and bring the homeless off the streets during the pandemic, a promise that has run into the sand.

The proposed reworking of an office tower sees communal health facilities including decontamination on ground level and brings nature into the mix with sky gardens at mid level – as well as enabling residents to grow their own food in vertical gardens. For the upper levels, drawings show how the deep plan office floor could be used simply for hostel-style bedrooms around the perimeter with communal spaces in the centre. One floor is left for some office workers and consideration of different access through a split core.

‘The proposal neatly ties together issues of homelessness and empty units. It is a solu-

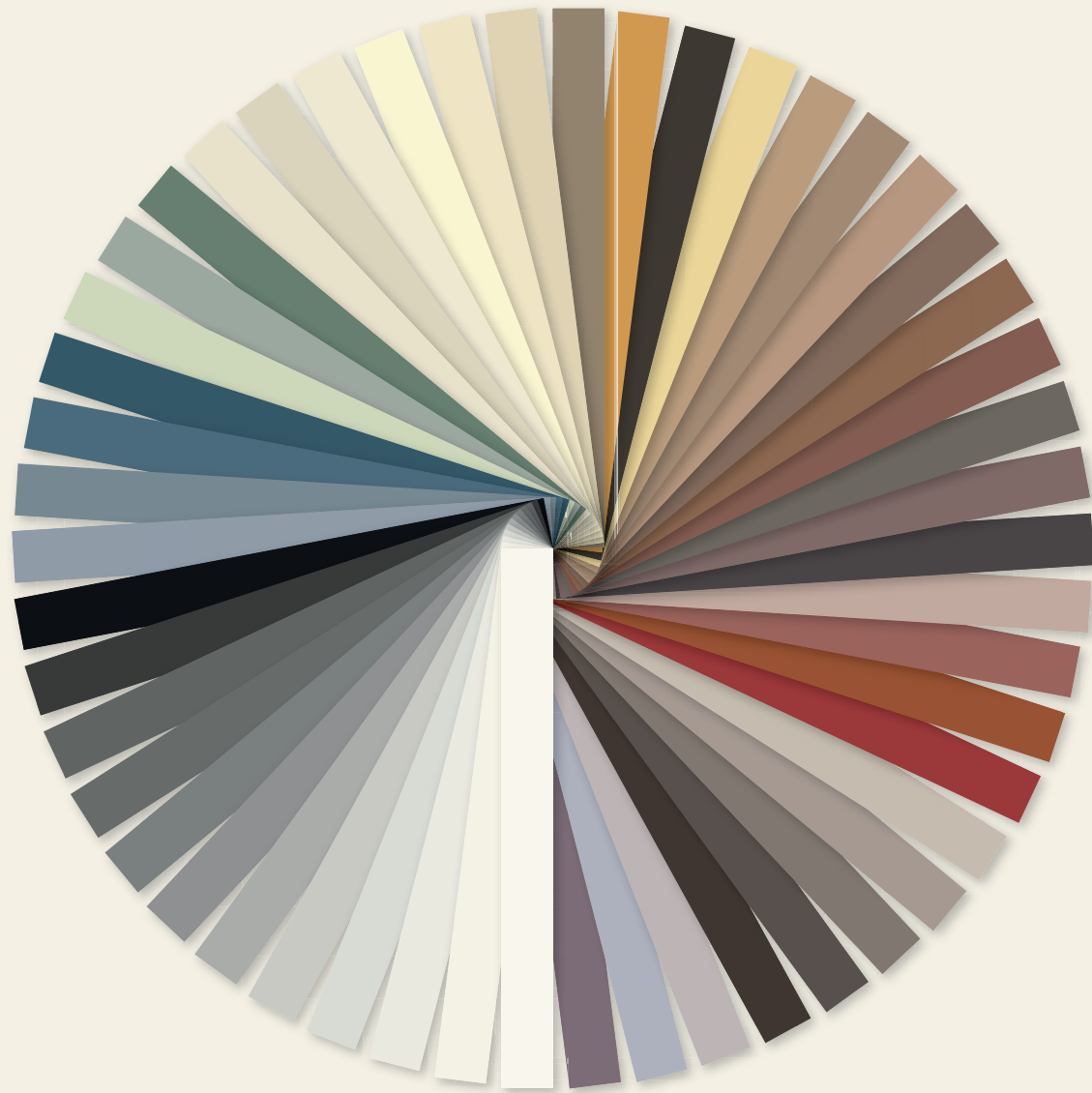
tion that made sense,’ said Sarah Castle. ‘It is really well presented and deals with sustainability and farming as well as communal life.’

The entry text spells out the advantages of this investment in social infrastructure: ‘With the government using funds to lease redundant floors, instead of investing in short term fixes, we can reduce the rent overheads of big businesses who have benefited hard by the pandemic and have a reduced need for their office space.’

This optimistic and pragmatic proposal quotes Arundhati Roy on the pandemic: ‘We can choose to walk through it, dragging the carcasses of our prejudice and hatred, our avarice, our data banks and dead ideas, our dead rivers and smoky skies behind us. Or we can walk through lightly, with little luggage, ready to imagine another world.’

This is both a manifesto and a design and one from which government, local authorities and commercial landlords could take lessons. ●

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Rethink 2025
Commended



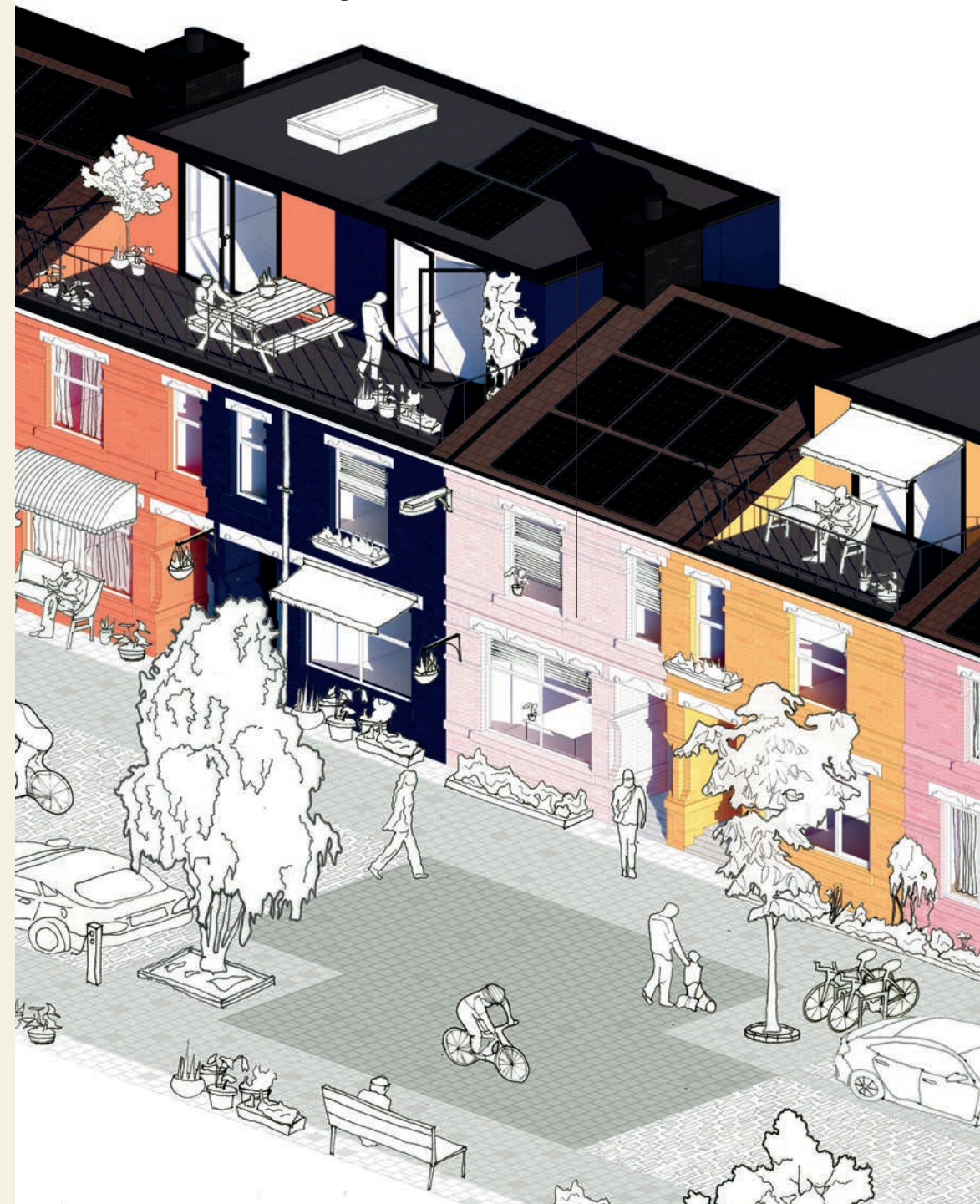
A Catalogue of Regeneration

A softly softly, achievable approach to
improving disintegrating communities

Commended: Andrew Jackson
Words: Eleanor Young

Right Terraces along a
rat run with the street
and building stock slowly
deteriorating.

Below How the same
street might look after
repairs and investment
in shared spaces and
ultimately in the homes
themselves.



Inequality in the UK has been both highlighted and heightened by the coronavirus. This project looks at Manchester, one of the worst-hit areas. In particular it focuses on rat run streets of two up two downs. These homes are blighted by the dominance of cars in the narrow streets, which leaves little space for play, social distancing or even a neighbourly chat. Trees and informal green spaces are few and far between, reports Andrew Jackson.

His regeneration catalogue works at street and house scale and its programme and timescale are adaptable. A series of incremental improvements can be applied when the community is ready to commit to such action and has budget available. It is intended to regenerate a street in a 'cheap, sustainable and collective way'.

The catalogue has five big steps, starting with repairing potholes, then tidying up facades and building up to create Woonerf (home zones), banning cars, bringing green elements to the street and ultimately building works to improve and expand individual homes. Most importantly for sustainability it works with the existing building stock, in this case inner city terraces – it has echoes of Urban Splash's Chimney Pot Park, designed by shedkm.

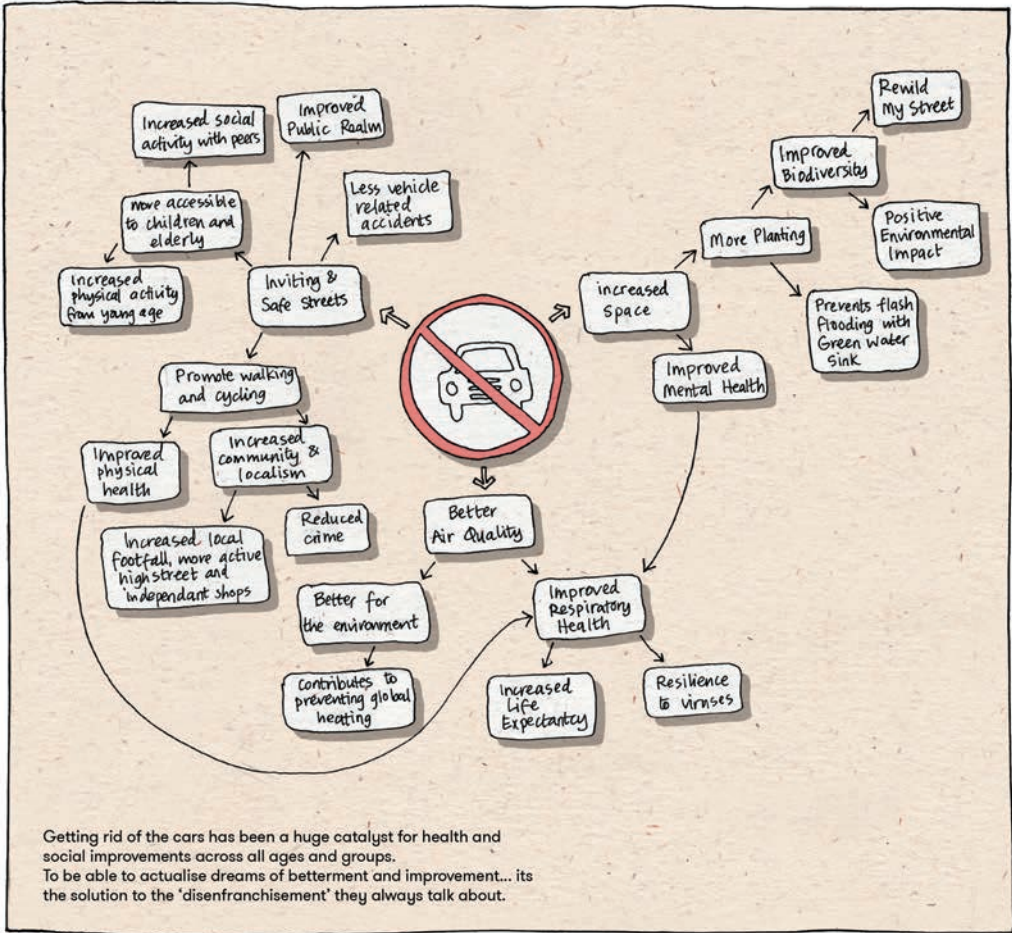
Judge Francine Houben felt it was well targeted and deliverable. 'Poorer people suffer the hardest,' she said. Fellow panellist Sarah Castle, who comes from the city, approved: 'They've taken a place and broken it down into sets of things people can do to achieve it... People are really resistant to taking cars off the street. I think this project makes it manageable, I liked the softly softly approach, incremental but with the right goal.' ●



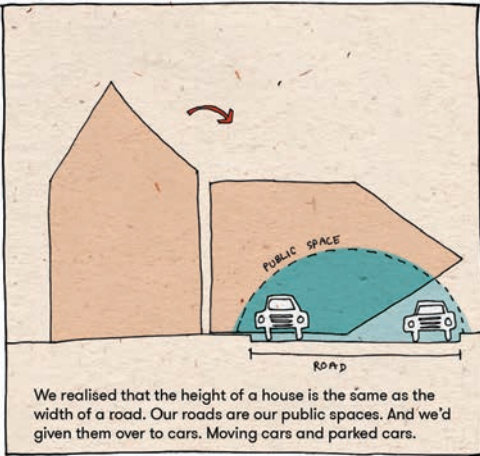
Eco-Archi Post Covid

The only longlisted entry to address the vulnerability of minority ethnic groups, which it does in an appealing way

Commended: Mark Bonshek, Sabba Khan, Khan Bonshek
Words: Eleanor Young



You couldn't ignore the engaging comic style presentation of this entry and its focus on people. Even more striking was its emphasis on minority ethnic groups, both as disproportionate sufferers from the coronavirus and as those who are excluded from much planning decision making. Judge Asif Khan made the point clearly: 'It was one of only two long-listed proposals that mentioned BAME issues around Covid-19 and it was the only one that attempted to do anything about it.' The proposal addressed both these issues by showing local people and the mayor working with the whole community, including 'old timers' – one of whom tells the story.



Below left The benefits flowing from reduced car use.

Below right A vision of Newham as the Green Lungs for London.

Bottom Reclaiming the generous spaces of the street from cars, driving or parked.

The proposal draws attention to air pollution, which plays a significant role in making populations more vulnerable to Covid-19. It focuses on Newham, which has the highest air pollution in the capital, and proposes making it the Green Lungs of London by radically cutting road traffic on domestic streets and changing cultural attitudes to driving. The lead character proudly boasts: 'All the young'uns don't even touch a car, "it's so old skool" they say.'



A diagram shows how the removal of cars is a catalyst for major health and social improvements – inviting streets and sustainable transport help to build local community, there is increased space, and better respiratory health and resistance to viruses leads to longer life expectancy. There is a sense of irony as the narrator reports that white flight is starting to reverse and gentrification is now the order of the day. The judges were impressed with how this entry made the philosophical connection between health and wellbeing and considered the long term issue of air pollution. Judge Matt Jones saw a particular strength: 'It has system thinking and is really a proposal about a method to convince people change needs to happen.'

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Post-pandemic Exchange

Garden streets revitalise hollowed out cities and suburbia is enchanting

Commended: Elle Thompson and Anureena D'costa, University of Nottingham
Words: Eleanor Young

Below A reworking of shopping: energetic interventions, start ups and community use.
Bottom How suburbia might be intensified.



Elle Thompson and Anureena D'costa invite us to reassess, redistribute and restart – we need to, they say, because we are novices now. They take the changing paradigms of three building types and the streets around them. Addressing changing work patterns, the entry tackles hollowed out city centres by redistributing space to create a garden street, improving the journeys that remain. High streets and shops are next on the list. While retail is contracting, the pair suggest that entrepreneurship will still flourish in the form of markets and rooftop exercise classes, with bank frontages eaten up by ambitious bakery businesses. The spaces above shops will be transformed for the community, accommodating hot desks and activities, supporting our cherished work/life balance.

The final condition examined is that of the much neglected suburbia. Other entrants have dealt with a move to the country; The duo point out the charms of the halfway house of suburbia and homeworking's removal of some of the shackles of proximity – 'Suburban life seems enchanting and city dwellers want in.' They see prefabricated extensions expanding homes and front gardens extending into streets. Francine Houben commended this. 'I like the imagination for different areas of a city,' she said. 'It is already happening like this and here it looks like the streets are made for fun.' More than that, 'It takes care on thoughts of mobility and it is a bottom-up thing. It is to stimulate different people in centres or suburbs.'



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Shortlist

An enlivening shortlist and
two brilliantly presented
special mentions

Words: Eleanor Young

Special mention **The Thread and Blanket**
Studio McLeod

How do you remember the heroes of the pandemic and memorialise those who have died? How do you make these symbols a form of community connection?

This proposal puts forward a series of

objects from intimate artefacts to public memorial – the Blanket, Thread, Lamp and Golden Streetlight as small interventions with a big meaning in the home and street, in the making, using and seeing. And all presented through captivating drawings.

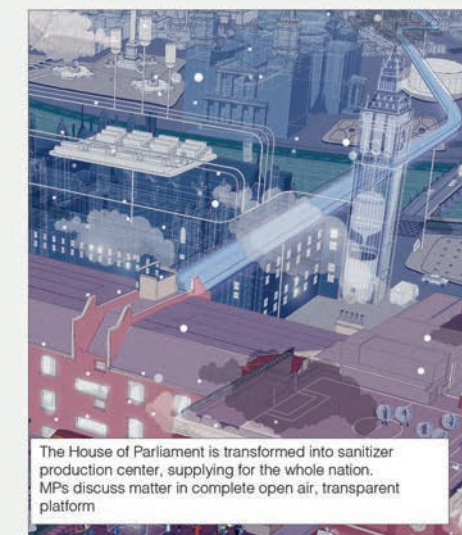
Asif Khan said: 'It is beautiful and poignant, plucking at the heart strings. It's a bit like

the white bicycles, the ghost phantom, which is a way all of these things in one. It's a communication tool.' As debates continue around public statues and memorials these could join the pantheon of ground up memorials, like the famous blankets of the AIDS pandemic, as Joanna Avery noted. 'It's about marking things as the world changes.'

Special mention Home Front 2025
Juliette Sung and Ivan TL Chan

Matt Jones was particularly intrigued by this piece of 'dystopian fantasy' which he described as 'Heath Robinson meets Black Mirror'. Many snapshots of 2025 show a population curbed by months and years of pandemic followed by grim austerity but getting on with socially distanced life with a new emphasis on local food production with a certain sense of enjoyment. Couples dance

in distancing hoops, chickens lay eggs in
hoppers on the roof to slip down drainpipes
to the kitchen, temporary gardens also take
over roof tops, urban fisheries run at high
level through streets. The Houses of Parlia-
ment have been overlaid with the pipes of a
huge disinfectant production facility while
above them MPs operate in the chamber in
the open air. The beguiling imagery repays
study. 'It's tongue in cheek, drawn well, had
some fun, taken ideas to extremes. It has
visual power and wit,' said Khan.



**Community Retrofit**

**Peter Barbalov, Edwin Tizard and
Flora Sallis-Chandler, Farrells**

This proposal details the reinvention of city centre office hubs and tourist destinations as localised centres following the pandemic, showing a new way of living with more home working, less travel and very limited shopping. Empty department stores and half-used office spaces are retrofitted with a school, an urban farm, new homes, bars, cafés, collaborative working spaces and leisure facilities in close proximity, providing maximum opportunities for social interaction and chance encounters. It slices through the section of existing buildings to show what that might look like (above, before and during the crisis; below future plans).

Averley felt that it addressed important themes of employment density, and whether that does change – a shift in home working versus going to town and bringing a community element into city centre places. Khan could see the drivers and this as solution: 'It should happen.' And there was sense of excitement for Ed Clark: 'I was totally seduced. It captured the spirit of what things could be.'



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Buildings Rethink 2025 Shortlist

Window Living

**Alice Vivoda and Patricia Schleeh,
Eva Setz Kengen and Mark Kengen,
The University of Edinburgh**

Through lockdown the tiniest bit of outdoor, or even the sense of it, has been really important. This gives those without such space a chance to have it retrofitted. Window Living proposes a clever window that can swing open into a balcony or a half bay to be enjoyed

as a semi-outdoor bench – giving different states of interaction with nature, neighbours and the city. ‘Step out of the box and through the window,’ urge the designers. For lockdown recurrences and rainy days, it also acts as a virtual window with HD screen and allowing a full perspective so communication is not just from behind the computer. ‘I liked the product response, I can imagine a company like Velux doing it, it has that scale,’ said judge Matt Jones. ‘It’s one step from plausible.’



Village City

**Stephen Macbean,
Stephen Macbean Architect**

This proposal suggests a new rural model to revive denuded villages. Hugh Pearman was quite taken with it: ‘It takes the theme of a post-pandemic flight from cities and how to produce the facilities of a town for a cluster of villages.’ It has some important questions at its heart. How do we allow villages to retain their character but be fit for the future? How do we re-invest the concept of localism? And how do we capitalise on the improved air quality and the move to zero carbon?

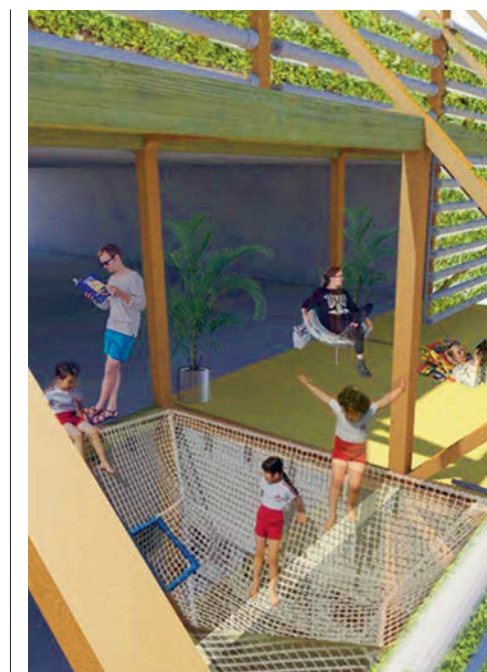
The village-city would include a health

centre, care home, sheltered housing, shops, bank or post office, café, learning resource centre for workshops and evening classes, office for meetings and small businesses, gym or sports hall and renewable energy centre. Ideally all this would be 10,000 steps (4km) there and back from each village – a healthy, walkable distance. And around this centre the proposal is to plant 40,000 trees interspersed with running and cycling trails. Francine Houben approved, not least because Dutch villages already work like this.

House Farm, Peru

**Kenyi Kevin and Sulca Quichca,
Universidad Nacional de Ingeniería**

This timber extension creates a new space between private home and public social space. It also offers growing space for fruit and vegetables – the entry suggests this is done hydroponically. It appeals to the desire for food security sparked by the pandemic and would reduce crowds in markets, say the designers. Although the proposal is explicitly set in Peru in Villa Maria del Triunfo district of Lima, under the extreme relaxation of planning rules proposed by the UK government this doesn’t seem so outlandish – although the judges wondered if applied to the UK it would create too much shade and might better be applied to the back of houses with reduced townscape impact. ‘I could imagine a municipality funding it,’ said Pearman.





Childbirth Made Personal
Sarah Joyce, University of Leeds

This was one of the few entries that tackled healthcare head on. While we have focused through the pandemic on NHS staff this acted as a reminder that healthcare environments matter too.

The judges were all struck by the drawing and presentation of this emotive entry, which drew out the problems of the delivery of childbirth and the essential element of touch. Averley picked up on this element: ‘The loss of ability to touch has deeply affected people, and it’s probably changed forever.’

Using the coronavirus concept of bubbles that we have all become accustomed to,

and the technology of the internet of things, Childbirth Made Personal suggests that the way we design will change with the use of lightweight interventions and personalised pathways. Suddenly interior design becomes the heart of architecture.

This entry’s empathetic approach embodies many of these ideas. And for the now it encapsulates the idea of the ‘safe outside’ versus the unsafe inside, where births take place. In this new paradigm it gently spells out the new vectors of ergonomics – ‘people as carriers of infectious diseases and surfaces as transmitters’.

Jones commented: ‘Beautiful storytelling. New spaces from new ergonomics – that stuck with me. It is centred around service design rather than built solutions.’

Far off is Close at Hand
Michael Haslam, Haslam & Co Architects

‘This isn’t about new. It is a clever way to repurpose existing distressed assets,’ said Clark. As many shops struggle this is an unusually elegant conversion of a shop (and the accommodation above) into a home that gives something to the street – still allowing the possibility of exchange.

Averley liked the reimagining of the high street, including the corner shop which has ‘seen us through the crisis’. For Houben the strength of this entry was in the little details; things like a generous handbasin right at the threshold of the home, the ‘bar exchange’ between street and home. ●



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Roundhouse revival —
heritage
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2: Intelligence



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Places, planning
& community

Chris Brown



In July Boris Johnson announced his 'build, build, build' strategy to help dig the UK economy out of a potentially deep depression. Is Chris Brown, executive chair and founder of responsible real estate business Igloo, tempted to pick up his shovel?

What do you make of the government's idea to 'unlock planning' as part of its 'build, build, build' drive?

Little was said about net zero carbon targets on new build and retrofit?

Permitted development of shops to housing is a way of regenerating the high street, isn't it?

What about the £2bn Green Homes grant?

Will the £1.3bn funding for brownfield housing and local infrastructure make a difference?

Dismantling the planning system is in the interests of landowners and developers but not of society or the planet. The system is there to mitigate the damage an unfettered free market can do. Economists call them 'negative externalities' and climate change is the biggest of all. Without the right planning policies and building regulations we won't be able to address these challenges.

Industry needs the Heat and Buildings Strategy to drive the retrofit of existing stock, most of which will be in use in 2050. It sets deadlines for abolition of fossil fuel heating and for upping EPC levels. Government is late on this, but it needs a long-term investment programme to retrofit 1.5 million homes a year. It will be the single biggest climate investment and generate many jobs. For new build, the 2025 Future Homes Strategy is a start but we need to urgently reduce the carbon in materials that go into building a home. This won't be a priority for government though because, sadly, it's quicker to do things the old way rather than build back better.

It's likely to be the final nail in the high street's coffin, turning active retail frontages into dead residential ones. We must reduce physical retail but ironically marginal locations are most likely to be regenerated because investors will leave them first. Let owner occupiers buy vacant shops cheaply, get rid of the rent review clauses that kill independent firms, and use them for lifestyle and service businesses – and living over the shop!

The sums are too small for proper eco-retrofits but might incentivise upgrading insulation and converting from gas boilers to air source heat pumps. The big challenge will be the capacity of the industry to deliver in the first year. We should see it as a precursor to a two decade long effort to retrofit the entire building stock.

The £400 million in the March budget for brownfield land was welcome as there are swathes sitting empty because values are lower than building costs. The £900 million for shovel-ready projects helps too, but neither will deal with the scale of the problems these communities in blighted areas face. The Shared Prosperity Fund – replacing European funding – needs to get up and running soon to soften the economic damage post-Covid and post-Brexit!

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Political backing for new build and repair will be vital but the payback invaluable

Brian Green on why construction must pitch a strong case to government
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Conservation
& heritage



Design, construction
& technology

Saviours of the city

Birmingham is benefiting from the National Trust's more urban focus

Isabelle Priest

When it comes to heritage, Birmingham is more widely known for demolishing than preserving. We wrote in November 2018 about the neglect of the Aston Webb law courts on Corporation Street, left to go to seed. Then in April 2019 about how St Luke's Church was knocked down for housing. And that's just the Edwardian and Victorian stuff. There have been progressive rounds of redevelopment where much of public worth has been lost. The Victorian Society is campaigning to save a historic police station in Summerfield, apparently a necessary victim of road widening. The frequency of these losses would have you think no one is interested or cares.

The grade II*-listed Roundhouse, however, is a brief glimmer of hope. Built as part of Joseph Chamberlain's Improvement Schemes that aimed to modernise the city to a health and hygiene agenda, it was one of several de-



JAMES READER

pots intended to speed up, improve and clean up logistics in Birmingham. Located on the side of the Old Line Canal next to the Arena, it forms a horseshoe shape, with gatehouses either side of the entrance and a tunnel connecting the courtyard and canalside. It was designed by WH Ward in 1874 for the Corporation of Birmingham and is now being restored and transformed into a discovery hub from which to explore the city by foot, bike or boat – an idea dreamt up around 2013 that is surprisingly well suited to the post-Covid era into which it will open.

The scheme is one of two major building works the National Trust has in the city. This one is in partnership with the Canal & River Trust, which bought the Roundhouse 12 years before the project started. The other is Moseley Road Baths, for which the trust is partnering the community organisation that took over it from the council in 2018. Initiated as part of its Urban Places strategic pillar,

both projects are aimed at widening the National Trust's reputation from a preserver of country houses and landscapes to an organisation that supports the built environment and populations of cities as well. A host of architects have been commissioned to work alongside the trust at different phases too.

'Eighty-three percent of England's population lives in towns and cities, and it's rising all the time,' explains Jo Dimitri, the project manager at the National Trust who has been working on both schemes and is usually based in its small regional office at the Custard Factory, one of four hubs in the Midlands for the consultancy structure that sits behind its properties. 'The built environment and green spaces in our cities are always under threat from development and increasingly from lack of funding, yet they are important to the lives and identities of the people who use them.

'Our core purpose is to champion heritage,' Dimitri continues, 'not necessarily focus

Above The shape of the Roundhouse probably referred to its primary use for stabling horses.

Left The horseshoe shape was also practical, with a loop system for entry and exit and cobbles for traction.

Our core purpose is to champion heritage, not focus on ownership



JANA EASTWOOD

on ownership. How to deliver that and be relevant to what people need in cities is slightly different.' The organisation owns the Clent Hills on the outskirts of the city and it opened the Back-to-Backs in 2004, but its work is also about creative programmes with different groups like the Green Academies project, which began in Birmingham and enables young volunteers to look after green spaces where they live.

The Roundhouse project came about through a chance encounter between the organisations now involved in its revival. The building had been part of the Canal & River Trust's commercial portfolio but was largely empty. You couldn't walk through, and it was mostly obscured from public view by its tall blank walls, which probably helped it to survive substantially intact into the 21st century once the horses that once were central to its purpose were no longer needed.

'In urban spaces, the complexity of projects means we can't deliver them on our own,' says Dimitri. 'Instead, we have been developing collaborative approaches with custodians and an external partnership scheme to bring in the right skills on revenue/funding models, developers and community operators.'

At the Roundhouse, the National Trust helped explore options to make the building self-sustaining. It brought in external stakeholders, including commercial advice, on what was special and how to use the building to celebrate the diversity of the city and its heritage. At the time the council had announced a cycle revolution, and the Canal & River Trust had done a lot of improvement works to its towpaths for bikes.

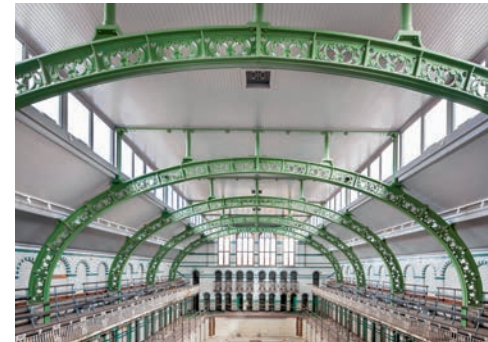
'The hub concept is a contemporary equivalent to its former use as a logistics building,' says Dimitri. 'There was a sense of brining the city to life through untold stories by developing green and blue infrastructure and routes.'

But the business model is different. Capital investment from the parent organisations is getting it off the ground then 80% of floor-space will be let to organisations that help deliver the visitor offer. There will be exhibition space, pre-bookable tours, bike hire, kayaking, paddle-boarding, a café and offices. The building and its sloping circular courtyard will be free to enter, but much of the activities and tours will be organised as separate company and charity. Tours will encourage people to explore nearby places like Ladywood and

HISTORIC ENGLAND (2)



Top Moseley Road Baths, built in 1907.



Above Gala Pool after roof restoration by Historic England and Birmingham City Council.

Below New openings in the Roundhouse connect interior spaces to the canal setting.

the Coffin Works, and it is aiming for 30,000-50,000 visitors a year.

'We now see a lot of public-private ways of working but this a first for two big charities,' Dimitri explains.

The conversion design was drawn up by Cowper Griffith Architects, who arrived on the project from a competitive tender early on. The building had been in arrested decline yet was structurally good and externally largely unchanged. Inside, however, unsympathetic conversion meant the ability to make out the original stables was gone.

Cowper Griffith's design aims to restore the original fabric, removing non-original interventions, and improve its structural performance by adding six new steel portal frames. The one-depth brick walls and slate roof are being insulated from the inside. Two new contemporary oriel window openings create visual connections from the reception and exhibition space to the canal. The central section of the building is a two-storey element housing the reception, exhibition area and a multi-purpose ground space. In the single-storey parts either side are the café, retail units and cycle hire spaces. The first floor and gatehouses will be let as offices to like-minded enterprises. At canal level there will be a meeting point for booked activities on the water or by bike. The project is designed to be flexible and adaptable as part of its commercial futureproofing.

However, as so often happens, because of the project's high receipts of public funding



BURRELL FOLEY FISCHER

from the HLF and Historic England, it had to be retendered through OJEU at RIBA Stage 4. It got eight responses to a very precise brief that called for a conservation architect with technical expertise and experience of working with many stakeholders, and of working under a National Engineering Contract. Cowper Griffith did submit, but lost out to Burrell Foley Fischer, which is now seeing the project through to completion.

‘We were very impressed at the response of Burrell Foley Fischer, and surprised the team could come to the project with fresh eyes. But it was obviously disappointing for Cowper Griffith,’ says Dimitri. Yet the original design remains intact. Before Covid-19 struck, the team had hoped to open for the summer season but social distancing slowed down construction and the main works are now due to finish in August.

Dimitri, however, is taking the lessons of the Roundhouse to Moseley Road Baths, which is also grade II*-listed. There, the National Trust became part of the coalition of partners around the community operator by asking to be involved. It had recognised a building in desperate need on World Monument Fund’s watchlist, that is also incredibly ‘complete’ with 46 private slipper baths, the

There’s
recognition that
heritage has
financial value



Section through Roundhouse showing new reception, offices above and the bike hire jumping off point next to the canal.



The tunnel that connects the street and canal.

last steam-heated drying rooms in the UK and two architecturally impressive pools. The partnership has already restored the gala pool roof with Donald Insall Associates and now is looking at long-term business options in consultation with the community. Tim Ronalds Architects, whose Ironmonger Row Baths was already an example for the Roundhouse, has carried out a feasibility study to test financial viability and a masterplan is currently with the Heritage Lottery Fund. The plan is to keep one of the pools open and create a venue for weddings, fitness studios, a gym and safe spaces for women in response to the cultural values of the community that lives around it.

‘Our work in Birmingham is more about collaboration and public benefit,’ adds Dimitri. ‘There’s much more recognition now about the catalytic impact heritage projects can have, and a shift in focus on it being part of the economy, that they can bring financial value.’ The sooner that happens the better. ●

Read Birmingham City Council’s City design manager Andrew Fuller’s article on how its approach to heritage is changing at [ribaj.com](#) from 5 August

COWPER GRIFFITH ARCHITECTS



When the
specification
matters

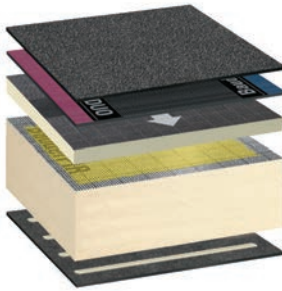
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MFP4(2)

Talking point

Could your design start a conversation about climate change?

Conversations about Climate Change is a specially commissioned design competition, exhibition and event series to provide a platform for urgent climate debates.

In setting the challenge of creating a ‘conversation’, the Timber Trade Federation (TTF) is calling for innovative, playful and thought-provoking designs from architects, designers and craftspeople.

The TTF, in association with the Building Centre in London, will showcase winning designs in tropical timbers from sustainable sources to demonstrate the importance of this natural resource.

The context

Although 2020 had been designated a super year for climate conversations, COP26, the UN’s climate change conference scheduled to take place in Glasgow in November, has been postponed until 2021 because of the global Covid-19 pandemic. But climate change remains an urgent threat to humanity.

Forest Law Enforcement Governance and Trade (FLEGT) is the UK and EU’s

action plan to combat illegal logging, subsequent trade and deforestation, by introducing forest monitoring, auditing, multi-stakeholder dialogue and engagement with local communities. This landmark shift in governance and procurement means FLEGT licensed timber is a safe, legal, and sustainable form of the product.

‘Responsibly forested timber is an essential part of the solution to emission reduction needed for mitigating the worst impacts of climate change, but tropical forests have often been undervalued and forest land cleared for other uses,’ says David Hopkins, Timber Trade Federation CEO. ‘The EU/UK FLEGT initiative helps combat illegal logging, subsequent illegal timber trade and deforestation. In return for aid and technical support, VPA [Voluntary Partnership Agreements] tropical forest countries

Above FLEGT licenced timber is a safe, legal and sustainable product.

Below VPA Countries introduce forest monitoring.



overhaul legal and regulatory governance frameworks. They introduce forest monitoring, auditing, multi-stakeholder dialogue and engagement with the local communities who feel the transformative benefits of social and economic change. This landmark shift in governance and procurement means that FLEGT licensed timber is safe, responsible and legal.’

The challenge

Conversations about Climate Change sets architects, designers, and craftspeople the challenge of creating ‘conversation pieces’ from responsibly sourced tropical timber.

Entrants are asked to develop products that score on aesthetics and technical performance. But they must also be ‘conversation pieces’ that stimulate discussion around the role of forests and wood in mitigating climate change and the role of FLEGT in ensuring legal and sustainable forestry and timber supply.

Designers are being asked to respond to this material, and to consider how their role as a specifier is vital for implementing change. The ‘conversation pieces’ could be furniture, sculpture, a model or functional design object – anything, as long as it stimulates a conversation about material provenance and its place in the climate debate, drawing inspiration from the palette of tropical hardwood species selected.

The competition

Six winners will be chosen by an expert judging panel to be fabricated for exhibition. All winners will be provided with FLEGT and VPA tropical hardwood and a £1,000 maker’s bursary. ●

Find out more at www.buildingcentre.co.uk/climateconversations
Entries close on 24 August 2020. The six winners will be announced at the beginning of September.
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Racism blights our profession. This personal account of life as an architect reveals delight and horror – and demands action



RICHARD CHIVERS

Gurmeet Sian

The brutal killing of George Floyd, recorded and disseminated, has galvanised support for the horrendous manner in which black lives are treated differently to others. Isolated racist behaviour, and systemic racism within institutions and society, against black people, must stop.

The recent Black Lives Matter protests will, I hope, bring a deeper awareness and understanding of what black, Asian and minority ethnic people face. Further, I hope that this movement brings some solidarity, so that we can all speak up and out against racism, and call it out if it is witnessed.

These last couple of weeks have brought back a rush of stinging memories for me, of when I have been subject to racist abuse. I was born in England from an Indian background, and proudly wear a white turban to signify my Sikh heritage. I live and work in

London and have also lived in Liverpool.

In my adult life, at times, the abuse has been open and overt, and at times subtle and sly. As anyone who has been subject to any kind of abuse knows, these can be insufferable moments.

When abuse occurs, you end up gasping for oxygen in the air, as the atmosphere turns rancid with hate. Allies can sometimes be found, but often not, leaving you adrift and feeling excluded, segregated, hated, and mocked.

Within architecture, where non-white participation is not growing, and is disproportionately low at all levels (according to the limited data available), I have often felt, and have been made to feel, like the ‘outsider’. And yes, racist comments directed to me from within my own profession have not helped. But – and this is important – I have never felt like I should be doing anything else, or another job in another profession.

When abuse occurs you are left adrift, feeling excluded, segregated, hated, mocked

Left Working to make a better place: Phoenix Garden Community Building by Office Sian was shortlisted for an RIBA Regional Award.

The immense satisfaction of working in a team to try to make our environment a better place for all trumps any dissenting inner monologue.

For anyone who find this disheartening... you have a right to feel this way. But please do not give up hope! You should know that on many, many, many occasions I have been supported, mentored, carried, held, nurtured and encouraged by amazing people. Those who look beyond colour, and look towards character.

When working and designing buildings, the fruits of this endeavour are only very rarely highlighted for their quality. So I was delighted that the Phoenix Garden Community Building, for which I was architect, was shortlisted for an RIBA Regional Award. I’m so proud that my first/last/only(?) recognition from these awards was for a building for the community.

To anyone reading this, contemplating a career in architecture, and worried that they would be seen as an outsider... my blunt message to them is that yes, at present, you probably will, on occasion, feel that way. However, as I have found, you CAN find joy. And you can find a community. And you can find that you will be recognised for doing good, meaningful work.

There is a hell of a lot to do to bring diversity into my profession, and more inclusivity, not just as a slogan, but as a reality. And I look at myself too, and question how I can do more. Although I run regular archi-type community workshops and have received work-experience GCSE students, specifically but not exclusively from BAME backgrounds, I pledge to do more to help those thinking of walking down a path towards working in the architecture profession. Perhaps you could too. ●

Gurmeet Sian is founder of Office Sian



Education works against minority ethnic candidates

Architecture performs poorly in the Black Lives Matter debate. To be inclusive it must actively assist potential students who see no way in, say Timothy Brittain-Catlin and Felicity Atekpe in conversation with Tszwai So

Tszwai So

2020 will be remembered for at least two grievous events: the colossal death toll that came with the outbreak of Covid-19, forcing everyone to go digital; and the brutal murder of George Floyd, prompting campaigns for change worldwide.

The Black Lives Matter movement has been reinvigorated, but can we finally see real changes in the architectural profession? Low pay, high tuition fees and high living costs associated with a long education compound the inaccessibility issue. For many, particularly those coming from an underprivileged background, architecture as a career simply is not financially viable to start with, let alone making it to the top.

Ironically, the current status quo in architectural education can trace its origins back to 1847, when a group of architecture articulated clerks decided to rebel against the ineffective apprenticeship system and established the Architectural Association in London. In recent years, we have seen a return to ap-

prenticeship courses, partly as a means to increase accessibility to the profession, yet BAME architects remain under-represented in the UK. These students are also less likely to progress through conventional architectural education according to the RIBA. That is partly due to the fact that many BAME students are not coming from a background of architecture, and the existing education system is unable to acknowledge that.

‘There is a bias towards the overly academic, written stuff, for which it helps to come from a background with a history of higher education,’ says award-winning architect Felicity Atekpe, a teacher at Kent School of Architecture who was awarded RIAS Silver medal in 1996. ‘People seemed to be surprised if you did well in architecture school.’

The University of Cambridge is the latest institution launching an apprenticeship course in September, led by architect and historian Timothy Brittain-Catlin, with a view to bring about substantial change.

Brittain-Catlin, who is of mixed ancestry, had experienced himself plenty of abuse

when young, but the revelation of the Windrush scandal completely transformed his attitude to racism in Britain: ‘I had no idea how bad this situation was, and now I do.’

Structural challenges

For him, the key challenges faced by BAME architecture students and architects are structural – that is, they depend on many deep social factors and cannot be addressed by cosmetic changes, either to an admission system or to a curriculum. ‘If you grow up outside an environment where you can see how investment in education and training really work, you are going to be at disadvantage,’ he said.

He has long been campaigning for a more balanced alternative narrative in architecture. One of the projects on which he has embarked to address this is a book with the Twentieth Century Society about 100 British women architects since 1914, which has representatives from every decade, and it took him, Elaine Harwood and Alan Powers 10 days to find enough great candidates. It makes one wonder how long it would have

Black Lives Matter mural in San Francisco, during the 2020 protests.

taken the team to compile a similar list on black architects, if it’s even possible at all. After all, there has never been a black president of the RIBA, nor a black laureate for the Stephen Lawrence Prize – a potential embarrassment to the prize that has gone largely unnoticed. But Tara Gbolade was identified as a Rising Star by the RIBA Journal in 2018, which is a glimmer of hope.

When it comes to recognising and exploiting the enormous pool of creative talents among black architects, the profession seems to fall light years behind the art and music industries. Here, black musicians and artists have long been held in the highest regard as trendsetters – albeit without the same level of inclusion at boardroom level. In architecture, there are many potential Beyoncé Knowles’s and Jay-Zs with no family connections out there in the wilderness – the

system has simply failed them. ‘Architecture is about your address book, it is not a level playing field,’ said Atekpe – an inconvenient truth that Brittain-Catlin acknowledged.

False image

The old image of a successful architect’s career was of a super gifted young male, setting up his own practice in his 20s or early 30s with true grit and immense talents, and winning successive prestigious projects along the way. His success was all due to ‘himself’. ‘Some of that might apply to the architecture students I was with in the late 1970s and early 1980s, or at least they thought it did,’ recalled Brittain-Catlin. For him, it was inherent in conventional modernist architectural teaching to emphasise a stream of geniuses and talented individuals; the stars of the profession made every effort to live up to it and those young pushy people tried to imitate them. ‘It was an utterly dreadful way of teaching architecture – I feel very strongly about that. I wrote a book called Bleak Houses a few years back which drew attention to

what we have lost by that whole false image.’

Brittain-Catlin believes that the alternative narrative is a degree of normalisation. The architectural profession and its training should be like real life, not about an image of performance: ‘There will always be great creative stars and performers. We don’t have to design a system around them.’

Brittain-Catlin refers to the conclusions of the Farrell Review in 2014 – that without maintenance grants and under the current funding system, the economics of studying architecture simply do not stack up. ‘It’s unfair, and it’s completely unacceptable, that access to the profession should depend on students having enough money to support themselves for five years of full-time study’, he says. He also feels that there is not enough variety or imagination in many Part II courses: ‘It’s time that architecture school curriculums were tempted out of their comfort zones.’ He wants to encourage talented minority ethnic students into the kind of training where they are immediately in control of their finances and can feel confident about where they are going over the long term, as well as offering them the strongest possible personal academic support.

Is the future of architectural education a return to its apprenticeship roots? Brittain-Catlin thinks it could start a revolution in the same way the AA founders once did: ‘I think it’s likely that in time, full-time graduate architecture courses will become more specialised – that is, aimed perhaps at ‘designers’, as at Columbia University for example.’ But he also stresses that there are things that are better done in architecture schools than anywhere else and this was something he wanted to introduce at Cambridge, namely an intellectually stimulating environment away from doing menial drafting jobs during the residential weeks.

This vision seems to be shared by the employers, who are key to making apprenticeships work. Although little has changed since the death of Stephen Lawrence, Brittain-Catlin remains hopeful about the future: ‘I have seen more of a response from architecture schools to what has happened over the last few days (since the death of George Floyd) than to anything else in the 40 or so years that I have been following them. So yes, there will be real changes.’●

Tszwai So is founding director of Spheron Architects a former RIBA Rising Star

Business, clients
& services

Set sail to survive the Covid storm

As we emerge from coronavirus lockdown, looking overseas might be necessary for UK architects – for now at least

Adrian Malleson

Moving through the coronavirus crisis, it is clear that the UK will be among the worst-hit countries, both in terms of fatalities and in the damage to the economy. Despite government investment announcements, the construction sector will contract significantly and architects' workloads will diminish. Survival will dominate practice thinking; just getting through the next two years will be enough of a target for many.

At the same time, UK architecture has an enviable global reputation. This can be shown in design quality, but also by money. The RIBA Business Benchmarking survey gives a figure of around 17% of total chartered practice revenue coming from overseas work. Further, UK architecture makes a much needed positive contribution to the UK balance of payments; for every £1 of architectural services we import, we export £12.

Tough at home

With that as background, let's look a little closer at the challenges there will be in the UK. We have been among the least adept countries at limiting the effects of Covid-19 was measured by total mortality and deaths per million. It's suggested that had the government imposed a lockdown earlier, deaths may have been half as many.

The severity of the pandemic in the UK is severely damaging the economy. Latest figures from the Office of National Statistics put the first estimate of GDP in the month of April as a reduction of 20.4%; two decades of growth gone in a month. The construction sector contracted by 40.1%. Of any major

county, the OECD (in June) projected the UK to have the most significant GDP reduction in 2020, with a forecast contraction of 11.5%.

Meanwhile, Brexit. Even before we leave the EU, the cost of Brexit has been real; the Brexit decision has weakened the UK economy, making it less ready to weather the Covid-19 storm. The Bank of England estimates that, since the referendum, the anticipation of Brexit has reduced UK investment by 11%. The latest (September 2019) Brexit forecast from the Bank put the cost of a no-deal, disorderly Brexit at 5.5% of UK GDP. The current gloomy projections of UK GDP in 2020 assume an orderly Brexit, with a working trade deal with the EU; if that doesn't happen, the economy will fare even worse.

With this as our economic context, it's no surprise that the RIBA Future Trends survey shows expectations of architects' future workload are extremely weak (though improving) and current workloads down a third on a year ago. Almost three-quarters expect profits to fall, with 8% thinking that their practice will cease being financially viable.

There's some comfort in knowing this economic darkness is likely to be temporary; while the OECD has the UK as the worst performer in 2020, it also put it as the best performer in 2021, with a projected annual GDP growth of 9%.

Time to look elsewhere?

The UK economy is at risk, the construction sector is at risk, and practices are at risk. 2020 is going to risky.

One way to mitigate business risk is to diversify. This might be through diversification of work sectors, clients or regions, for



ISTOCK

example. Another possibility; look overseas. One stand-out success area for UK architects has been overseas working. Is this a way to diversify, and if so, where might the going be better this year?

International work has, to now, been steadily growing. The international revenue generated by chartered practices increased by almost a quarter (22%) in 2019; to total of £625 million. The 'big four' regions of the EU, the Middle East, Asia and North America account for almost 90% of this.

Of this overseas work, 80% of its value is generated by the larger practices, those with more than 100 employees. But then, so is 47% of all work. The world is not exclusive to large firms; those with fewer than 100 employees have between them generated £141 million of international income in 2019. For example, that's 12% of total revenue for practices with 50 to 99 staff and 9% for practices with 10 to 19. Some of this work is niche – architecture in the Antarctic for example – and being done by outward-looking smaller practices.

To date, the UK's position as an open trading national, with London as perhaps

the premier international city, has given us a marked advantage. Business is done by people. The multinational makeup of so many UK practices has meant that home-grown architects have been able to learn from overseas expertise. It has also often meant that those who, having worked in the UK then returned to their home country, do so with a strong UK professional network, with a predisposition to UK architecture, to doing business with us.

Working practices have changed through the crisis. With the rise of home working, virtual meetings have become the norm; international working may depend less on taking to sky to be there.

Where next?

If not the UK, then where? There is of course, no one answer, but many things to consider. First, look to existing contacts for local expertise, knowledge and word of opportunities. There's often more to be gained from a chat than a week of deskwork.

But don't skip the desk work! There is a lot of free information, about, for example,

economic performance, ease of doing business, levels of corruption, and about how well countries are performing against the UN Sustainable Development Goals. Getting an overall picture of a country helps you learn whether it's a place you'd be comfortable working, and if it's worth making the investment of looking for work, of creating and submitting bids. Think too of a country's standards and regulatory environment; does your practice have the expertise to design and specify within it?

It's also worth having an eye on the construction industry, to spot areas and sectors of potential growth. This data can be more difficult to obtain. Amid the Covid-19 crisis, any projections, forecasts or scenarios are highly uncertain.

Before the pandemic hit, notable hotspots of construction growth were India, with a projected annual growth rate of over 7% for the coming years, and Brazil, with a projected growth rate of over 3%. But both countries have been hit hard by Covid-19, and for both, the pandemic is unfolding.

Construction markets spurred by signif-

2020 is going to risky.
One way to mitigate business risk is to diversify

Left If targeting international work look for countries with growth forecasts that have been less hard hit by the pandemic, like the Czech Republic.

icant government capital investment, made in response to the Covid-19 in the built environment, are likely to recover well. China remains the best example of that for now, with growth in the construction sector projected to be only temporarily diminished by coronavirus. That said, the challenges of working in China remain, notably the regulatory restrictions placed on overseas companies, and the different standards environment.

Eastern Europe has been less affected by the pandemic, with Hungary, the Czech Republic, Poland and the Baltic states having significantly fewer infections per million than the in the west. Projections for construction growth in the regions are fair, if not spectacular. Pre-Covid-19 growth above 2% per annum was expected in Eastern Europe.

Where does that leave us?

There's no sure-fire gold rush, no one place where international working is sure to pay off. It's a risk. But through 2020, the UK will be facing new and enormous economic challenges, and architects are not exempt. But the UK, as a leader in international architecture, is globally strong; that strength can help see practices through the crisis. Overseas working is, in part, about building a network overseas, and the UK's position as a global architectural hub can help. But the research still needs to be done on potential markets and how they fit with practice culture and expertise. We may be seeing a shift. With the rise of virtual working, physical distance matters less than ever before, at least for now. It's an opportunity that may be worth grasping. ●

Adrian Malleson is head of economic research and analysis at the RIBA

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3: Culture

Just say no

Derby shows why demolition can’t be a first option any more



Hugh Pearman Editor

The City of Derby makes Bombardier trains, Rolls-Royce aero engines and Toyota cars, among much else. It’s an engineering centre of excellence. It is also a place that Melvyn Bragg described in 2015 as having ‘a level of cultural emptiness’. His point was that unlike similar European manufacturing cities, once you leave the factory gates and head into town there isn’t much to keep you.

That observation caused a fuss of course, but there was truth in it. I know Derby well. It has, as you’d hope, a fine collection of paintings by Enlightenment painter Joseph Wright (‘Wright of Derby’) in its museum and art gallery. It has its theatre, rather sadly buried inside an Intu shopping centre. It has its architecturally uncertain but usefully programmed Quad arthouse cinema by FCB Studios, plus mainstream cinemas in Intu.

Further out is a newish Faulkner Browns velodrome (RIBA, May 2015) that doubles as an arena-sized performance venue. Near the centre its cathedral – largely a 1725 rebuild by James Gibbs – was recently internally restored. Religion aside, it’s a good place for classical concerts and classical interior design, and has a supremely accomplished

We are at a moment now when to demolish a perfectly good and refurbishable large building is highly irresponsible

and delicate full-width rood screen by master ironsmith Robert Bakewell. And I’m looking forward to the reopening of the refitted Silk Mill industrial museum this autumn.

But I know what Melvyn meant. Derby is a city that tragically imposed on itself a brutal ring road far too close to the centre in the 1960s, wiping out its Georgian canal system and swathes of old city, and unlike Birmingham has done little to put the damage right. At least – following an architect-led conservation campaign – its fine early district of railway-worker housing and associated buildings by Francis Thompson was saved. But the chief ‘cultural emptiness’ today is a building in the central market place: the Assembly Rooms theatre complex. This is a mid 1970s affair by Casson Conder, on the site most architects know only for the failed James Stirling competition entry. The building is interesting, understated, well made. It has been closed since a rooftop fire in a plant room in 2014, since when various schemes have been proposed for the site – demolition and newbuild, then refurbishment, and now we’re back to demolition and rebuild again.

We are at a moment now when to demolish a perfectly good and refurbishable large building is highly irresponsible. Re-using and adapting what exists is acknowledged best practice to reduce carbon emissions and is by any standard just less wasteful. There are arguments about ideal auditorium size for given entertainment types: people are usually over-optimistic on the numbers in my experience. As an important aside, when it comes to housing VAT is still charged on refurbishment and alteration, and not on new-build. That is emphatically not a level playing field, and it damn well should be.

But when it comes to slightly tricky buildings such as Derby’s Assembly Rooms – an unused asset at the heart of a city – it’s so temptingly easy to say ‘demolish’. Try harder, Derby – and everywhere else. Rule number one: don’t throw good buildings away. ●

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Five candidates for RIBA president elect answer three key questions – on the climate emergency, post pandemic rethink and diversity – voting closes on 4 August
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What next?

Real people have been wonderful in this weird world. It really is time we shared the spoils better



Verity-Jane Keefe

'And what do you do, Verity-Jane?' to which I go blank and stare back at the question coming at me from Zoom. Good question. But one I feel thoroughly under-qualified to answer. I think. I go to Sainsburys. I walk. I jog. I think. I miss the people and places that I work with. I look out of the window. I age. 'I'm an artist, I make work about people and place via deep rooted engagement processes and developing relationships blah blah interrogating regeneration, exploring publics blah blah'.

You don't need to read another personal and professional journey through the last 13 weeks (at the time of writing). It might have looked much like yours, or nothing like it.

We've seen the world react via social media. Eager outpourings of productivity: 'lockdown project #312 - tick', 'Garden office with Friday drinks - yay', archives rolled out, temporary allyship on social media, practices and practises adapting in a very performative way (we're still relevant! We're still pitching! This residency is now in your living room!), with denial of the Austerity on Crack we're facing just so we can keep to the programme on an A4 gantt chart. How can we be thinking of design solutions for the other side when we don't know where or when that side is?

I despair. We should all despair.

Space is a commodity, a luxury, a total privilege that has drawn dividing lines between society, families, friends and colleagues. Walls contract and retract, while I try to process what is happening, and what it is that I actually do, and what I might do on the other side of this. For those in the creative in-

dustries, the built environment, public realm, these are worrying times. Not just in terms of the pandemic. It was petrifying before, but what now? The public purse aching, groaning over its emptiness, longing, needing more.

The site of (my) practice feels it's shifted to the view from my window and an almost weekly trip to Whitechapel Sainsburys. To breathe different air, see and hear different voices, has filled me with life, and slowly revealed the adaptations needed. Well organised queues. Security guards making sure you stay to your 2m section. They are masked but you can still detect their smile when you say hello and ask how they are. Argos staff pick out the Argos customers while overseeing a dad build a new bike, his son watching. Escalator down and in. I see a man in full boiler suit with hood up, mask, rubber gloves (in week two when we were obsessing about yeast, loo roll and pasta) elbow a woman out of the way at short range to get a pack of floor wipes.

Mannequins greet you in paper tabards printed with reminders to keep 2m distance. These appeared in about week three. Pigeons walk down the aisles with customers. I laugh with a member of staff who says 'If I pretend I haven't seen it, I don't have to get it out and have it shit all over me. This isn't even a corona thing, it's an everyday thing.' Every other checkout is open to give the staff space. Screens go up the week after, then on week six or seven huge separation screens appear between checkouts so more tills can open. These weekly small changes in response to occupation are great. Thinking as practice has allowed me to observe this pace, has enabled me to enjoy it. The Friday before Eid feels like a genuine party. Families buying shelves full of treats and greeting friends socially distant. I break down on my last visit. My car is at the palliative care stage of its life. Six young Bengali men push start me telling me how much they love Golfs - 'sick car, I've got one' - and I head straight to the garage. So much life. So much generosity. So much care.

Now is a time to think about response, and the pace of that response to post-lockdown-covid pre-recession times. Care and generosity is what's needed now. In the studio, in communities, in design, in the super-market, in our actions. Space to think properly about what we are doing and why we do it, radical support structures, allyship, optimism and hope. We all need to do better. ●

Verity Jane Keefe is a virtual artist

Social media outpouring deny the Austerity on Crack we're facing just so we can keep to the programme on an A4 gantt chart

SPACED OUT

Lynsey Hanley said it far more eloquently than I can in an opinion piece in the Guardian: Lockdown has laid bare Britain's class divide: With living space, gardens and local area dictating our day-to-day happiness, the wealth gap has never been more glaring'. Working from home is fine - so long as it's not a small flat with no access to outside space.



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The seminar by Colin Blatchford-Brown Designing for fire safety in residential buildings, was one of, if not the best I have ever attended. Full stop! Well presented, concise, but enough detail to really take something away with you and make you think. Excellent.

That aside, I really like the webinar format. Extremely convenient and for some unknown reason I found it much easier to concentrate, sitting on my comfortable settee. This will sound terrible, but being able to do my knitting whilst listening seems to help me focus.

Wiebke Rietz, Dipl Arch PgDipCons RIBA CEPH,
Alchemilla Architects Ltd

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Culture
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Accelerating change

The RIBA is putting a new and urgent emphasis on education and professional development



Alan Jones

For many years the RIBA has travelled side by side with the Architects Registration Board on education in university and throughout architects' careers. As the ARB commences a three-year comprehensive review of architects' competency, the RIBA is accelerating to address important issues impacting on how architects practise. The education of future chartered architects, and the professional development of those who have already achieved chartered status, needs an urgent, sharpened focus on the core knowledge, skills and experience required to respond to the immediate and mid-term challenges facing our world, society and industry. The UN Sustainable Development Goals, the RIBA Ethics and Sustainable Development Commission report, the Climate Emergency, social and ethical dimensions of contemporary practice, the Grenfell Tower fire, the issues around the Edinburgh Schools and professional indemnity insurance have placed professional competency under the spotlight – and then we add designing for a post-pandemic world. Together students, educators and architects have more to address, and more to give.

To do so the RIBA is emphasising the attainment and maintenance of competencies and professional behaviours that create public confidence in the capability of chartered architects to design and deliver buildings and spaces that perform to the standards, and

The RIBA has created a single standard covering pre- and post-registration education and professional development

higher, that clients, building users and society rely upon. The ARB already advises that for CPD and maintaining competence 'satisfying RIBA's requirements is likely to satisfy the Board'. Each member must be supported to have the most positive impact, to accept responsibility and demonstrate competence when asked to deal with risk and liability and to prove expertise. Our student and associate representatives say future architects have the ambition and want the capability to tackle issues facing society. The world cannot wait.

This is why the RIBA has created a single standard covering pre- and post-registration education and professional development. The new RIBA Education and Professional Development Framework, as set out in our document The Way Ahead (see architecture.com), does not represent a fundamental change of direction, but rather an acceleration, building on the excellence of RIBA validated education and CPD requirements to place a new emphasis on areas that affect the quality and performance of the built environment and our wider duties to society. From initial study to practice, our Education Themes and Values connect with Career Role Levels and combine with Mandatory Competences, the core CPD curriculum and Advanced Study to create pathways into and through practice and towards expertise, leadership and specialism – with CPD potentially structured to create modules and form diplomas, masters and PhDs. Individuals, teams and practices will benefit from this new framework.

The Way Ahead communicates a new emphasis to students, chartered architects and providers of programmes of study and CPD. It is also signposting for external examiners, RIBA visiting boards and assessors of CPD material. It signals the RIBA's commitment to standards of education and practice that reflect ethical and societal challenges, the environmental emergency and professional, business and technical demands that are shaping the role of the architect. New core material for RIBA members on architecture.com will provide inspiration and support.

Back in 2018, I championed education and practice coming together to support and challenge each other to be better – now, whether you are an architect, an educator or a student, please explore The Way Ahead, the road map for the lifelong learning of architects. Change is overdue, and change is here. ●

president@riba.org @alanjones2008

DISCIPLINARY SANCTION: EXPULSION

Following a hearing on 21 May 2020, an RIBA hearings panel found that Derek Briscoe of Tunbridge Wells failed to co-operate with an investigation under the RIBA's disciplinary procedures (pursuant to RIBA Bylaw 4.3 Appendix L, section 3.4).

Mr Briscoe failed to provide appropriate evidence, if any at all, that he has available a template written terms of appointment for future use, which appropriately sets out the scope of his work, essential project requirements and complies with the RIBA Code of Professional Conduct.

Further, he failed to identify, undertake and submit proof that he complied with directions of the hearing panel in relation to completing previously mandated CPD and submitting a signed written statement in relation to the CPD training and failings in his conduct.

In accordance with the RIBA's Disciplinary Procedures made under Bylaw 4.3 (Appendix L to the Regulations), the panel issued Mr Briscoe with an expulsion from RIBA membership effective from 26 May 2020.

Will your descendents thank you?

Roman Krznaric advocates looking seriously long term to think about what legacy you will leave the planet

Michael Pawlyn

This is a brilliant, concise treatise on time that makes a persuasive case for radically rethinking the timescales over which we are accustomed to think and plan. It is essential reading for any architect concerned with what it means to be contemporary.

The book starts with a figure familiar to architects – Jonas Salk who founded the Salk Institute for Biological Sciences designed by Louis Kahn – and suggests that his question ‘Are we being good ancestors’ could be his greatest contribution to history. Salk believed that as a civilisation, we should be thinking about the impacts of our actions decades, centuries, and millennia from now. Krznaric asserts that: ‘We treat the future like a distant colonial outpost devoid of people, where we can freely dump ecological degradation, technological risk and nuclear waste, and which we can plunder as we please.’

In starting to address this challenge, the author concurs with HG Wells that ‘human history is, in essence, a history of ideas’ and contends that whether human civilization can be pulled back from collapse depends substantially on a battle of ideas: between short-term thinking and ‘a culture of longer time horizons’. A substantial chunk of the book expands on six aspects of long-term thinking: deep time humility, legacy mindset, intergenerational justice, cathedral thinking, holistic forecasting, and transcendent goal.

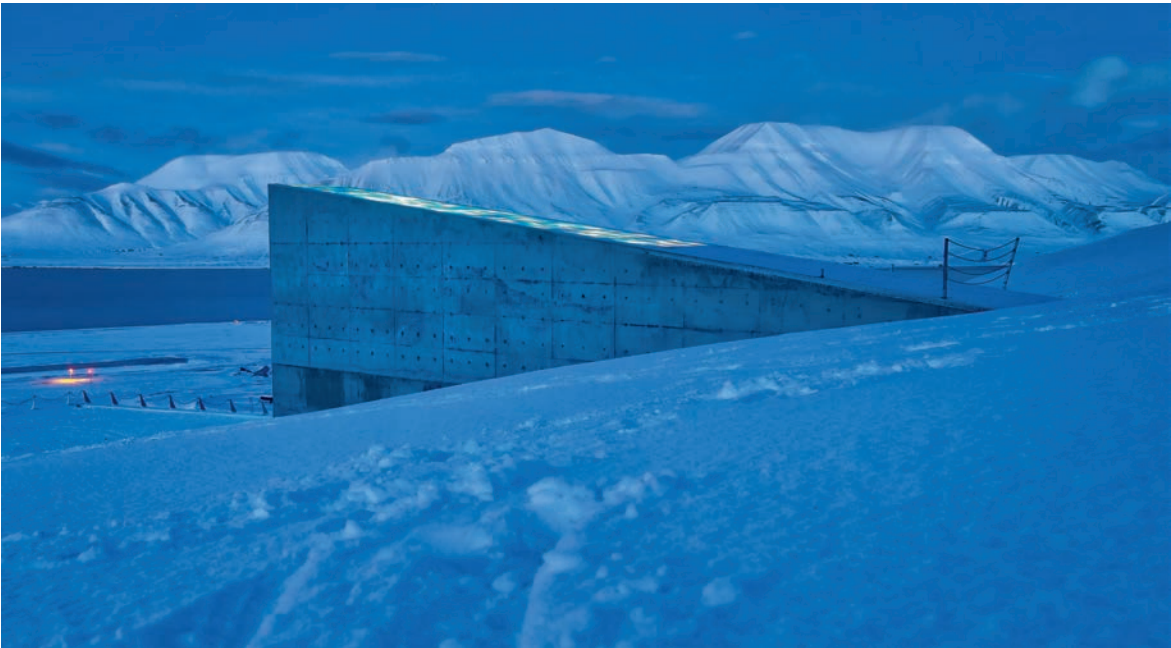
In the chapter on ‘Deep time humility’

the author describes how, since the 18th century, an expanding sense of deep time, fuelled by advances in geology, battled against more short-term thinking. The first clocks marked only the hour then subsequently the minute and ultimately the second – by the end of the second millennium much financial trading depended on microseconds. Countering this dominance, the author celebrates artefacts like the 10,000-year Clock of the Long Now currently under construction in Texas and the artist Martin Kunze’s ‘Memory of Mankind’ project which is conceived with a one-million-year time frame in mind. He argues that deep time humility can also be cultivated by experiences that convey just how short human history is compared to planetary history, and by contemplating living organisms such as bristlecone pines that are almost 5,000 years old or specimens of olive tree that have been bearing fruit for over 3,000 years.

In ‘Cathedral thinking’ we learn that long-term projects are more common than we might think: Ulm Minster took over 500 years to complete, the Ise Jingu shrine in Japan has been rebuilt every 20 years for over a thousand years, the polder water management system in the Netherlands was started in 1533 and continues to this day. In other realms of human endeavour, long-term public policies on health and scientific research have contributed immeasurably to our current quality of life. Many architects will remember the nadir of short-term thinking as being the late 1980’s when scarcely any

He argues that deep time humility can be cultivated by experiences that convey just how short human history is compared to planetary history

Below The Svalbard Global Seed Vault keeps its collection of vulnerable food crop seeds safe deep inside a mountain on the Svalbard archipelago, between mainland Norway and the north pole. It is planned to last 1000 years.



©YVIND BREYHOLTZ / ISTOCK

client would contemplate long-term lifespans for buildings, let alone accept payback periods for green technology. Krznaric gives enough examples to persuade the reader that attitudes have already begun to shift. In 2007, for instance, North Vancouver extended its city plan from 30 to 100 years and in 2008 the Svalbard Global Seed Vault was opened with a planned lifespan of over 1,000 years.

Given its philosophical subject matter, the book is, in appropriate places, surprisingly practical, for instance describing workshop exercises that can cultivate a ‘legacy mindset’. For the reader, these help to embed some of the more abstract concepts and could readily be applied on design projects or in business planning. One particularly memorable exercise involves a series of steps that connect you, as the participant, to past generations; then your task is to imagine a young person in your life on their 90th birthday giving a speech about the legacy you left them. The final stage is to write that speech.

Anyone frustrated by writers who wallow in endless nuance will find a refreshing directness about Krznaric’s style. The widely accepted idea of ‘discounting’, by which economists make value judgements about the future, is described as ‘a weapon of intergenerational oppression disguised as a rational economic methodology’. The arguments of those who advocate escape to other planets, or transhumanism, as worthwhile long-term purposes to aim for, are dismantled with clinical efficiency. This may be a sign – and a welcome one in my view – that a degree of didacticism is increasingly recognised as useful in an emergency (as the book points out, we are edging ever closer to collapse if we continue with business-as-usual). The result is that Krznaric has no qualms about arguing for ‘one-planet-thriving’ as the only telos (an ultimate goal or purpose) that is consistent with being a good ancestor. He refers to a quotation from biologist and Biomimicry Institute co-founder Janine Benyus about biomimicry (a discipline still misunderstood by many architects as an aesthetic) as a unique insight into long-term thinking: ‘that it can be pursued by stepping outside the realm of time itself, and that it is about caring for place as much as rethinking time’.

The final section of the book is titled ‘Bring on the time rebellion’. It focusses on people who have championed forms of long-term thinking, often against the odds.



MASAO TAIRA / ISTOCK

Above Long term thinking: the Ise Grand Shrine in Japan has been rebuilt every 20 years for over a 1000 years. This is the Shinto site where the previous divine palace stood and where the next palace will be constructed.

Approaches that extend conventional democracy to far more participative approaches are presented along with evidence to show that these can help to overcome short-termism. Pioneering work by Herman Daly on ecological economics in the 1970’s is traced through to the clear and compelling ‘Doughnut economics’ model by Kate Raworth. This section also addresses ideas of an ecological civilisation and cultural evolution.

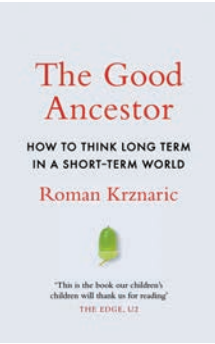
The concluding chapter addresses the key barriers to long-term thinking and contends that the solution lies in the power of ideas made manifest through collective action. Just as Milton Friedman’s ideas of free-market thinking transformed the 20th century and contributed so detrimentally to shortening time horizons, the author asserts that we must be equally ambitious in cultivating Salk’s idea of being a good ancestor.

Although written before the pandemic, the book includes one sentence that feels particularly apposite: ‘Throughout history, long-term planning has frequently emerged from moments of crisis, especially when it has affected those in political and economic power.’

It’s a terrific read and, consistent with the spirit of the book, I hope the author will revisit it every 5-10 years to provide new examples of long-term thinking, to continue to decolonise the future and to chart a course towards one-planet thriving. ●

Michael Pawlyn is founder of Exploration Architecture and author of Biomimicry in Architecture

The Good Ancestor
by Roman Krznaric
WH Allen, HB, 336pp,
£17.60





Delight in design

Sketching is an important part of the design process in the development of products at Delta Light, sponsor of RIBA’s Eye Line drawing competition

Delta Light is proud to be supporting an important, international industry event as sponsors of this year’s RIBA’s Eye Line 2020 competition. We are always delighted to support events and activities that celebrate drawing and rendering skills. With a category for students as well as practitioners, it is also a great opportunity to explore the up and coming talent emerging into the industry.

As sponsors, Delta Light has been honoured to host the finalists’ work from 2019 in our London showroom. With the showroom now open by appointment only, this stunning work can be seen once again by many more people.

We have been sharing our enthusiasm for architectural drawing through our drawing workshops hosted by Philip Buckingham, which have taken place as both in-person events and, more recently, live online events. The workshops bring together those who want to learn a new



Art and architectural drawing are deeply cemented in Delta Light’s core, and are evident in all our design work

Left Hand sketches are part of Delta Light’s design process.

skill or refresh their expertise. It is one of the many ways that Delta Light marks the importance of drawing and encouraging more professionals from across the industry to get involved with this creative medium.

Art and architectural drawing are deeply cemented in Delta Light’s core, and are evident in all of our design work and our creative outputs. You can see many of our concept sketches in our renowned Lighting Bible. We utilise hand sketches in our design process and we think this contributes significantly to why our luminaires stand out from the crowd, and win numerous awards.

As one of the judges for this year’s Eye Line, Jan Ameloot, managing director, Delta Light, says: ‘It is an honour to be involved in the judging process for this prestigious competition, which recognises real talent. Sometimes the best ideas come from the ability to be free and unconstrained by technology which is why drawing is very much at the heart of the design process we are so proud of at Delta Light.’

With this year’s subtitle for the RIBA’s Eye Line competition of New Imagined Worlds, Delta Light is very much looking forward to seeing the winners and commendations for 2020 published in print and online. These will also be displayed in our London showroom, before being showcased at different venues across the UK.

#wearedeltalight



Eye Line

Delight beats dystopia in the results of our eighth annual drawing competition

Words: Jan-Carlos Kucharek

Was Eyeline subject to the lockdown effect? At a time when it is hard to think of anything that has not been touched by the Covid-19 crisis, RIBA Journal’s drawing competition, now in its eighth year, also came within the parameters of the pandemic’s flattening curve. But rather than reducing overall numbers – editor Hugh Pearman still had to whittle down nearly 300 entries – there were shifts in the makeup, with student entries down and practitioner ones up. This anomaly was firmly put at lockdown’s door, though for reasons that remain unclear. Pearman felt that practitioners, finding themselves with time on their hands, could finally concentrate on the craft rather than the practice of architecture. And students, their educational schedules disrupted almost beyond reason, were perhaps preoccupied with just dealing with their ‘new normal’. Eyeline judge and Central St Martins tutor Verity-Jane Keefe backs up the latter assumption. She encouraged her own students to enter but confirmed that some, understandably, ‘were overwhelmed and just couldn’t get into the headspace to submit’.

But submit others did and needless to say, Covid-19, lockdown and the burgeoning Black Lives Matter and climate activism debates all featured this year; though it was to prove that the more expositional the reference, the less likely it was to make it through. Muhammad Sahrum’s confrontational ‘Hidden Liberty’ was a bold call to arms but judges were intent on work exploring grey territory rather than black and white, polarised views. And so the more interpretative absence of occupation evidenced in, say, Dante Vinole’s ‘Equal Access Paused’, a lockdown pencil study of the halted DDA works on St Paul’s Cathedral’s north transept door, caught the critics’ eye.



For sure conventional architectural representation – and there were many good examples – failed to excite the judges this year, except in one case of hand-drawn bravado; perhaps the pandemic had left them feeling more reflective and contemplative, searching for images whose layers invoked subtle moods or memories. Examples of temporal architecture, tracing the passage of time, had its moment in the sun, with competent projects of adaptive reuse scrutinised, but none deemed tangible enough to win opinion over; there was, alas, not enough ‘romance’ in the ‘ruin’.

Given the times we live in, there seemed no particular appetite for dystopias – a staple of previous Eyelines – but Jerome Flinders’ flat, soulless de Chiricoesque imaginings captured a sense of our society’s current stasis. There was a counterpointing freshness to Agata Malinowska’s ‘Welcome to Brexitland’, a proposal for an industrial scale urban mint production plant – a menthol-belching factory ‘posy’ with which to bring round] a leaver nation. ‘As a dystopian image, it rewards interrogation...with a charm all its own,’ thought one judge. ‘No charm in dystopia – that’s why it doesn’t work for me,’ argued another. And so it, like its mint, went up in smoke.

What did reward interrogation was our practitioner winner, which, one judge pointed out, ‘seems dystopian but when you drill into it is actually really fun and playful’. All admired its Escher-like shifts of scale, an ‘intelligent CGI’ that draws you in and then sports with your perceptions.

Curiously, this one sat quietly under the radar throughout the judging process; invisibly snagged in the net of the panel’s deliberations until, true to its own smoke and mirrors nature, it appeared out of nowhere to win.

By contrast, our student winner, with a presentation that beguiled all the judges, stood out from the get-go; and while the manner of the eventual selection couldn’t have been more different, both entries were similarly crafted and propositional. In the physical experience of what have been some dark months, they conjured myth and Cartesian geometry to evince a sense of delight, hope, and much-needed optimism, as you’ll see on the following pages – brought to you with the support of our competition sponsor Delta Light. ●

EYELINE 2020 JUDGING PANEL

Hugh Pearman Editor, RIBA Journal

Jan Ameloot Managing director, sponsor Deltalight

Tatiana von Preussen Director, vPPR Architects and teacher at Columbia University

Verity-Jane Keefe Artist, teaches on Architecture

MA at CSM, artist-in-residence Barking & Dagenham

Morag Myerscough Artist & designer

Ed Crooks Artist, designer and 2019 Eyeline practitioner winner

Above Colonnade House by Jerome Flinders.



Practitioner: 1st Winner
Albert Orozco
Paul Murdoch Architects, Los Angeles

Our winning Eye Line entry from a practitioner almost didn't make it, only just scraping through as the entry deadline expired. Orozco entered just the one drawing, and we're glad he did. 'Platform for Imagined Ruins' intrigued and impressed the judges in equal measure.

But what is it, exactly? Start by turning the page on its side – we wanted to give it maximum space. Now you see a room where the scale is strange: how big is that tower crane? The architectural elements are no less odd, such as the immensely tall column that appears to be holding up nothing more than a kind of latticework skylight. And then, zooming in, you see odd little things: the axe stuck in a block of wood, the alarmingly unhuman footprints, random objects spilling out of an opened door, the weird way that kickplate galvanised metal is deployed. That's before you get to the marble staircases to nowhere and find yourself wondering at the quarried architecture represented by the huge stone relief panels.

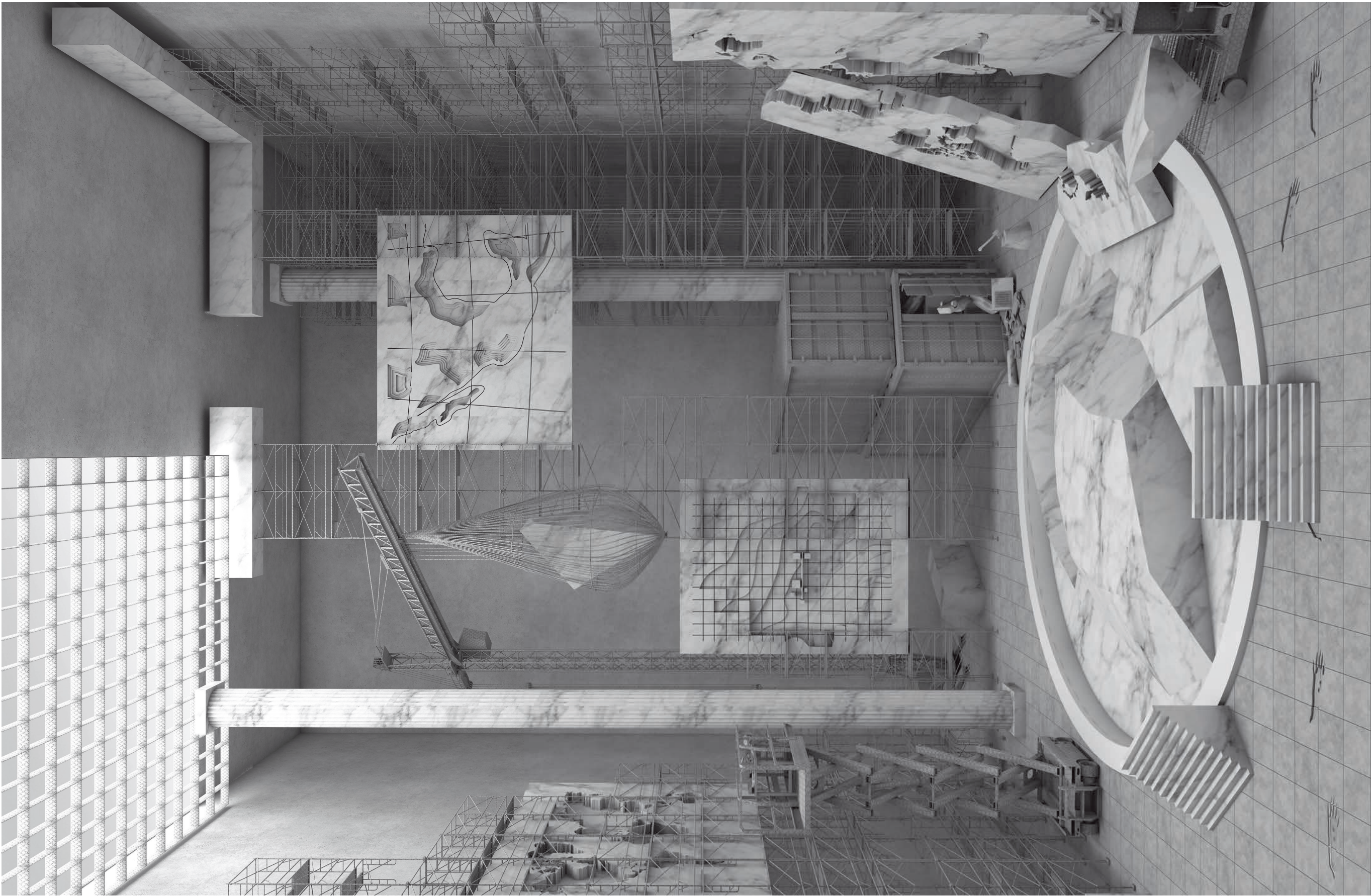
For Verity-Jane Keefe, it was simply beautiful: 'I really want to be in that space of his.' Morag Myerscough said 'It doesn't bother me that this image isn't hand drawn – it's very skilful,' a sentiment echoed by Tatiana von Preussen who noted it was the antidote to a corporate render. For Ed Crooks, 'it's beautiful conceptually and plays with scale really well'.

Jan Ameloot of Delta Light gave it the ultimate accolade: 'We'd hang that on the wall of the showroom. It's intriguing – you keep looking at it and discovering new things'. And for chair Hugh Pearman, it's about 'the mystery of how architecture is tentatively emerging as the result of materials and processes coming together.'

Orozco himself says: 'In this compressed scenography of a timeless natural resource, contemporary architecture is repositioned within the vast expanse of time, revealing the destiny of buildings: a ruin to become.' For us it is a stone cold winner.

Right Platform for Imagined Ruins.
Digital render, 279.4mm × 431.8 mm.

We'd hang that on the wall of the showroom. You keep looking at it and discovering new things



The panels convey a sense of life, vitality and keen observation in the constrained circumstances of lockdown



Above and opposite
Lockdown Sketchbook:
A chronicle of lockdown
experience. 9B pencil
and occasionally Caran
d'Ache, A4 Sketchpad
transferred to A1 panels.



Practitioner: 2nd Winner
Alan Dunlop
Alan Dunlop Architect Ltd and professor of architecture

Alan Dunlop, multiple award-winning architect and teacher, is a noted draughtsman who supported Eye Line in its early days and has previously served as one of our judges. Now the boot is on the other foot and it's him entering. Dunlop, as you can see, has not been idle during lockdown, filling page after page of his sketchbooks with his deft observations of people, animals, objects, flowers, anything that enters his field of vision. Then he assembled the sketches into A1 panels. There are five of these panels in all – of which, given the Eye Line rules of a maximum of three works, we got to see nearly two-thirds.

Our judges were keen on the cumulative effect, with Verity-Jane Keefe remarking how they serve as pages marking a sequence of time. 'It's really beautiful. We've been bombarded with performative productivity on social media, but I love these framed vignettes.' For Tatiana von Preussen 'they are atmospheric and really relevant'. With Ed Crooks concurring, Dunlop's place in the rankings was secure. His own description is matter-of-fact. These drawings were made from the very first days of lockdown and isolation, he says, chronicling his home and studio, what he saw on his exercise trips, the birds and animals that came to visit, the experiences of his family, 'the arrival of spring flowers...and beginning of summer'.

Above all they convey a sense of life, vitality and keen observation in the constrained circumstances we are all so familiar with – if less productively in the case of most of us.

Practitioner: 3rd Winner
Cristina Gardiner
Historic England

Cristina Gardiner's entry is a different kind of art response to imposed limits. Two of her images, 'The Keeper — Powick Ham' and 'Talk to your Neighbour' record the places around where she lives, in the fields and villages between the rivers Severn and Teme. These are part of a set of six made during lockdown. But her third entry is from further afield, St Petrox in Pembrokeshire.

Gardiner works in the Midlands as a 'heritage at risk' architect and her eye for the sometimes unregarded pieces of older townscape informs her art. So in The Keeper she sees the handsome Victorian chimney of the Powick Mill power station, which dominates the landscape for miles, as a kind of protective being — 'familiar yet unyielding and observant in the landscape full of water'. And Talk to your Neighbour is about the backs of an ordinary row of Victorian terraced houses which she sees every day — lively and adaptable places, she observes.

St Petrox Skyline is all about the bright yellow field of rapeseed in flower that dominates the artwork as it did in reality. That was the one that brought all the judges to the yard, with chair Hugh Pearman remarking that 'this was an easy one for me to choose' while Tatiana von Preussen called the set 'really stunning'. It was the preferred choice of Jan Ameloot and highly ranked by Ed Crooks. Some judges were less keen on the first two in the set — apparently it reminded some of a 1990s Cambridge trope. Morag Myerscough saw some of her own past in these drawings but liked the mix of media. Ameloot called them 'epic in scale'.

In the end it was Gardiner's appealing evocation of place and technical capability that secured her position.



Below The Keeper
— Powick Ham. Oil
on encaustic paper,
830mm × 605mm.



Left Talk to your
Neighbour — Victorian
Terrace Backs.
Oil and collage on
encaustic paper,
830mm × 605mm.



Above St Petrox Skyline.
Oil and collage on
encaustic paper,
420mm × 300mm.

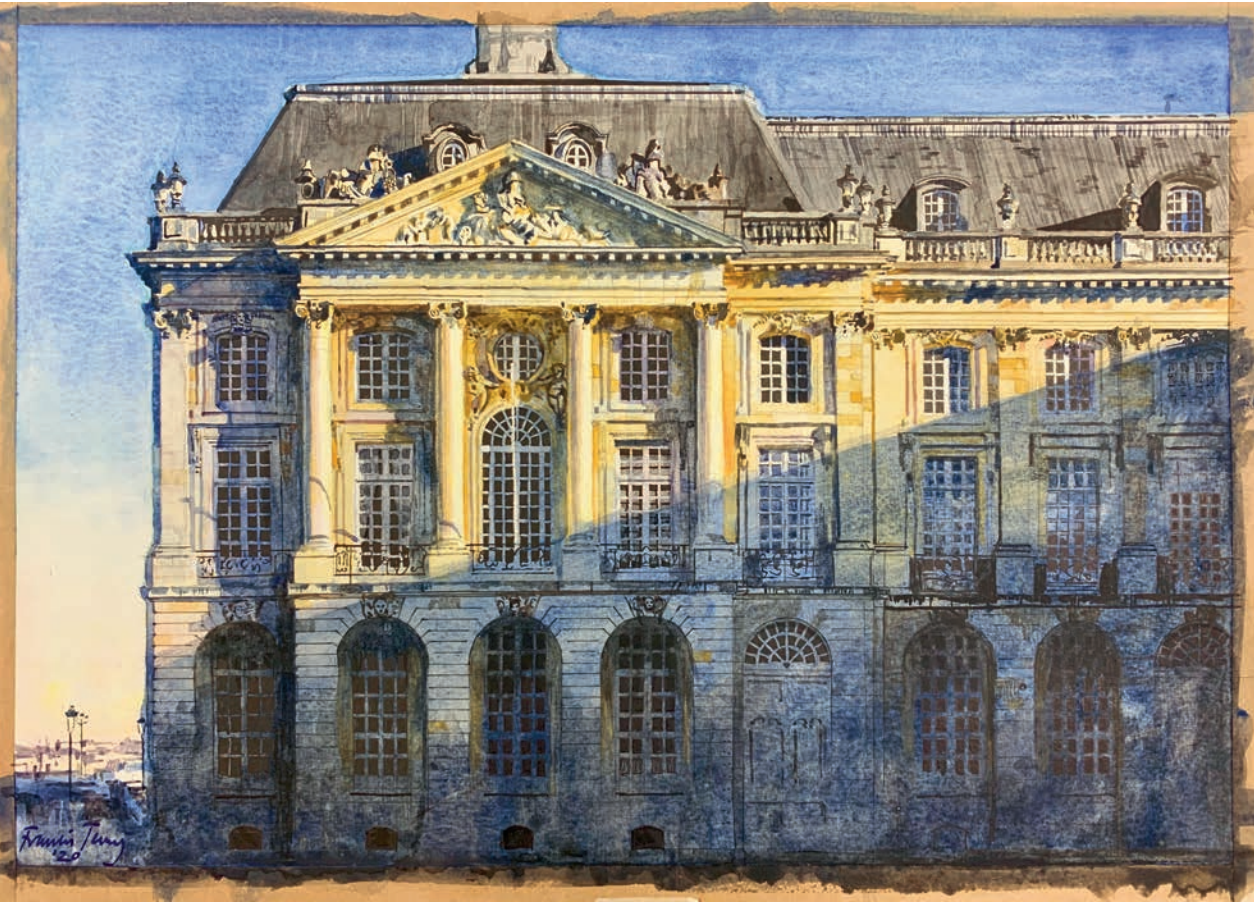
St Petrox Skyline, a bright
yellow field of rapeseed that
dominates the artwork,
brought all judges to the yard



Top Garden Facade of Versailles with my Improvements. Watercolour 780mm X 380mm.

Above Front Facade of Versailles with my Improvements. Watercolour 620mm X 270mm.

Right Place de la Bourse, Bordeaux. Watercolour 370mm X 260mm.

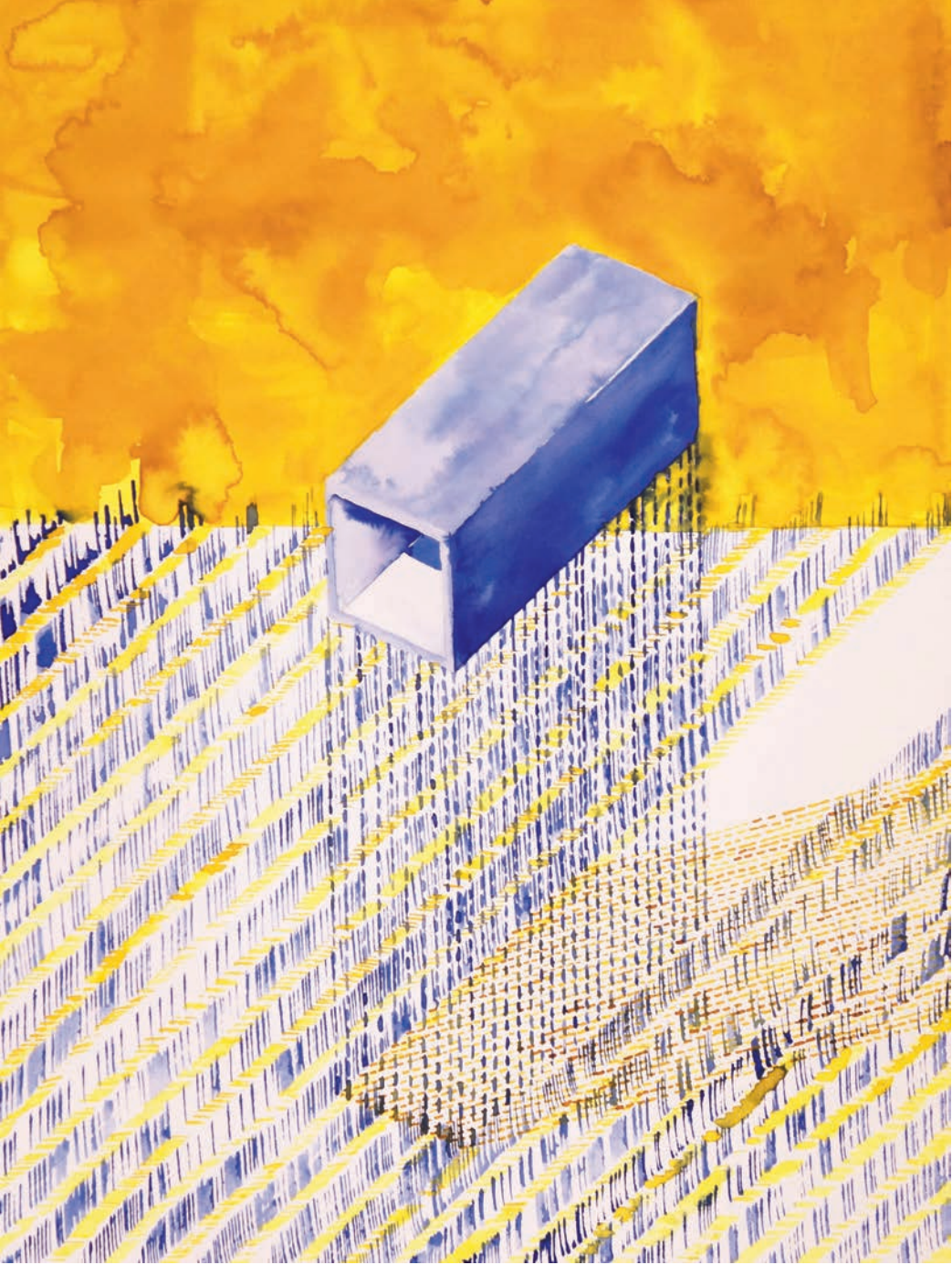


Practitioner: Commended
Francis Terry
Francis Terry and Associates

You have to love an entry that is titled ‘Versailles Redesigned’ and this, coupled with traditionalist architect Francis Terry’s great skill in draughting and colour wash, meant that it scored highly with all the judges. Though those seeing it as a top three contender were in a minority, these watercolours were always there in the discussion, as a kind of ground anchor. His third drawing (bottom) is of the Place de La Bourse in Bordeaux by Ange-Jacques Gabriel.

Terry had visited the Palace of Versailles with his family just before lockdown. ‘Walking up to the front I was struck by how unimpressive it was despite all the money spent on it; it feels like a wasted opportunity. The palace itself seems too small in the context of all the outbuildings that it almost disappears.... the garden side is not much better.’

So Terry returned home with a mission. ‘Aided by the extra time which the coronavirus lockdown has generated, I set myself the task of redesigning Versailles.’ As Jan Ameloot said, ‘Anyone dealing with the Sun King is taking a risk but he manages to make Louis XIV rock on his pedestal armed only with a pencil and watercolour. Majestic.’ Ed Crooks added: ‘Spectacular images and I like the bolsky arrogance of the brief he set himself’ while Pearman liked it for its handling of shadow and all-round ‘neoclassical pizzazz’.



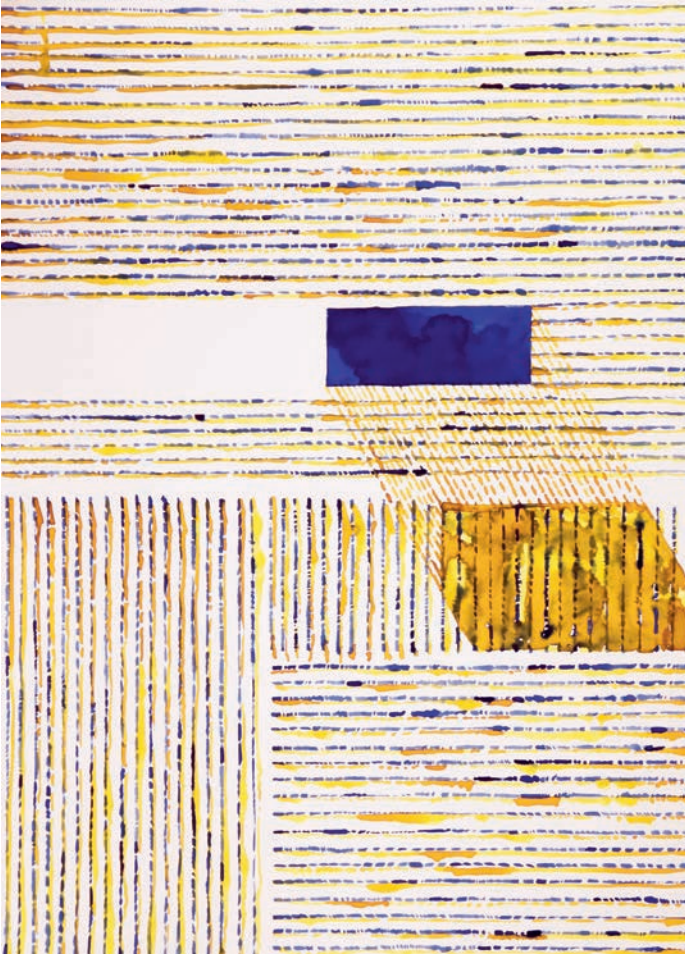
Practitioner: Commended
Cornelia Tuglui
HAP Architects

‘Above the Lines’ is a series of three images, a response to an architectural competition, where a contemporary building is inserted in a traditional Portuguese winery landscape. Cornelia Tuglui, originally from Bucharest, Romania, and now with HAP Architects in High Wycombe, describes her trio of drawings in the form of a story of going to meet her friend in the landscape of vineyards outside Lisbon in early summer and stumbling across a tower which doubles as a viewing platform for the landscape and as a wine tasting room.

The judges were much keener on the first two images – shown here – than the third, an interior. The evocation of the lines of vines and the insertion of the building is deftly done, with the appropriate sun-baked quality.

‘Might just be the weather,’ said Crooks, ‘but I am drawn to their warmth – real atmosphere and a strong compositional richness.’ Morag Myerscough was equally keen on the first two images of the set. And so by general agreement this insertion into the vineyards of Portugal – so tantalisingly out of reach at the time of judging – became our second practitioner commendation. So different from the Versailles/ Bordeaux entry of Francis Terry, yet they share something in their handling of colour, wouldn’t you say?

A story of going to meet a friend in the landscape of vineyards outside Lisbon in early summer



Above Above the Lines. Ink drawings on white card 370mm x 500mm.



Student: 1st Winner
Arinjoy Sen
Bartlett School of Architecture, UCL

'Certainly not the first, nor the last, to take the carpet as a starting point for architecture; Lubetkin did it before,' said Hugh Pearman of this Eye Line submission. However, with a civil engineer father and reared on the tenets of constructivism, Lubetkin's pared-back designs for Highpoint's carpets stand in opposition to the complex and florid nature of this work. In a rare display of unanimity, all the judges accorded with Pearman's conclusion that Arinjoy Sen's interpretation of the Kashmiri craft of carpet weaving should clinch the top prize.

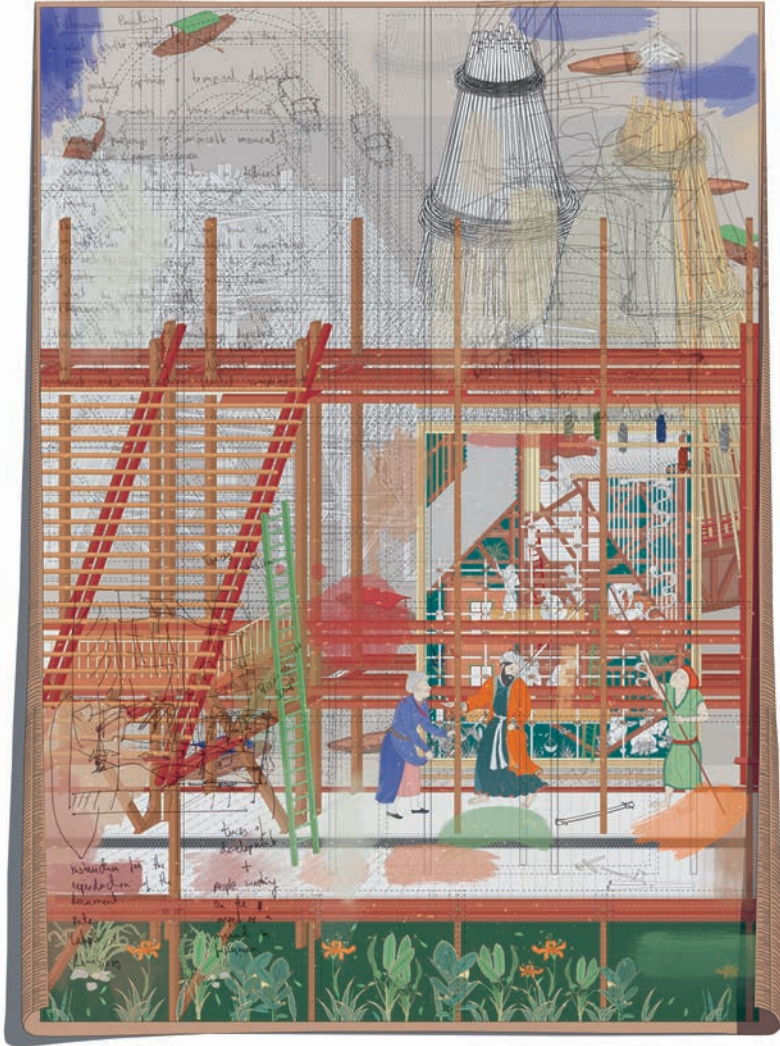
'More than just a domestic object of comfort and decoration, the carpet is an important space for representation and political reading', Sen explains; and in line with Foucault's idea of Heterotopia, it is 'a small parcel of a world that can move through space...creating (in turn) its own space that can be inhabited.' Looking at societal and cultural history, Sen draws on the craft of weaving and ancient Mughal painting as a form of Utopianism, from which to generate his architectural world.

The judges were all beguiled. Verity-Jane Keefe called the work 'a beautiful series of drawings. I could stare at them for ages', the richness of the folds of Sen's curtain 'stunning'. Ed Crooks, too, loved them: 'It's my favourite. They are a joyous and incredibly intricate set of drawings and the idea of planning a space on a carpet is compelling. They are so detailed and with so much internal life.'

The work hangs in the suspension of its own disbelief. 'Architecture cannot be considered only as the built environment, but also the embodiment of ideas, values, relationships and ideologies...an architecture that is not-built,' Sen adds. Perhaps this fantastical quality brought to mind Herge's work for Jan Ameloot, who declared it 'a clever, contemporary, eclectic interpretation of traditional design'. And this year's worthy winner.

More than just a domestic object of comfort and decoration, the carpet is an important space for representation and political reading

The Carpet as a Manifesto (opposite);
An Evolving Artefact The Painting as
a Manual (below); On the Margins of
Utopia (left).
Digital mixed media, 594mm × 841mm.





Student: 2nd Winner
Desislava Cholakova
London South Bank University

Crafts of other forms are the inspiration for this year's second winner – this time centred in a physical rather than conceptual space. Desislava Cholakova found herself inspired both by the Huguenot past of Brick Lane and its 'multi-culti' present to offer up an idea of its potential future. Drawing on the area's weaving traditions and former brick-making industry, Cholakova proposes a 'creative communal centre', inspired by its history as the 'motherland of crafts.' But she doesn't stop there, its hipster future is acknowledged too, with a 'micro-village' for fashion and textile production, pottery, costume design, watchmaking, Sitar production and leather manufacturing. All this new activity is witnessed from a passing Overground train by captivated passengers.

Morag Myerscough found it a tough call to decide between the winner and this project, sensing more 'fun and playfulness' here. Verity-Jane Keefe also responded to the work's sense of joy, blending contemporary cultural references in among those traditional crafts: 'I like the formality and compositional strength of the images but she has her mad moments – I love the way she's just nestled Shrek alongside weavers and potters.' Tatiana von Preussen saw the beauty of the images taken together 'as a first or second place for me'. Pearman, charmed along with four other judges, by its tongue-in-cheek representation of an independent, self-sufficient community, awarded it second place.

Left Brick Lane's Creative Communal Centre. Hand drawn and Photoshop, 420mm X 594mm.



I love the way she's just nestled Shrek alongside weavers and potters

Left Brick Lane's Crafts Micro-village. Photoshop & Illustrator, 369mm X 1069mm.

Right Brick Lane's Crafts Micro-village. Photoshop & Illustrator, 367mm X 1236mm.



Student: 3rd Winner
Prachi Panvalkar
CEPT University, Ahmedabad, India

'Seeing things from above! You can see things better, clearly and at times at their best when you are away from them! I love this idea of seeing things from above. Below was the town of Bergamo, unaware of the crisis that was to come upon it. But places live and evolve with the situations that come to them. How beautiful it sounds! The very thought of rising up after blurry days.'

Panvalkar's description of her sketch was as limpid as her depiction of the Lombardy city that was to become synonymous with Europe's Covid-19 crisis. The symbiosis of image and text made them both doubly striking for judge Ed Crooks, who had his own fond memories of the city.

'Everything about this submission speaks of confidence,' he said. 'Her description is pleasantly free-form in the way it's written; supporting a beautiful yet loose watercolour. I love the way she just boldly photographed the page of the sketchbook.'

Verity-Jane Keefe echoed the sentiment. In a process of judging entries that can be overwrought or overthought, she added that: 'It's really refreshing to see a subject rendered so lightly...so fluidly.'

Everything about this submission speaks of confidence

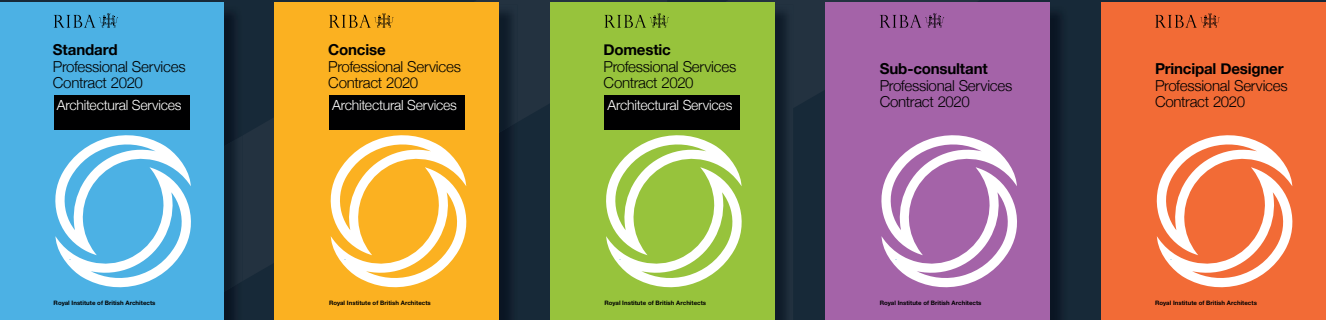
Below The Town of Bergamo Striving down the Hills.
Watercolour on paper, 210mm X 260mm.



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Left Data-scape. Digital render,
762mm X 1354mm.

Student: Commended
Viola Sze Wing Poon
Bartlett School of Architecture, UCL

In a judging process which, for understandable reasons, seemed to be veering away from notions of the architectural dystopia, Viola Poon's submission was a survivor.

Her 'Data-scape' takes as given that, in order to be truly sustainable, the 'romantic' concept of nature needs to be jettisoned for one of broader readings. 'This project poses the question: could we create better architecture if the segregation between forests, digital data and humans, is befogged?' Poon's 'Cloud' is thus an ecological reading of data: sunlight, soil quality, altitude, humidity, which choreograph the process of growth'.

Jan Ameloot was a keen supporter of her 'mature and crafted' drawing, with its 'good sense of technique. It seems vague but you can interrogate the image to the detail.' Tatiana von Preussen, while acknowledging technical skill – 'you'd be chuffed with her in your unit' – nonetheless saw the work as of a type. Ed Crooks and Verity-Jane Keefe admired the style but were less convinced, feeling a sense of 'muddying' of the drawing and a lack of clarity. That 'befogging', what Pearman called 'a mossy dystopia', won a commendation.

Student: Commended
Holly Chapman
Queen's University Belfast

Inspired by the illusionary paintings of baroque painter Andrea Pozzo, Chapman's final year thesis takes the territory of the swimming pool, seeing it as a metaphor for how architectural representation can be both 'deceptive and perceptually ambiguous.' Within this context, she invites the viewer to enter an Escher-like world.

Here, all is not as it seems, with intentional visual ambiguity at play. Is the swimmer performing backstroke or crawl? What is the floor of the pool and what is the ceiling? 'The pool,' she tells us, 'presents opportunities for manipulation through representation due to the unique and ambidextrous relationship between swimmer and horizontal expanse.'

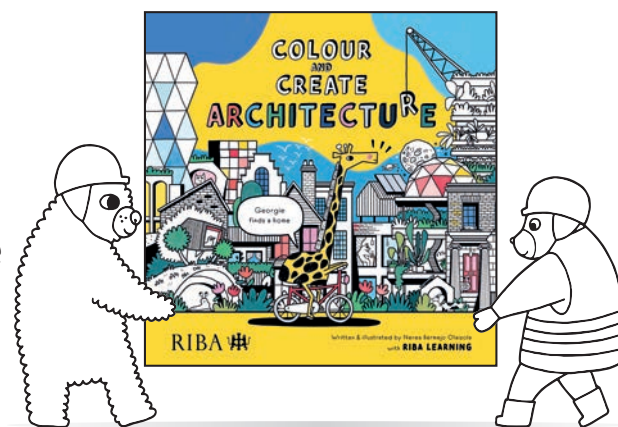
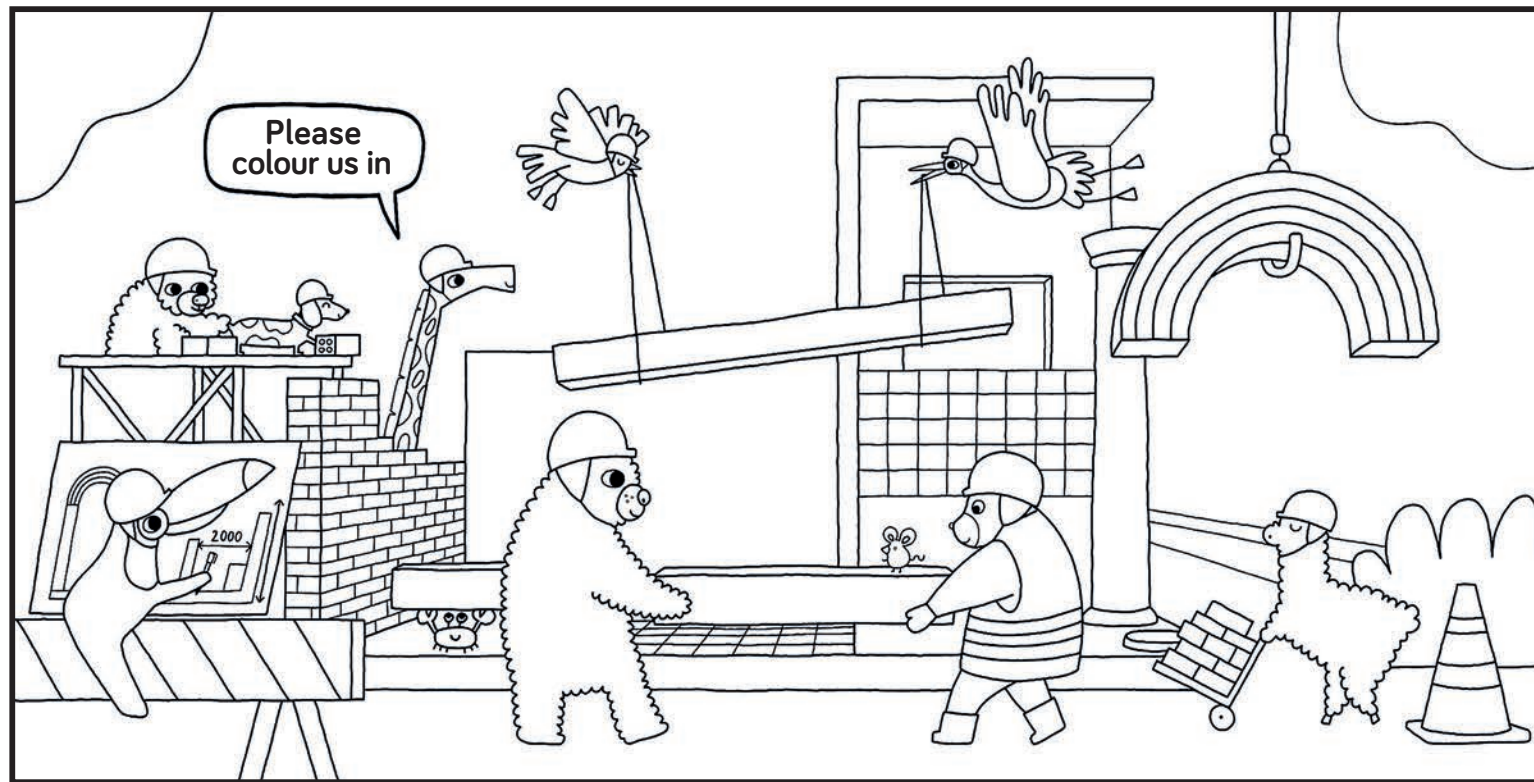
Verity-Jane Keefe enjoyed it immensely. 'It initially looks conventional but I think it's trying to address architecture from another angle; it's an amazing drawing in terms of space and action.' Tatiana von Preussen, together with Morag Myerscough, was less convinced but still acknowledged that 'it stands out as an image.' Ed Crooks meanwhile, felt it merited a commendation. 'Not only is it spatial, it's simple but deceptive, forcing you to look at space in a slightly different way.'

Right Under the Fifth Facade:
A Swimmer's Perspective.
Hand drawn pencil study,
200mm X 400mm presented on A2.



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Obituary

Maxwell Clendinning 1924 – 2020

Architect, interior and furniture designer, and sculptor and artist, who after a rich and varied early working life became famed for home and shop interiors



Maxwell Clendinning, who died in June aged 96, was an architect, interior designer, furniture designer, painter and sculptor noted for bold forms, use of colour and timber structure. Equally at ease with monochrome minimalism, Pop and PoMo, his work gleefully rejects easy categorisation.

Born in Richhill, County Armagh in Northern Ireland, the son of a furniture manufacturer, he took to art young. At Portadown College in the late 1930s he was encouraged by two influential RCA-trained art teachers, George McCann and Crawford Mitchell, and a lifetime of painting in water-colour and oils began. He moved in the war years to Belfast College of Art where – despite the absence of an architecture school – the professor arranged classes for a small group, making drawings from casts of classical sculpture and designing in the Baroque manner of Sir Christopher Wren. Clendinning proved to have a real aptitude in architecture, recognised when he won the Sir Charles Lanyon Prize.

Thus encouraged, he started work in 1944 with Belfast architect Henry Lynch Robinson, an important figure in the post-war development of modernism in Northern Ireland. With Robinson he worked on houses, schools, factories offices and Festival of Britain buildings in the province. Robinson had confidence in his young protégé, giving Max great freedom to use his own judgement in design and choice of materials used.

Still unqualified, he returned to Belfast College of Art to teach architectural design in 1950-1. In 1951, the year of the Festival of Britain, he won a senior entrance scholarship to the Architectural Association in London: he

gained his AA diploma and ARIBA qualification in 1953. Next he was off to Italy on a British Council scholarship, touring the country end to end to study town planning – and also managing several weeks in Tunisia.

Back in London, he worked briefly first for architect Maurice de Metz, then with Fry, Drew, Drake and Lasdun on colleges, a university, banks, housing and interiors. In 1956 he moved to British Railways' architects department to develop prefabricated buildings for its modernisation programme. A key survival from this period is his lightweight timber-shell Oxford Road station in Manchester, now grade II listed.

The early 1960s saw him at the firm of Sir John Brown, AE Henson and Partners, designing the civic centre in Crawley in all its aspects including interiors and furniture (sadly this was demolished earlier this year despite a campaign to save it). That done, in 1965 he set up his own practice, specialising in interiors.

From then on Clendinning forged a successful career in interiors for private homes internationally, and shops including Dior's all-grey 'London Atelier' in Conduit Street. A key client was Christina Smith, who bought up shops and warehouses to preserve Covent Garden when it was under threat: for her Max designed Neal Street East (a former banana warehouse) and the Tea House with its gridded red and black window display, which still exists today. A key Clendinning furniture design is his 'flat pack' timber design Maxima, sold by Race furniture in many configurations: on holiday in Ireland he would make prototypes in his father's factory that would then have to be dismantled to go on the plane with him back to London. He continued to design furniture for personal use until 2019.

Clendinning is survived by his partner, theatrical designer Ralph Adron, with whom since 1972 he had created an extraordinarily eclectic and much-praised set of interiors and art collection in their house in Islington. ●

IN MEMORIAM

Laurence Michael Simon Norris
ELECTED 1971, OXFORD

Henry Lugton
ELECTED 1972, DAVENTRY

George Hammersley
ELECTED 1974, CHIPPENHAM

Graeme Gilbee Smart
ELECTED 1976, LONDON

Geoffrey Salmon
ELECTED 1953, LONDON

Vinton Hall
ELECTED 1948, BODMIN

Henry Richard Hughes
ELECTED 1954, LONDON

Arthur Gordon Andrews
ELECTED 1953, WOKING

Roger M Button
ELECTED 1959, LONDON

Peter Godfrey Birkhead
ELECTED 1965, CONWY

Rodney Stuart Brackley
ELECTED 1967, CHESHIRE

Yiannis N Pareas
ELECTED 1980, LONDON

Peter Jiun Yan Cheng
ELECTED 1990, WARWICKSHIRE

Cyril Winskell
ELECTED 1956, NEWCASTLE UPON TYNE

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Exchange

Park and hide 1

Re your ‘Feel the width’ leader (RIBA July, p53): by coincidence I googled the parking ratio of the Goldsmith Street site earlier this very day, knowing it must be hiding something. It’s just 70%. This is everything. It is SO far below most highways authorities’ minimum standards. Ours requires 200% for similar 2 and 3-bed housing, 300% for 4-bed or more !! Volume housebuilders generally operate in suburban areas (not town centre infill) and it is these highway authority parking standards that are shaping the street dimensions more than anything, as far as I can see.

Standard terraced housing (ie 2-3 beds) with 200% parking just cannot fit anyway but perpendicular to the street. And then there needs to be the standard 6m reversing space which gives you your road width, instead of the narrower carriageway for on-street parallel parking. Yes, it’s a big ugly waste of space most of the time.

Or perhaps you have a 150% requirement, like in the edge of Bath. Then there are some slivers of space for trees and paths to the front doors, but still effectively the same. Partly though it’s the blasted narrower 2 and 3-bed house types, all below National Space Standards of course... at rarely more than 5m width the cumulative effect of terracing them is that there is no space in between for trees either.

In Bath, they might allow parking for 4-beds+ at 200% not 300% – this means you could manage terraces with frontage parking, but its still the same street width, full of cars, and not really inviting for play.

So I would say there are none of those issues with Goldsmith Street’s 70%. With 70% you do what you want! Narrow shared surface Georgian mews streets, grand Victorian boulevard streets, front gardens or not, street trees, pavements between parking and front doors... oh the choice!



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

Norwich clearly had the land, the power, and the inclination to change from the norm, and I assume its highways officers supported it. That’s what seems special to me. **Peter Martin, local planning authority officer ‘somewhere out west’**

Park and hide 2

Having had good and bad experiences of streets in reality and poring over drawings, I recommend listening to the experts on a recent Design Midlands / Creating Excellence webinar around the recently published National Design Guide (designmidlands.org/webinars, Webinar 4 ‘Movement and the National Design Guide’). Tim Stonor, Juliet Bidgood and Phil Jones, three vastly experienced practitioners, are excellently facilitated by Garry Hall. The subject of movement and place is endless and the lockdown has if anything enabled people to get out and experience how great streets can be and discover their neighbourhood. I certainly have.

Simon Carne, London SW13

Horrible hospitals

Re ‘Medical mutations’ (RIBA July, p38): I am not sure whether Christopher Shaw is speaking on behalf of Architects for Health or offering a personal view but my own opinion is that, following the first bout of Covid-19, we should avoid building ‘European super hospitals’ just as we should avoid if possible Covid-19. We should use those many hospital sites he mentions to build smarter, smaller hospitals that people (patients, their visitors and staff) can confidently access when they have to. These should be as unlike the nightmarish Nightingale Hospitals as possible.

A large hospital is too big for patients and staff to comprehend and cannot be patient focussed because its maze of rooms and corridors misinform, disorientate and increase dependency. When it facilitates bad practice, it is not easily changed and because of its size and complexity, almost impossible to replace. Large hospitals have always become obsolete too soon and unmanageable for too long. We have had decades to understand this in project after project.

Len Bartholomew (former hospital planner and former member of AfH)

We should avoid building ‘European super hospitals’ just as we should avoid if possible Covid-19

— Len Bartholomew

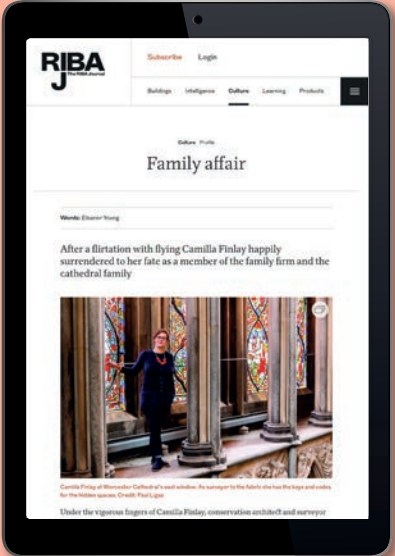
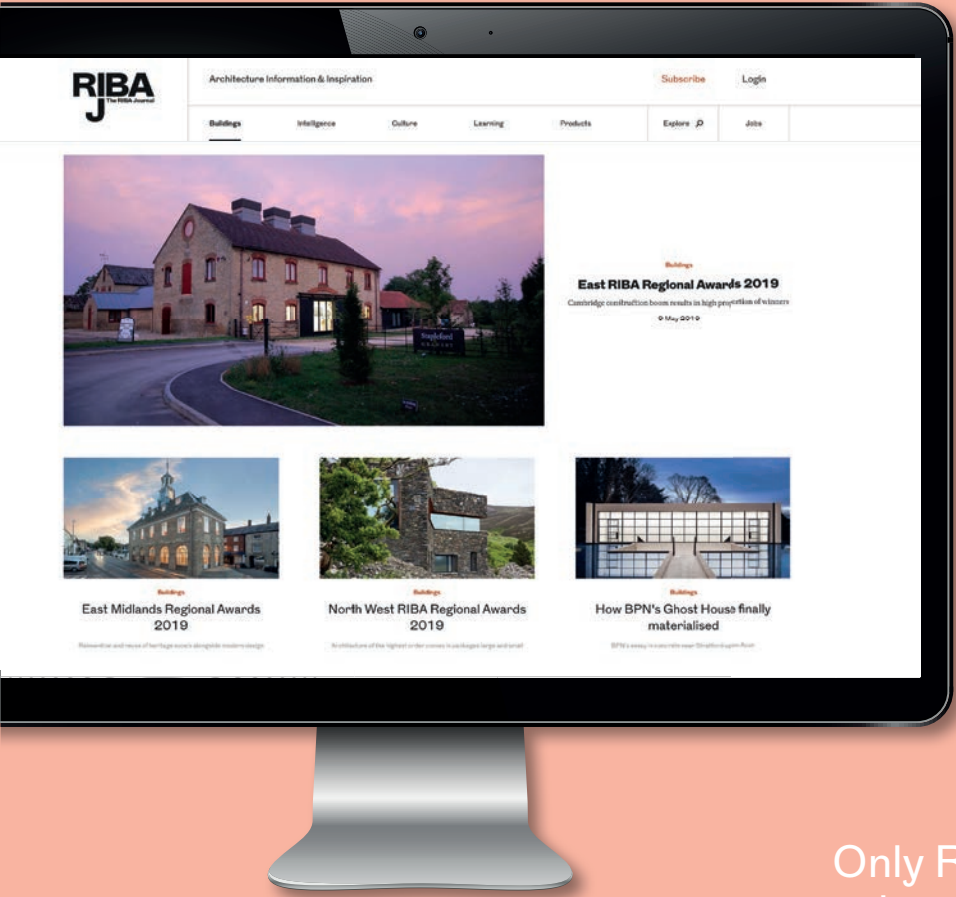
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Abbey of St Peter in Montmajour
Arles, France, 11th-18th century

This extraordinary complex of buildings, dating from the 11th to the 18th centuries, constitutes the Abbey of St Peter in Montmajour, a fortified Benedictine monastery built on an elevated position on what had once been a rocky island in the marshes north of Arles. The massive abbey church, in the centre of the image, was erected in the 12th century but left unfinished; to its left, the Pons de l'Orme tower was built from 1369 to protect the abbey during the Hundred Years War, while the building just visible on the right hand side, now in ruins, is the Saint-

Maur monastery, added in the 17th century. In 1840 the abbey was put on the first list of French historical monuments which should be preserved; by the 1880s, when the photograph was taken, it had become a tourist attraction and was discovered by Vincent Van Gogh soon after his arrival in Arles. It became the subject of several of his drawings, and the background of his famous painting The Harvest. Today the complex is a Unesco World Heritage Site. ●
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Credit to Carmody Groarke, Lakeland Arts & Windermere Jetty Museum of boats, steam and stories.



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