

The RIBA Journal

February 2022

£15/€30/US\$35

MacEwen Award 2022:
Architecture for the common good
RCKa's Nourish Hub serves up a winner
Cullinan creates Dudley careers beacon
Studio BAD helps church find new life
Thamesmead: Jan Kattein's path to park





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Buildings



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MacEwen Award winner
Nourish Hub by RCKa,
photographed by Francisco
Ibáñez Hantke

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Inspiring architecture that benefits many, working together,
closing the performance gap and talking to Doshi: ribaj.com

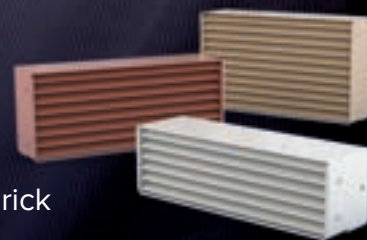
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– St Margaret's church
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05

1: Buildings



Architects showed their enthusiasm to help and support everyone in society again this year in a rich and thoughtful clutch of MacEwen Award entries

Above Dallas-Pierce-Quintero's Culture Palace at Enfield Palace Gardens, London, demonstrated the breadth of design skills architects use to get some valuable projects off the ground.

Access and support were concepts that came up again and again in this year's evaluation of the entries for 2021's RIBA MacEwen Award, supported by BDP. They may not be architectural concepts but they were clear drivers of the best projects, whatever the location or budget.

Judges Denise Bennetts, co-founder of Bennetts Associates; Kathy MacEwen, planner and daughter of Malcolm and Anni MacEwen for whom the awards are named; Robyn Poulson, architect at BDP; Percy Weston of Surman Weston – MacEwen Award 2021 winner for Hackney School of Food – and I were trying to test the importance of the

architect and its design in delivering access and support for their client's mission, and going beyond that to an architecture for the common good.

It was a lesson in the breadth of design with collaborative consultations, new forms of procurement, building partnerships between the owners of space and potential users, and unexpected and imaginative repurposing. They all played their part in creating the most impact for organisations that were having to raise every penny. Seeing ingenuity and dedication that unlocks spaces, and what it can bring people, has been a privilege. ●

Eleanor Young

LUKE HAYES



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MacEwen longlist



KYLE PEARCE



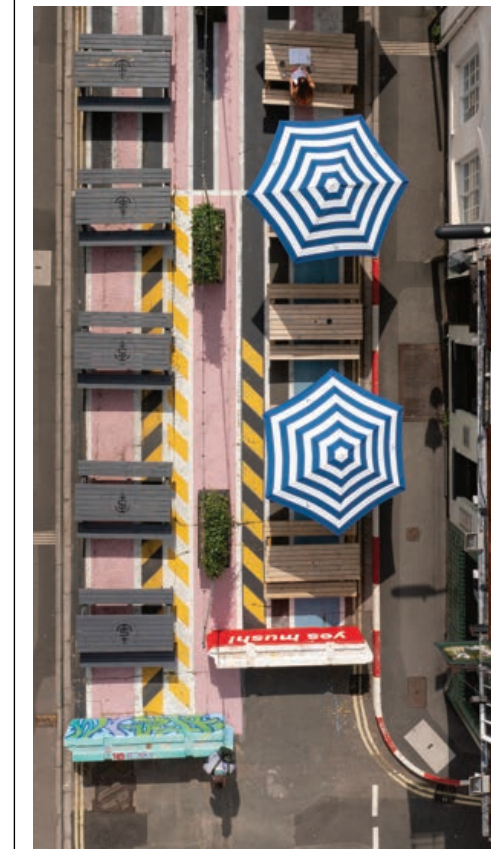
DAN JONES

↗ **Lighthouse**
Monks Hill, Croydon, by Atelier Ellis
Gathering place for church and community replacing temporary cabins with CLT hall

↘ **Links Studios**
Canning Town, London, by civic
Music as a hook for learning in sound recording studio that uses strong walls of converted morgue for acoustic absorption



↘ **Bedford Place**
Southampton, Hampshire, by Studio B.A.D. Architects
Locally-inspired activation of public space with paint and barriers



↘ **Bat & Ball Centre**
Sevenoaks, Kent, by Theis + Khan
Renovation of tired community centre in regeneration area



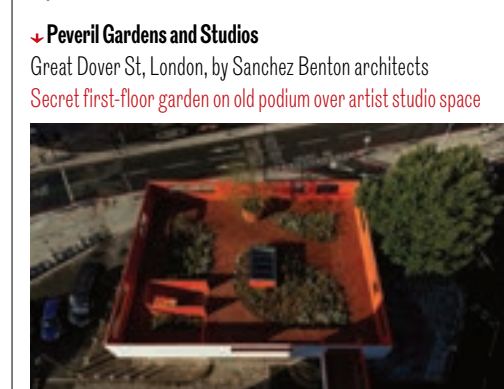
NICK KANE

↗ **Grange Pavilion**
Cardiff, by IBI Group, Benham Architects, Grange Pavilion CIO and Cardiff University Community Gateway
Striking park pavilion with a big mission in Cardiff's most ethnically diverse area



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↗ **Pavilion**
Stratford London, by ACME for Stratford City Business District
Eye catching timber pavilion as new entry point to Queen Elizabeth Olympic Park



OSKAR PROCTOR



→ **Polka Theatre**
Wimbledon, London, by Foster Wilson Size
Playful remodelling and new building for children's theatre

→ **The Chad Gordon Autism Campus, Waltheof Gardens**
Haringey, London, by Pedder & Scampton Architects with Haringey Adult Learning Disability & Autism Team, Haringey Corporate Landlord, Centre 404, SCALD (Severe Complex Autism and Learning Difficulties Reference Group) and ALAG (Asperger London Area Group)
Ingenious repair and repurposing with an eye to sensory issues



→ **The Harington Scheme**
42-46 High Street, Hornsey, London by Mulroy Architects
Refurb of high street terraces as charity shop and employability hub



← **The Archives**
Tottenham, London, by ROAR
Creative light-touch meanwhile reconfigurations of large building in path of Crossrail showing the value of design



→ **Writtle Junior School Pod**
Writtle, Chelmsford, Essex, by Junior Hard Hats (charity set up as part of this project)
Playground structure which closely involved the school children from design to location to planning

→ **WikiHouse Scout Hut**
Whalley Range, Manchester, by Architecture Unknown
Working with WikiHouse and structural ply enabled volunteers to play a large part in this project



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Dish of the day

Our 2022 MacEwen Award winner tackles food waste, declining high streets and community need, all in one affordable, educational café

Words: Chris Foges

Photographs: Francisco Ibáñez Hantke

Here's the recipe for Nourish Hub. Take one council with some hard-to-let shops in an area of high social deprivation, and one charity that redistributes surplus food from farms and supermarkets, and blend well. Stir in a generous pinch of cash (£850,000) from the mayor of London's Good Growth Fund. Add a diligent, enterprising architect – RCKa works well – to help develop a business model and then design a suitable environment. While that's marinating, run architect-led events to whet the appetite of local people. Once the mixture is set – a pay-as-you-feel community café with a second kitchen for skills training and courses on healthy eating, and an affordable workspace on the side – decorate with bold colour and garnish with foodie frescoes. Nourish Hub is now ready to serve. It should feed thousands of people every week and, if all goes to plan, the charity UK Harvest can withdraw in three years' time, leaving the community to take over.

It is a smart idea, tackling hunger, isolation and the unnecessary waste of food, space and human potential. And with high streets in decline across the country, Nourish Hub offers a model that might be adopted elsewhere – perhaps with some different ingredients – suggests RCKa associate Anthony Staples. That exemplary quality was one factor in the MacEwen Awards jury's decision to anoint it this year's winner. 'What I like is that this is utterly replicable', noted judge



The largely glazed facade is open and welcoming.

Front elevation



A sliding window to the kitchen makes a serving hatch to the street.



Above An outdoor meal built local support for the planned hub.

Below Shabby shutters were rejuvenated in an architect-led community painting day.

RCKA (2)

Denise Bennetts. ‘There are so many spaces which could be put to community use like this’.

RCKA’s vibrant venue sits on one of London’s more obvious faultlines. It transforms five retail units – a former post office that had been shuttered for years – in a block on the edge of the Edward Woods Estate. A line of bollards outside marks the boundary between Hammersmith & Fulham and the Royal Borough of Kensington & Chelsea, whose stuccoed streets and squares begin on the other side of the road. Turn right out of the front door and the neighbours are handsome houses that go for £4 million. Turn left and Grenfell Tower comes into view. To be successful, the Nourish Hub has to attract patrons from all parts of the community. That called for an open, welcoming character, and led RCKA to initiate a creative, targeted programme of public engagement ahead of the opening.

As well as building awareness that change was afoot – and allay any suspicions about that – the aim was to test the business case and to generate a visual identity for the Hub that ties it to the neighbourhood. The design team flyered homes and places of worship,



advertising two events. First came a community painting day, brightening up the shabby shutters of the vacant units with a mural devised by the project’s graphic designer, Bandiera; the architects were on the street, brushes in hand, to answer questions. Soon after, the colourful mural was the backdrop to a free al-fresco meal, where residents contributed recipe suggestions and gave feedback on the proposed uses. Finally, RCKa and Bandiera ran workshops at a local youth club, where children used produce from Shepherd’s Bush market to make patterns and letterforms which were incorporated into the interior design and branding.

The rejuvenated shutters set the tone for the interior taking shape behind, but ditching them was among the architects’ top priorities. ‘Getting wary people through the door is critical’, says Staples. ‘We didn’t want any barriers; the facade should look as open as possible.’ Below a yellow fascia of backlit metal mesh, fully glazed

IN NUMBERS

£850,000
project cost

420m²
building area

£2023
cost/m²

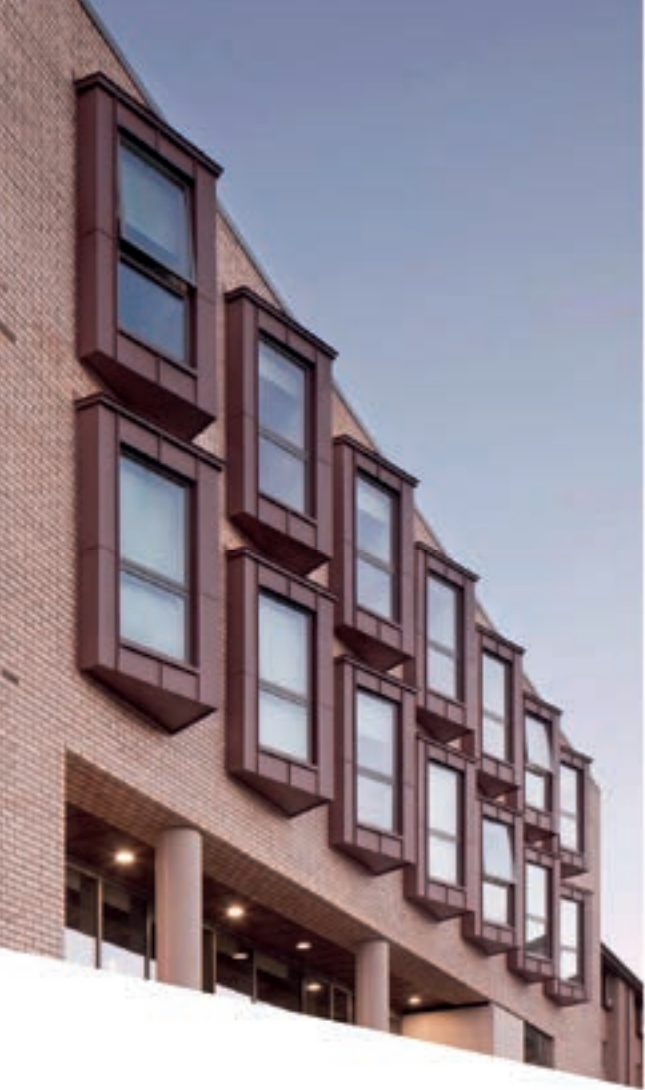
Below The hand-painted ceiling mural extends over the teaching kitchen at one end of the dining room.

shopfronts reveal an airy room with stylish furniture and a hand-painted ceiling depicting a cornucopia of fruit and veg – imagery derived from efforts at the youth centre. The aluminium frames of the shopfronts are left raw while big sliding doors and opening windows are picked out in bright green. One is the window to the high-spec commercial kitchen, so staff can lean out and chat to passers-by.

The initial thought was that lessons might take place in that space, but after sampling classes elsewhere the architect realised that novice cooks need something less bewildering and more domestic. A separate teaching kitchen is arranged around a giant island within the open-plan dining room, which occupies the three central shop units.

Café customers and students enter together, and are greeted at a dedicated counter. Diners browse a short menu of healthy meals (‘prices are a guide, please donate





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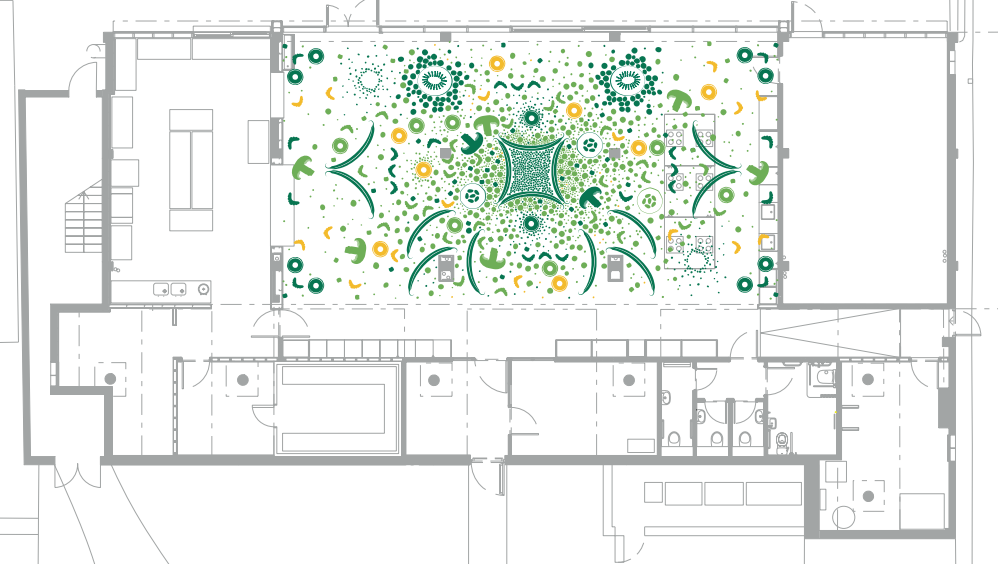
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Buildings
MacEwen Award – winner

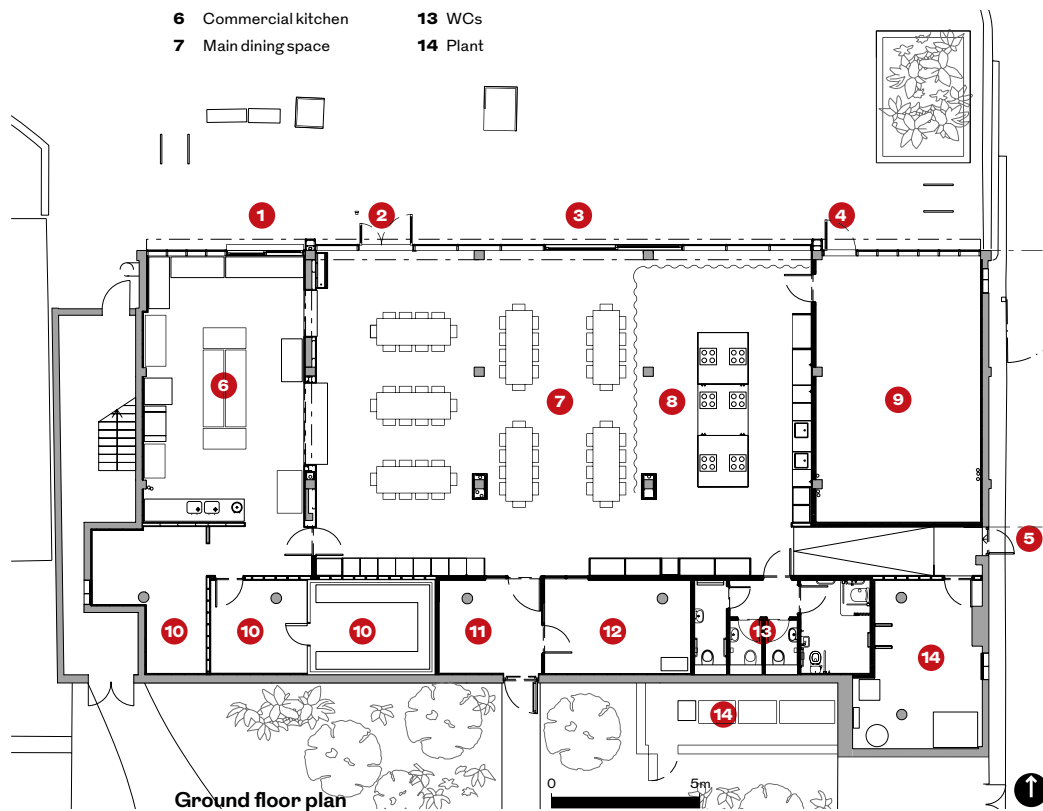
‘There are so many spaces which could be put to community use like this’

Right Patterns made with fruit and vegetables at youth club workshops informed the branding of Nourish Hub.

Ceiling graphic



- | | |
|------------------------|--------------------|
| 1 Serving hatch | 8 Teaching kitchen |
| 2 Main entrance | 9 Rental unit |
| 3 Events entrance | 10 Store |
| 4 Rental unit entrance | 11 Hall |
| 5 Service entrance | 12 Office |
| 6 Commercial kitchen | 13 WCs |
| 7 Main dining space | 14 Plant |



Ground floor plan

ribaj.com



ROKA

what you can’) before finding a spot at robust wooden tables. The ambition to create broad appeal seems to have been fulfilled. ‘There’s a real mix of people – some eating for free and others who pay it forward’, says the Hub’s education and outreach co-ordinator, Ffion Hayward. Students make their way to the far end of the room, stopping on the way to pick up crockery from open plywood shelves that line the walls. ‘You are invited to help yourself, like being at home’, observed MacEwen judge Eleanor Young. ‘Nice gesture’.

With the M&E installation and kitchen fit-out accounting for almost half the budget, the architect had to make considered use of the rest – something the judges commended. ‘By picking moments to invest in, they have created a space that is very inviting, and not institutional’, noted Percy Weston. Tables are custom-made by furniture designer Tim Denton, and imagery from the youth club workshops is applied to digitally-printed tiles used for splashbacks, and as manifestations on the glazing.

‘We thought hard about the things we have to do, like lighting and paint’, says Anthony Staples, ‘because there wasn’t money to do anything more’. Value was added by working closely with subcontractors. The catering supplier made its first venture into front-of-house woodwork to build the cabinetry, and the shopfront fabricator was induced to forgo powder-coating, making an elegant feature of very inexpensive



The RIBA Journal February 2022



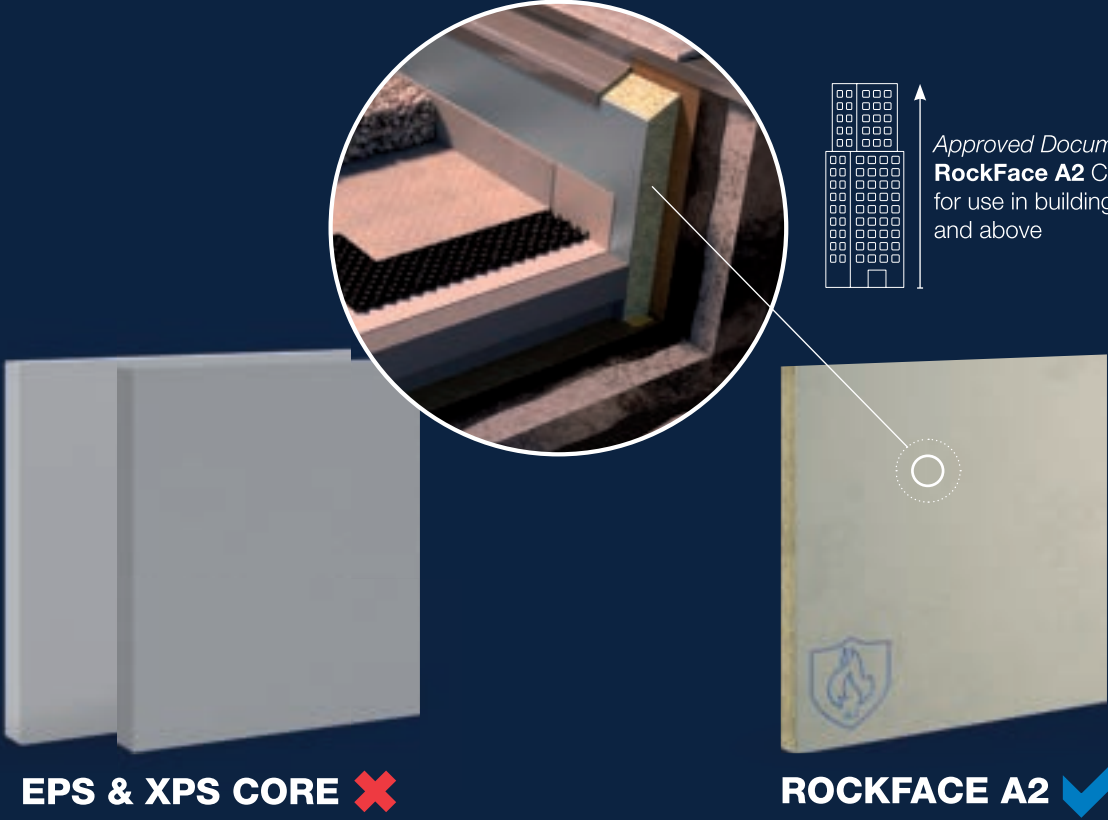
Above The commercial kitchen serves the café and produces meals-on-wheels for elderly people in the area.
Left A hand-washing station for catering students stands next to the welcome hatch.

Credits
Client LB Hammersmith & Fulham
Key stakeholder UKHarvest
Capital funding GLA
Architect RCKa
Project manager Inner Circle Consulting
Quantity surveyor Measur
Graphic design Bandiera
Structural engineer Conisbee
M&E engineer Milieu
Main contractor Carmelcrest
Catering supplier Bettaquip
Facade BSF Group

products. ‘You couldn’t wallpaper the facade for that little’, says Staples. Careful co-ordination of services helps too. ‘I’ve never spent so much time on a reflected ceiling plan’, he recalls. ‘We kept ductwork to the sides so the painting could really sing’.

Numerous thoughtful touches help to make the Hub inclusive. Some groups are easily distracted or sensitive about cooking in public, so the teaching kitchen can be enclosed by a curtain. Its central island has a dropped section to accommodate both children and wheelchair-users, so everyone can work together. Security features that protect offices at the back are hidden to avoid giving any impression that customers are not trusted.

With its quirky details and eye-catching palette, the Hub is an uplifting place. ‘It looks like it could feature in a Jay Rayner restaurant review’, said MacEwen judge Denise Bennetts. For RCKa, though, the principal architectural achievement is not the space itself, but the ideas and the processes behind it. ‘Sure, it’s nice to design something nice’, says Staples, ‘but this project is really about partnerships. That’s where architects – as professional generalists – can be really powerful. Positioning ourselves between a local authority with a problem asset, a community in need and a charity willing to help, we can make all the difference’.



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The building faces towards the quieter access road to Dudley Zoo, allowing it to be almost entirely naturally ventilated.

The government's prospectus for Institutes of Technology emphasises that they are 'employer-led'. For leaders of one of the first to open, the Black Country and Marches Institute of Technology, the job is to put its locals alongside and in front of employers. Managing director Georgina Barnard asserts: 'We talk about careers not qualifications.'

In an area that has lost many traditional manufacturing jobs and where a lot of young people leave education at 18, this is a powerful message. And such directed education could be a powerful tool to help boost local industries that have been targeted for growth.

The new 4750m² institute of technology

building in Dudley is sandwiched between the A4037 and the slopes of Castle Hill and the zoo. It glints even on a dull day, its punched aluminium rainscreen cladding reflecting every bit of light. This is one of the pioneers of Integrated Project Insurance. And at the same time as the inter-disciplinary team, including Cullinan Studio and practice leader Peter Inglis, was working through this new form of collaboration, weighing up difficult decisions as an IPI board, it was also working out a form for the institute of technology; a new building type.

Judge Kathy MacEwen gave the project a resounding thumbs up: 'This project is

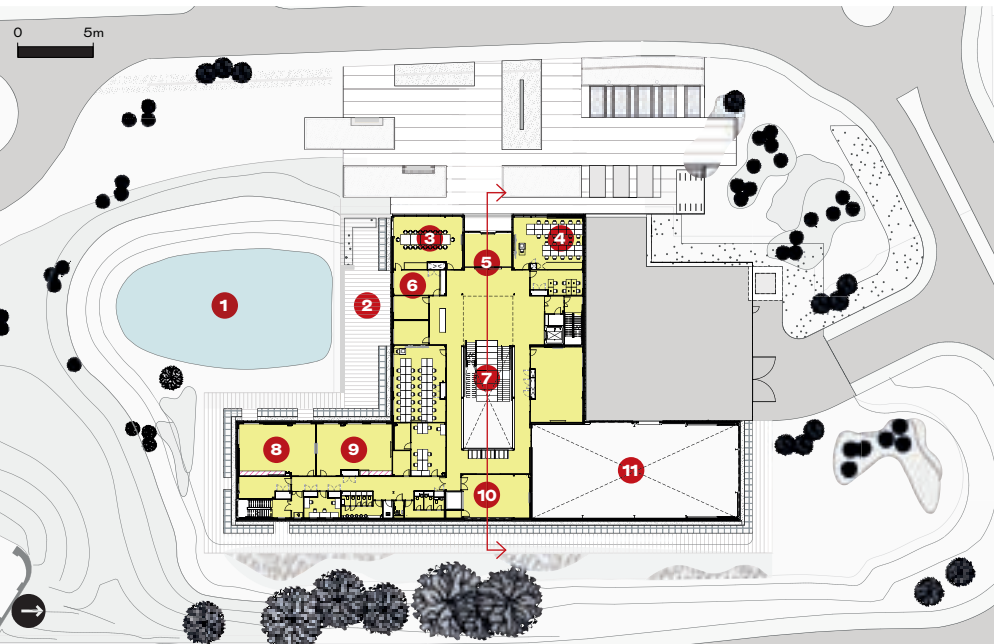
important for what it is providing, the approach taken to its design and build, and its scale. It is a big intervention. If all sheds looked like this I would be happy. The process they adopted ensures its quality, they chose to go down a route that did not reduce the quality of the building right to the end – that decision is one of the ideals of what we are trying to achieve with the MacEwen award. The more I look at it the more I like it.'

The institute of technology – or IOT – grew out of Dudley College in partnership with universities and local employers, who together make up its governing body and include steel components manufacturer

Shiny new route to work

High quality drove Cullinan Studio's institute of technology in Dudley, the government's first 'employer-led' college

Words: Eleanor Young Photographs: Hufton and Crow



- 1 Attenuation pond
- 2 Café terrace
- 3 Conference room
- 4 BIM suite
- 5 Foyer
- 6 Office
- 7 Tiered seating/event
- 8 Materials testing lab
- 9 Laboratory workshop
- 10 Digital technologies
- 11 Innovation hub/hangar

IN NUMBERS

£12.4m
contract

4,750m²
area

£2611
cost per m² (indicative)
'build cost' equivalent
(NB IPI 'contract costs'
include all project costs,
fees, expenses and VAT =
£17.4m)

Below The oversized steps of the central atrium act as an informal social space, leading down from the lobby to the canteen.

Hadley Group (which supplied the SFS sticks that make up the frame), Balfour Beatty Vinci and NHS Estates and Facilities.

Those board places hint at the three specialisms of the IOT, advanced engineering and manufacture, modern methods of construction and medical engineering. Teaching these areas to 16-22 year olds introduces them to the software and kit, some in simulated environments such as a hospital ward where they can get used to fixing life critical machines safely. HNCs, T-levels and apprenticeships are brought together with adult CPD, as many of the learners of all ages will also be in jobs. It expects to have 2000 learners by 2025. The building had to set the tone.

Executive director of estates and capital projects at Dudley College, Steve Johnson, and IOT managing director Barnard were keen that the building appeared adult, more adult than a school or even a college. And it had to have flexible teaching spaces, including a drive-in collaboration space for working with industry. The design delivers all that with a sense of openness and confidence. You enter into the centre of the building: in an airy toplit atrium, board room and learning room flank the entrance and a formal reception desk gives the sense of a workspace. Giant steps create a social space. The south-facing canteen spills out on to an attenuation pond and wild flowers.

A 'hangar' acts as a flexible hall for conferences and exhibitions and is soon to be fitted out with a robot arm, a 3D metal printer



and a 5m high BIM cave for students and local industry – and firms can take over one of the three bays fitted out with three and six-phase power as well as water. But it is early days: when I visited, the stripped back steel hangar, light filtering through its translucent polycarbonate, was being used for volunteers putting together food parcels.

Cullinan Studio inherited a feasibility project for two buildings but brought them together on the sunken bed of an old railway siding. It sits significantly below the level of the A-road alongside, and the planted embankment acts as a bund, buffering some of the traffic noise. This and the plan enabled the team to restrict air conditioning to just a few rooms that needed windows on this facade. The T-shaped plan creates quieter spaces for the windows of each wing to open onto, allowing the rest of the building to be naturally ventilated. Sustainability ambitions were set early on, in the strategic brief. This was before the RIBA 2030 Climate Challenge or LETI targets but embodied and operational carbon figures show the building four years ahead of target. This is thanks to a mixture of fabric first – with air tightness (2.79 m³/hr/m² air loss), good levels of insulation, and ceilings in profiled white steel that act as permanent formwork and radiators – due to low temperature heating pipes and 170mm of concrete giving just enough thermal mass. No doubt the absence of fossil fuel in the form of gas also played its part – the building instead uses air source heat pumps.

Above A teaching room, this one fitted out for robotics.

Below The IOT's hangar gives a drive-in space for big kit and the freedom to invite in potential employers and local businesses to use those facilities.

If all sheds looked like this I would be happy – the more I look at it the more I like it





TAYLOR MAXWELL

Lea Fields Crematorium

The building is ‘robust’, as noted by judge Denise Bennetts, and it has no pretensions – though its quality marks it out in this landscape of sheds and out of town leisure. But the sense of airiness and transparency was important even working within Department for Education benchmarks, and glazing between teaching rooms and circulation was an important part of this. Inglis is proud that it still came it at £130/m² below the DfE’s cost benchmark. And it has already proven that its spaces can flex, as the programme for some has changed through the project with a lab being replaced by a model operating theatre.

The client, in the form of Dudley College, had already completed one building using Integrated Project Insurance, Advanced II. But for Cullinan Studio it was a first. As he walks around, Cullinan’s Inglis points to some of the improvements that collaborative decision making and risk sharing brought: the decision to pay for more time for structural engineering and specialist ground

investigation into foundation options which resulted in remediation and less concrete intensive raft foundations, and an early shift of the building by 5m so the construction lorries avoid having to execute a three-point turn; and (now invisible) the Cullinan-drawn up Covid configuration for the site huts. And the BIM model, including costs, was shared, which immediately made it simpler for the architect to optimise the design. Perhaps most radical was the positive feedback on the reduced pressures on the team’s mental health. That, for Inglis, is priceless.

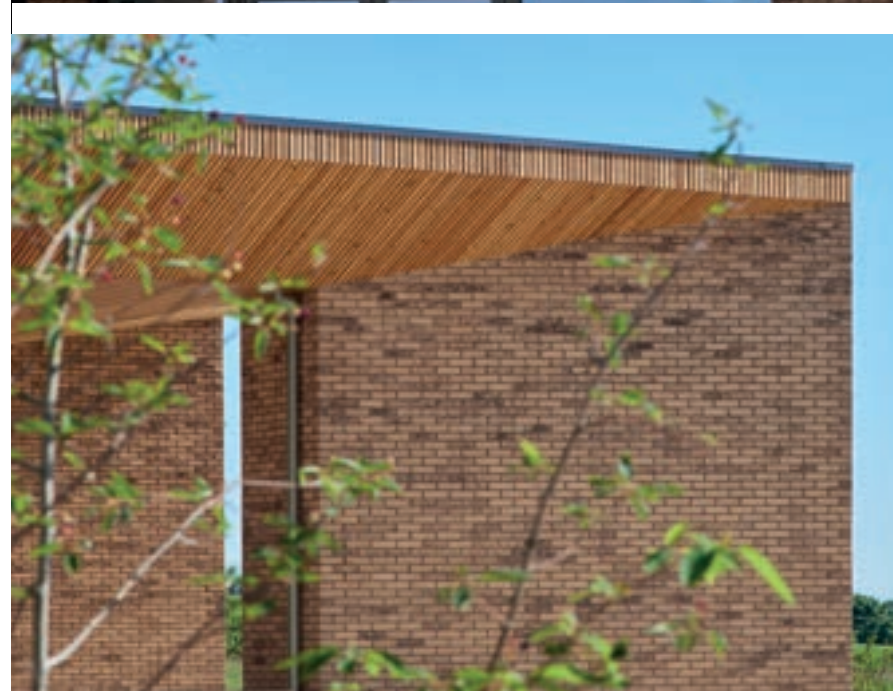
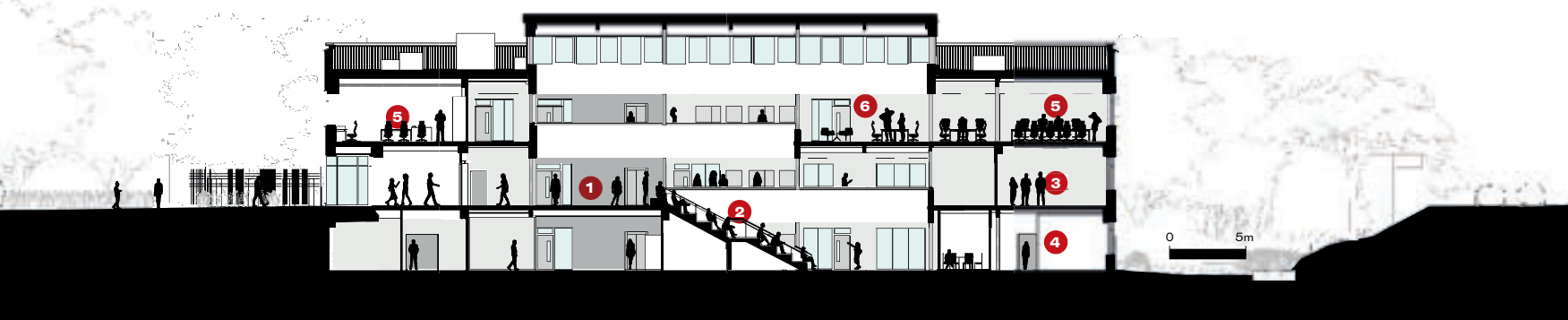
The IOT plans a strong contribution to the local economy where manufacturing has been in decline as part of the Local Enterprise Partnership (another key player) and to widen participation in STEM subjects for under-represented groups. It is an interesting and energising application of education and Cullinans and the IPI team have given it a head start with this shiny new building. Perhaps a model for the next tranche. ●

Above left A simple clerestory brings light into the top of the college.

Above The canteen terrace faces onto a pond that will be surrounded by a bank of wild flowers.

Credits
Client Dudley College of Technology
Architect Cullinan Studio
Independent facilitator IPInitiatives
Primary constructor Speller Metcalfe
MEP constructor Derry Building Services
Structures and civils GCA Consulting
MEP engineer Cundall
Digital co-ordinator Fulcro

Section AA
1 Lobby
2 Tiered seating/ event
3 Teaching space
4 Digital technologies
5 Business lounge
6 Informal workspace



The crematorium benefits from the addition of formal and informal landscaped gardens, which produces a border of serenity to envelop the warm and calming tones of the building itself.

The brick colour incorporates an ‘earthy’ palette of natural cream tones, with the addition of timber and bronze framed window panels, to complete a building which perfectly represents the peaceful and neutral memorial space offered.

The £6m project was managed by **Willmott Dixon**, whom Taylor Maxwell worked with to specify and supply our exclusive Carsington Cream facing brick, from our Select Range, which were expertly installed by **Phoenix Brickwork (UK) Ltd**.

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Photography by Jonathan Gooch.

Haverstock Architects have designed the award-winning Lea Fields Crematorium to provide an elegantly thoughtful space for memorial and respectful ancillary facilities.

Taking its name from the nearby village of Lea in Gainsborough, the project has been widely recognised for its success through being shortlisted for numerous awards in 2021, including winning the ‘Architects’ Choice’ at the Brick Awards and the Civic Trust Award.

Church broadens community reach

A near-abandoned Portsmouth church found a community lifeline by providing space for services that locals really need. Its response upped congregation numbers too

Words: Hugh Pearman Photographs: Richard Chivers

Traditional churches have a big problem with dwindling, increasingly elderly congregations based in often uninviting, hard-to-maintain buildings. So what, you might say, especially if like me you're not one for religion of any kind? Well, this project is a convincing riposte from one diocese of the Church of England, working with a small and growing firm of architects committed to community engagement and enlightened reuse. To use a bad pun, it performs a real service.

St Margaret's was decaying and all but abandoned a few years ago, unlisted, its tiny remaining congregation dispersed. This

slightly strange building – bricky, flying-but-tressed Edwardian with a 1950s frontage and gallery and a 1980s church hall alongside – appeared to have little to offer and inevitably faced the chop. But the diocese gave it one last chance, bringing in an outreach team to establish what people were lacking, what facilities they could benefit from that a church, with voluntary help, could provide – even on a shoestring budget. Then they set to work. Today it is the same physical building, but an entirely different kind of place: a real mixed-use community asset for everyone, not just those who happen to be people of faith.



IN NUMBERS
£350,000
 contract cost
475m²
 GIA
£737
 cost per m²

Left Snug place for kids' reading. Like most of the fittings it can be wheeled around.

Right 'The aisle is full of noises'. With apologies to Shakespeare's *Tempest*, here is the children's multi-level play area.



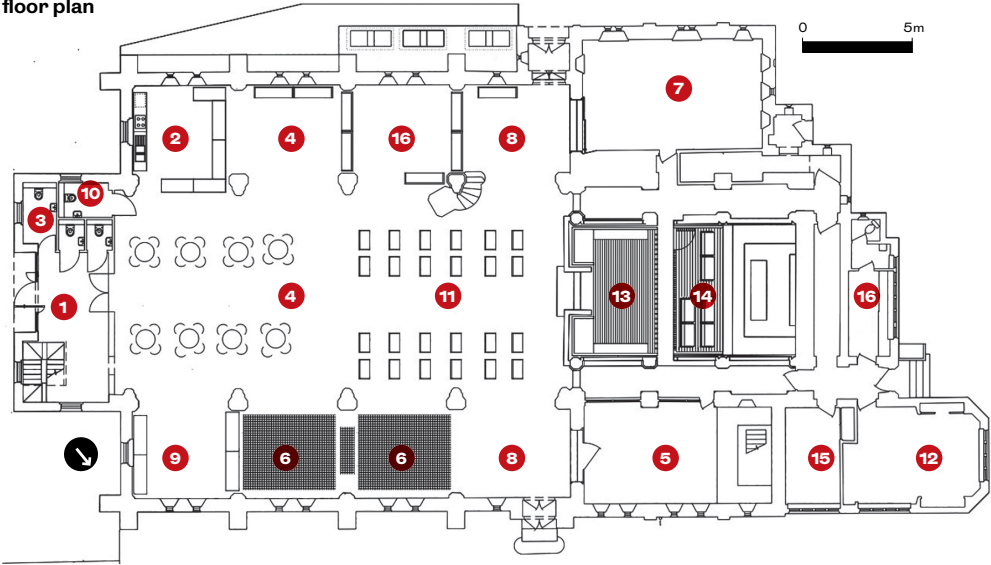


It contains a well-used food bank, a café, a shop specialising in second-hand clothes and housewares, an impressively large two-storey children's soft-play area and – in a church context perhaps the most unexpected function – a bicycle repair workshop. This is run by the local youth-support charity Motiv8, its purpose being to impart useful, employable skills to youngsters who have slipped through the education/training/care net.

I arrive in Portsmouth at exactly the same time as Storm Barra. The wind is gusting, the rain is sluicing down, the coast road is closed by crashing waves. Inside St Margaret's, they are dealing with a roof leak. But it's only a small one and, given that the whole roof needs replacing, on a day such as this that's not bad. For now it has been patched up.

The key to this project was to do the maximum possible in fundable chunks, getting the new uses running as soon as the place could be safely used – rather than waiting years to accrue the money to do a total refurbishment. There's a lot of 'meanwhile use' thinking, involving clever use of cheap materials such as rebar-and-plywood shelving, scaffolding structures, and the repurposing of existing church furniture where allowable. Two large heavy communion tables from former side chapels have been given wheels and now serve as counters in the food bank for instance. And the rather nice tables and

Ground floor plan



Left A new more welcoming entrance to the 1950s frontage is respectful of the architecture.

Below Wide nave and aisle arches suit the new uses. The heated polished concrete floor is a boon.

- | | | |
|-----------------|------------------------|------------------|
| 1 Reception | 7 Children's room | 13 Stage |
| 2 Kitchen | 8 Flexible faith space | 14 Chancel |
| 3 WCs | 9 Food bank | 15 Church office |
| 4 Café | 10 Disabled WC | 16 Shop |
| 5 Bike workshop | 11 Nave | |
| 6 Soft play | 12 Prayer room | |



chairs in the café area were donated from the staff restaurant of the local Debenhams department store when it closed down.

The key to making everything work, says architect Darren Bray, was one costly item: the floor. This is a zonally heated, polished-concrete floor powered by air-source heat pumps (there is a gas-boiler back-up for extremely cold conditions). At a stroke this transformed the look and feel of the interior: it became a pleasant place, good for just about any activity. Salvageable portions of the previous 1950s parquet floor were sold to help the funding (some remains in ancillary spaces). And when metal thieves started removing the leadwork from the side-aisle roofs, the church promptly sold the remaining leadwork (it's not visible from the streets) to help fund new non-valuable roof coverings. Metal thieves also tried to make off with the Arts and Crafts brasswork of the lectern and communion rails inside but were caught in the act and fled, so that survives – albeit somewhat damaged.

The diocese, advised by both the Victorian Society and Twentieth Century Society, insisted on keeping those fittings along with the stone pulpit and some good stained glass but pretty much everything else could be changed if need be, and was.

What's notable is how the original layout of the church lends itself to the new function. The nave is wide, as are the arches to the aisles, while there are usefully-sized spaces to either side of the chancel. The arch into one of these now has a birch-ply partition and sliding door to make it a more private space for Sunday schools and meetings, though still with glazing. Glazing is also important at the front where a new, less forbidding door has been fitted along with a gentle pavement-access ramp. The entrance lobby now has several new toilets, essential for any building with a programme of events. The main central space flanked by the new activity zones, one per bay (two bays for the soft play) is roomy enough to take on something of a bazaar feel.

Bray is clear that none of this would have been possible were it not for the ideas and energy of his client, the 'lay pioneer minister' Fran Carabott. In return Carabott remarks: 'Key to the project's success has been the practice's relationship with the diverse group involved at St Margaret's; it's really not just a church in the traditional sense, more like a hub for the community. Studio BAD's



'You don't have to do much to turn a church back to the community to enliven it'

Above Pleasingly simple partition and sliding door to the meeting and Sunday School space.

Below Tucked away beside the chancel is a two-floor bike workshop providing skills training.

Credits
Client St Margaret's Community Church, Diocese of Portsmouth
Architect Studio B.A.D
Architectural consultant Roger Tyrell
Environmental consultant MESH Energy
Concrete consultant Grey Matter



flexibility and mobility have enabled us to move very quickly from concept to site; we are now enjoying the results of that work.'

This is anything but a secular project, being firmly in the evangelical wing of the CoE. Aside from the footfall from non-committed people using its facilities, its core congregation is up from a mere handful at its low point to around 200. A second phase designed by the architects envisages a copper-clad entrance building at the front, linking the church with its adjacent hall under cover.

The MacEwen judges appreciated the ingenuity and effort on a tiny budget (much assisted by funds from the Community Infrastructure Levy). BDP's Robyn Poulson noted 'This provides a template showing you don't have to do much to turn a church back to the community to enliven it.'

Denise Bennetts added: 'What I like about this intervention is that it celebrates the building and the volumes. It acknowledges the joy of the building.'

Kathy MacEwen commended the fact that 'It is working really hard as a building, offering a lot of different things in terms of its reach and connectivity.'

Percy Weston appreciated the practicality of it all. 'They started with the basics and continued to add more uses – it can be executed in multiple phases. This move is smarter than it looks, it's important in getting the building back into use.'

Eleanor Young noted its 'good feeling' and how it achieves more than some projects with much more money. 'It has been done cleanly, neatly, allowing it to do so many more things.' ●

Green on black

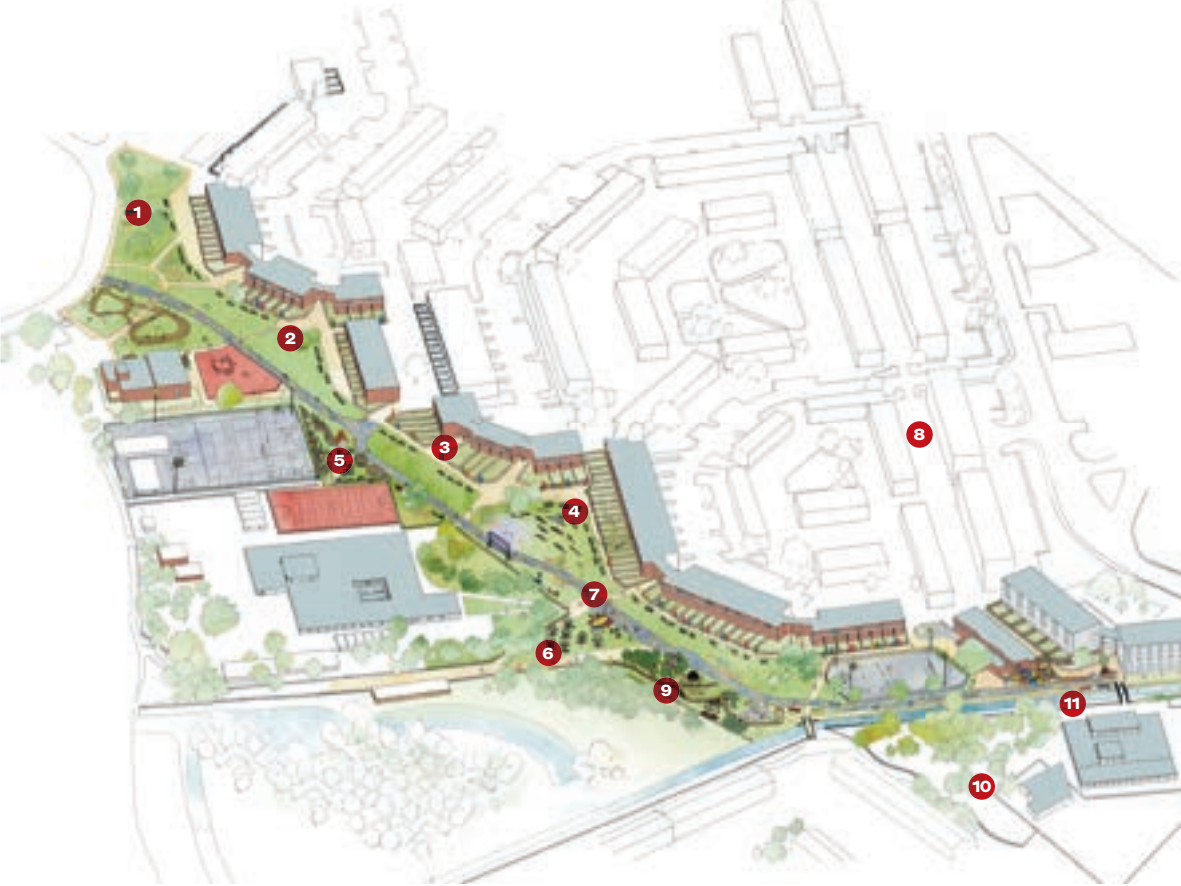
Jan Kattein Architects worked with locals to turn an uninspiring Tarmac cut-through at Thamesmead estate into a valued, interactive green space

Words: Pamela Buxton Photographs: Jan Kattein Architects

Below An exercise bench on Claridge Way multi-tasks as seating and playspace.

‘Until recently, it didn’t even have a name. It was known as the black path because of the Tarmac.’ So says Gabriel Warshafsky, director of projects at Jan Kattein Architects, of Claridge Way, the site of the practice’s recent community co-design project in Thamesmead, south east London.

Visiting on a bright winter’s morning, the path is now anything but anonymous. Playful floor markings weave along the length of the approximately 500m stretch of public realm, which is also populated by clusters of brightly coloured exercise benches, a woodland play trail, planters and a school gardening club area. At this time of year you have to use your imagination to picture the wildflower meadow in bloom. However I’m assured it was an ‘Instagram moment’ by Kate Batchelor, head of landscape and placemaking of Peabody,



- 1 Off-road cycle track
 - 2 Wildflower meadows
 - 3 Garden extensions
 - 4 Outdoor living room*
 - 5 Hawksmoor growing club
 - 6 After-school orchard*
 - 7 Café kiosk*
 - 8 Twilight play
 - 9 Woodland adventure walk
 - 10 Exercise benches
 - 11 Painted play route
- *Not yet implemented

MacEwen
award

IN NUMBERS

£400,000
cost

16,000m²
site area

which since 2014 has owned the majority of the land in Thamesmead.

Certainly this is a project that is far greater than its sum of fairly modest parts.

It reflects Peabody’s placemaking approach to an area that had suffered from long-term under-investment and found it hard to shake off negative perceptions, fuelled in part by its association with A Clockwork Orange, which was filmed there 50 years ago.

Claridge Way is situated in the Moorings, part of the third phase of Thamesmead constructed in the mid-1970s. The stretch of land formed an important thoroughfare linking the Moorings to local schools, a nature reserve and the small retail centre, which includes a soon-to-reopen social club. The challenge was how to turn this rather featureless and unloved space into a place that locals could enjoy and would want to spend time in, rather than just passing through.

Instead of starting out with preconceptions of the outcome, the key to the £400,000 project was forming a creative dialogue with the community, which enabled the architect to ‘tease’ out a brief. This was achieved through a broad range of consultation events – kicked off with a giant street party along the path – that included VR sessions and workshops with residents, schools and youth clubs. These events reached hundreds of residents of all ages.

‘It wasn’t about dropping a shiny master-plan onto the place,’ emphasises Warshafsky. ‘Our contribution as architects was to

Our contribution was to work with the community to gain their expertise and input

Below Bright wall and floor patterns enliven an underpass along Claridge Way.



work with the community to gain their expertise and input, co-ordinate it and develop it spatially.’

Despite diverse priorities across the community there were some common threads, for example how residents particularly value green space and nature. And while there is plenty of this in Thamesmead, which has an extensive network of lakes and canals, access to it is not always maximised.

Three key ambitions emerged from the



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Buildings
MacEwen Award – commended



consultation – that the area should be an interactive play landscape, that it should be an open and liberating place to socialise, and that it should be a place to grow things and linger. These underpin the strategy for the site, known as A Common Plan for Claridge Way.

The plan consists of a series of micro-interventions that encourage a greater sense of involvement from those bordering the site, by (in some cases quite literally) breaking down the barriers. The path is bordered on one side by the garden fences of homes backing onto the path. Willing residents were able to choose attractive new fences from a variety of style and colour options. These incorporated new back gates that gave them direct access to the path in exchange for tending new planters, some integrated into the fences themselves. Similarly the Hawksmoor School now has a new garden and growing club located alongside the foot-path and Windrush School has moved its main entrance to open onto Claridge Way.

The introduction of five sets of exercise benches has proved popular as focal points along the path since they double as seating and informal play structures.

Above Claridge Way VR workshop (left), part of extensive collaborations with residents and other local stakeholders (above) including in the local primary school with a play workshop (right).

Credits
Architect Jan Kattein Architects
Client Peabody
Collaborators Hawksmoor Youth Hub, Windrush Primary School, Hawksmoor School, Woolwich Polytechnic, Safety Net, Good Life Garden, Titmuss Avenue Gardening Association, Radio Thamesmead, Hobs3D
Contractors CL Roadmarkings, MJO Signwriting, Accent London, Demco Construction, Duncan & Grove, James Green

Below left Residents getting involved in planting. To the rear, new fencing includes planters and a gate, giving direct access to Claridge Way.

Below Members of the gardening club from the nearby school tend the planters.



colour has been introduced in a jungle-inspired mural beneath an undercroft along the route. A woodland adventure playwalk, created by thinning a dense thicket, includes a treehouse, plentiful logs and stumps and the inclusion of bird boxes, bug houses and scavenger hunt elements. Bees are also encouraged by the introduction of a wildflower ‘bee road’ along the path.

Warshafsky has been heartened by ‘really positive’ feedback from local residents. ‘The overall tone is that there’s clearly been a step change. People spend a lot more time in the green space. Children love it,’ he says.

The project, which completed in late 2020, has been a very positive experience for the practice: ‘We’ve learnt so much from the conversations we’ve had with people about the ways they connect with public space.’

Judges liked both the extensive collaboration and the end result. Percy Weston felt it ‘ticks all the boxes’ by engaging with communities along the route, and being executed ‘with sensitivity and innovation’.

And Robyn Poulson described the project as ‘nicely thought about – it is re-enlivening the route, doing the job’.

While not every idea that emerged from the consultation was implemented at this stage, all the consultation has been ‘captured’ in the Common Plan document and will help inform future projects in the area.



People spend a lot more
time in the green space.
Children love it

Above Tree house, part of a new woodland adventure walk.

Below Repurposing the exercise bench.

Right Stepping carefully on the new logs in the woodland walk.

For example, the suggestion for an off-road cycle track wasn’t considered appropriate on Claridge Way, but may be able to be accommodated elsewhere in Thamesmead. Meanwhile the Claridge Way project as a whole has been valuable in helping Peabody test the co-design process.

The hope is that the improved spaces along Claridge Way will help local people to reconnect with their environment and encourage them to take ownership of the public realm. Already, a Moorings Neighbourhood Forum has been established and is now in the early stages of putting together a neighbourhood plan.

While all involved know that maintenance will be key to the long-term success of the new public realm, the re-energised Claridge Way has certainly got off to a promising start thanks to a large extent by prioritising a co-design approach.

‘It’s an amazing platform to build off,’ says Warshafsky. ●



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MacEwen shortlist

Eight more model projects impressed the MacEwen judges, including leisure, community and education spaces as well as a modular housing factory and a Lake District bridge

Knight Architects' 'beautiful and resilient' bridge, with its unique structural solution, has reconnected the Ullswater community.



Pooley Bridge
Pooley Bridge, Cumbria
Knight Architects

In December 2015, severe flooding washed away the structure that gave the Cumbrian town of Pooley Bridge its name: a 250-year-old grade II listed three-span stone arch bridge across the River Eamont. The town forms part of the Lake District's Unesco World Heritage Site and the bridge was a critical infrastructure link for the town's inhabitants.

Cumbria County Council began a tender process for a new bridge, with stakeholder involvement, in mid-2017. It had to be both flood-resilient and future-proof. Knight Architects was appointed as 'concept guardian' of the design, which comprises a slender 40m-span open-spandrel arch with a stainless-steel and high-strength concrete structure. This emerges from reinforced concrete abutments clad in local sandstone.

The materials are intended to age naturally with low maintenance, as the old stone bridge had done over the course of centuries. The open spandrels lend a certain transparency to the bridge's appearance, allowing unhindered views over the river while minimising obstruction to the flow of the river at times of exceptionally high water.

Sustainability also influenced the materials choices with the steel containing one fifth of the embodied carbon of the global average and the concrete mix including ground granulated blast-furnace slag (GGBS) cement substitute.

The new crossing, the first stainless-steel road bridge in the UK, gives the appearance

'An ingenious structural solution with a great social-economic impact' Denise Bennetts

of a traditional deck arch bridge but structurally does not transfer horizontal reactions to the low-capacity ground on the riverbanks, thanks to the side-spans within the abutments.

Judge Kathy MacEwen pointed out: 'It makes us reflect on the concerns around flooding and it's giving people access and ease of movement.'

Fellow judge Denise Bennetts agreed. 'It meets all the criteria perfectly,' she said. 'It is a project-appropriate approach and an ingenious structural solution. The social-economic impact is great; replacing an existing bridge for the long term and in a robust way is incredibly important.'

'Cumbria County Council is delighted with the new bridge,' said council representative David Brown. 'Not only has it reconnected the Ullswater area, it has reconnected the community and is an embodiment of the village and wider Cumbrian society; beautiful and resilient.'

Full Circle @ Docklands community centre
St Pauls, Bristol
Askew Cavanna Architects

Established in 1980, Full Circle @ Docklands is a black-led charity promoting inclusion and enhancing life opportunities for young Bristolians. Its service provision includes a youth and community centre housed in a historic 20th century building.

Askew Cavanna Architects was appointed to redesign this underperforming space amid the challenges of a hugely restricted budget and the 2020 lockdowns. The practice was nevertheless able to hold extensive consultations with community stakeholders including teenagers, youth workers, representatives from homeless charities, therapists and dance school leaders.

This diverse feedback helped prioritise those architectural interventions that provided maximum social value, namely: increased flexibility of space, new showers, a welcoming reception area, co-working spaces and improved accessibility and acoustics.

The clients and users also wanted to be able to express the charity's ethos and history within the building (it was initiated after the 1980 St Pauls riots, themselves a product of social and racial inequality and marginalisation). This led to artwork being used as a narrative device accompanying the users'



Below Extensive stakeholder consultations resulted in teenagers being given authorship of their space, leading to a wider range of uses.

Above The history of the charity is expressed within the building through mural artwork.

'It is so nice to see designers care even when there is a restricted budget' Percy Weston



journey through the building. The architect's interventions were light-touch, such as robust flooring and furniture and simple and strategic use of paint to celebrate spaces of social interaction.

According to Full Circle, the redesigned facility is 'beautiful, functional and... we can be proud to invite people into it. Our clients are happier and people spread the good word that we're a place to run their activities from. This means activity that causes social change is finding a home in our community centre.'

Giving younger users' authorship of the space led to new uses of the building, including cooking, dance and media-skills classes, as well as the building becoming a hub for other local organisations.

The judges were won over by the project's modesty, ingenuity and reach. 'It was an imaginative way of spending a small amount of money,' commented Eleanor Young. 'It is so nice to see designers care even when there is a restricted budget,' agreed Percy Weston.

Home-Made: Lockleaze

Lockleaze, Bristol

Alex Dutton / SNUG Homes

‘Our housing market is broken, fuelling social inequality and climate breakdown. The solution is collective action to create housing which serves our needs.’ This is the ethos of Ecomotive, the Bristol-based workers’ co-operative responsible for delivering Home-Made, a modular housing factory, combining high-quality ecological housing production with community participation. It offers employment, self-build training and housing support, and is located in Lockleaze, one of the city’s most deprived neighbourhoods.

Ecomotive and SNUG Homes started Home-Made in 2019, when the first ‘SNUG home’ was completed in conjunction with a training programme and community engagement activities. Partnering with Lockleaze Neighbourhood Trust (LNT), the group is developing five self-finish zero-carbon



Above The SNUG homes are designed to be built with hand tools and self-finished.

Below The compact homes have a small footprint to be inserted into backland plots.



offsite modular homes. They are designed to be built with hand tools, using readily available, low-impact materials to achieve net zero performance and low embodied energy.

The footprint is small and the building compact (‘snug in size and snug in warmth,’ commented judge Eleanor Young). Some of the judges raised concerns about space standards but agreed that if the housing was a temporary provision, it addressed a substantial problem well.

The scheme aims to regenerate areas by bringing backland plots back to use. It is also committed to a number of linked social factors: home provision for existing residents; diversity of housing provision; high-quality design; climate change mitigation; low running costs for occupants; skills training and employment for local trades and individuals.

‘It’s great to have a housing factory coming forward for the award,’ said judge Kathy MacEwen. ‘It’s a big step; maybe they will go on [to create more].’

‘To have homes aiming for net zero is pretty exemplary,’ said judge Denise Bennetts. ‘It is tiny, and not necessarily what we want to be living in long term, but as a stepping stone it is appropriate ... the fact that they are taking a broad interpretation of sustainability goals, prefab and self-build goals to create a pleasant environment is fantastic.

‘They are taking sustainability, prefab and self-build goals to create a pleasant environment’ Denise Bennetts



Culture Palace

Enfield Palace Gardens, London

Dallas-Pierce-Quintero

‘Shopping centres need things to happen in them that are different,’ observed judge Kathy MacEwen, regarding Culture Palace. ‘What is their function? What is their future is going to be?’

The project is a 300m² temporary creative hub, housing a performance space, museum, bookshop, café and screening room in Enfield Palace Gardens shopping centre. It responds to Enfield Council’s strategic focus on how ‘Culture Connects’.

Architect Dallas-Pierce-Quintero (DPQ) was commissioned to develop a cultural strategy for a mixed-use scheme but the pandemic shifted the remit to include interim uses for the shopping centre so as to encourage hesitant shoppers to return. Repurposing the vacant retail space had benefits for the commercial landlords and for the local authority in need of a temporary home for its arts centre and museum, which had been requisitioned as a vaccination centre.

The intervention demonstrated the importance of arts and culture in the recovery of the high street, piloting new uses in the space that were not purely commercial. Judge Robyn Poulson praised this aspect, saying: ‘It is a very light touch but a fun way of testing and reinvigorating shop uses. We have to think about how these shopping centres are



‘It is a very light touch but a fun way of testing and reinvigorating shop uses’ Robyn Poulson

Above The repurposed space comprises a performance space, museum, bookshop, café and screening room.

Below Culture Palace addresses the problematic question of high-street shopping malls’ future use.



going to be used in the future. There are a lot of them and we need to find uses.’

DPQ’s role went beyond the architectural, to include cultural strategy, liaison between tenants and landlord, lease brokerage and project management.

With over 7,000 visitors in the first month, and 2,500 attendees to ticketed events over 10 months, the clients consider the intervention a success. ‘The audience is diverse and ranges across all ages, helping the local community to reconnect in an uplifting environment,’ said Rebekah Polding of Enfield Cultural Services. ‘The only problem is this is a meanwhile space – we want it to last forever!’

While the concept is far from new, the judges noted that many such schemes are in areas already considered to be emerging cultural hotspots; this isn’t the case here, meaning the benefits are felt even more.



The Alder Centre

Alder Hey Children's Hospital, Liverpool

Alford Hall Monaghan Morris

The Alder Centre – linked to Alder Hey Children’s Hospital, Liverpool – is a unique service providing support to bereaved individuals after the death of a child. AHMM’s architectural intervention provides sensitive and restful purpose-built spaces.

The concept is that of a house set within a ‘secret garden’ to create a familiar, domestic-seeming environment. At the heart is a large communal area comprising a lounge and kitchen from which seven counselling rooms unfold, each with a private garden and openable skylight. Other rooms within the orthogonal grid include a training room, office and base for a bereavement helpline.

The design team worked directly with volunteers, parents, families and staff. ‘AHMM went to exceptional lengths to understand the project,’ said the client, ‘to deliver an iconic building which ultimately won an award at the European Health Congress 2021.’

To fund the project, the engineers, design team and contractors engaged in fundraising efforts of their own – contributing £100,000 as well as securing donations from suppliers and product manufacturers, including Vitra, Dornbracht, Velux, SCP, RB12 and electrical subcontractor Senate.

These endeavours moved the judges. For Kathy MacEwen, this is ‘a beautiful, well-considered project providing a tranquil, safe space to be ... the intricacies and fundraising efforts were admirable’.

The architect’s painstakingly collaborative approach with staff and service users was commended by Denise Bennetts, who noted that, considering its troubled past, ‘if anything needs healing it is Alder Hey itself’ and that AHMM’s process seems to have been sensitive to this, despite not directly voicing it.



Above Each counselling room opens to a private garden and is lit by an openable skylight.

Below The plan is based around the concept of a house set within a secret garden.

‘A beautiful, well-considered project providing a tranquil, safe space’ Kathy MacEwen



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Right The new Green Room entrance pavilion activates the building's frontage, opening it to the street.

Below DSDHA's extensive remodelling has doubled the usable space within the building.



National Youth Theatre
Holloway Road, London
DSDHA

‘I was walking down Holloway Road, I saw it and thought: wow!’ said judge Kathy MacEwen, of DSDHA’s major redevelopment of the National Youth Theatre’s (NYT) London headquarters. The former Mission Hall has been substantially modified to double its studio space, radically improving its accessibility and giving visibility from the street to allow NYT to deliver its ‘open door’ policy. The theatre now has street presence thanks to a new pavilion, the Green Room, which replaces a car park and alleyway and provides a welcoming front door. It houses the reception, a members’ hub and a community studio space. Client Joe Duggan said: ‘Our new pavilion allows us to welcome communities of young people who previously faced barriers accessing our work.’ Aesthetically, the NYT now has a much stronger and attractive presence, with judge Robyn Poulson commenting: ‘The building looks great and photographs beautifully.’ On the inside, the interiors were overhauled to create versatile, acoustically optimised,

naturally ventilated, well-lit open spaces for teaching, rehearsal, recording and performance. Within the existing warehouse building, columns were removed to accommodate a 200-seat theatre space. Maintaining the structure helped minimise the development’s environmental impact; the sustainability credentials of the build are admirable. The design meets RIBA 2030 Climate Challenge recommendations and LETI 2030 targets in terms of embodied carbon, achieved by reusing 90 per cent of the existing superstructure and foundations. Funding for drama in state schools has decreased across the UK; this project seeks to redress this by accommodating twice as many students, facilitating their entry to the creative industries. As the client puts it, the redesign has ‘provided a significant boost to our mission to put young people’s voices centre stage’. The judges universally admired the scheme for its accessibility, sustainability and investment in young people and the arts. ‘As a piece of transformation, I think it is excellent,’ said Denise Bennetts. ‘The street is a big beneficiary. It is good architecture which will surely win awards.’

‘As a piece of transformation, I think it is excellent ... the street is a big beneficiary’
Denise Bennetts

Below Performance spaces are versatile, acoustically optimised and well lit and ventilated for performance, rehearsal and recording.



Old Library, Liverpool
Green Lane, Liverpool
OMI Architects

Grade II Listed Andrew Carnegie Library, in Tuebrook, Liverpool, was in a state of dilapidation, but OMI has now extensively refurbished and remodelled it into a multipurpose scheme for childcare charity Lister Steps. As well as accommodating the client and the children who use its services, the building now also houses community spaces, a café, and hot-desking office spaces. The project, funded by the National Lottery Heritage Fund and Liverpool City Council, was expensive; it required considerable work to return such a derelict structure back to a usable condition. While some areas were restored, such as the reading room which is now the main communal space, others were boldly reconfigured. However, throughout, existing volumes and spatial characteristics were respected. New openings in the facade were designed to improve visibility between inside and out. These look out on to newly landscaped gardens. Within the building, child-size internal windows peek into double-height voids, creating playful visual interest for the children. ‘It is nice, because it’s got that interaction between floors; there is legibility to it,’ said judge Denise Bennetts.

Community and stakeholder interaction were pivotal from the start. The process included short courses in historic craft skills and building conservation as part of an outreach and education scheme. ‘The Old Library is once again a beautiful heritage asset in the heart of the community,’ said Gaynor Williams of Lister Steps. ‘Local residents are thrilled that this much-loved building has been returned to public use.’

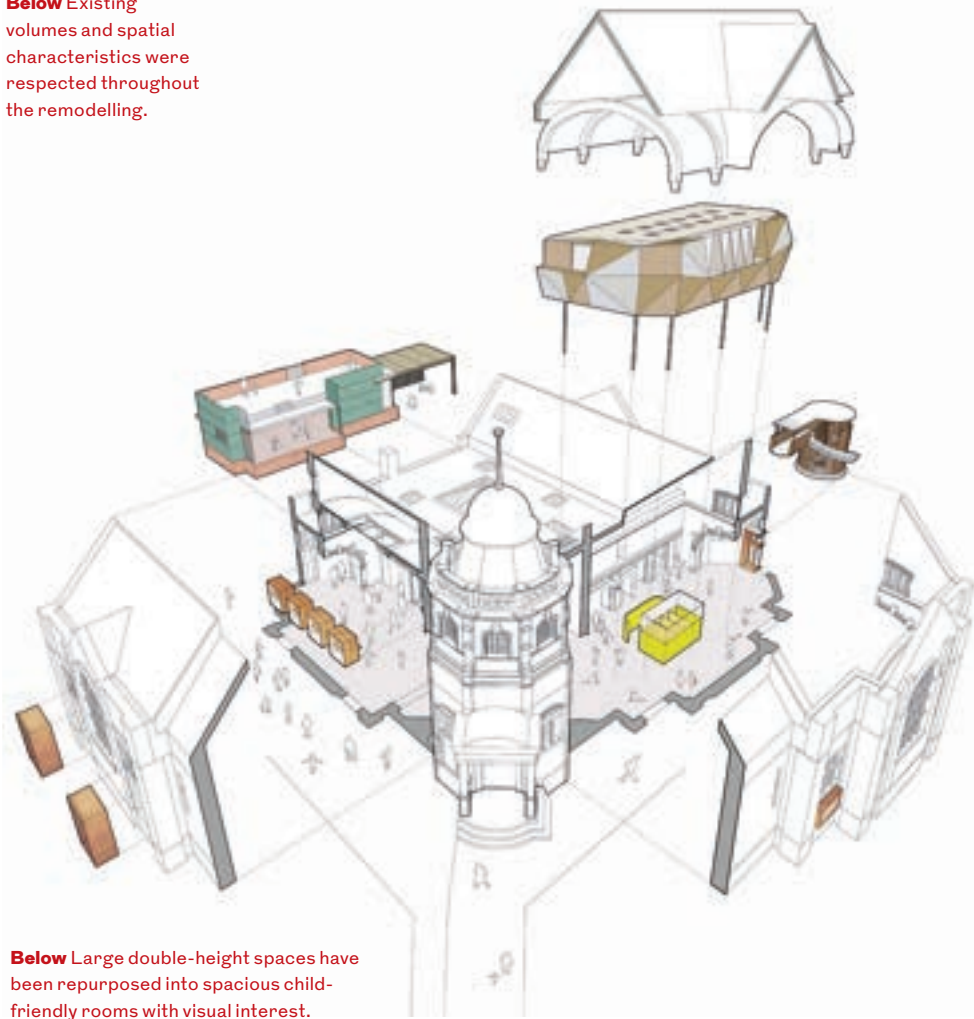
Below Visibility between inside and out has been greatly improved, linking the interior to newly landscaped gardens.



PAUL KARALIUS



Below Existing volumes and spatial characteristics were respected throughout the remodelling.



Below Large double-height spaces have been repurposed into spacious child-friendly rooms with visual interest.



**Bale House****Hastings Country Park Nature Reserve**
The Cave Cooperative

On a scenic clifftop in Hastings Country Park Nature Reserve sits Bale House, a new community hub providing educational space focusing on empowerment, training, rehabilitation, healthy living and the arts. It also offers refreshment for park visitors.

It is a public project managed by a charity working with community volunteers. The brief was developed with the client and the community through a series of engagement events resulting in an accessible and flexible space, committed to inclusive principles.

The building was constructed by a small group of artisan builders and also involved the work of local artists and craftspeople.

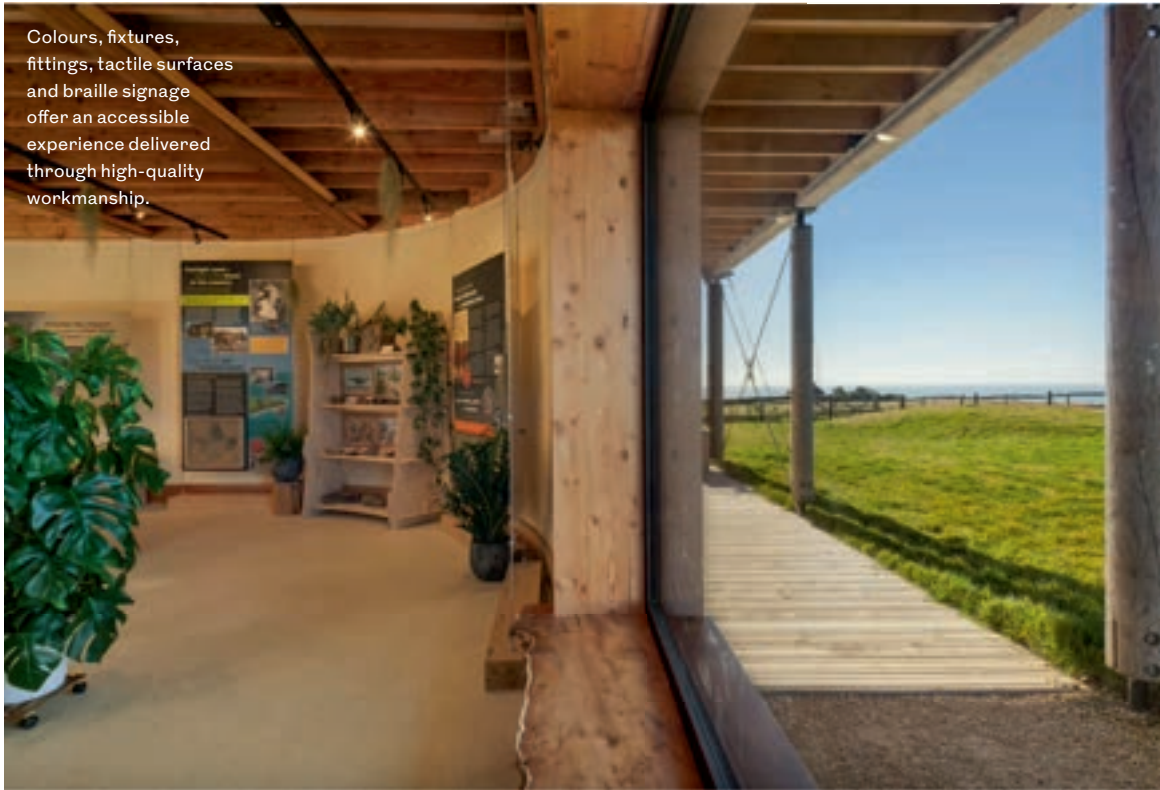
All routes are via wide, level access paths and doorways. Colours, fixtures and fittings provide visual contrast. The signage is tactile, includes braille and is gender neutral.

Sustainability informed the entire process with a focus on whole life cycle processes and the circular economy, as well as the use of natural materials including wood, lime, straw and wool. The building is constructed from loadbearing straw bales and uses natural, recycled and local materials; it is the first straw-bale public building in the south east.

In the words of client Liz Crisp, the architect designed 'a unique, welcoming, sustainable building that sits lightly on the coastal landscape. They held community workshops and events throughout the construction to ensure community support... It is a real community asset.'

The large Douglas fir roof is anchored down to resist the extreme clifftop wind loads. The plinth blocks are made from recycled concrete and furnace ash. The lime-crete slab sits on recycled glass aggregate to

Colours, fixtures, fittings, tactile surfaces and braille signage offer an accessible experience delivered through high-quality workmanship.



'It is an exceptional achievement that nothing went to landfill' Denise Bennetts

act as insulation and damp proof membrane. Astonishingly, nothing was sent to landfill or removed as waste – 'an exceptional achievement', according to judge Denise Bennetts. Moreover, the materials can be reused or recycled at the end of life.

Faced with a tight budget, the build is stripped back; its appearance celebrating the materials used. 'The colonnade was nicely done and the lime finish has a nice feel to it,' observed Eleanor Young.

Since opening last July, the building has welcomed 12 schools, housed 15 family activities and 60 volunteering activities, hosted two large community events, created 13 jobs and welcomed 25,000 visitors. Its reach is undeniable and tangible.



Left The stripped-back approach and the colonnade drew praise from the judges.

Right Sustainability principles dominated the entire build, as befits the nature reserve location.

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Balance in hard times

Identity dominated discussions by the latest cohort of RIBA Rising Stars as they grappled with the tensions between serving society’s most vulnerable, the technical implementation of climate action and the demands of today’s business world. Michèle Woodger reports

Every year, members of the winning cohort of the RIBA Rising Stars Award, run in partnership with Origin Doors and Windows, get together to talk about how they see the issues of our time.

This year our stars found themselves almost in the firmament at the roundtable, on floor 35 of the Shard. This high-flying cohort of emerging architects descended on London from around UK; the issues and opinions raised during the afternoon gave us a special insight into what this generation is doing to progress the profession and the causes that motivate them.

Over the past two years we have been forced to reassess ourselves: how we work, how we interact with others, what is meaningful to us both as individuals and as professionals in practice.

Supporting people

Understanding the needs of society’s most vulnerable members was one concern. Designing with dignity for the disabled and elderly, and for children – especially those in care – was a key driver for many. It was clear that most of the group either had gained direct experience of attempting to improve conditions in this field, or had actively sought to familiarise themselves.

Yet the magnitude of the challenges visited upon them in so doing soon became apparent: institutionalising forces propped up by profit-driven mechanisms – that impose parameters on design not in the best interests of end-users – was one stumbling block. Another, particularly in conservation, was the complex marriage of access and sustainability needs with those of an inflexible heritage sector, insistent on prioritising historical fabric over user needs.

Persuading clients who lack the enthusiasm to value sustainability over budget, square meterage or aesthetics was a further challenge. While this could

sometimes be addressed through dialogue (demystifying concepts such as Passivhaus and embodied and operational carbon for those with a foggy understanding but a willingness to learn), it was agreed to be an uphill struggle when regulations and government policies continually lag behind what is really needed to reduce the impact of construction on the environment. There is no easy way out of these conundrums.

There exists a further burden on this generation of architects, directly owing to architecture itself. ‘There is pressure and importance on young architects to deal with the climate crisis and inclusive design,’ said Mat Barnes of CAN, ‘but added to that is the need to focus on the stories that architecture conveys... I am interested in how people are represented in the built environment of their cities. How do we design in a way that creates memories for people using the building?’

Below Working with the vulnerable: Rising Star Conrad Koslowsky’s Lighthouse Children’s Home.



This proved a pertinent observation.

For Barnes, whose influences include the arts and crafts movement and post-modernism, architecture’s idolisation of modernism is elitist and causes a disjuncture between what architects and the general public believe is good architecture. ‘Superfluous’ or ‘money-wasting’ details are often what people remember of a building, and which add to the rich tapestry of cities. Scott Abercrombie supplied an example in support of this: ‘Last year I worked on a synagogue in Glasgow where I was able to introduce decoration borrowed from existing encaustic tiling,’ he explained. ‘I feel I wouldn’t have been able to get away with that on a new build, but here I did because there was a historic justification.’

Closing down creativity

In the residential sector, as several in the cohort had experienced, a further hindrance to creative expression is the building developer. Incapable or unwilling to embrace designs which deviate from an easily-marketable norm, such systems propagate a culture of limited expectations and trap homeowners into a mindset of viewing houses simply as assets with retail value. Consequently, homeowners become afraid of anything idiosyncratic, however life-enhancing that might be.

‘What we are getting to is a sense of identity,’ Charlie Butterwick commented. ‘Ultimately our experiences, our memories, everything hangs on the architecture of

our lives – that’s what buildings are really for in my opinion.’ It was agreed that – as programmes such as NLA’s ‘Don’t move, improve’ try to encourage – homes which are designed according to the needs of their owners, including multi-generational occupancy and access requirements, allow their occupants to remain in residence longer and alongside support networks, improving community feeling and positively affecting wellbeing and quality of life. ‘I wonder what would happen if developers truly engaged with the people who are buying the properties,’ pondered Butterwick.

This too is an accessibility issue of sorts; one which revolves around access to information and the inclusivity of architectural vocabulary. As Hiba Alobaydi observed: ‘The architectural lexicon isn’t accessible and that is sad... the disconnect between the architect and the client has a lot to do with language accessibility... that is very alienating to the layman.’

Where do architects fit?

Ben Brocklesby, sales and marketing director at Rising Stars partner Origin Doors and Windows, has a role that positions him between architects, builders and clients. He observed that builders are often better at communicating with ‘the everyday person’, which is detrimental for architects, whose contributions to even the smallest projects are hugely relevant. Conrad Koslowsky went further, arguing that ‘it seems we don’t have a particularly strong architectural culture in society. There is general literacy problem... we have to show clients things they have never seen before – for instance “this is closer to what you want than what you think you want”. That isn’t arrogance but a means of exploration.’ The answer came yet again to the issues of education and communication. As Butterwick commented: ‘If we cannot describe necessarily [the intricacies of] how the architecture will happen, we can couch it in terms of what it would feel like to be in that space.’

‘Words are keys, they unlock ideas and help us communicate with each other,’ agreed educator Hannah Durham, who runs an undergraduate studio around words, stories and building narratives. Access to education was a major concern for her, and others in the group. ‘There is

CONRAD KOSLOWSKY ARCHITECTS



Above Telling today’s stories: Rising Star Mat Barnes’ expressive architecture transforms one home.

something about making sure our future architects are a diverse range of people; I feel very responsible to make sure I can help everyone,’ she said.

The cohort agreed that there was a disconnect between secondary school and architectural education, with limited visibility of the profession for less privileged students, and a failure of careers guidance in schools. As Brocklesby summarised: ‘The funnel is already narrowed because teenagers do not understand what architecture is and how to get into it. How do we widen that?’ Amy Francis-Smith experienced the fresh perspective of accessible education first hand at a workshop at the Bartlett, encouraging visually-impaired students to apply to architecture. ‘They had their own means of expressing spatial concepts beyond the visual,’ she observed. ‘Even how they measured and quantified space – based on echoes for instance – was completely different.’ The message hinged again on alternative ways of seeing, understanding and communicating.

So, the issues of the day concerned creating a democratic and accessible architecture that adequately represents the stories of the people that inhabit it. A question from Barnes seemed to perfectly round off the discussion: ‘In 100 years’ time what will today’s architecture say about the times we are living through?’ Indeed. ●

Members of the Rising Stars 2021 cohort at the discussion

- Amy Francis-Smith, architect, Pinnegar Hayward Design, vice-president, Birmingham Architectural Association**
Vocal and determined, leading the way on disability campaigning
- Mat Barnes, director, CAN**
Emerging design talent with a cheeky sense of postmodernism
- Charlie Butterwick, founder/architect, Architecture Unknown**
Engaging sustainably, innovating confidently
- Hiba Alobaydi, assistant editor, Foster + Partners**
Mentoring drawing on her own experience
- Scott Abercrombie, associate director, John Gilbert Architects**
Heritage cheerleader saving the grand and the tenement
- Hannah Durham, lecturer in architecture, Oxford Brookes University**
Caring and committed teacher
- Conrad Koslowsky, architect, design fellow, Conrad Koslowsky Architects**
Dedicated to delivery for his innovative clients



For more on the most recent cohort of RIBA Rising Stars see ribaj.com/risingstars



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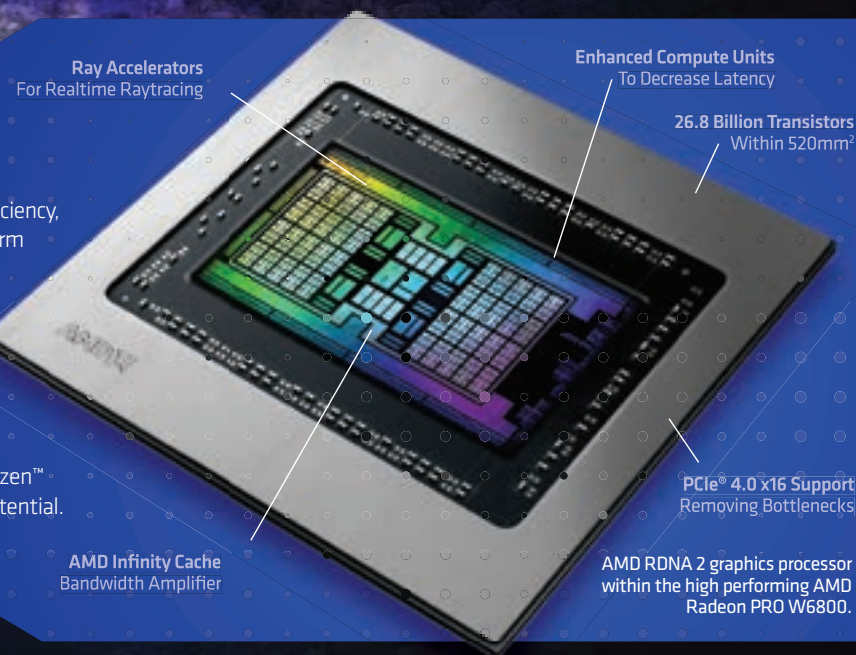


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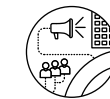
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2: Intelligence



Business, clients
& services

Joe Synes



The latest RIBA Future Trends survey found that almost a fifth of practices are struggling to recruit. Joe Synes, managing director of recruitment consultant Hunter Dunning, discusses the employment market

Do the findings of the Future Trends survey match your experience?

A fifth of practices struggling sounds surprisingly low. Brexit and Covid created uncertainty, but recruitment has picked up since last summer and it's very much a candidate-driven market; good people are hard to find. Except for a short period after 2008, that has been the case throughout my 20 years in recruitment.

Where is demand highest?

Everywhere is busy but demand for residential experience and knowledge of Revit are far and away the highest. There's also a shortage of seasoned, mid-level people who can work without much supervision, but don't want to be the boss. Brexit produced a spike in requests for contract staff; now practices want to fill permanent roles. Salaries have risen recently and, as roles can take a long time to fill, companies often have to consider being flexible about levels of experience.

How has the pandemic changed the jobs market?

People who might normally have changed jobs last year didn't, so there are moves waiting to happen. We've surveyed architects and 70% are looking to market themselves this year – that's huge. An anticipated avalanche of New Year applications was slowed by continuing uncertainty, but we will see a lot of activity before things settle down. The biggest long-term change is hybrid or remote working. Around 50% of candidates want the option to work from home at least part time. For some it's a red line, and we've already seen others require a huge difference in salary to take a fully office-based role. We've also had a significant increase in candidates wanting to relocate from cities, which was very rare before Covid. And employers who were once wary about relocations are much more open to the idea.

Are most employers willing to accommodate flexible working?

About half are, and half want a full return to the office as soon as possible. When that happens, CVs will appear in our inbox. In 2022 we foresee the biggest shift coming from candidates exiting businesses that insist on being in the office Monday to Friday, 9 to 5. More than 75% of practices are 'micro businesses' that recruit infrequently and aren't aware of how candidate-driven the market has become, or how quickly they need to act when recruiting. But candidates know what they can ask for as they are approached regularly. Their concern has been job security, but the feeling that you are safer in existing roles is not accurate. Now is as good a time as any to move.

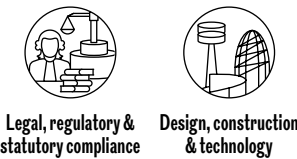
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Do you take the time to plan ahead and think intentionally about the best way to interact with a diversity of people? CQ planning requires you to strategise before an interaction experience

Marsha Ramroop reaches the third of her series on cultural intelligence: ribaj.com/cultural-intelligence-pt-3



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



Building regs start to tackle carbon dioxide

Changes to the building regulations aim to reduce carbon while ensuring healthy levels of ventilation. We summarise the key points of five new Approved Documents

Stephen Cousins

A mandatory 30% cut in carbon for all new homes and a 27% cut for other buildings, including offices and shops, are among a raft of changes to building regulations introduced by the government in the shift towards a Future Buildings Standard.

The Department for Levelling-Up, Housing & Communities set out the changes, which include interim uplifts to Parts L and F, and the introduction of Part O, in its response to a public consultation on the Future Buildings Standard, concluded in April.

The rules will come into force in June 2022, with a one-year transition period to allow for planning applications under way at that time. Alongside amendments to the Building Regs, five new documents are published: Approved Document L, volume 1: dwellings and volume 2: buildings other than dwellings; Approved Document F, volume 1: dwellings and volume 2: buildings other than dwellings; and an entirely new Approved Document O covering overheating.

Part L: Interim uplifts to standards for non-domestic buildings

Non-domestic buildings must achieve an average of 27% reduction in CO₂, relative to 2013 standards. This is the more ambitious of two options put forward by the government in the consultation, the first being for 22%.

The government said the mandate will achieve a balance between making progress towards the Future Homes Standard, due in 2025, and providing industry ‘with the time it needs to develop the supply chains and

New minimum efficiency standards for both new and replacement thermal elements, windows and doors, will mostly be set at levels proposed in the consultation

skills that will be necessary, and accounting for market factors.’

Part L amendments introduce a principal performance metric to measure energy efficiency. ‘Primary energy’ will be used in combination with CO₂ metrics to assess compliance with Part L. Primary energy calculations take into account factors such as the efficiency of the building’s heating system, power station efficiency for electricity; and the energy used to produce fuel and deliver it to the building.

Most respondents to the consultation (62.2%) disagreed with using primary energy as the main performance metric and the government said the approach will be reviewed before implementation of the full Future Buildings Standard.

The uplifts introduce new minimum efficiency standards for both new and replacement thermal elements, windows and doors and will mostly be set at levels proposed in the consultation. For example, the U-value of new walls is 0.26W/m² K, compared to 0.35W/m² K before. Most types of new window, roof window and curtain walling just achieve a



RIBA/PETER ROSEMAN

U-value of 1.6, against 2.2 previously.

Turning to building services in new non-domestic buildings, the minimum efficacy of lighting installations in new non-domestic buildings has risen to 95 luminaire lumens per circuit watt for general lighting and 80 luminaire lumens per circuit watt for display lighting. Lower efficacies in some rooms can be offset by higher efficacies in others.

A separate standard for lighting that requires a high level of optical control, including innovative high excitation purity lighting, has been introduced.

New non-domestic buildings now require a Building Automation and Control System if they include a heating or air-conditioning system of 180kW or over, rather than 290kW as originally proposed.

A minimum standard has been introduced to ensure wet space heating systems in new buildings are designed to operate with a maximum flow temperature of 55°C, considered important for system efficiency.

All space heating and domestic hot water boiler installations in existing non-domestic buildings must now include controls to improve the effective efficiency of the system. Minimum standards for air distribution, comfort cooling systems and lighting will also apply. Building automation and control systems must have a maximum flow temperature of 55°C.

Part L adopts CIBSE’s TM23 as the single



RIBA PUBLISHING (2)

approved methodology for testing air tightness for non-domestic buildings to avoid ‘practical difficulties’ of using multiple testing methodologies.

Part F: Interim uplifts to standards for non-domestic buildings

New guidance includes standards on minimising the ingress of external pollutants and the proper installation of ventilation systems.

New guidance on performance-based ventilation standards will allow designers to assess ventilation strategies against individual volatile organic compounds, based on data from Public Health England, as an alternative route to using a total VOC limit.

Part F recommends that all replacement windows in non-domestic buildings are fitted with background trickle ventilators, unless it can be shown that replacement windows would not reduce useful ventilation or that a mechanical ventilation system is present. Where outside noise is an issue, attenuating background ventilators should be fitted.

On transmission of infection via aerosols, there is a new requirement for the installation of CO₂ monitors in offices and specifically in ‘high risk’ rooms where there may be a risk of airborne infection.

New guidance recommends that mechanically-ventilated common spaces in offices have a minimum air supply rate of 0.5 litre/s.m², which is below the 1 litre/s.m² outlined in the government’s proposals.

Amended guidance on recirculating systems states that they should be capable of operating in a mode that prevents recirculation of air within spaces or between different spaces, rooms or zones in offices, unless suitable filtering or cleaning systems are in place.

Government proposals to increase required ventilation capacity in offices and specify ventilation rates in ‘high risk’ rooms in response to Covid-19 were not adopted in anticipation of more evidence on the impacts.

Part O: Standards for overheating in new residential buildings

Part O aims to ensure that new residential buildings, including homes, care homes, student accommodation and children’s homes are designed to reduce overheating. It splits England into areas of moderate and high risk of overheating, the latter including urban and some suburban parts of London.

The regulation adopts a ‘simplified’



route to compliance based on minimising solar gain and removing excess heat. It sets standards based on whether the house or residential unit is cross-ventilated, considers orientation and introduces a standard for the maximum amount of glazing allowed in a single room.

Dynamic thermal analysis methods of overheating risk in homes allows more sophisticated analysis of buildings as an alternative route to compliance over the simplified method.

Guidance includes acceptable strategies for limiting unwanted solar gain in the summer, such as shading and other means. Internal blinds or tree cover must not be factored into a dynamic thermal assessment because they can subsequently be removed.

Part O adopts measures to ensure overheating strategies are safe and usable by occupants, taking into account noise and air pollution near the home, as well as the safety and usability of the windows and security, which may affect occupant behaviour. Information on overheating strategies must be passed to the building owner in the form of a Home User Guide.

Part L: Standards for domestic buildings

Minimum fabric efficiency standards are introduced for new and replacement thermal elements, windows and doors in existing homes. For example, the U-value for walls is



tightened, from 0.28W/m²K to 0.18W/m²K; and for windows and rooflights from 1.6, or Window Energy Rating Band C, to 1.4 or Band B. The U-value for doors is cut from 1.8 to 1.4. However, fire doors are permitted to meet a U-value of 1.8 W/m²K, in line with previous standards.

The government has adopted a ‘full fabric specification’ for setting the level of the Fabric Energy Efficiency Standard in new homes under Part L. This is despite the fact that almost half of respondents to the consultation (49.8%) wanted a higher FEES than either of the options on the table. Extensions to existing properties must now adhere to the SAP method of compliance for metrics of fabric energy efficiency and primary energy. According to the government, this will ensure that ‘direct electric heating systems are not used in unsuitable circumstances resulting in high bills for householders’.

In the section on building services, wet space heating systems in existing domestic buildings must be designed to operate with a maximum flow temperature of 55°C, as with non-domestic buildings.

Part F: Standards for existing domestic buildings

A new requirement demands that when energy efficiency work is done, ventilation is made no worse, in line with existing measures for controlled services and fittings.

A mandated checklist is intended to make it easier for renovators to understand the impact of historic and potential future work to a building and whether the ventilation provision will be sufficient.

Ventilation guidelines will include a recommendation that replacement windows are fitted with a background trickle ventilator, unless it can be proven that the ventilation was not made worse.

To support homeowners, Part F now recommends that all installations of mechanical extract ventilation and installations of new background ventilators come with guidance on why ventilation is important for the health of buildings and their occupants.

A commissioning sheet and checklist, including design flow rates and maintenance requirements, should also be provided when ventilation systems are installed.

Looking ahead: Future Buildings Standard

To be implemented in 2025, the Future Buildings Standard will aim to produce non-domestic buildings running on low-carbon heat with the best possible fabric standards. No further energy efficiency retrofit work will be necessary to make buildings zero-carbon as the electricity grid decarbonizes.

A full technical consultation on the Future Buildings Standard is planned to start in 2023, including proposals for the technical detail and associated draft guidance.



Part O takes into account nearby pollution and the safety and usability of windows and security, which may affect occupant behaviour

Industry concerns

The interim uplifts to Parts L and F of the building regulations and the introduction of Part O received a tepid response from built environment professionals.

Reacting to the news, RIBA president Simon Allford said: ‘These uplifts will bring us one step closer to decarbonisation, and we welcome that. The new minimum standards for fabric efficiency and new Part O signal real progress, but without regulation of actual energy use, the built environment will not decarbonise at the rate required. Regulations must continue to tighten. I look forward to seeing the full document and working with the government to ensure the 2025 Future Homes and Buildings Standard addresses the urgency of the task at hand.’

Speaking on behalf of LETI, Alex Johnstone, architect at Haworth Tompkins, said: ‘The interim uplift to Part L does not tally with what the industry knows is critical to enable significant reduction in carbon emissions in new buildings. Primary Energy has been introduced as a performance metric. This is a confusing metric whose calculation factors will change over time. LETI proposes that Energy Use Intensity is used as the actual at-the-meter energy reading. We need clear and meaningful metrics to prevent constructing new buildings that will require retrofit in order to meet net zero targets.’

He added: ‘Architects’ decisions for form and orientation of buildings will greatly impact a building’s energy use. The regulation is failing to provide a meaningful framework to drive design changes that will lead to necessary reductions in environmental impact.’ ●

Hard copies of the new Approved Documents are available from ribabooks.com



Image: Total Synergy client Laurence Associates project: Gwel-An-Treth – Sennen, Cornwall.

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Safety changes leave more questions than answers

A RIBA/Hilti webinar looking at the impact of new safety roles and regulations unearthed some of the implications for architects, and revealed a need for more investigation

Below An artist's impression of the £600million Midlands Metropolitan University Hospital in Smethwick, Birmingham by HKS Architects and Edward Williams Architects.



SANDWELL AND WEST BIRMINGHAM NHS TRUST

Slowly and steadily a new safety regime with a fresh set of roles, regulations and practices is being put into place for the construction industry. Although triggered by the Grenfell Tower fire, the regime's impact will extend far beyond the high-rise residential buildings considered to post the greatest fire risk. 'The gist of the Building Safety Bill was to make fundamental cultural changes to the built environment sector in relation to fire, structural and public safety,' says Jane Duncan, RIBA past president and chair of the RIBA Expert Advisory Group on Fire Safety, noting the wide reach of its proposals: 'All buildings are in scope of the bill and we need to be aware of this.'

This was one of many messages spelled out in the online seminar, Fire safety in practice – the Building Safety Bill and the role of the principal designer, which was the latest in a series of events about fire safety, organised by the RIBA Journal

in collaboration with Hilti. The bill is continuing its progress through parliament and some measures are already being implemented – notably the 'gateway' process at three stages of project delivery, which has its first gateway already in place. Changes to the building regulations have also been introduced, although Duncan commented pointedly, 'Why did it take the Grenfell disaster to make this change?'

At the same time, she warned of potential changes on the horizon, with the government notably proposing alterations to the operation of the Defective Premises Act that could see the limitation period for property owners and leaseholders to claim compensation for defective work extended from six to 15 years. 'We are very worried this could prompt claims against the design team,' she said.

Professional bodies across industry are having to respond to the bill with action to raise members' competence. 'Competence is one of the biggest issues and affects everybody in the industry,' said Duncan. The RIBA has mapped its direction on education and continuing professional development in its framework, The Way Ahead, and its approach is evident in the recently introduced RIBA Health and Safety Guide and online Health and Safety Test. The ARB will assume a new role, with extra powers to monitor and assess the competence of architects throughout their career, 'although everyone is talking about individual professions and roles and the competence required for those. Perhaps we could talk about competence in terms of collaboration,' suggested Duncan.

Architects, however, have a key part to play, she stressed: 'People are looking to architects to lead.'

Architects look set to assume the new role of principal designer, for which core competence principles are being defined in the British Standards Institution's emerging PAS 8671 framework. For individuals daunted by the prospect of taking on this role, Paul Bussey, senior technical consultant at AHMM and a member of the RIBA Expert Advisory Group on Fire Safety, sought to put minds at rest. 'We've been making the analogy with the orchestra, where you have a conductor to lead and facilitate the team, and they need a team to support them, so you're not going to be on your own.'



Above A control installation was set up on site at the MMUH so firestop installers could check the precise installation procedures for each application.

Why did it take the Grenfell disaster to make this change?

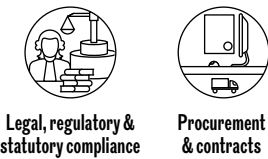
He also gave an indication of the culture change that would be required. 'Lots of buildings fail from services penetration and, as architects, we generally don't take much notice of that. In the future, we're going to have to do that a lot more,' he said, adding, 'We'll be getting specialist passive designers, like Hilti, involved a lot earlier'.

That collaboration is already being explored in projects under construction, like the new Midlands Metropolitan University Hospital, in Smethwick, which is designed by a team led by HKS. Hilti has been involved in the project since its early stages, helping to create a standardised details pack for passive fire protection. 'Typical design flow leads to engineering judgements for non-standard details and choices that can be incorrect,' explained Luis Ayllon, engineering manager of Hilti Great Britain. Early engagement moved passive fire protection up the design agenda, allowing worst case scenarios and limitations to be explored and solutions ultimately identified. Firestopping early also means ensuring that the right supporting system is in place and that it is fire rated when it's required, to ensure compliance.

'Early engagement will save a lot of engineering adjustments and remedial solutions further down the line,' said Ayllon. There is evidence of that on the hospital project. Typically, around half of passive fire protection applications in a project would require remedial solutions. Early engagement has allowed 90% of applications at the hospital to use standard details, with non-standard situations being dealt with using custom designs.

The seminar ended in a string of questions from the audience, which proved too many for the speakers to answer in the allotted discussion time. The questions were an indication of the concern around the subject and the appetite for answers, and of how much everyone has to learn. ●





Feeling the heat

The performance gap can be reduced with little risk if you can get the contract wording to fit expectations, reducing inefficiencies and keeping everyone happy

Robert Eadie

A post occupancy evaluation can reduce building operational costs and increase occupant productivity. But what happens when it shows a building is not performing to the expectation of its original design?

Building operational failures can be regarded as teething problems, common with settling in, and are often blamed on poorly drafted contract requirements. The failure of building owners and contractors to understand contract mechanisms is a leading cause for dispute in the construction industry.

Building performance is traditionally measured on completion of the static works, the stage commonly referred to as commissioning. But has innovation, such as the methods and technology used to validate performance, progressed more rapidly than the case law and legal interpretation associated with building performance?

The future operation of a building is more likely to fail as owners grow less familiar with modern methods of construction, and more reliant on the language of the contract where operation and performance are defined.

A POE case study by CIBSE found that actual energy usage was 22% more than the original design intent. The major causes were identified as technical issues (such as the operation and performance of equipment) and a minor change in the building's operation.

Common contract terms

To demonstrate the relationship between building performance and the language of the contract, consider an intended room temperature and how that intention might be phrased. These are listed in the order they are most likely to occur while executing a JCT standard form contract:

- i) The Contractor's Proposal includes the Employer's Requirements intended room temperature
- ii) The Contractor's Design Documents were developed and include the intended room temperature
- iii) The installation and equipment were approved and capable of satisfying the intended room temperature
- iv) The intended room temperature was proven during commissioning
- v) It has been demonstrated to the client how to achieve the intended room temperature
- vi) The intended room temperature will be proven during the extreme use of the build-

Avoiding the actual intention of the building could encourage a merry-go-round of buck-passing

ing (during peak winter and summer conditions, full capacity and empty)
vii) The building will perform at the intended room temperature (or range of temperatures) for its entire lifecycle.

If a standard form is followed with no amendments, the contractor may have an obligation to satisfy points one and two only. Point three makes no explicit obligation for the contractor to seek approval of the equipment, although it is often drafted into the contract or considered good practice. It would be less likely to have an obligation to approve a complete heating 'system'.

Points four and five may also be considered good practice and operations and maintenance (O&M) manuals are common and may include this information. However, the quality of O&M manuals can vary drastically from contract to contract. Ultimately, it is the owner's responsibility to procure an appropriate maintenance contract, but this may be driven by budget more than quality.

Points six and seven are considered the least likely to be an obligation of the contract. However, they are often the real intentions of the building owner and set a considerably higher standard than points one and two.

Some may think points six and seven too onerous an obligation to place on a contractor. But remember that a POE checks a building is performing at an efficient temperature, which could reduce its energy consumption by 30% for its lifecycle. This saving could far eclipse the cost of installing the original system.

Further, consider the importance of a more complex, critical system with multiple interfaces. For example, a basic commercial office block may have a huge range of complexity in systems, such as fire suppression or building management system (BMS). Avoiding the actual intention for the building could encourage a merry-go-round of buck-passing if the future operation falls into dispute.

In contrast with the JCT, the NEC standard form includes an explicate clause for tests and inspections. Understandably, the NEC does not provide the level of detail required for testing, as this is generally specific to the building. It encourages building owners to define the works, and expects them to have the knowledge and understanding to do so.

Contracts from the International Federation of Consulting Engineers have a prescribed clause for Tests on Completion. It is



ISTOCK

the owner's obligation to detail the procedure for the test and the expected outcome, and passing it is a precondition to the Taking-Over Certificate. Therefore, it is vital that the owner defines the detail of the Test on Completion. If it fails to do so, the parties may have difficulties executing the contract.

This type of contract is common in power and utility projects, such as power plants and renewables – for example, wind turbines. The mechanism ensures projects operate, function and perform required by the owner.

This type of contract is used less in commercial building projects, despite common failures in the performance and operation of the building that may lead to significant financial loss.

Can stakeholders mitigate potential loss from performance gaps in a POE?

There is an opportunity to narrow the gap of knowledge and understanding between building owner and contractor. Careful use of language of the contract's completions provisions can complement a building's future operation and performance.

Commercial building owners often construct singular bespoke projects. Being generally less familiar with construction contracts and building performance, they tend to rely more heavily on consultants who may be less familiar with both the owner's busi-

Owners often overlook questions of the building's operation until after the contract has been negotiated

ness needs and the actual intention for the building.

When procuring a construction contract, building owners have near limitless contract types and clause options available relevant to completion, handover and future operation.

Contract negotiations are one of the first and most important events when preparing for building operations. Owners often overlook questions of the building's operation until after the contract has been negotiated. Interweaving such complex variations into the contract at a later date often leads to disputes.

Can poor operational performance be considered a defect?

Latent defects are those which are hidden or unknown and usually become apparent after the defects' liability period.

A failure in the operation, function, or

Left Getting the temperature right for a space is fraught with problems, but the contract wording can make a lot of difference.

performance of a building would not necessarily be considered a defect unless it was explicitly referred to in the construction contract, such as a standard or specification. If it was considered a defect, it may be difficult to dispute, calculate and demonstrate a loss.

Similarly, failure in the operation, function, or performance of a building would unlikely be considered a defect in a lease unless specified in a service level agreement (SLA).

By example, if a heating system was being operated inefficiently by a tenant after being commissioned by the contractor it would only likely be considered a defect if the contract documents or SLA were explicit on how efficiently the system should operate.

Therefore, despite O&M guidance it is still common for building owners to be unfamiliar with the operation of their building at completion – even for a basic operation such as how to correctly and efficiently operate a central heating system.

If building owners are dissatisfied with the building's systems interface and are unaware of the extent of the building's inefficiencies, there is likely little or no recourse for a claim. However, the cost of running a building inefficiently can be significant over the lifecycle of a building. ●

Robert Eadie is a chartered building services engineer and associate technical director of HKA Global



Building new ways of working

As many architects have learned during the pandemic, a clear strategy that articulates a business's larger vision can prove vital in its strategy for adopting technology

In her podcast *Architecture Disrupted*, US-based architecture business strategist Je'Nen Chastain discusses some uncomfortable truths, which ring true on both sides of the Atlantic: during the pandemic, many firms 'didn't have the infrastructure set up to support doing "digital-first", so there was a correlation to productivity going down'.

As was true of all businesses – not only within the architecture, engineering and construction (AEC) sector – those that embraced technology were quicker to get back on their feet. Practices that actually thrived, however, already had a robust underpinning to their tech use: strategy. An obvious approach perhaps, but one that is surprisingly not universal.

As Chastain's co-host architect Evelyn Lee observes: 'It really goes back to redefining your values and your organisation, and understanding how you want to work together.' Only by articulating

a larger vision – defining priorities such as growth, design, social impact, profit – that relevant technologies can be researched and adopted in an organic, holistic way.

A practice that set out, from its inception in 2014, to follow a flexible path driven by tech solutions is Boston-based Saam Architecture. The profession is notorious for long hours and scant respect for work-life balance – particularly punishing for women and those with childcare responsibilities.

'Whether they have families, a dog, want to exercise in the middle of the day – people have these competing personal demands,' says Saam's chief operating officer, architect Diana Ostberg, 'and the architecture industry historically has not been very good at allowing those things to happen during normal office hours.'

As a woman-owned small business, Saam's technology choices stemmed from this priority to be flexible. Employees are all equipped with laptops with a webcam and VPN connection; communication happens via Slack and Teams; digital whiteboard sessions occur via GoToMeeting; connectivity and security are managed by a local IT consultancy; and 'everyone from the CEO down has that same tech setup', Ostberg rounds off. Already enjoying a digitally enabled remote culture, the practice was

well-served during 2020-21, while others were still floundering. According to Forbes, 97 per cent of employees now favour a hybrid working model, so flexibility will become crucial to hiring and retaining talent throughout the industry.

Without ignoring the challenges to creative collaboration and communication that remote working entails, many practices anecdotally report that employees, empowered to manage their own schedules, are proactive and responsive. Reduced carbon footprint through minimised commutes is also significant.

The principle of letting a firm's values and aspirations drive tech decisions should also apply to larger, established firms, though the challenge may be greater. Joseph Joseph, global director of design technology at international firm Gensler, explains how his team evaluates every digital investment in light of the practice's larger goals, with a particular focus on environmental calculation tools. 'There is a general fascination that a tool will solve everything,' he says. 'But we always put at the forefront that technology is just a means to an end.' The practice develops tech solutions in-house – in collaboration with colleagues ('a hackathon'). 'If you start with a core problem that you're solving, you're

laser-focused on it, and [the tool] is informed by the practice area and the practitioners themselves,' says Joseph. Engaging staff members early increases their adoption of new releases. Tech solutions also become part of the client offering. 'Our clients don't just come to us for beautiful and functional architecture; we also help them make business-savvy decisions,' he stresses.

While strategic technology planning can require a significant investment, the effort pays off. As Lee puts it: 'Firms that really embrace a regular process of looking at operations, process, the tools, how they approach projects, how they approach business, how they do business development ... those are the firms that are going to be most successful in the long term.' If architects are responsible for the biggest challenge on the planet – making our built environment sustainable and equitable – they need the tools to get there.

HP large format print gives architects a way to collaborate with colleagues seamlessly, securely and with sustainability in mind. This makes HP's DesignJet and PageWide XL range an essential tool for the ultimate task ahead: to achieve a just, inclusive and diverse living and working environment. Let's create a better world, together. ●



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Meeting environmental concerns

HP printers’ green credentials include energy efficiency and use of recycled materials

Environmental concerns are understandably rising to the top of the agenda for many practices, prompted by client requirements, industry standards, peers, competitors and the desires of employees. This November saw the built environment given a dedicated platform at COP26, with a half day dedicated to discussing the issues affecting the sector, not least the 38 per cent of global emissions that can be attributed to the construction industry.

UK architects are already at the forefront of pushing for change. Last year the RIBA launched the 2030 Climate Challenge – a scheme assisting professionals to achieve net zero targets and to design with climate-conscious motivation. Alongside the Architects Climate Action Network (ACAN) and advocacy group Part Z, architectural industry bodies are seeking compulsory certification of whole-life carbon and regulation of embodied carbon emissions, which account for half the carbon footprint of the average building. Added to the LEED and BREEAM certification systems, which focus on user wellbeing and operational emissions, such a change would be another stride towards a greener AEC industry.

Yet while such a step relies on government intervention for rules to change – and the government’s own net-zero strategy overlooks embodied carbon emissions from the construction supply chain in favour of operational heating and electricity – architects can enact change in various ways, be it through designing sustainably (material choices, building methods) and in the way they operate (how a practice is managed and equipped). New opportunities arising from the convergence of practices’ virtual and physical lives as a result of the pandemic are helping to accomplish this.

In terms of designing sustainable buildings, the opportunities are huge. They include renewable and sustainable material choices; specifying environmentally conscious products; choosing low-impact construction methods; experimentation



with large-scale 3D printing (itself an industry that is set to explode from \$3 million in 2019 to \$1.575 billion by 2024 – an annual growth of 245.9 per cent – and a technology that HP is also developing); using offsite modular construction and local labour; investigating the possibilities of AI and machine learning and its integration with BIM for carbon analytics and predictions; and anticipating buildings’ future use and end of life options. Such considerations are becoming matters of best practice for any designer who takes sustainability seriously.

But like everything else, sustainability begins at home. Practices’ own operational procedures and day-to-day office lives also require scrutiny. Without it, they could easily become subordinated to the larger concerns of the building projects themselves. Ensuring the studio – or, these days, the home office setup – is environmentally

Left Box for delivery and collection service.

friendly, is one small step towards a greener practice.

Companies can contribute to the circular economy through their choice of office equipment – for example using energy-efficient printers that have recycled plastic parts or ink cartridges made from recycled materials. Anticipating the need from the AEC market, the HP DesignJet fulfils all these criteria.

Paper printouts remain an integral part of the design office’s tools, and even these are responding to the climate crisis. HP DesignJet large-format printers, which are certified as energy efficient, use up to 30 per cent recycled plastic, which reduces carbon emissions by 7.3 tons per year. In addition, the DesignJet Studio is certified as net carbon neutral with HP offsetting its carbon emissions. Such features enable design teams to maintain productivity and collaboration with tools designed with sustainability in mind. And with the rise in hybrid remote working, technology such as HP Click can contribute to an easier, more collaborative workflow, taking up less resource overall; it enables users to print multi-size A3/B, A1/D or A0/E paper sizes without needing to switch the media source manually.

Throughout its history HP has dedicated itself to improving its environmental offering and it continues to strive to offer its clients – architects – the tools to design sustainably. ●

HP DesignJet marks 30 years

The first wide-format printer for in-house use continues to be invaluable

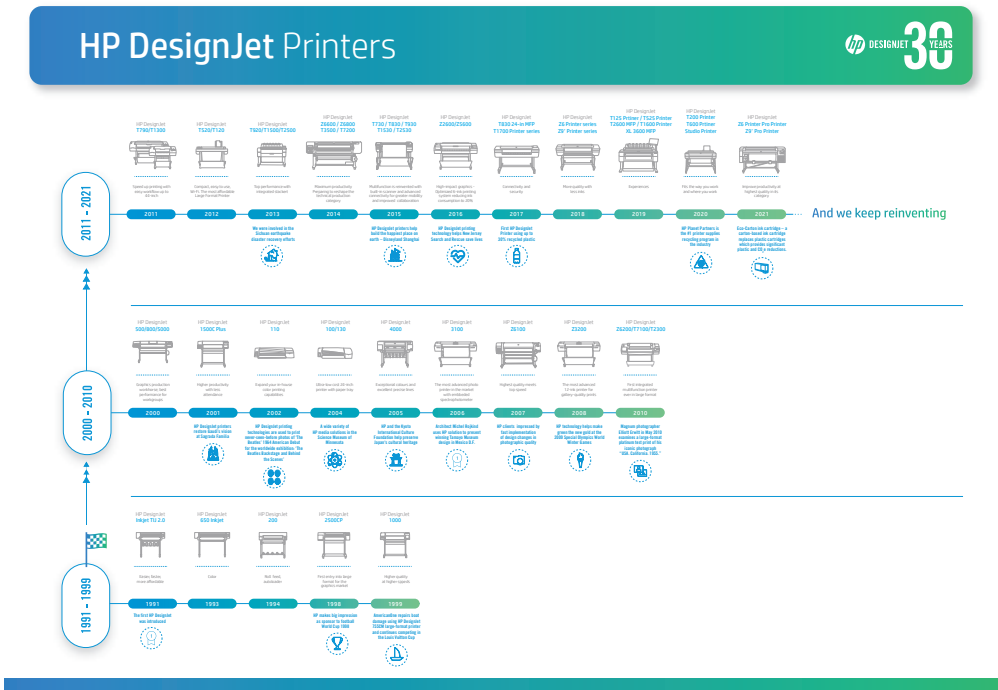
The HP DesignJet has turned 30. This studio workhorse – the first wide-format printer available for in-house use – continues to enable architects and other professionals within the AEC industry to print large-scale drawings, schematics, renderings, and presentations with quality, precision and ease. And like any career-driven professional hitting their 30s, the DesignJet continues to respond to sector changes, staying relevant to the industry it serves by progressing sustainably.

Unlike its predecessors – the cumbersome and slow-moving flatbed plotters of the 1970s and 80s, which relied on a moveable arm and pen – the compact DesignJet harnessed HP’s innovative thermal inkjet technology to render line drawings and graphics, in mono and colour, with speed and accuracy.

From printing rare photos of the Beatles’ American debut, to digitising Kyoto’s visual heritage, since its arrival on the scene in 1991, the DesignJet has built an enviable portfolio as the facilitator of countless architectural and design endeavours. The HP DesignJet 1500C Plus, for instance, was the technology of choice for the team working on Gaudi’s Sagrada Familia in 2001. In 2006, Michel Rojkind and BIG used the HP DesignJet 3100 to present their winning design for the Tamayo Museum, Mexico DF. HP DesignJet T-series technical plotters were used in the Sichuan earthquake recovery efforts in 2013. In happier circumstances, Disneyland Shanghai was also designed using HP plotters.

HP’s DesignJet technology has evolved in line with the way that architects and designers work, catering to usage requirements for paper size (from A4 to A0), cutting and scanning functionality, mobility, colour, ink longevity, speed and precision.

Crucially, one such area is sustainability. As architects work dedicatedly to reducing the impact of both projects and practices, technology must support this vision. HP has a long history of manufacturing,



Above HP DesignJet 30 chronology

from recycled materials and producing products destined to be recycled at end of life. Consequently, the company been ranked top in Newsweek’s America’s Most Responsible Companies list for two years in a row – 2020 and 2021 – on account of its sustainability ethos.

In terms of the DesignJet, in 2016, the T2600 benefited from a 20 per cent reduction in ink usage despite being a six-colour printer. In 2017 the T1700 was the first in the range to comprise 30 per cent recycled plastic and has continued to improve since then. In 2020, the HP Planet Partners initiative was the industry’s premier supplies recycling program, and most recently, the Eco Carton ink cartridge has done away with the need for plastic, in favour of carton, significantly reducing plastic waste and CO₂ emissions. The HP DesignJet Studio Printer was the first in the series for which HP offset the remaining carbon impact of raw material extraction and processing, printer manufacturing

and transportation, electricity, paper, and cartridge use, in accordance with the CarbonNeutral Protocol; and this is paving the way for other HP products. As the design industry turns its focus to saving the environment, HP continues to innovate to support this endeavour. ●



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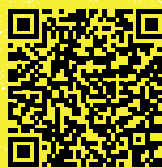
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3: Culture



Given that Sue Barr is head of photography at the AA School with a PhD specialising in readings of the modern motorway via the romantic lens of the sublime, her decision to leave the German in-laws on New Year's Day for a solo Ruhr road trip might look like a busman's holiday. Her book 'The Architecture of Transit' had already exposed her to the belly of the beast, with forays to document the shadowy, forgotten spaces beneath Italy's huge oversailing autostradas – where it all started – and Germany, where the type reaches its continental apotheosis.

Armed with plate camera, digital adaptor, hood and tripod she strode out boldly; a woman alone, into

the sublime, 'barely held terrors' of those hinterlands. And, like a photographic bell, book and candle, these tools held potential evil at bay in the twilight before the sun rose. Perhaps her determination was a shield, she says, or 'seeing a woman with a camera at crack of dawn breaks perceived notions of normality'. Either way, her sublime bore her no existential fear.

This shot, in Duisburg's port area, is really as desolate as it looks. Barr parked up nearby, drawn to the view's flat inscrutability that she felt was 'spatially reverberant;' and out of the depth of the overpass' darkness and the icy cold, she was gifted a lick of candy-coloured popsicle. • Jan-Carlos Kucharek

Sue Barr
Die Streifen. Duisburg,
2019
Silvestri Bicam with
Phase One digital back
and 90mm lens.

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'It is not postmodern-style in-jokes of architectural fragments but a levity, humour and a burst of colour'



In praise of caprice

Eleanor Young defies the cold reality of winter to enjoy architectural fantasy – and is cheered by today's young practices' real brio

Coffee, music and the deep shade of Italian piazzas twist into one in a sunny corner of my brain. They are thrown together by mixed up memories and the pleasure of hard Cs and long Os – mercato, staccato, Livorno, cappuccino. Capriccio belongs there too.

In art we see capricci from masters of architectural fragments, Gandy or Piranesi throwing together walls and arches, draping vegetal fronds across and crumbling stones with a certain whimsy. I came across capriccio in praise for the work of Rob Krier – sometimes labelled as a postmodernist or new urbanist but most easily recognised as an adherent of classicism. He does indeed collage places together in his drawings to show how a square or street might work with a different type of enclosure, with an open facade or a stepped back wall. But capriccio is equally applied to the monumental classical orders punctuated with posing torsos that he sculpted for a Bilbao building in 2011.

Capriccio is also defined as caper or prank, a certain naughty fun. That is what I see on that Bilbao building. And that is what is coming back right now in architecture. It is not postmodern-style in-jokes of architectural fragments but a sense of levity, a humour and a burst of colour. In music, a tiny dot above the note can signal a whole change in pace and fun as a waltz swings into action with staccato notes subverting and enlivening it, turning it into a dance.

The national – primarily city centre – impact of the brick conservatism that has been called the new London vernacular has latterly been subverted by decorative courses, hit and miss brickwork and even arches. These are the bowler-hatted gents breaking for a little jig as they flood over Waterloo Bridge.

But there is a generation of practices who missed even riding the coat tails of the high density housing bubble (which will surely burst following Michael Gove's statement on developer's responsibility for

post Grenfell cladding reparation, even if it was only dented by the pandemic). That generation includes many you will have seen on these pages – Office S&M, nimtim, CAN, McCloy + Muchemwa. They are working on smaller projects, extensions, the public realm – they have wide frames of reference and have not been diverted by huge contracts and impossible practice growth.

These are the ones dancing architecture into the future. They use cheap tricks and imagination, of necessity. Richard Rogers would have been proud of the way they throw colour at structure, but they demand pattern too. And texture. They work with flat panels and use cutouts rather than trying to model costly three-dimensional forms. Following this exuberant path is not the route most architects have the freedom, or inclination, to take. But inserting fragments of context, delight and decoration – in tiles, shapes, colours... whatever way you see fit – gives back the fun, the capriccio, placing lightness and architecture in that sunny part of our brain. ●



Left Colour, pattern and texture from nimtim.

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How do we as architects enable the community to have a real say in the design? Too often we are not really confronted by how it will be to live somewhere decades after we've left

Why Madeleine Kessler urges all architects to read Caleb Femi's Poor:
ribaj.com/madeleine-kessler-poor

STEPHANIE WUNDERLICH

MEGAN TAYLOR



Innovation alone won't halt the climate crisis

Only with collective empowerment can architects implement the required solutions, says Charlie Edmonds

COP26 was a failure. The UN climate summit was hailed as our 'last best chance' to address the climate crisis but what transpired was a series of compromises by centralised political power in deference to fossil-fuel capital. A report from Climate Action Tracker found that policies in the wake of COP26 will lead to a global temperature increase of 2.7°C – resulting in more frequent extreme weather events, a devastating loss in biodiversity and exacerbated global poverty.

The built environment is responsible for 40 per cent of carbon emissions, so it has never been more urgent for architects to engage with societal change. Despite this, the climate crisis is too often treated as nothing more than a 'design challenge'. As part of its Design for Planet initiative, the Design Council released a video promoting the role of design in addressing the climate crisis. Over a backdrop of swelling strings and drone footage, designers were presented as the group that could 'start solving some of these big climate challenges' possessing 'the power and a responsibility to address the climate crisis'. This video exemplifies a broader trend in the creative industries: presenting a depoliticised role for designers in the climate crisis, as technocratic actors pursuing the silver bullet of climate innovation.

During COP26, architect Enlai Hooi claimed the typical architect produces '162 American lifestyles' worth of carbon emissions throughout their career. Yet the typical architect possesses little-to-no agency in determining how they work or, perhaps more importantly, for whom they work. As much as we might like to believe otherwise, the impetus of architectural work is directed according to the interests of private clientele and capital investment. This contradiction of intent vs agency is potentially the most significant limiting factor for architects' capacity to mitigate climate crisis.

Despite its many failings, COP26 did demonstrate that any work to address the climate crisis that does not also address equity is incomplete and insufficient. This lesson did not come from world leaders or even the event organisers but from activist groups and the global south. These groups campaigned for the creation of a Loss and Damage fund, which would have made wealthy countries, which have created the vast majority of carbon emissions, liable for the

damages to livelihoods and infrastructure in poorer countries. Unsurprisingly, this call for climate justice was blocked by the UK, EU and USA – nations that have profited extensively from the legacy of colonialism, contemporary extractive economics and the carbon emissions that have resulted.

In her piece All Design Is Political, Not All Politics Is Design, Leijia Hanrahan critiques the architectural tendency to centre our work within the midst of social and political struggle. She encourages architects to see their profession for what it is, in all of its potential and limitations, while also having the confidence to look beyond their profession. As architects campaign for climate action, it is essential to keep these limitations in mind. We must campaign not only for technical solutions, but also for the collective empowerment and equity required to implement those solutions. The 'typical architect' may emit 162 American lifestyles of carbon emissions, but if they are not empowered to campaign for systems change, they will remain an instrument of capital investment.

The climate crisis is an existential threat, but one that can be resolved through a just and equitable economic transition. For this to happen, we need mass popular action to influence centralised political power. The organisation of architectural workers can be a step towards this future, but first the profession must accept that addressing issues of labour and equity are fundamental to effective climate action. ●

Charlie Edmonds is co-founder of Future Architects Front and a designer at Civic Square



NICK NEWMAN

DELVE DEEPER

This topic is too large to do it justice in a short column. I'd recommend anyone who is eager to delve more deeply to read Billy Fleming's comprehensive essay on the role of landscape architecture in the climate movement, and Kate Wagner's Letter to a Young Architect.

Studio Bark demanding concrete action as part of an ACAN coordinated campaign on COP26 Built Environment Day, November 2021.



We need to talk

The passing of some big names in 2021 reminds us of our fleeting impact: working together is key to making a difference, says Simon Allford

Last year was tough for many, for many different reasons. The world of architecture sadly lost a number of key figures, all of whom had been closely connected with the RIBA during their careers. In October Owen Luder – the brutalist architect and twice RIBA President. In November Oriol Bohigas of MBM – whose practice was heavily involved in the urban renaissance of Barcelona, leading to the city's receipt of the 1999 Royal Gold Medal. In December we lost Chris Wilkinson – whose practice won the Stirling Prize twice, and Richard Rogers – whose practice did the same, while he himself won many personal awards including the Royal Gold Medal. As I write this column I also learn of the passing of Max Fordham, another visionary who will be remembered as a pioneer of sustainable design and engineering.

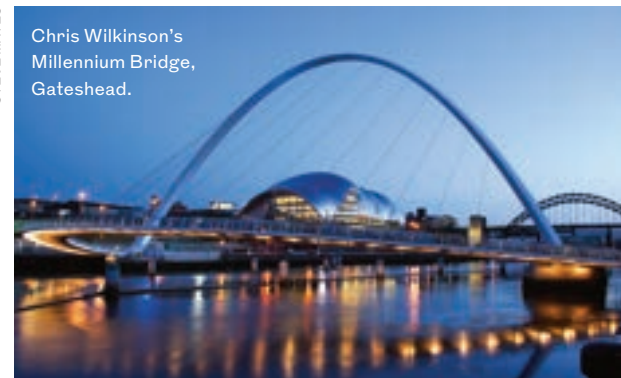
I am sure this is not statistically unusual but it did feel like a sudden winter flurry of losses of friends and colleagues and architects of great note. But reflecting on their legacies was also a reminder of the importance of pursuing ideas with conviction – not only in the teaching and practice of architecture but in greater engagement in the collaborative design of a better world.

Indeed, the role that architecture and design play in rethinking how we live in our cities, and how we connect in the virtual and real worlds, is ever more a topic of conversation. Covid has forced everyone to reconsider how they work, travel and live. This reflection is useful – essential even. And one positive



PORTRAIT STEPHANIE WUNDERLICH

STEVE MAYES



outcome of the pandemic is that we have had some time – as the world slowed – to think of our place in it. And in light of COP26 we must think how we might contribute differently to the flight called 'Spaceship Earth'. Of course not all have the luxury of taking stock and reflecting – the hospitality sector, health and care services have been hit very hard and – as all who have started a practice know – just keeping in business is an all-consuming task.

The flurry of losses from our profession is a powerful reminder to make the best of our time. We will each have our own view of what is our best. On an operational level for me it remains about trying to focus on what I think I can do to best improve the quality of my life – better time management, less emails (received and sent), more focus on the things that I actually enjoy doing: thinking strategically about design challenges at all scales, spending time with friends and family – and not taking the loss of a football match or The Ashes to heart!

As a profession there is much for us all to do. Post-Grenfell, post-Covid, post-COP. You will all have set out your own ambitions in one way or another, for yourself, your practice, your life, and I wish you every success in delivering on them as best you can. All I will note is that working together we can achieve a great deal more than working apart. Indeed if we are each to fulfil any of our no doubt many ambitions this year, it will be because we worked more collaboratively – and that includes realising that proactive discussions and differing opinions are the first step to establishing common ground. Debate and discourse are key to designing a better future. ●

RETROFITTING ENGLAND'S INTER-WAR SUBURBS

The RIBA's latest report, Hero Homes – retrofitting England's inter-war suburbs, urges the government to prioritise retrofitting of inter-war housing. This is essential if the UK is to meet its commitments on net-zero and raising families out of fuel poverty. Visit [architecture.com](https://www.architecture.com) to read the full report

RICHARD BRYANT

INCA – showcasing the best in external wall insulation

The INCA Awards highlight the best projects to make use of external wall insulation, with winners including a Hindu temple, student housing and concession pods at Lord’s



INCA, the Insulated Render and Cladding Association, is celebrating its 40th year and is now established as the leading organisation representing the external wall insulation industry. Technical standards and excellent workmanship are core to INCA's values and the recent INCA Awards showcased the industry's best projects completed in the previous 12 months. The winning projects demonstrate the tremendous variety of schemes carried out in both the new-build and refurbishment sectors, providing architects with an extensive palette of innovative finishes from which to choose.

External wall insulation (EWI) is a technology employing insulation boards fixed to the sheathing layer of new-build schemes built with steel framing or with a concrete frame with structural steel framing (SFS) infill, or to masonry walls in a refurbishment setting. Beyond these common construction types, other less

Above Winner of the INCA New Build Scheme with a Render Finish is the Anoopam Mission in Uxbridge. The EWI system designer is Dryvit.

prominent building methods, such as timber frame, insulated concrete formwork (ICF) and offsite construction, can also benefit from the use of EWI. Designers of EWI systems provide project-specific specifications outlining the adhesive and mechanical fixings of the insulation boards. Systems are finished with either high-grade decorative coatings or brick slip finishes.

Winner of this year's New Build Scheme with a Render Finish is the stunning Anoopam Mission in Uxbridge, west London, completed in 2020. The architect and client specified Dryvit's Outsulation system combined with a limestone texture finish, selected for its long-term durability, energy efficiency and adaptability.

An important consideration was the finished aesthetics of the building with

the client wishing to match the features of an Indian temple. Careful consideration was necessary to ensure the EWI system achieved the desired u-value of 0.24 W/m²K, while emulating the natural stone effect within a traditional place of worship.

Using preformed insulation shapes, the approved installer worked to the Dryvit specification, achieving a serene building for members of Anoopam Mission.

Cayleigh Shanks of Dryvit called it 'a fascinating project to be involved in', adding: 'I not only discovered what can be achieved with Dryvit Shapes, but also uncovered an understanding of a different culture. The building needed to reflect the internal atmosphere – quality workmanship and tranquillity. Outsulation enables existing buildings to meet stringent energy efficiency requirements and, the mission being a charitable organisation, cost efficiencies were an important consideration. Offering a Dryvit speciality finish enabled the architect to replicate a limestone finish at a fraction of the cost.'

In the category of New Build Project with a Brick Finish, the award went to Howard Gardens, a brand new £20 million student accommodation development in Cardiff. It offers 390 bedrooms conveniently close to the city centre within four and five-storey apartment blocks and a focal point 11-storey building with courtyard surround.

SPSenviowall was invited to propose an external wall insulation system fixed to a hybrid steel frame and SFS project. The selected system was Wall System 1, expertly installed by Build-Therm Services, an INCA member. 150mm mineral wool insulation was used across 3,000m² of external façade and completed with SPSenviowall SpeedySlip flexible bricks creating a superior finish with perfect consistency throughout.



Left The New Build Scheme with a Brick Finish was won for Howard Gardens in Cardiff, providing superb student accommodation. The installer is Build-Therm with the system designer SPSenviowall.

Having had experience with previous phases of the build, SPSenviowall was able to meet the challenge of colour matching the brick slips for the third phase. Flexible brick slips are an excellent alternative to traditional bricks and, as in this case, an ideal solution for developments with limited space. They boast an A2-s1,d0 fire-rated classification in accordance with BS EN13501-1 for external cladding.

The building's facade highlights brick slip colours Red Bradgate Claret and Staffordshire Blue, expertly matched by specialists. Multiple brick colours from SPSenviowall's extensive brick slip range mean the building is in keeping with the aesthetics of the surrounding area.

The winner in the Architectural Design category is a building that will be seen by



Above and below The innovative design of the new concession pods at Lord's Cricket Ground bowled over the judges to pick up the Architectural Design Award. The EWI system designer is Alsecco UK.



many: part of the new Edrich and Compton stands at Lord's Cricket Ground.

Ecomin 400 was recommended by Alsecco as a system to address design challenges encountered on this prestigious scheme. The system was applied to the external facades of the concession pods on the new stands at the iconic home of cricket.

Alsecco was contacted when it became clear that its original cladding proposal of forming tight and sweeping curves on the new stands would not work. Alsecco's Ecomin 400 system, incorporating fluted white ceramic tiles, was selected to achieve the desired effect of a striking approach to the spectator stands alongside the practice nets and playing area, with equal attention given to both the front and rear of the stands.

The ceramic walls of the new stands, positioned either side of the media centre, needed to completely match the curvature of the spectacular white roofs. The SFS system was faceted, so the roof lines had to provide the datum for the exterior walls. Using string lines ensured exact positioning. Lamella mineral wool boards were used to convert the faceted cement particle sheathing boards into a smooth curve. As a result, the expertly completed Ecomin 400 system curves beautifully to complement the white roof coverings and architectural ironmongery, as well as contrasting with the grey flashings and wall panels.

INCA invites any architects involved in a scheme using external wall insulation to contact the system designer or installer to consider submitting entries for next year's awards, and entries promise to be as varied, bold and innovative as those of 2021. ●



Please visit inca-ltd.org.uk for a list of system design, contractor and associate members as well as our Knowledge Hub for technical support and documentation.



Balkrishna Doshi at
his Sangath Studio,
Ahmedabad in
December 2021.

India based Balkrishna Doshi will be awarded the RIBA Royal Gold Medal in April. He gave Eleanor Young a rare insight into how Ahmedabad and his studio there taught him the importance of sound and silence to design, about flexibility and rejoicing, and putting people first

Portrait: Vinay Panjwani

Man of the people

Eleanor Young How has your home city influenced you?

Balkrishna Doshi I started my office in the old Indian city of Ahmedabad, founded in 1411. It was right in the centre, surrounded by narrow streets, crowded with people and shops. Everything was mixed.

On the other hand I was living in a very quiet place almost on the outskirts while working in this very dense area. The only difference to now is that 40-odd years ago there were not many cars. There were camel carts, some elephants, bicycles and people walking. While working at the drawing board I was constantly surrounded by sound. But I was also thinking about something else, of silence.

So really the backdrop to my workspace was very good because it had lot of human qualities – social, cultural, emotional. It made me think about people and the surroundings all the time. But then when I went home I was looking at quietness.

EY Tell me about your studio, Sangath. You have 60 staff there now, it must have been quite different when you set it up in 1981.

BD When I bought the land where my studio is today it was agricultural – about 3000 square yards, with mango trees. So I said perhaps this is where I can create my dream world. Create a non building – a place where people would come and experience the silence. Then they could get lost in their own world.

I was also questioning identity of a workplace at that time. Should it look like an office? What is the nature of office? What is the nature of the workplace that you enjoy?

While designing Sangath, I was constantly searching for ways to modulate light, create warmth, comfort and moods through manipulation of space, play of scales and movement. I was asking myself some very fundamental questions. How do you feel the natural light? What makes you feel comfortable? How can one sense the rain/heat from inside a space? These questions intrigue me still today.

Also at that time I was working on economical housing models. I was possessed by a desire to build with minimum resources, using economical materials and local craft and create a climatically sound building. So I went to various construction sites and factory outlets to get discarded stones and broken tiles, and made the landscape flooring and the china mosaic on the vault. The Vault at Sangath was insulated with ceramic fuses with air trapped inside. This way the spaces became climatically controlled.

So for me it was an experiment, but today after over four decades I feel it has worked out well.

EY Do you think you've taken many of those elements into other buildings? Have you been able to?

BD Yes, but they were not so much, just in fragments. Others were perhaps a climate or windows study.



EY Tell me about the influence of Le Corbusier – you worked with him in Paris and later India. How important was that to what you did later?

BD Very, very important because Le Corbusier studio was the first floor of an old aisle adjoining the chapel.

So that was one long studio space, my studio at Sangath is not the same scale, but it is about 100ft long and 12ft wide with natural light. So you feel that you are in an atelier. I took all this from him.

Also, I clearly remember my first day at 35 Rue de Serves, when I entered Monsieur Corbusier's office with a suitcase on my head. I had crossed the road without thinking about the traffic light and suddenly there was a huge honking, everybody braked and I was saved. Looking back, my time at the atelier was almost like rebirth from being saved on the road to understanding the true meaning of architecture. So even today every day I try to reinvent myself and look at everything as if for the first time.

EY So you learnt a lot from an older generation. How important is it to pass that on? When you talk to your young architects and students, what do you want to get across to them?

BD I say, do you know the phrase live life to the fullest?

I remember my first day at 35 Rue de Serves, when I entered Monsieur Corbusier's office with a suitcase on my head

I always ask my students to narrate and recollect memories and impressions on the way to the studio – in doing so they begin to describe the road in Ahmedabad, many small lanes and galleries, the traffic jam, the temple and the bells ringing, the street vendors, the cars and cows, and the buildings around. In this recollection they realize that there is diversity, there are choices and configurations of experiences.

This leads to such conversations as: What is the nature of space? What is the nature of activity? What should be the nature of space?

So I try to demonstrate, not necessarily through a lab, but through a living place.

EY You've worked on some projects over a long period, 1966 to 2012 on the Centre of for Environmental Planning & Technology in Ahmedabad. Do you bring those life lessons to that?

BD Evolution and growth with time is very important to me and my practice. I founded the School of Architecture in 1966. Today it is the CEPT University. It was built on a brick kiln. I could have chosen a regular plot but I like challenges. The thought that constantly came to mind while designing it was why should an education campus only be about learning

VINAY PANJWANI © VASTUSHILPA FOUNDATION (2)



VASTUSHILPA FOUNDATION



JOHN PANICKER © VASTUSHILPA FOUNDATION

and teaching? Why not create something to rejoice in? So I planted many trees and made a forest at the edge where students could rewind, rejoice and reflect.

EY What would you consider your biggest success?

BD Aranya Housing was proposed primarily for a section of society that included the so called Economically Weaker Sections and slum and street dwellers from the city of Indore. It is truly heartwarming to see how they have flourished over the years. Some have built three floors, some have sub-let the place. All their kids have access to sanitation and education. They no longer belong to the economically weaker section.

We architects build houses, but never think that they will be used in innumerable ways; unexpectedly. At Aranya one can see and learn how families grow, houses grow, friends grow, communities grow. That learning is the success of Aranya.

EY What has been the biggest obstacle in your career?

BD The client (laughs). Sometimes it takes time – a couple of months – to convince them.

And also our views as architects, we say 'I have made a nice verandah but somebody has encroached' – we think encroaching or deviating is incorrect

FABIEN CHARIAU © VASTUSHILPA FOUNDATION

Clockwise from opposite School of Architecture (1966), an early project for the Centre of for Environmental Planning & Technology in Ahmedabad, Gujarat, India.

Shreyas Comprehensive School Campus (1958-63), Ahmedabad, India.

Life Insurance Corporation Mixed Income Housing (1973), Abad, India.

Aranya Low Cost Housing (1989), Indore, India.

Atrira Guest House (1958), Ahmedabad, India.



ethics. But when you are living and celebrating life you forget the original purpose, and that is important.

We are teaching schools about function. But we are not teaching them about the flexibility and multiple use of function.

The most interesting project I did was mixed income housing. Despite opposition by my client at the Life Insurance Housing Corporation project, the ground floor has 1000ft² for the senior officer, the upper floor has 450 for the staff and the top has 70ft² for the support staff and each floor either gets a terrace or a garden.

I also left the margin/terrace open for future expansion, so that the residents who are on the first or second floor can add another room on the terrace. And today it is great success even after four decades.

I think this happened because I didn't look at it as architecture, I didn't see it as building. For me, it was to provide spaces for people to rejoice in.

The purpose of my learning and teaching and everything is people oriented, society oriented, culture oriented. ●

Visit ribaj.com/doshi or subscribe to RIBAJ Meets on your favourite podcast app to listen to this conversation in full

Richard Rogers

1933 – 2021

Revolutionary, charismatic architect who overcame early dyslexia to design the Pompidou in Paris and Lloyd's of London and founded Team Four and RSHP, in an extraordinary career spanning seven decades



Left Richard Rogers, Renzo Piano and engineer Peter Rice on the site of the Pompidou Centre.

Below Piano & Rogers' Pompidou scheme, featuring generous public spaces, was selected from 681 competition entries.



TONY EVANS

KATSUHIKA KIDA

'How can we be expected to make an architect out of a man who cannot make two lines meet?' demanded one of Richard Rogers' tutors at the AA in an awkward meeting with his parents, Nino and Dada. Rogers was indeed very bad at drawing, and it was another tutor, James Gowan, who spotted that he got his then girlfriend Georgie Cheeseman to help. She was briefly to be the only fully qualified architect on the letterhead of Team Four (making it five people at first) when the practice set up in 1963 – the other four being Rogers' first wife Su Brumwell, his friend Norman Foster whom he had met post-AA at Yale, and Georgie's younger sister Wendy, later to become Foster's wife. Emotionally and professionally, Rogers always needed a supportive gang around him, always found one, and always stayed friends with everyone.

He was born in Florence in 1933 to a long-established Anglo-Italian family forced to flee to England as war approached. Enduring the brutal regime of a minor English boarding school, he always struggled with dyslexia. His experiences there, and later in the army during National Service, left him with an abiding loathing of bullies and small-mindedness. But it was helping out in the Milan atelier of his Italian architect cousin Ernesto Rogers of BBPR fame, that first made him want to be an architect, in 1953.

The career that followed was extraordinary by any standards, including the Pompidou Centre in Paris with Renzo Piano, the Lloyd's of London HQ, Channel 4 HQ, the Millennium Dome, the European Court

of Human Rights building in Strasbourg, the Welsh Parliament Building (Senedd), Bordeaux Law Courts, Terminal Five at Heathrow, the Leadenhall Building ('Cheesegrater') in the City, the International Towers in Sydney, British Museum Conservation Centre and two Stirling Prize winners, Madrid Barajas airport's terminal 4, and the Maggie's Centre in London's Hammersmith. Housing ranged from the apartments for the mega-rich at One Hyde Park in London to the Y-Cube modular hostel for the homeless. Theoretical and unbuilt projects include his London As It Could Be plan shown at the Foster Rogers Stirling exhibition at the Royal Academy in 1986, and entries for the Paternoster Square, Royal Opera House and National Gallery extension competitions.

Rogers was known for his left-leaning politics and publications, including A New London in 1992 with Mark Fisher for the Labour Party, Cities for a Small Planet in 1997 and Towards an Urban Renaissance in 1999, the report of the Urban Task Force which he chaired. He was knighted in 1991, made a life peer – Lord Rogers of Riverside – in 1996, and a Companion of Honour in 2008. Architectural honours include the RIBA Royal Gold Medal (1985), Praemium Imperiale (2000) Golden Lion for lifetime achievement from the Venice Biennale (2006) and Pritzker Prize (2007).

Not bad for a kid who couldn't draw at architecture school. But some resisted him. He never won over Prince Charles, whom Rogers accused of getting him turfed off the large Chelsea Barracks regeneration project. And Private Eye's 'Piloti' (the late Gavin Stamp) mercilessly pilloried him as a permanently 'suntanned and relaxed' knighted architect.

Back at the start, Team Four had become a darling of the new colour supplements but work was patchy at first. Among some more mainstream residential work it achieved two singular buildings: the 1964-7 house at Creek Vean in Cornwall for the Brumwell family and the proto-High Tech building in Swindon, Reliance Controls. Following its split in 1967 were two more houses by Rogers and Brumwell, now joined by John Young and Laurie Abbott: a 1968-9 house and studio for Humphrey Spender in Hertfordshire and the 1969 house in Wimbledon for his own parents – now refurbished as a study base for Harvard architecture students. With that he experimented with off-the-peg materials such as the insulated panels used on refrigerated trucks. It led to his more radical 'Zip-Up House' study, highly prefabricated and insulated, intended for mass production.

Then Renzo Piano, an Anglophile Genoese architect working on similar dreams of an architectural future, asked to join in. Everyone knows the story from there because of their win in the 1971 competition to build the multi-arts complex in Paris that became the Pompidou Centre. Piano, the



Right The Millennium Dome was completed in 1999 for £42 million. Its 320m diameter roof weighs less than the air contained within.

Below Completed in 1986, the Lloyd's Building was grade I listed in 2011, the youngest structure to obtain this status. English Heritage described it as 'universally recognised as one of the key buildings of the modern epoch'.



RICHARD BRYANT

first to receive official confirmation, broke the news on the phone: 'Hello old man ('Ciao, vecchio'). Are you sitting down?' Rogers was nearly 38, Piano 33.

After all the design, constructional and political complexities of building the Pompidou Centre (the moving floors concept had to go), it opened in 1977 and was immediately a huge popular success, despite some early inevitable 'oil refinery' jibes due to its brightly-coloured exposed external pipework. Although Rogers admired the US architects whose work he had got to know doing his Masters at Yale – Wright, Kahn, Rudolph, Schindler – and the influence of Cedric Price and Archigram was clear, the Pompidou took architecture in a totally new direction, marking a clean break with the heavyweight mainstream architecture of the time.

A slump in work followed, and Rogers and Piano parted professional company. Luckily, another competition, for a new Lloyd's of London building, came along. Rogers' winning building is Gothic in its complexity, Piranesian in scale and drama, designed to erupt from the medieval City streets in glimpsed fragments rather than in the round. It is now grade 1 listed. This – achieved with a team of young architects including Eva Jiříčková and the late Chris Wilkinson (see overleaf) – was his practice's breakout building.

1986 was not only the year of Lloyd's completion and the RA show, but also of a notable biography by Bryan Appleyard. This homed in on the fact that Rogers was, as much as a revolutionary architect, a fascinating and magnetic personality. His huge house in Chelsea, venue for endless networking parties directed by his second wife Ruth, of River Café fame, became an artistic and political salon. In June 2020 he finally officially retired from the practice of Rogers Stirk Harbour & Partners – by now based in the Leadenhall Building or 'Cheesegrater' which they had designed with Graham Stirk as lead partner.

He is survived by second wife Ruthie, first wife Su Rogers née Brumwell, their sons Ben, Zad and Ab, his son Roo with Ruthie (their other son Bo died in 2011), his younger brother Peter, and 13 grandchildren. ●

Hugh Pearman

Richard Rogers in five key buildings: ribaj.com/rogers-five

Personable, humanist architect who united art and science in elegant buildings across the world, from stations to Maggie’s, the Science Museum to Singapore’s Gardens of the Bay



Chris Wilkinson

1945 – 2021

Chris Wilkinson’s belief that architecture bridges art and science provided the fundamental ethos for WilkinsonEyre, the practice he founded, and runs through the extensive catalogue of elegant, thrilling buildings it has produced over almost four decades.

Chris studied architecture at Regent Street Polytechnic in the early 1960s, contemporaneous with three of Pink Floyd. The expansive idealism of that time stayed with him, expressed by an interest in the use of new technologies in architecture rather than psychedelic space rock – though he liked that too.

After spells with Denys Lasdun, Norman Foster, Richard Rogers and Michael and Patty Hopkins, he formed Chris Wilkinson Architects in 1983, aged 38. Early work included a boutique for Yves Saint Laurent. Jim Eyre had worked with Chris at Hopkins and joined him in 1985, forming a partnership in 1987.

Since his student days, Chris had been interested in long-span structures and the Miesian idea of universal space. His 1991 book Supersheds piqued the interest of Roland Paoletti, commissioning architect for the Jubilee Line Extension, which led to the practice’s Stratford Market Depot, completed in 1998, and Stratford Station the following year.

Around the millennium, Chris pioneered a move into museum work, with projects including the Stirling Prize-winning Magna Science Adventure Centre in Rotherham, Explore at Bristol (now We the Curious), and the National Maritime Museum in Swansea. The Mary Rose Museum in Portsmouth (2013) was close to his heart, but it is perhaps the Challenge of Materials Gallery at the Science Museum, featuring a delicate suspension bridge made of glass planks and hundreds of wires with interactive sensors, that best sums up his approach to ‘bridging art and science’ – a mantra that also became the title of one of the practice monographs.

With humanistic leanings, Chris was a keen advocate for education projects, which included the John Madejski Academy in Reading, one of the Blair government’s exemplar Schools for the Future, and four schools in Bristol that evolved its kit-of-parts approach. Later, we worked together on university

projects including the Earth Sciences Building in Oxford, the Exeter University Forum and several buildings for Queen Mary, University of London. His proudest achievement was the Maggie’s in Oxford (2014), a cross-laminated timber structure raised on piloti to make a treehouse in a wood.

The practice’s second Stirling Prize win, Gateshead Bridge (2002), gave it international visibility, and subsequent work reflects a growing expertise in super-high towers: the 104-storey Guangzhou IFC building was followed by more in Toronto and the City of London, and the newly complete One Barangaroo in Sydney, inspired by interweaving curved petals. The cooled conservatories at Gardens by the Bay in Singapore is perhaps WilkinsonEyre’s most representative international project – elegant engineering and cross-disciplinary collaboration being the essence of the practice Chris established.

That ethos also informed activities outside the practice. Chris took up visiting professorships at Illinois Institute of Technology and Harvard and, elected to the Royal Academy in 2006, he was a champion of hand drawing as a means of communicating a simple ‘beautiful idea’, clearly expressed. He had an artist’s eye for an elegant line and was exacting in presenting projects with a memorable image. Although he had reduced his time in the office in recent years, he remained closely involved in projects such as a masterplan for the Wellcome Genome Campus at Hinxton and the forthcoming Dyson Art Gallery at Dodington.

His genial and personable nature endeared him to clients, collaborators and colleagues alike. Rooted in English high-tech, the practice’s output has evolved into more poetic free expression, guided by Chris’ instinct for clear-thinking and innovative problem-solving, matched by his ambition and quest for adventure. He pushed us all to explore different design challenges and open up new possibilities.

He is survived by his wife Diana, sister Liz, and children Zoë and Dominic. ●

Stafford Critchlow is a director at WilkinsonEyre

IN MEMORIAM

George William Cartmell
ELECTED 1953, LANCASHIRE

J Brian Lambert
ELECTED 1954, STAFFORD

John William Combs
ELECTED 1962, SURREY

Brian John Marshall
ELECTED 1968, KENT

David Sheppard Cumming
ELECTED 1992, NORFOLK

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

Wanderer’s Wonder

THE RESULTS

Walking, or venturing outdoors, has become a pastime for many more of us over the past two years. For some it has meant exploring the open wilderness or rows of squidgy fields, for others trudging the hard pavements of our towns and cities. We launched this design ideas competition with the Galvanizers Association to seek proposals for a building or structure for rest/recuperation that would enhance a walk, rural or urban. It could fulfil any function at all so long as galvanized steel was a primary material and it adopted circular economy principles.

The response has been fantastic. The competition page piqued an interest in thousands of you and many of you entered too. We received an imaginative range of submissions, from an urban book swap grotto to a farm regeneration silo, shelters for an overnight stay, flexible-use portable kiosks or proposals to just have a brief sit down. We’ve seen exquisite drawing too, although it was firmly decided during the judging that ideas trumped all.

Here we celebrate our winner, who receives £1,000, the three commended entrants, who each receive £250, as well as our shortlist and longlist. Thank you to our judges – and congratulations!

Isabelle Priest, managing editor, RIBA Journal

Galvanizers Association is proud to continue its long relationship with the RIBA. The Wanderer’s Wonder competition was born out of a need to celebrate, because of the pandemic, our newfound connection with our local area. Simplicity, fun and playfulness were core requirements of the competition.

Our relationship with the RIBA began with the launch of the RIBA’s CPD Providers Network and has continued through our annual GAGA awards. This complements our remit of offering free advice to construction professionals on hot dip galvanizing (since 1949), including design, specification and performance.

An important element of Wanderer’s Wonder is its link with the production of Galvanized Steel and Sustainable Construction: Solutions for a Circular Economy. The guide makes clear how designing with circular principles in mind greatly reduces waste, maintenance and carbon burdens, while optimising the use of raw materials and existing products.

The standard of entries is hugely impressive and it is heartening to see the time and effort that has gone into the production of the final material. The entrants have demonstrated diversity of ideas, enthusiasm and the importance of connecting with our environment.

Iqbal Johal, marketing manager, Galvanizers Association

For more information and images of the winners and shortlist visit riba.org

GALVANIZERS ASSOCIATION

JUDGES



Anna Liu,
founding director,
Tonkin Liu



Jonathan Hagos,
founding director,
Freehaus



Garreth McMahon,
co-founder and
director, MMAS



Iqbal Johal,
marketing manager,
Galvanizers Association



Isabelle Priest,
managing editor,
RIBA Journal (chair)

Piers Taylor was unable
to attend on the day

Produced by the RIBA
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the Galvanizers Association

Supplement editor

Isabelle Priest

Assistant editor

Michèle Woodger

Designer Linda Byrne

Sub editor Sarah Cutforth

Cover image credit

Moiseenko Maksim

WINNER EUAN HARDIE

Part II architectural assistant, Reiach & Hall Architects

The Bodach's steel roof
gives an abandoned house
new life as a shelter

The stravaiger and the bodach

Wanderer's Wonder Competition

The Scots have a word 'stravaig' that roughly translates as 'to wander aimlessly'. Euan Hardie's winning proposal consists of two objects inspired by this word that sums up an existential idea about life as well as an idea about adventure in the landscape of a wild country.

The first part of the proposal is The Stravaiger, a place to rest weary legs. Designed as a protective cupped hand, the structure consists of a series of metal planes enclosing a simple stationary bench.

The second is The Bodach – or 'old man' – and comprises an architectural hat that can be built over and around abandoned houses to make a shelter for an overnight stay or refuge from the elements. Many of Scotland's most beautiful places have these ruins, reminders of a different way of life before the Clearances. The Bodach gives them new life in a familiar way, giving them a wrinkly roof with a lightweight structure.

Both proposals are similar in tectonics. Each uses a timber frame, of standard-sized timbers, with simple galvanized steel fixings and footings and a skin of corrugated galvanized steel sheets. They touch the landscape lightly and could be completely demountable, reusable or recyclable.

Although there were some concerns among the judges about the balance of timber to galvanized steel, this proposal was a standout winner that was difficult to beat.

'This entry spoke to a sense of place and an understanding of place,' said judge Jonathan Hagos. 'It has a lightness that is appropriate for the context. It reminds me of mnemonic devices – when you are in one place you are reminded of the other, creating a journey architecturally.'

Likewise, Garreth McMahon agreed: 'I loved all the gestures the entrant is trying to put through. With both parts, the corrugated galvanized material is forming a roof in the landscape that would be visible from about four to five miles away, playing an intrinsic part in the overall idea.'

The judges felt that the proposal provided the balance between opportunity to enjoy

'This entry spoke to a
sense of place and an
understanding of place'



Left top The Stravaiger brings together galvanized steel sheets and fixings around a simple timber-framed bench structure

Left below The Bodach's corrugated galvanized steel roof sits on top of a timber structure to provide a frame that envelops an abandoned house

the great outdoors, while being sustainable through the use of standardised elements that can re-enter a circular economy, and being culturally sensitive and relevant. 'The relationship between the timber and the galvanized material is also really clear and purposeful,' explained Isabelle Priest.

Overall, the judges found the dual proposal to be well resolved, experimental in testing different scenarios and they found the idea that the objects could become a family of interventions displaced across the Scottish landscape enjoyable.

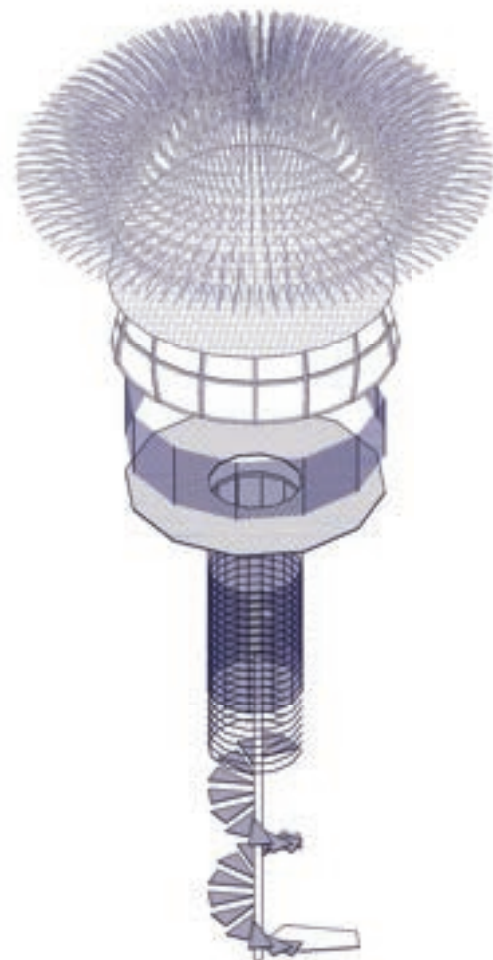


The Stravaiger provides a simple resting place to admire the view

Resting point on Scottish routes

COMMENDED
**ELENI BISMPIKI and
ANNA NIKOLAIDOU**

architects, Sto.a



Above Lightweight and flexible fibre rods on the roof support mini photovoltaic panels

Top right The raised resting area offers an alternative view of the surrounding countryside



This climbable shelter in the Scottish Highlands is a 4.5m structure mimicking the radial symmetrical geometry of a thistle. A galvanized steel spiral staircase leads the wanderer up to a resting area, where woven metal screens provide safety and visual permeability across the countryside.

The screens are supported by galvanized steel rods connecting to the roof and floor. Galvanized steel beams support the timber decking, carrying and transferring the structure's weight towards the central column. A domed roof, clad in local, long-lasting and aesthetically pleasing Scottish larch shingles, offers shelter.

The roof of the flowerhead is covered in transparent flexible fibre rods with mini photovoltaic panels at the ends, which feed the lighting system. These droop naturally under gravity, and, like a seedhead, rustle in

the wind (a feature likened to Heatherwick Studio's Seed Cathedral at Expo 2010 by judge Jonathan Hagos).

The majority of the thistle – its structure and cladding – is galvanized steel; it is designed to be eventually recycled or reused.

Initially reticent about its size (more of a landmark than a chance encounter), structural viability and literalness, the judges arrived at a revised opinion.

'I enjoyed the boldness of the gesture,' said Hagos. 'There is something wonderful about... changing your perspective while on a journey, or changing your view and your vantage point looking over the landscape.'

'I liked the minimal impact on the ground and the elevated view; you can picture it in tree foliage and hear the noises of the surrounding trees,' said Garreth McMahon.

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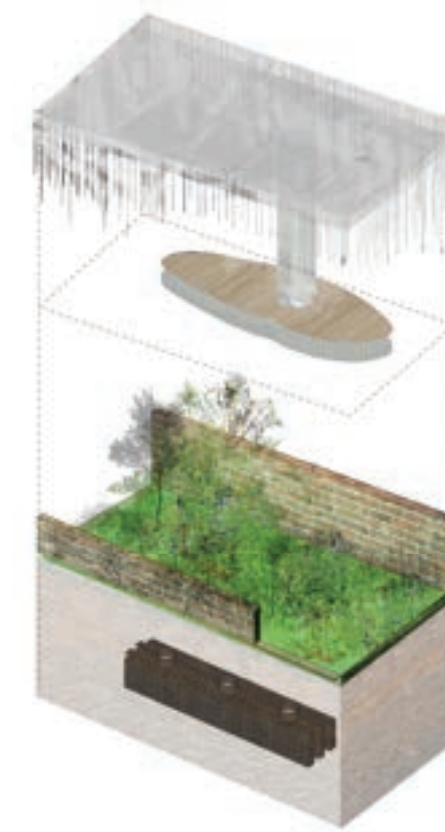
Out of the green

COMMENDED
MATEUSZ MUSIAL

architect, WXCA Architecture Office

Recent rises in property prices have led to public space in cities becoming more squeezed and deprioritised. However, the pandemic has shown us how important it is, providing refuge particularly for those without much space of their own.

Out of the Green develops a replicable scheme for the urban wanderer on an underdeveloped infill site of low investment value. With relatively small financial outlay, it turns the site into a local meeting place that encourages biodiversity and shelter for animals, while requiring little maintenance.



Above The modular canopy makes use of galvanized steel mesh and polycarbonate

Below The steel bars that screen the space also help to create a image of rain

The project is designed as a light, modular canopy that will enable use in good weather and bad. It aims to reduce material to a minimum and use recycled elements where possible. The roof is a galvanized steel mesh, while a polycarbonate layer ensures sunlight transmission and rain protection.

The awning is supported by pillars that double as downpipes, through which rainwater from the roof can be collected in underground tanks to be used for plant watering. Its envelope of varying-length steel bars also evokes the image of rain.

The judges agreed the proposal provided an ideal urban stopping point, with Garreth McMahon suggesting it could even become a destination rather than just a place to stumble on. Jonathan Hagos felt that the project 'dealt with socio-economic issues more than other schemes on the longlist'. Anna Liu enjoyed how 'it channels attention into forgotten spaces and is quite mysterious, like a screened private space between wasteland and public realm', and the way 'it could be applicable to many urban corners'.



ribaj.com

Armadillo shelter

COMMENDED

FRANCIS MC SHANE

architect, Mc Shane Architect

Francis Mc Shane’s folding shelter – which creases like an armadillo’s armature – is assembled from a series of 6mm-thick, 3.7m² galvanized steel panels, fixed together with nuts, bolts and washers. Its maximum weight is 17.5kg – deliberately under the 25kg maximum a single adult is recommended to lift regularly.

This portable concept is demountable, reusable and recyclable, but not, however, intended to act as a tent; rather it is a quasi-permanent structure intended for somewhat longer duration which relies on either cast concrete foundations or drilling into existing rock. The expanded metal seating within is of sufficiently heavy gauge to accommodate three adults and mimics the curved form of the shelter.

This flexible concept could be applied in a variety of situations, including ones which require an anti-vandalism strategy (tighten anti-theft nuts with a torque wrench), protection (close off one side with galvanised steel sheeting or rammed earth wall) or even concealment (pile stones to make it look like a cairn) – and this is the aspect that really excited the judges.

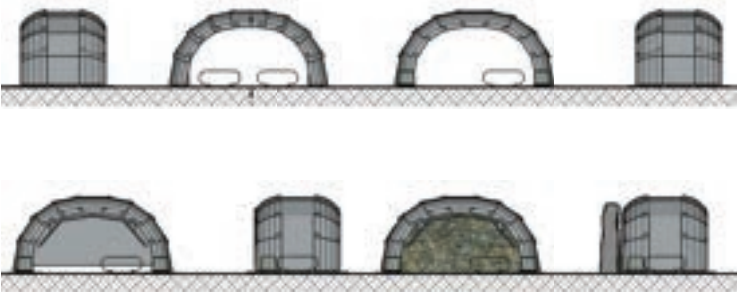
The matter-of-fact presentation, ‘like an instruction manual’ according to Jonathan Hagos, is equally utilitarian. Garreth McMahon agreed: ‘It looks like something that the armed forces would use.’ Iqbal Johal enjoyed the project for ‘following the brief to the letter by being truly flexible and imaginative’ but also ‘quite brutal’.

This very crudeness generated wonder for Anna Liu, a proponent of the project as soon as the judging kicked off: ‘I immediately thought of a person with a shield on their back going through the landscape... I could imagine the rain making interesting sounds... It is playful.’ And well deserved for the thoroughness of its concept and design.



Above The shelter is a quasi-permanent structure made from galvanized steel panels

Below The demountable shelter’s flexibility allows it to be used (and reused) in a variety of contexts



Below The curved metal seating within the shelter is able to accommodate three adults



ALSO ON SHORTLIST

(d)well, Harpham, Yorkshire

George Williams and Joseph Richard Cox

A monocoque CLT structure clad in corrugated galvanized steel with an oculus inspired by local wells as part of a regenerative scheme for farmers’ wellbeing

Leaning gate, various locations

Simon Lanyon-Hogg and Rebecca Disney

A simple galvanized steel tree as a place to pause, rest and eat, with a Braille description of the view

Book Swap Grotto, Wanstead

Stephanie Elward

An evolution of pop-up street libraries with space for one reader to wander through the world of books

LONGLIST

Alison Bunning and Lizzie Induni

Carol Shea

In praise of urban trees – moment for shelter and wonder

Christopher Sanders, Christian Sanders and Maureen Sanders

Pig ark shelter

Emmet Hanley and Alex Morgan

Acorn Exchange

James Butler, Petros Zintilis, Catalina Ionita, Alex Parojcic and Michael Harrison

The wind among the reeds

Lucila Sampaoli and Benjamin Vivot

Hey, mews!

Nick Tyrer

Penrose

Peter Dagger

Stop and replenish wonder

Robert Pickering

Elliptihaus

Tommaso Allegra and Luisa Lonsdale

The willow of St James Park

Yuliya Lapshyna

King’s Cross public space project

Opportunities

knock

The RIBA Journal has launched an online opportunities hub, bringing you news of the latest work on offer

The RIBA Journal is launching an online Opportunities Hub. It will be the first news site for competitions run by RIBA Competitions as well as bringing together tenders and competitions, contracts and calls for interest, public or not, to help you evaluate what to bid for.

We all know that finding the right work is critical to practices flourishing. The last RIBA Future Trends survey was optimistic, continuing 2021’s positive trend of practices predicting increased workloads. This was backed up by an increase in actual workloads of 10 per cent year on year. Much of that work is from existing clients and local contacts but, for many growing practices, advertised opportunities and design competitions are also an important source of work.

The hub was launched on ribaj.com with a call for expressions of interest for work on the RIBA’s own central London headquarters at 66 Portland Place (which closed on 1 February). RIBA president Simon Allford has articulated a new vision for the 1930s building, writing in the RIBA Journal about creating a generous physical entity, a ‘House of Architecture’. The brief outlines an exciting programme of opening up the building for members, for culture and learning, and making it fit and accessible for day-to-day working. It includes a substantial element of conservation. With a £20 million first phase and the development of a strategic masterplan for future phases, this is an ambitious programme on a



Above The RIBA is seeking expressions of interest for the revamp of its Portland Place HQ.

grade II* listed building and with strong embedded sustainability goals incorporating the RIBA 2030 Climate Challenge.

The Portland Place revamp was just one of the 15 live opportunities listed on the hub at its launch, along with some fantastic projects in amazing places, including an Iceland coffee house on a volcano, treehouses at Kew Gardens, London, and a Surf-Skate Park in Moray in Scotland. They are all closing soon so hurry!

The RIBA Journal already has a strong strand of pieces on business opportunities and client interviews and there are more to come over the year as well as the best design competitions and calls for interest.

See the most up-to-date opportunities at ribaj.com/opportunities-hub

Left Design of a coffee shop on a volcanic crater in Iceland features in the Opportunities Hub.



Beverly Hills mansion
California, USA, 1927

English architect Chester Jones spent time in the USA on a Commonwealth Fund Fellowship before his untimely death in 1933 at the age of just 27. Jones documented the architecture he encountered on his travels in a collection of photographs now held by RIBA. One building that caught his eye was this mansion in Beverly Hills built in 1927 for Milton Getz, the director of Los Angeles’ Union Bank, by architect Gordon Kaufmann.

Though Kaufmann was later known for art deco buildings such as the Hoover Dam, his early work was in the Mediterranean Revival style popular in

California in the 1920s and 30s. His design here employed classical Spanish and Italian forms including internal patios, loggias, colonnades and a pink stucco exterior, and it had palatial gardens by landscape architect Paul Thiene.

The house was later owned by the actress Marion Davies and her partner, the newspaper baron William Randolph Hearst. They offered it to the young John F Kennedy for his honeymoon in 1953 and it subsequently served as the West Coast headquarters for his presidential campaign. ●
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