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Designing for Stalin – and surviving
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The Story Museum designed by Purcell, photographed by Diane Auckland

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Our judges are waiting for your incredible drawings

REVIEW
Charles Holland and Di Mainstone explore radical houses at the RIBA

OBITUARY
Influential theorist Christopher Alexander

PARKING SHOT
The modernist Temple Gardens, by Connell Ward & Lucas

This year’s best buildings in Britain, plus building for the proletariat, radical rooms and smart ventilation: ribaj.com

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The RIBA Journal May 2022

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Welcome to the RIBA Regional Awards issue 2022. After a complicated couple of years due to Covid-19, the RIBA Regional Awards are back to their usual annual format. From 176 shortlisted projects, whittled down by the judges to 123 winners, we bring to you the awards in full. They offer an astonishing array of types, shapes, colours and sizes from all around the UK.

Alongside the winners showcase, we have also brought back our awards in numbers analysis by geographical region – excluding RIAS for Scotland, which are not yet announced. The region with the most awards is again East with 17 named schemes – it had 18 in 2019 when we last sorted by area. This is followed by London West with 14 and South with 13. At the other end of the spectrum, Wales has the fewest in 2022 with only two, followed by the North East with three, then Yorkshire and London North on four – the latter perhaps exhausted still by coming second overall in 2019 with 15.

In other analysis, you might think the regions with the most awards will have also had the highest total spend, but not this year. London West does well with a spend of £676.8m compared to East’s £66.1m, but it’s pipped to the post by London South East, whose seven projects amount to £730.8 million. Two of those had nine-figure contract values alone (it includes the City of London), which surprisingly doesn’t skew the region’s cost per m² of average project into a chart-topping position as well because they are big buildings.

In the area of how much needs to be spent per m² on average to achieve a Regional Award, South East, North West and Yorkshire lead the way in cost ascending order with more than £5,000/m². Yorkshire and North West are primarily influenced by single projects, but South East, as you might expect, has generally pricier but not uber expensive projects. The North East this year achieved ‘most with least’ at £1,508/m² for the average project there.

So, there you have it, the awards in synopsis, now time to delve in for a closer look. •
East

17
Shortlisted projects
Projects by architects with offices in the region
Projects by architects from outside the region
£2,984
Cost per m² of average project
£66.1m
Total cost of projects
17,379m²
Total GIA

SUTTON HO, WOODBRIDGE
NISSEN RICHARDS STUDIO FOR NATIONAL TRUST
Project value: Confidential
GIA: 990m²

This is an extremely brave piece of commissioning by the National Trust, which detected that visitors to Sutton Hoo had difficulty comprehending this deeply significant historical landscape. Nissen Richards Studio’s combination of architectural design and interpretive and conservation expertise enabled it to develop a narrative walk from site entrance through to the burial mounds, while also refreshing the various moments encountered along the way. As well as a bold new tower giving views over the whole burial mound site, its work has involved a refresh of the existing visitor centre and its exhibits, and a recasting of Tranmer House, the original house on the property. The tower is built using a rich palette of galvanised steel panels and frame overclad with a charred larch boarding rainscreen.

WINTRINGHAM PRIMARY ACADEMY, ST NEOTS
DRMM ARCHITECTS FOR CAMBRIDGESHIRE COUNTY COUNCIL AND DIAMOND LEARNING PARTNERSHIP TRUST
Contract value: £11m
GIA: 3615m²
Cost per m²: £3043

This pioneering building is one of the first pieces of social infrastructure to be built at the emerging settlement of Wintringham, an extension to St Neots. Located directly on the town square, the school creates a bold intervention at the centre of the masterplan, with more community-focused rooms positioned to address this frontage. At the heart of the school is a sheltered internal garden that is visible on entry. This gives each classroom dual aspects onto planted internal and external spaces, and allows cross-ventilation. Around the fringes of the school are outdoor gardens, playgrounds and enclosed areas, conceived as extensions of the internal teaching spaces.

Judges described the design as ‘demonstrating real imagination in maximising the utility of the space’ and were impressed with its energy consumption, whole-life carbon performance, and the attention paid to biophilic design principles.

ELY MUSEUM, ELY
HAT PROJECTS FOR ELY MUSEUM
Contract value: Confidential
GIA: 550m²

HAT Projects has lovingly restored and extended Ely Museum, giving it new life and purpose and creating a great resource for the town.

Housed in the Bishop of Ely’s former gaol, the historic building had been unsympathetically altered in the 1990s with many of its original features lost. As part of the project, deft stripping-out revealed what was left of the deserted original fabric. New interventions include an entrance lobby accessed across a sunny planted courtyard and an extension created in space won back from a council car park. This provides a generous set of public and administrative spaces that can be accessed independently for older community use.

Clad in copper-toned aluminium, a prominent bay window celebrates the new community room and connects the museum back to the life of the street below.

East Sustainability Award 2022 sponsored by Michelmarsh

East Conservation Award 2022
MATT SMITH
RIBA Regional Awards
East

Stone Cottage, Bury St Edmunds
NAYLOR WARD MILLER ARCHITECTS FOR Liz & Tom Miller
Contract value: Confidential  GIA: 132m2

Crafted with modest means and a degree of self-build, this architect’s family house creates a poetic new lease of life for a former four-room labourer’s cottage.

The crumby, flat-walled cottage has been stabilised and retained, with new elements seamlessly woven into the original rooms. Interventions include an upstair bedroom running across the back of the house at half level up from the cottage’s ground floor, opening up the house to views of the surrounding landscape that it had formerly turned its back on. Two new ‘cabins’ and a bathroom provide space for the family’s adult children.

Judges commended the project’s energy performance as well as the attention given to the selection of low embodied carbon materials for both structure and finishes, including reclaimed bricks and flat blocks.

Blue Sky Barn, Norfolk
33-14 Architects with Taylor Made Space
For private client
Contract value: Confidential  GIA: 403m2

Blue Sky Barn started out as a luxurious weekend house that became, over the Covid crisis, a permanent family home. The design has been able to adapt and mature to support that shift from holiday to everyday living.

The new house has been created by re-using the steel frame of an existing agricultural shed. Its enhanced fabric includes timber panels that clash the structure at high level to present an inscrutable character to the outside. Inside, an in situ concrete frame supports the primary bedroom suite above a post.

Judges praised the engaging and unusual design strategies that have produced a scale of spaces that sometimes surprises…

While re-use of the barn provided embodied carbon benefits, the operational energy strategy takes advantage of the expansive surrounding site to include a ground source heat pump. Mechanical ventilation has been included only for the spa facilities.

Copper House, Cambridge
Butcher Bayley Architects for private client
Contract value: Confidential  GIA: 127m2

This single storied extension to a Victorian terrace in central Cambridge demonstrates the creative value a good architect can bring to the simplist project. What impresses here is that the practice has ensured that the whole house has been considered and integrated into a bamera intervention. This opens up the cellular spaces of the original dwelling into a sequence that supports contemporary family life.

With limited means, the architect picked the right elements to focus on. A strong collaboration with the client helped select good materials and critical areas of craftsmanship such as the patinated copper external cladding and terracotta tiles from the client’s native Italy.

Light is dropped at tactical points, dramatising moments like standing at the sink.

A new room opens the house up to the garden – reportedly a godsend during lockdown.

Frids, St Ives
Mole Architects for Private Client
Contract value: Confidential  GIA: 402m2

This is a great example of sympathetic yet progressive conservation. Taken on as something of a rescue project, this grade II listed, 18th century house has been beautifully restored to reveal its rich and varied history, with areas of mending and new intervention clearly visible. Mole Architects has also added a wholly contemporary addition as an effective foil. This provides a set of spaces – kitchen, garden room and master bedroom – that are complementary but quite different in character from the original house.

Designed to Passivhaus standards, the dwelling’s enhanced building fabric ensures a measured energy performance that addresses the RIBA 2020 benchmarks. The project’s most significant carbon reduction credential, however, was the strategy to restore the derelict house, extending its life and adding value to the surrounding community.

This 10-year, self-confessed ‘labour of love’ reinvents an unpromising 1960s bungalow on the edge of Aldeburgh’s golf course.

The result conjures up Nordic modernist traditions as well as something of the architect’s native California, while also amplifying the unusual setting of the house itself. Cellular interior divisions were stripped out to make a surprising sequence of spaces painting around an entrance courtyard. The original roof hips were removed to simplify the roof form and ‘lean it’ towards the surrounding rural context and away from its suburban origins.

The assured succession of domestic internal spaces is mirrored by a set of outside ‘rooms’ with planted and raised beds, as well as a workshop and garden room. A fabric first approach uplifts the building envelope’s thermal performance, with renewables energy provided by photovoltaics and an air source heat pump.

The RIBA Journal May 2022
CENTRAL SURGERY SAWBRIDGEWORTH  HAMMONS: BROWN FOR CENTRAL SURGERY
Contract value: £1.9m  GIA: 1015m²  Cost per m²: £1872

This is a very impressive project that demonstrates the benefit of a long term and committed relationship between architect and client. The result is a bespoke primary healthcare surgery right where it should be – at the heart of its community.

The project upgrades and extends Sawbridgeworth’s central surgery, doubling the available area while keeping the surgery operational throughout the building work. High quality, welcoming spaces meet clinical standards while avoiding an institutional feel, helped by the use of well-proportioned, naturally-lit waiting and circulation spaces.

The result is a humane and calm environment for patients and staff alike, which will surely help to attract and retain doctors and the 30-strong support team.

The project has achieved BREEAM ‘Very Good’ and demonstrates engagement with biophilic design principles to improve the patient experience.

CRISS CROSS HOUSE, HERTFORDSHIRE
ASHTON PORTER ARCHITECTS FOR PRIVATE CLIENT
Contract value: Confidential  GIA: 175 m²

A simple side extension to a Victorian farm workers’ cottage, in green belt farmland. The addition provides two square volumes in plan: a living room, set off from an opening in the flank wall of the house by a glazed dégagement, and a garage. Like the gate that links them, they are faced in charred timber on a timber frame. The house is named for the extension’s 12mm plywood gridshell ceiling. From having little visual relationship with its surroundings, it now luxuriates in views from three sides of the new living space. It is a joyous and inventive space. A fabric-first approach uplifts thermal performance and includes an air source heat pump; it was the best performing domestic project from the region’s shortlist for water use efficiency. Reduced embodied carbon and construction efficiency were helped by significant use of timber for structure and cladding, and offsite manufacture.

STUDIO NENCINI, NORWICH
ALDER BRISCO (NOW BRISCO LORAN AND JAMES ALDER ARCHITECT) FOR PRIVATE CLIENT
Contract value: £95,000  GIA: 60m²  Cost per m²: £1462

This simple, single-storey house extension exudes a sense of great calm, demonstrating that delight can be found even in the most modest of projects.

The clients, two artists, commissioned Alder Brisco with project architect Thomas Brisco to create an art studio opening onto an enlarged kitchen to replace a garage on the side of a Victorian house. As well as delivering the new spaces, the project rediscovered the gracious spirit of the original house, which had been obscured by later additions, and better reconnects house and garden.

An inventive interplay of spaces opens up an enfilade through the house that links the clients’ two studios. Thermal performance has been significantly uplifted while the use of timber and reclaimed brick has assisted in reducing the project’s whole-life carbon impact.

East Project Architect of the Year 2022
ANDY STAGG
JACK HOBHOUSE
NICK DEARDEN
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RIBA Regional Awards
East

BRENTWOOD PREPARATORY SCHOOL, BRENTWOOD
COTTRELL & VERMEULEN ARCHITECTURE FOR BRENTWOOD SCHOOL
Contract value: Confidential
GIA: 7005m²

A new preparatory school continues Cottrell & Vermeulen Architecture’s fruitful, 15 year relationship with Brentwood School in Essex. The latest project takes on a collection of existing structures and spaces, adding two significant new buildings to the mix. A sheltering spine threads together the disparate buildings, sometimes manifesting as a canopy, sometimes as an arcade.

A new teaching block provides a transition to the preparatory school, with specialist teaching spaces on each of the upper two floors around a central hall. Supporting ancillary, circulation and storage spaces are cleverly tucked into the plan. The teaching block’s sister building provides a multi-purpose hall, with an independent sheltered entrance that allows for community use.

Each building is beautifully crafted with bold and playful colours and motifs, and a materials palette referencing other buildings around the site.

MAGDALENE COLLEGE LIBRARY, CAMBRIDGE
NALL MCLAU Gh/IN ARCHITECTS FOR MAGDALENE COLLEGE
Contract value: Confidential
GIA: 1525m²

Briefed to create a college library with a lifespan of 400 years, Niall McLaughlin Architects has risen to the challenge with this deft and inspiring temple to learning. The library combines loadbearing brickwork with an exquisitely detailed horizontal engineered timber structure to establish a lofty, surprisingly vertical space. The design has been strongly influenced by the requirement to passively light and naturally ventilate the spaces, leading to the inclusion of distinctive roof lanterns and stack effect ventilation chimneys.

An extraordinary sense of space pervades, like inhabiting a hugely luxurious treehouse. As with the best of the city’s many libraries, a great diversity of spaces to read and work is established.

The library demonstrates exceptional engagement with environmental design principles and is one of the top submissions for energy performance and whole-life carbon considerations.

ANTHONY COLEMAN
NICK KANE (2)
RIBA Regional Awards

East

36 STOREY’S WAY, CAMBRIDGE
COTTRELL & VERMEULEN ARCHITECTURE FOR CHURCHILL COLLEGE

Contract value: Confidential  GIA: 1230m²

Nearly two decades after its first project for Churchill College, Cottrell & Vermeulen Architecture has completed three further residential buildings as part of the college’s plan to enlarge its graduate quarter.

The resulting scheme showcases the practice’s experience with graduate housing with great virtuosity. A convincing, almost urban space is created between the new additions (two interlinked, one standing more independently) and earlier adjacent buildings. The design mediates between the Arts & Crafts traditions of Baillie Scott’s work and the refined modernism of Richard Sheppard’s college flats, both found nearby, as well as meeting the contemporary needs of the graduate community.

Shared spaces are generous, characterful and well-considered, enjoying dynamic views across the college estate. The use of materials is assured, with the tile-hung elevations folding organically over a precast concrete base.

The measured energy performance of this building betters predictions, which must be viewed in relation to the high unregulated loads expected. The project is most notable for the implementation of sustainable engineering principles and the innovation presented, including introducing expressed diagonals to form storey-deep trusses rather than carbon intensive transfer structures where longer clear spans are required. A benchmark for future projects.

NWE PARTICIPATION BUILDING AND THEATRE SQUARE, IPSWICH
WITH ARCHITECTS FOR CHARTRUSSE INVESTMENTS WITH NEW WOLSEY THEATRE

CIVIL ENGINEERING BUILDING, CAMBRIDGE
GRIMSHAW WITH RHP FOR UNIVERSITY OF CAMBRIDGE

Contract value: Confidential  GIA: 4,570 m²

The first part of a move of the University’s engineering faculty from its current central location to the West Cambridge site. Evident to visitors arriving at reception is the testing laboratory, featuring an extraordinary metre-thick concrete testing slab, isolated on dampers. Ancillary laboratories include one focussed on reducing concrete’s carbon content. Wrapped around these are research and collaboration spaces, culminating in a shared canteen and a top floor roof garden.

The measured energy performance of this building betters predictions, which must be viewed in relation to the high unregulated loads expected. The project is most notable for the implementation of sustainable engineering principles and the innovation presented, including introducing expressed diagonals to form storey-deep trusses rather than carbon intensive transfer structures where longer clear spans are required. A benchmark for future projects.

East Client of the Year 2022

The NW2 Participation Building shows how even the most unpromising municipal locations can be brought back into a proper civic dialogue. Located on the top layer of a spiral car park ramp, the project establishes a series of spaces for community engagement and performance. A pleated gold roof canopy and black rubber-clad walls enclose a central public arena, giving shelter to the forecourt of the New Wolsey Theatre and creating the conditions for public performance and other events in the round.

The jury commended Sarah Holmes, chief executive of the New Wolsey Theatre, for seeing the potential of the scheme and ensuring it happened. This project packs a punch, transforming an unpromising part of Ipswich into a place which is gathering interest and energy.

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wedi I-Board Top
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Sustainable practice with respectful yet inventive exuberance.

The Lyth Building sits elegantly within its context of listed buildings and landscapes, giving a centre and focus to the burgeoning campus of Nottingham Trent University (NTU).

The new building provides teaching, research and office accommodation for NTU’s school of animal, rural and environmental sciences. A main entrance leads to a south-facing courtyard sheltering between two wings. These are aligned with the orientation of their listed neighbours to open up the angle of the courtyard and catch more sun across the day. Open cloistered galleries provide sheltered circulation, saving embodied carbon and energy use in use and shading south and west flanks.

Crystaline roof forms give all the main teaching and social rooms scale and spatial interest. The structure of glulam and cross-laminated timber is fully expressed throughout.

The design of this new build family house has risen to the opportunities of the immediate landscape in a relaxed and assured manner, offering a frame for living that is full of variety.

The house has been deliberately pulled apart, planting the entry court and guest wing in the south east corner, while pushing the main living spaces to the north west. In doing so the plan is orchestrated as a series of axial routes that always end in framed views of the landscape beyond.

This includes a promenade from entry all the way to a spectacular willow seen beyond the main living room, passing through garden courts on either side of the glazed link that separates the wings.

It is a house full of circuits, with options that clearly delight the young family.

East Midlands Client of the Year Award 2022

This delightful rear extension to a grade II-listed Victorian house is full of surprises, with the incorporation of a disused cattle shed and the ruined walls of a historic parchment factory.

Instead of demolishing the ruin as initially intended, the architect discretely inserted new living rooms and a bedroom as a lightweight skin inside the ruined walls, leaving the massive stone and brick remains to dominate the external expression.

The jury enjoyed the rich variety of experiences available in such a small extension, where each room and external area offers many different ways to use this part of the house.

A particular note is the elegance of material junctions in all places where new and old meet.

The architect has combined inventive re-use of existing structures with reclaimed and upcycled materials to create an exemplar of conservation practice.

East Midlands Conservation Award 2022

East Midlands Small Project of the Year Award 2022 sponsored by Gaggenau

This enlightened project combines a residential care building for the elderly with a new public library, with both sharing a courtyard and public cafe. In doing so, it revives a derelict backland former chocolate factory within Derwent Valley Mills UNESCO World Heritage Site, and connects it back to the energy of the high street.

The design team re-used as much of the found structure, façades and fabric as they could, making significant embodied carbon savings. Both library and residential care uses re-inhabit the red brick shell, while the entry corner of the library building is expressed as infill in local Stanton Moor stone.

Judges praised the project as a pragmatic and quietly bold enterprise that has addressed each of the social, environmental and economic facets of sustainable design, while improving urban connections.
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RIBA Regional Awards

North East

3

Shortlisted projects

Projects by architects with offices in the region

£22.71m

Total cost of projects

42,165m²

Total GIA

£1,508

Cost per m² of average project

---

SHEPHERDS BARN, COUNTY DURHAM

LEAP FOR PRIVATE CLIENT

Contract value: Confidential

GIA: 174m²

This barn conversion involved an aspiration for a home that ‘touched the earth lightly’, within existing planning constraints. The judges were particularly impressed that it is the North East’s first certified Passivhaus retrofit and achieves zero carbon status, with significantly better operational energy and embodied carbon figures than RIBA Climate Challenge targets for 2030. The structure is formed from panels of prefabricated engineered timber I-beams inserted into the barn, giving fresh and airy spaces and an airtightness 80 times that required by the building regulations. Reclaimed materials were used where possible. An accessible ground floor extends the useful lifespan of the home. Land around the house enhances biodiversity – and half of it has been offered to a local community group.

This is a home with a heart.

North East Client of the Year 2022

North East Sustainability Award 2022 sponsored by Michelmersh

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NORTH BANK, NORTHUMBERLAND

ELIOTT ARCHITECTS FOR PRIVATE CLIENT

Contract value: Confidential

GIA: 185m²

An edge-of-village family home draws on the local vernacular with a steeply pitched roof, elegantly proportioned form and unlaboured interfaces between unfinished timber cladding and natural zinc roofing. Orienting the house south towards views over the valley minimises its impact on neighbours in this conservation area and protects the main garden from the prevailing wind. Inside is a dramatic interconnected living space, drawing one’s eye to celebrate the roof form. Simple passive strategies maintain temperatures throughout. A crafted, contemporary response with the client at its heart.

North East Conservation Award 2022

North East Small Project of the Year 2022 sponsored by Gaggenau

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NEWCASTLE CIVIC CENTRE, NEWCASTLE UPON TYNE

FAULKNERBROWNS ARCHITECTS FOR NEWCASTLE CITY COUNCIL

Contract value: £22m

GIA: 41,806 m²

Cost per m²: £526

George Kenyon’s grade II listed Newcastle Civic Centre is one of the 1960s’ finest examples of public architecture. The refurbishment brief was for a more prominent public entrance and to resolve circulation and security issues without undermining its architectural integrity of the original. Frameless glass encloses the stripped-back ground floor colonnade. Offices have been refurbished and reordered. The brick-faced entrance arches now provide a new reception area, public café, seating and meeting pods. They have been lit, with all services delivered from the floor to avoid any ceiling mountings, and there is careful detailing between old and new. A full building services overhaul has helped reduce energy consumption by 30% as the refurbishment sensitively celebrates the existing architecture and artworks.

David Cadzow

Jill TateMark Siddall

ribaj.com

RIBA Journal May 2022
North West

With a forest of tree-like columns supporting a timber diagrid roof, the light-filled Welcome Building makes an uplifting entrance to RHS Garden Bridgewater, newly opened on the 63ha Worsley New Hall Estate. The long, low larch-clad pavilion has a dramatic yet sensitive presence in the landscape. It accommodates conservation and an ingenious extension. The refurbished cathedral. It is rich in references to the historic building, from the bronze diagrid structure of the stair tower to CNC-cut sandstone walls with windows set in pointed arches. Project architect Ingrid Petit fully embraced the role of master builder, interrogating every detail – subtle manipulation of depth and shadow and the grain of each piece of stone. Continuing the tradition of craftmanship at the cathedral, it’s sophisticated, sensitive and uplifting.

THE FRATRY, CARLISLE
BDP FOR DUCHY OF LANCASTER
Contract value: Confidential  GIA: 2374m²

Once a monastic dining hall, the Fratry is an imposing adjunct to the cathedral. Its exemplary transformation combines discerning conservation and an ingenious extension. The refurbished Fratry Hall now hosts events and an education space in its vaulted undercroft. The low-profile extension handles movement between them, frames a courtyard and accommodates a café. It is rich in references to the historic building, from the bronze diagrid structure of the stair tower to CNC-cut sandstone walls with windows set in pointed arches. Project architect Ingrid Petit fully embraced the role of master builder, interrogating every detail – subtle manipulation of depth and shadow and the grain of each piece of stone. Continuing the tradition of craftmanship at the cathedral, it’s sophisticated, sensitive and uplifting.

North West Project Architect of the Year Award 2022

THE WELCOME BUILDING, SALFORD
HODDER & PARTNERS FOR THE ROYAL HORTICULTURAL SOCIETY
Contract value: Confidential  GIA: 2234m²

With a forest of tree-like columns supporting a timber diagrid roof, the light-flooded Welcome Building makes an uplifting entrance to RHS Garden Bridgewater, newly opened on the 63ha Worsley New Hall Estate. The long, low larch-clad pavilion has a dramatic yet sensitive presence in the landscape. It accommodates ticketing, retail, a café and a garden centre that can shrink or expand in response to seasonal demand, as well as office ‘pods’ that can be dismantled without disturbing the main structure. Foundations prepared for a future extension give additional flexibility.

Sustainability was a central concern, addressed by natural ventilation, rainwater harvesting, a green roof and ground-source heat pumps. Canopies and the oversailing roof shelter outdoor spaces and bar the boundary between the building and gardens.

North West Sustainability Award 2022 sponsored by Michelmersh

LANCASTER CASTLE, LANCASHIRE
BDP FOR DUCHY OF LANCASTER
Contract value: Confidential  GIA: 1974m²

BDP’s work to bring the grade I listed Lancaster Castle into public use provides a masterclass in sensitive restoration. The oldest parts of the castle date back to the 12th century, and the restored buildings were constructed as a prison more than 200 years ago, remaining in that role until as recently as 2012.

A detailed condition survey took a year to complete. The phased programme of works has been carefully phased to ensure that seven buildings given a new purpose – including exhibition space, retail and a café – and seven more made weather tight, all while facilitating the continued use of castle court buildings.

New interventions are subtle, elegant and enhance the historic setting with carefully chosen materials and meticulous detailing.

North West Conservation Award 2022

SPECIAL EXHIBITIONS GALLERY, MANCHESTER
CARMODY GRORKE FOR THE MUSEUM OF SCIENCE AND INDUSTRY
Contract value: Confidential  GIA: 985m²

Occupying a 19th century warehouse and a former goods yard below a disused railway viaduct, the Special Exhibitions Gallery at the Museum of Science and Industry provides space for temporary displays and a characterful foyer that sets up new routes through its campus. At the entrance a full-height panel of back-lit fibreglass harmonizes with the hues of vaulted brickwork but provides a delicate counterpoint to its weight. Extensive works were needed to make a thermally stable gallery that meets international standards. New walls incorporate hygroscopic mass to reduce the need for dehumidification, and low-energy services are co-ordinated to maintain visual simplicity.

Intelligent design has made a sustainable, accessible addition to the museum and reawakened the buildings’ industrial splendour.

THE OLD LIBRARY, LIVERPOOL
OMI FOR LISTER STEPS
Contract value: £1m  GIA: 983m²
Cost per m²: £3100

After 100 years in use, Tuebrook’s Carnegie library closed in 2006 and fell into disrepair. Its resurrection as a charity-run community hub safeguards the much-loved structure and generates great social value from a limited budget. There is something for everyone – a nursery, homework space for teenagers, a café and an events hall – and a delightful sense of ordered chaos in the eclectic mix structured by an intelligent plan.

Sustainable restoration has preserved the building’s character, and additions are both sympathetic and playful within one large hall offices are in a facaded mezzanine on slender columns, presenting the volume of the original rooms; a small ceramic-clad extension echoes timberwork in the original building; and a slide leads from the first floor to an outdoor play area.

North West Client of the Year Award 2022

POOLEY NEW BRIDGE, PENRITH
KNIGHT ARCHITECTS FOR CUMBRIA COUNTY COUNCIL
Contract value: Confidential  GIA: 500m²

Post-Sandy’s sole crossing over the River Eamont was swept away by floods in 2015 – an economic catastrophe for the village as well as a psychological blow. Knight Architects worked with the community to shape its replacement, giving local people confidence in its structural stability and sensitivity to a World Heritage Site.

Sprung from abutments of local stone, the ensemble of in-situ concrete and naturally weathering stainless steel crosses the river in a single 40m span, so no piers sit in the water. Railings are minimal to ensure transparency and allow views that solid sides would be an obstacle to future floods. The combination of innovative design and community engagement has delivered an elegant piece of infrastructure which feels part of the place, and one with embedded social value.

THE RIBA JOURNAL MAY 2022
PUSH-PULL HOUSE, AMERSHAM
CULLINAN STUDIO FOR PRIVATE CLIENT
Contract value: Confidential  GIA: 184m²

Push-Pull House is both confident and unassuming, a sophisticated formal statement that is also well-scaled and contextual. It is a pleasure to visit a building that is such a resolved three-dimensional composition. There is clarity and rigour in both plan and section, as well as delight in the rich spatial experience at the heart of the house. The combination of ‘push-pull’ in plan, the butterfly roof in section and the use of stereotype glazing, brings secondary sources of daylight into many of the rooms without overloading the neighbours. Of special note is the long slumping span of exposed CLT over the main living spaces, which feels really present, and provides a rare example of the integration of material, structure and space. The CLT structure also sequesters CO₂, and although designed around eight years ago, the project meets RIBA operational energy targets for 2025.

South Sustainability Award sponsored by Michelmersh

Lovedon Fields was part of the client’s objective to achieve a dramatic change in design quality in rural housing developments, and in the commercial context of mass housing it is no mean feat to have achieved as much as it has. There are good basic ingredients – mixed tenure including 40% affordable dwellings and shared ownership; a variety of apartments, terraces and detached houses; timber frames; and green public space. The layout is structured around a street and a triangular green and a generous first floor connecting street, garden and open land beyond.

JOHN PARDEY ARCHITECTS WITH BBA ARCHITECTS
LOVEDON FIELDS, KING’S WORTHY
FOR HAB HOUSING
Contract value: Confidential  GIA: 5,650m²

For the arriving pedestrian, there is a plant and flower meadow and a generous mixture of a buff/grey brick with timber cladding is well-judged. A formal statement that is also well-scaled and contextual. It is a pleasure to visit a building that is such a resolved three-dimensional composition. There is clarity and rigour in both plan and section, as well as delight in the rich spatial experience at the heart of the house. The combination of ‘push-pull’ in plan, the butterfly roof in section and the use of stereotype glazing, brings secondary sources of daylight into many of the rooms without overloading the neighbours. Of special note is the long slumping span of exposed CLT over the main living spaces, which feels really present, and provides a rare example of the integration of material, structure and space. The CLT structure also sequesters CO₂, and although designed around eight years ago, the project meets RIBA operational energy targets for 2025.

South Sustainability Award sponsored by Michelmersh

CATHERINE HUGHES BUILDING, OXFORD
NIALL MCLAUGHLIN ARCHITECTS FOR SOMERVILLE COLLEGE
Contract value: Confidential  GIA: 817m²

Externally, this scheme manages to strike the delicate balance between a carefully considered and cleverly modelled response to context, and a clear architectural identity and consistent language of its own. Using a blend of hand-laid red brick and lime mortar, the apparent modularity and pared back detailing of the metal window assemblies, and the hard-edged volumetric set-backs at high level, mediates between small scale streetscape and larger scale university buildings. Between these worlds, there is also a rather enjoyable mini-courtyard, with a view through new piers to the street life beyond. The brief for first floor bedrooms and the site proportions dictated the level of spatial efficiency that is granted by double-banked corridors, but the number of single-aspect north-facing rooms has been reduced as much as possible. It is also to the architect’s credit that parts of the CLT structure have been exposed in the circulation spaces.

NIALL MCLAUGHLIN ARCHITECTS FOR BALLIOL COLLEGE
MASTERS FIELD DEVELOPMENT, OXFORD
Contract value: Confidential  GIA: 2,080m²

This family of eight low-rise brick buildings of student rooms plus a cricket pavilion is a significant addition to the edge of urban Oxford along a curving streetscape. It also represents the development of a sophisticated visual and constructional language which allows for the degree of repetition and subtle variation. The gaps between the buildings creates visual porosity between the street and the cricket pitch. The stacked timber roof inside the cricket pavilion is a compelling set piece. Fourteen bedroom types are arranged in clusters around shared social spaces. The elevational composition of the blocks uses repetition and variation, which also underpins the constructional approach, with CLT for load-bearing structure and brick-faced precast piers and lintels for self-supporting facades.

The very careful detailing, high quality materials and controlled execution create a real sense of craft. Particular praise to project architect Holly Gabbralit.

South Project Architect of the Year 2022

ISLAND REST, ISLE OF WIGHT
STROM ARCHITECTS FOR PRIVATE CLIENT
Contract value: Confidential  GIA: 94m²

Humble in the wider landscape, this composition is ordered but relaxed, controlled and yet seemingly effortless in detail. The building is long, low-slung black box, anchored to the ground at one end, while at the other the bedroom wing sits on a series of slender steel poles on small concrete foundation pads. The main living space had to face north towards the views out over the harbour and the Solent, so a well judged small south-facing garden avoids the pitfalls of a single-aspect living space. The modest steel frame was designed by the engineer-client, with a pre-cambered beam over the main windows to the living space to create a column-free span without locally increasing the beam size.
PETER LANGDOWN

The RIBA Journal May 2022 ribaj.com

Treadgoldis is a continuing tale of urban decline and resurrection, giving new life to spaces behind the Victorian shopfronts of an ironmonger that closed in 1988. The first phase of a step-by-step community-led renewal created a courtyard garden, and the second has seen the low-budget renovation of a warehouse to provide a hall for events. The listed structure was a time capsule, with tools left in place. They have been preserved along with the character and feature of the restored historic fabric, with raw brick walls left uncleaned. Retention of original character is the project’s most significant achievement. Distinct interventions include robust timber-framed glazed screens looking into a significant achievement. Distinct interventions include robust timber-framed glazed screens looking into a

contract value: £273,800 GIA: 238m² Cost per m²: £1150

FOR JOHN POUNDS COMMUNITY TRUST

continue to do so much with so little.

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ST EDWARD’S SCHOOL – OLIVIER HALL AND CHRISTIE CENTRE, OXFORD
TSH ARCHITECTS FOR ST EDWARD’S SCHOOL
Contract value: £18,441,946  GIA: 3,995m²  Cost per m²: £4,616
Space for assembly, performance, learning and teaching and an opportunity to complete the large Victorian quadrangle around which the school was planned. The stone-clad gable of the library firmly establishes the corner of the quad, and mirrors the existing stone chapel. The three-pitched roofs and gable ends of the L-shaped Christie Centre echo the existing formal language across the site, whereas the oval mass of Olivier Hall clearly denotes its status as a place of communal assembly. Its geometry embraces and includes the warmth of the acoustic timber panelling. The reading room on the top floor of the library has also been conceived with ambition, its character defined by the oak glulam structure of the roof, and a rooflight at its apex that casts a play of light and shadow over the diagrid framework below.

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COHEN QUADRANGLE, EXETER COLLEGE, OXFORD
ALISON BROOKS ARCHITECTS FOR EXETER COLLEGE, OXFORD
Contract value: £13.29m  GIA: 1,890m²  Cost per m²: £7,094²
An S-shaped building that accommodates a complex brief on a constrained site in a conservation context with ambition and vigour. The clear diagram is designed around a rich spatial sequence at ground floor. This is apparent on arrival, with a picture window to an outdoor courtyard and amphitheatre, and a hard-to-resist view through a glazed CLT arcade. The journey through the linear site leads to the ‘Learning Commons’ connecting to both courtyards. Another theatrical arcade – this time in concrete – leads to an event room, with its dramatic ‘scoop’ roof that channels a band of south light onto the north wall. The lower ground floor includes a triple-height café facing back to the amphitheatre, and an archive. Stacked above this are three to four storeys of living and learning spaces. Extended mansard roofs are defined by a two-tone chequerboard pattern of stainless steel rainscreen shingles. The project is a bold and lively addition to the Oxford college typology.

WEST Downs Centre, WINCHESTER
DESIGN ENGINE ARCHITECTS FOR UNIVERSITY OF WINCHESTER
Contract value: £35m  GIA: 7,500m²  Cost per m²: £4,667
Situated on an arterial route through Winchester, the West Downs Centre is a gateway to the university campus on both sides of the road. Designed to make a statement, its bold composition of three distinct geometric forms around a calm courtyard garden is enlivened by a strong material palette incorporating knapped flint, Corten steel and zinc. A five-storey rectangular teaching block provides a backdrop to a circular auditorium and triangular library which frame the entrance from the street. Circulation spaces and large open-plan areas are robust and flexible, with exposed concrete structure and services. A more tailored approach distinguishes facilities such as an intimate contemplation space and the intense, steeply-raked auditorium, creating an enjoyable range of spatial experiences that are revealed over time.

THE NEXT-GENERATION ENTRANCE SOLUTION

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Organised over two storeys, Claywood House is a new contemporary, 5-bedroom home in Hampshire that has been created to meet the needs of a wheelchair dependent client. Designed by architecture studio, Ayre Chamberlain Gaunt, the 750sqm, low-carbon home focuses on accessibility and functionality without compromising on visual excellence.

Originally managed by R Durtnell & Sons Ltd before being client-completed, Claywood House is located within the grounds of the client’s previous home. Following the decision to split their two-acre grounds in half, the clients requested their new home be designed in complete contrast to their former residence.

To juxtapose the original red brick gothic home complete with turrets, Ayre Chamberlain Gaunt proposed a stunning modern home with floor to ceiling windows, timber cladding and striking linear brickwork.

In partnership with Taylor Maxwell, Ayre Chamberlain Gaunt looked to specify an earth-tone long-format brick to harmonise with the green landscape and woodland surroundings. Combined with a light-coloured mortar, this brickwork creates a clean, uniform appearance that accentuates the horizontal aspects of the project.

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Photography by Jim Stephenson.
This project is experimental and delightful – and pink! It has been designed to withstand the harsh coastal environment while still embracing the light-hearted pleasures of the English seaside. Seabreeze can only be accessed – and could only be built – by driving along the beach. The house is a simple shape, an abstraction of its neighbouring buildings. The simplicity is enhanced by the omission of gutters and window ledges which catch the sand. Windows are flush with the external faces – and it is here the experimental aspects come into play: the building has been externally finished in trowelled microfibre concrete to create a sealed envelope. Excellent detailing and space planning means that the small size of the building is focussed on harmonising the activities inside with the spectacular setting. This is a naughty-but-nice gem.

This boys boarding house combines a skilful response to a complex brief with a confident piece of placemaking. Split into three pavilions, it echoes the form and scale of the listed Victorian villa that it sits in front of. Bespoke T-shape ceramic tiles were developed for the facade, giving a cadence of light and shade similar to that of the villa’s stone walls. Facilities are spacious and comfortable, and linked by generous communal spaces, the latter occupying most of the ground floor. Staff share the building, and the design cleverly allows their ‘houses’ to feel independent. The boarding house seeks to use sustainable approaches: the structure is of CLT, on a thin concrete raft, which minimizes embodied carbon: the house is all electric, has MVHR ventilation systems and its heat comes from an air-source heat pump.

The axial stair through the building may become a principal route into school as the masterplan develops, and the building’s upper level opens onto a terrace facing a workshop clad in expanded metal. This building has a technical directness suited to its function, and a quiet theatricality in the way its glazed wall makes the workshop and its machines and users appear almost like actors on a stage – a drama of making.

This classroom block is on a grade I listed estate. The route into the site follows a fall in the ground level, and the new building contracts this with a strong horizontal roofline supported by a sober, two-storey, dark brick colonnade. Two floors of bright, well-equipped classrooms and laboratories are linked by top-lit broad passages, and a generous, double-height foyer space.

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GUILDFORD CREMATORIUM, GODALMING, GUILDFORD
Haverstock for Guildford Crematorium
Contract value: £10m
GIA: 748m² Cost per m²: £8,256

The thoroughness of the design process is evident in the careful orchestration of the mourners’ journey, avoiding functional aspects intruding on the experience. It creates a world of colonnades and garden courts, beneath a strong horizontal roof datum. The walls and columns that rise to meet this roof have a solemnity and seriousness; defining routes, bounding spaces and filtering views. The beauty and delicacy of the excellent landscaping and planting act as a counterpoint. As mourners approach the main chapel building, the great datum of the roof forms a sheltering canopy and frames a view into a garden court. Turning from here into the chapel, this datum is dramatically broken through by a dynamic geometric roof, with natural light filtered through the ribs of the timber structure. In its own abstracted way it is mediating our understanding of life and death.

COBHAM DAIRY, KENT
Purcell Architecture for the Landmark Trust
Contract value: Confidential  GIA: 81m²
After a century of dereliction James Wyatt’s dairy has been sensitively adapted as a one bedroom holiday let. The star of the show is the restored double-height dairy space. Now a sitting room and dining room, this space is enlivened by the play of light through the stained glass windows of the clerestory, and by views through the colonnade towards the buildings of Cobham Park – now a school. Great care has been taken, including a new copper roof for out-of-sight areas, and the restoration of the building’s unusual painted slate cladding – thought to have been designed originally to keep the dairy cool. Such commitment is rare and to be celebrated, especially as it has resulted in a building that can now be enjoyed by a wider public.

South East Conservation Award 2022

SIMON KENNEDY (2) JOHN MILLER (2)

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South West

6

Shortlisted projects

Projects by architects with offices in the region

Projects by architects from outside the region

£33.18m
Total cost of projects

9,844m²
Total GIA

£3,945
Cost per m² of average project

CREEK HOUSE, FEOCK, CORNWALL
SETH STEIN ARCHITECTS FOR PRIVATE CLIENT
Contract value: Confidential
GIA: 371m²

Looking west over a creek, this simple, elegant family house intelligently hides the hard-working requirements of a home to provide a serene environment. Despite its extensive footprint, the scale works within the landscape, aided by the trees, tones of the Cornish slate and western red cedar cladding and the positioning of the principal volumes into the bank. The massing and volume is largely hidden from the approach and a deliberate separation of parking returned much of the plot to green. A balance is achieved between the verticality and volume of the living space with the more modest and horizontal accommodation wing. Natural light is played with throughout. This is a sophisticated, minimalist house optimising the coastal location, views and light, which has been meticulously detailed and delivered.

UWE BRISTOL SCHOOL OF ENGINEERING, BRISTOL
AHR FOR UNIVERSITY OF THE WEST OF ENGLAND (UWE)
Contract value: Confidential
GIA: 8,500m²

A complex brief draws together many previously disparate engineering disciplines. The efficient plan brings performance benefits and a new identity to the campus. It has a generous civic presence thanks to the inset entrances, exaggerated loggia and views into the workshops. Finishes are durable and the building has cores around the atrium perimeter, allowing flexibility and adaptation for the 4,000 users. The layout reflects the pedagogical and philosophical drivers, engendering collaboration, broadening access to engineering and promoting inclusivity. The whole building can be read from the atrium with direct views into the heavy workshops, a ‘maker space’, specialist laboratories, teaching and breakout spaces. The project’s success is in the quiet architectural legibility and connection to learning and research, resulting in a bustling environment full of inspiration from the activities within. Special praise to project architect Hira Silverthorne-Teirney.

WINFORD COTTAGE HOSPITAL, DEVON
BENJAMIN-BEAUCHAMP ARCHITECTS FOR LANDMARK TRUST
Contract value: Confidential
GIA: 400m²

Winsford Cottage Hospital was designed by CFA Voysey and served the community for most of the 20th century. It had suffered from unsympathetic adaptations and driving rain off the nearby Atlantic coast. Much of the building’s fabric needed renewal, especially the roof, while the building’s integrity had been lost through the addition of a day room, partitions and finishes such as vinyl flooring. A deep understanding of the building’s heritage significance was developed through architectural research and an invasive condition survey. A detailed and sensitive restoration has been achieved, largely due to the architect’s involvement from the outset, the knowledge and experience of the Landmark Trust, and a committed local community group’s involvement. The result is a thorough and beautiful conservation project which has restored the soul of the handsome original building.

THE RED HOUSE, SHAFTESBURY
DAVID KOHN ARCHITECTS FOR PRIVATE CLIENT
Contract value: Confidential
GIA: 252m²

This new brick house in rural Dorset is a playful take on the farmhouse, full of references, beautiful details, and consideration for the owners, present and future. Many of its signifiers are exaggerated and the bold green eaves, doors and windows give it an eccentric identity. The ground floor enfilade plan is cleverly ordered by the storage cores, creating an informal but connected series of spaces, unified by the material approach and beautiful end-grain larch wood-block parquet. The house is compact and well-proportioned with consideration given to future adaptability. Internally, there are many subtle but inventive formal moves around the gables and eaves, which play out to give a baroque quality. This is a project full of delight and invention, pragmatism, and eccentricity along with knowing references, formal and informal gestures.
Great Brockeridge, Bristol
Casa Architects for private client
Contract value: Confidential  GIA: 203 m²

Extension and renovation of this 1960s house has transformed its performance, usability and identity. Simple and economic design moves include remodelling the street elevation, extending the upper ground floor, adding a steeper roof pitch, forming a new ground floor entrance and over-cladding in blue-black Staffordshire tiles and bricks. Efficient use of space accommodates dogs, children, bikes and storage through bespoke inbuilt joinery which was prefabricated using CNC technologies. Daylight is brought in using light wells and the beautiful new timber stair to reach the deepest spaces in plan, while many corner rooms are dual aspect with fine views. A tactile interior material palette contrasts with the utilitarian exterior. This is an exemplar refurbishment demonstrating that our existing building stock may be renewed through intelligent design.

Stanbridge Mill Library, Dorset
Crawshaw Architects for private client
Contract value: Confidential  GIA: 117.50 m²

The new library is a delicate jewel of a project, beautifully and inventively inserted into an old cattle shed. A series of curved oak frames runs the length of the library, creating calm and order while providing a beautiful and simple celebration of the books. The frames subtly reference the cattle stalls, and further meaning and allegory is imbued through the skins of the building. In plan, the barn is ordered by a central high nave and pair of aisles in the form of a classical library. Three rooflights interrupt the barrel vault, while the oak frames provide a flexible framework on which tables and benches perch. This project clearly benefited from a long-term architect/client relationship. The result is a pared back project full of delight, detail and intelligent resolution. South West & Wessex Small Project of the Year 2022 sponsored by Gaggenau
West Midlands

5 Shortlisted projects

Projects by architects with offices in the region

Projects by architects from outside the region

£47.09m Total cost of projects

20,980m² Total GIA

£2,816 Cost per m² of average project

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West Midlands RIBA Regional Awards

with offices in the region

Projects by architects

Total GIA

£2,816 Cost per m² of average project

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Yorkshire

Shortlisted projects
Projects by architects with offices in the region
Projects by architects from outside the region
£38.97m Total cost of projects
9,832m² Total GIA
£5541 Cost per m² of average project

LEEDS FOOTBRIDGE
GAGARIN STUDIO WITH DP SQUARED FOR CITU GROUP DEVELOPMENTS

Contract value: Confidential
GIA: 165m²

Straddling the River Aire, the 50m Leeds Footbridge connects two residential areas in the city’s low-energy Climate Innovation District, and also carries pipework for the district heating network. Wholly constructed from Corten steel, it is low maintenance, recyclable and will subtly adjust in colour and patina with age. Its eye-catching sculptural form is composed from 16 different laser cut balustrade profiles, arranged to suggest concertina folds – a highly effective device creating a sense of movement and interest from all angles. Detailing is handled with aplomb. Structural ribs under the deck are exposed, and co-ordinate with the chamfered deck edge and the enveloping balustrade to make an honest structure which is equally satisfying when viewed either from the towpath beneath or from the riverbank.

MAGGIE’S YORKSHIRE, LEEDS
HEATHERWICK STUDIO FOR MAGGIE’S, LEEDS

Contract value: Confidential
GIA: 462m²

Maggie’s is a charity providing practical support to cancer patients. The sloping site for its centre at St James’s University Hospital was one of few green spaces on campus. In compensation, the building’s roof forms giant planters for trees and shrubs, which cascade down glazed facades. Its structure adds to the organic effect: three timber cores spiral irregular, overlapping timber canopies the giant toadstools. The project’s whitewashed wood makes a friendly counterpoint to austere hospital buildings. Inside, the cores contain counselling rooms and frame generous open spaces on different levels. Warm, practical materials are used with superb attention to detail: sinuous brass strips in the cocoa-coloured screwed demarcate spaces; visitors gather at bespoke cork tables in the kitchen.

THE ALICE HAWTHORN, YORK
DE MATOS RYAN FOR MR AND MRS RICHARD HARPIN

Contract value: Confidential
GIA: 905m²

The Alice Hawthorn is the last remaining pub in the village of Nun Monkton. New local owners aimed to secure its future by adding guest bedrooms within the listed inn and in three new buildings around a grass courtyard on its former car park. Inspired by the informal character of adjacent farmyards, the well-proportioned ensemble is at ease with its rural setting. Materials are robust and agricultural: larch, wire-brushed concrete and corrugated steel. Rooms are simple, unfussy and exude quality, with exposed frames of Douglas fir complemented by well-chosen soft furnishings. Warm touches include artwork by local schoolchildren. British-grown timber, a ground-source heat pump and high levels of air tightness earned it an EPC ‘A’ rating and helped secure the regional Sustainability Award. Yorkshire Project Architect of the Year 2022

CARNegie SCHOOL OF SPORT, LEEDS
SHEPPARD ROBSON FOR LEEDS BECKETT UNIVERSITY

Contract value: £35.4m
GIA: 5,086m²
Cost per m²: £3,665

Set among neoclassical neighbours on the Headingley Campus, the Carnegie School of Sport brings facilities previously dispersed among five separate buildings under one spectacular roof – a complex brief answered with great confidence, earning Alex Smith the Project Architect of the Year Award. Specialist labs, gyms and lecture theatres with bespoke furniture that encourages group work are in two wings flanking a central glazed atrium, which widens towards a view of a running track. Its stair and ceiling are bright red, in counterpoint to monochromatic teaching areas, and hint at the piece de resistance above: an 80m indoor track sitting atop the building like a huge periscope. The bold building cements the university’s status as a leading light in sport, and is not afraid to shout it from the rooftops.

Yorkshire Project Architect of the Year 2022

Yorkshire Sustainability Award 2022 sponsored by Michelmersh
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Wales

SHORTLISTED PROJECTS

Projects by architects with offices in the region

977m²

Total GIA

PRIVATE HOUSE, SWANSEA, WALES
LOYN+CO FOR PRIVATE CLIENT

Contract value: Confidential
GIA: 357m²

This is a larger replacement house that has been relocated to maximise its setting. It sits in a magnificent standing of mature pine trees within an AONB, high on the coastline offering views to the sea. The stone and timber building hugs the site, embracing varying levels with a building line that twice steps back to soften into the landscape. The entrance is marked by a stone plinth and glazed two-storey atrium planted with trees and palms – a centrepiece for the clients who are keen gardeners. Internally, a linear plan has rooms feeding off a central corridor. Sliding doors and large glazed areas offer fluidity, openness and create flexibility, as well as a light-filled house that connects inside and out.

GRANGE PAVILION, CARDIFF, WALES
BENHAM ARCHITECTS & BB GROUP FOR GRANGE PAVILION CIO

Contract value: £1,396,476
GIA: 620m²

Four years were invested in community engagement before Benham Architects and BB Group put pen to paper at Grange Pavilion, Cardiff, which has resulted in an impressive and collaborative project. The building is a near-multipurpose community facility that replaces a bowls club. Its materials palette of glass, patterned weathered steel, timber cladding and brick responds well to its functionality and economy of means. The garden wall and pitched roofs take their cues from the neighbouring terraced houses and park. Inside, the pavilion entrance opens onto a protected inner garden that offers an attractive safe space and there are three large activity rooms, including one with a timber floor for dance/exercise. The building is bringing huge social value to users, and is delightful and generous, especially for the tight budget.

Gira / System design

ribaj.com

The RIBA Journal May 2022
Northern Ireland

NORTH WEST MULTI-MODAL TRANSPORT HUB, DERBY, NORTHERN IRELAND
CONSCAR DESIGN GROUP FOR TRANSLINK
Contract value: Confidential  GIA: 1732m 2
This project has cultural, economic, environmental and social sustainability at its core. The 1873 listed structure is one of the finest examples of Northern Ireland railway architecture. Falling into disrepair after bomb damage in the 1970s, it was placed on the Buildings At Risk register but has now been brought back to life, with every opportunity taken to unobtrusively reduce carbon emissions. The quality of the stonework restoration, particularly the decorative carvings, is impressive, while the graceful steel roof, now double-glazed, stands as a wonderful act of preservation and enhancement. Other thermal upgrades were achieved through secondary glazing, a little austere from the outside has a wonderful outdoors at every turn. What could be viewed as both ways as inside there is a connection to the gardens gives the sense of the house embracing nature. Bedrooms are arranged in 8-bed clusters that maximise lines of vision from the staff base to the light. Accessible courtyards off the main thoroughfare offer oases of calm and bring in daylight and nature. Bedrooms are arranged in 8-bed clusters that maximise lines of vision from the staff base to facilitate patient observation. The building is an uplifting place for staff and rich in healing potential.

HOUSE BALLYSCULLION, BELLAGHY
MCGONIGLE MCCARRON FOR PRIVATE CLIENT
Contract value: Confidential  GIA: 562m 2
House Ballyscullion within Ballyscullion Park sits on the shores of Lough Beg, mid Ulster. The park was established in the late-18th century for a dealing which was never completed. A later 1840s house commands the demands, overtaking the lough. This client bought 40.5ha of the listed parkland and has built the home over 10 years. It is deferential, taking the form of agricultural outbuildings with handmade grey bricks and zinc roof. The absence of formal gardens gives the sense of the house embracing the parkland, with the relationship working both ways as inside there is a connection to the outdoors at every turn. What could be viewed as a little austere from the outside has a wonderful warmth inside, and it is beautifully detailed.

ALTNGLEVIN ACUTE HOSPITAL – NORTH WING DEVELOPMENT, LONDONDERRY
HALL BLACK DOUGLAS FOR WESTERN HEALTH & SOCIAL CARE TRUST
Contract value: £42m  GIA: 12,850m 2  Cost per m 2:  £3,268
The North Wing development is a new addition to Altnagelvin Acute Hospital that has taken a disparate set of buildings, including a recent cancer centre and a 1960s tower block, and deftly tied them together. It creates a three-storey main hospital entrance with distinct civic quality, clad in a white granite rainscreen that issues a clear welcome to all, while providing healthcare accommodation for 144 people. Vertical timber louvres and worn-yellow brick soften the glazed facade and give warmth to the light. Accessible courtyards off the main thoroughfare offer oases of calm and bring in daylight and nature. Bedrooms are arranged in 8-bed clusters that maximise lines of vision from the staff base to facilitate patient observation. The building is an uplifting place for staff and rich in healing potential.

ÁRAS Ú Í CHONGHAILE JAMES CONNOLLY VISITOR CENTRE, BELFAST
MCGUIN ARCHITECTS FOR FÁILTE FEIRSTE THIAR
Contract value: £781,377  GIA: 476m²  Cost per m²:  £1,600
This community building and visitor centre on the Falls Road aims to deliver for visitors the legacy of James Connolly, the Irish republican, socialist and trade union leader, who lived nearby. The project adopts and extends a Victorian end-terrace that had undergone many modifications since its original use as housing. A Corten steel extension to the existing structure has an intricate perforated image of Connolly’s face. Packaged inside are a bilingual museum, café, library, office and a space for meeting, learning or exhibiting. It is a fine demonstration of what can be achieved through re-use. Project architect Fergal Rainey is to be commended.

RSUA Design Awards
Northern Ireland

5 Shortlisted projects
Projects by architects with offices in the region

HOUSE IN THE GLEBE, BALLYMENA
MARSHALL MCCANN ARCHITECTS FOR PRIVATE CLIENT
Contract value: Confidential  GIA: 232.5m 2
This cost-effective, four-bedroom home provides a model for sustainable rural dwellings, delivering excellent energy efficiency and low consumption in a piece of architecture which is sympathetic and a pleasure to be in. The new timber structure house is hidden from the road by an old stone barn and dilapidated cottage. The clachan-like gathering of buildings creates a distinct sense that the new addition, in the style of an Irish Long House, belongs where it is. Its placement and projections have been carefully considered for views over Lough Foyle and the Binevenagh Mountains. There is humility to the architecture, while internally it is relaxed and homely. The beautifully crafted plywood stairs, cladding and kitchen cupboards bring calmness to the open plan layout which basks in natural light.

The RIBA Journal May 2022
**100 BISHOPSGATE, CITY OF LONDON**
**ALLIES AND MORRISON WITH ARNEY FENDER KATSALIDIS FOR THE 100 BISHOPSGATE PARTNERSHIP**
Contr. value: Confidential  
GIA: 133,719m²

The 100 Bishopsgate development comprises three mixed-use office buildings: a 40-storey tower, a lower podium block, and a neighbouring building, all connected with public realm interspersed with trees, planting, and a green wall. The tower’s twisting form is distinctive, its plan flowing downwards from a rectangle at the crown to a wider parallelogram at its base. The overall impression of the development is that of clarity, simplicity and legibility: inside the tower, which houses the largest column-free floorplates in the City, the layout can be immediately understood.

**WEST**
- 4 Shortlisted projects
- £331.84m Total cost of projects
- 70,901m² Total GIA
- £3,144 Cost per m² of average project

**SOUTH-SOUTH WEST**
- 14 Shortlisted projects
- £876.8m Total cost of projects
- 184,716m² Total GIA
- £4,490 Cost per m² of average project

**SOUTH EAST**
- 7 Shortlisted projects
- £730.82m Total cost of projects
- 208,642m² Total GIA
- £3,879 Cost per m² of average project

**EAST**
- 7 Shortlisted projects
- £32.75m Total cost of projects
- 11,438m² Total GIA
- £2,786 Cost per m² of average project

**NORTH**
- 10 Shortlisted projects
- £210.19m Total cost of projects
- 58,443m² Total GIA
- £2,859 Cost per m² of average project

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**ARTIST’S STUDIO, STEPNEY**
**MARTIN EDWARDS ARCHITECTS FOR PRIVATE CLIENT**
Contr. value: Confidential  
GIA: 112m²

This project adds an upper storey to an existing house, providing its artist owner with an uplifting new studio. Externally, the addition is clad in charred and oiled ash, embellished on the flank elevation by a diagonal copper rainwater pipe. A rear terrace is shaded by the extended timber slatted side elevation and pergola.

Inside, the studio is accessed via a robust, mill-finished steel staircase with perforated treads. The new double-pitched roof is extended timber slatted side elevation and pergola.

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**100 LIVERPOOL STREET, CITY OF LONDON**
**HOPKINS ARCHITECTS FOR BRITISH LAND**
Contr. value: Confidential  
GIA: 67,649m²

This refurbishment transforms a 1980s office building with deep floor plates into a high-quality, flexible commercial building fit for the 21st century. Its approach to reuse demonstrates clear strategic thinking, keeping what could be salvaged, replacing what could not, and adding what was necessary. The design retains the foundations and much of the original steelwork, and adds three new office floors with extensive terraces. The cores have been moved to create a new elliptical atrium at the building’s heart. A sinuous glazed facade has replaced the original cladding. The building achieves a BREEAM Outstanding rating and is British Land’s first net carbon development. Client and design team evidently worked together very closely, adjusting the brief along the way to produce the best outcome. This is a truly impressive project.

London South East RIBA Client of the Year 2022

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**PITCHED BLACK, BROCKLEY**
**GRUFF ARCHITECTS FOR GRUFF ARCHITECTS**
Contr. value: £600,000  
GIA: 152m²  
Cost per m²: £3,947

Pitched Black is the family house of one of the Gruff Architects directors. The site posed many logistical challenges. Located in a conservation area, this former builder’s yard is awkwardly shaped, bounded on one side by a railway cutting and surrounded by neighbours. However, the building responds well, cunningly modelled and articulated to avoid overlooking and overshadowing while capturing views wherever possible. A distinctive black-clad upper floor and roof sit on a pith of blond bricks, their scale and form cleverly concealing the extent of accommodation within.

The main elevation is orientated northwards over the garden and enjoys views over the wooded cutting. Despite having seemingly windowless elevations and a basement, the house is surprisingly full of light. The ingeniously, caring, thoughtful and collaboration required to deliver this innovative family home are evident throughout.

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**THE RIBA JOURNAL MAY 2022**

* Figures omits BFI Riverfront project

* Dynamic and sensitive, simple yet complex, this is a tour de force.
ROYAL WHARF PRIMARY SCHOOL, SILVERTOWN
FEILDEN CLEGG BROOKLEY STUDIOS FOR OXLEY HOLDINGS

Contract value: £9,500,000
GIA: 2881m² Cost per m²: £3297

This joyful and inspiring two form entry school commands an important urban site at the heart of the Royal Wharf masterplan and community. Externally, the tall porticoed entrance does justice to its civic setting, with honey-coloured brick, playful windows, and decorative metalwork hinting at the fun to be had inside. Arranged with classrooms over three storeys, the internal layout is clear and legible. At the heart of the circulation is an amphitheatre of stacked seats used variously as a theatre, meeting place, or somewhere to sit. Incidental break-out spaces for non-curriculum learning are distributed around the building. All the spaces are light and airy, radiating a real sense of happiness and freshness throughout. When the jury visited, pupils were engaged and well behaved, and seemed to be enjoying their new surroundings.

PLUMSTEAD CENTRE, PLUMSTEAD
HAWKINS BROWN FOR ROYAL BOROUGH OF GREENWICH

Contract value: £11,800,000 GIA: 2329m² Cost per m²: £5,067

This project refurbishes a grade II-listed early 1900s library building and significantly extends it with new facilities for sport, fitness and the performing arts. In doing so, this previously underused asset has been transformed into an alive and successful community amenity buzzing with activity. New and old have been cleverly combined in terms of both the building’s use and its design details, and there are some delightful touches including local children’s stories and shelves of library books on the glass. Mindful that needs might change over time, spaces have been kept flexible and adaptable. The original building has been remodelled to accommodate a range of library spaces, meeting rooms, play and multi-functional spaces. The new extension offers gym facilities, a dance studio, badminton courts, rooms for hire and a ‘book mountain’ staircase. The restoration has revealed and reinstated many original features including barrel-vaulted skylights, original parquet flooring, mosaic tiling, and Edwardian ironmongery.

London South East Conservation Award 2022

LB SOUTHWARK SILLS, PECKHAM
TIM RONALDS ARCHITECTS FOR LONDON BOROUGH OF SOUTHWARK

Contract value: Confidential GIA: 1800m²

LB Southwark SILS 3 is a Pupil Referral Unit for children who have typically been excluded from school. The new building is inviting – comfortable, light, spacious and airy – while also being secure and tough. The atmosphere is one of simplicity and calm.

Throughout, the material palette is mellow and the detailing elegant. The outside is uplifting, with near-white brickwork, stone window surrounds and a latticed parapet. Inside, oak floors, maple joinery and purpose-designed pine acoustic ceilings confound institutional stereotypes.

The plan is clear and legible. Classrooms and study spaces are generous, with large picture windows affording views over the playground and adjacent park. The building has achieved a BREEAM Excellent rating.

Certainly, such an optimistic and special environment can only improve the life chances of its students.

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things are looking up.
strong sense of place. The aesthetic is carried through to hanging decks curve through office spaces like structures inserted within that evoke machinery. Steel panels set in patinated steel frames, and in upper storeys. The building's industrial history is celebrated in facades of glass and stainless steel, however, the Thames remains the warm, tactile palette of materials: oak glazed, however, the Thames remains the warm, tactile palette of materials: oak, oak, bamboo, and bamboo, when the doors are open. From the shore, an otherwise sedum roof is also visible at low tides. Visitors entering via a gangway find a well-planned space with pebble terrazzo floors that allude to the river's shingle beaches, and a warm, tactile palette of materials: oak structure, wood-wool board ceilings and timber fittings. With three elevations fully glazed, however, the Thames remains the star attraction.

Hawley Wharf, Camden
ALLFORD HALL MONAGHAN MORRIS FOR LABTECH
Located on the north bank of the Regent's Canal, Hawley Wharf is a masterplan-led redevelopment of an under-utilised part of Camden Market. The architect has delivered a diverse range of buildings, squares and pedestrian routes through the site, which includes two lines of active railway arches. Attractions for visitors are clustered close to the canal, with community-oriented buildings to the north. Each building has its own character and skillfully responds to its context, with material selections and detailing enriched by references to Camden’s industrial past. The scheme delivers considerable social value, providing a new school and social housing in a central London location. Great placemaking has been achieved by integrating new spaces and buildings that will be useful and delightful for many years to come.

Sir Michael Uren Hub, White City
ALLIES AND MORRISON FOR IMPERIAL COLLEGE LONDON
Providing state-of-the-art labs for biomedical science and engineering research, this 13-storey tower fills a challenging triangular plot and presents a strong front to the elevated Westway. It was funded by the late Sir Michael Uren, who pioneered the use of GGBS to make low-carbon cement — referenced in the elegant veils of concrete fins that shade the two long façades. As end-users were not all known at the outset the building had to be flexible. Its plan is beautifully clear, with plant stacked at the thin end of the slab to service individual floors, labs located close by and offices at the widest end of the triangle. High ceilings and big windows mean all spaces are well lit, with fantastic views over the WHC City campus.

Victoria House, Bloomsbury
HUTCHINSON & PARTNERS FOR LABS GROUP
Built for an insurance company, the neoclassical Victoria House has undergone many changes since it was built in the 1920s — notably the mezzanine pods suspended in lightwells by Will Alsop. Many of these layers of history are referenced in the elegant veils of concrete fins that shade the two long façades. Uren, who pioneered the use of GGBS to make low-carbon cement — referenced in the elegant veils of concrete fins that shade the two long façades. As end-users were not all known at the outset the building had to be flexible. Its plan is beautifully clear, with plant stacked at the thin end of the slab to service individual floors, labs located close by and offices at the widest end of the triangle. High ceilings and big windows mean all spaces are well lit, with fantastic views over the WHC City campus.
This ambitious refurbishment of a two-storey mews house in South Kensington delivers a new building to a good effect. The property’s wedge-shaped footprint had significant constraints, only 1m wide at its narrowest and bounded by adjacent properties and garden walls on three of its four sides. The architect extended upwards and out. A new roof structure and right of the upper floor level freed up space to insert a partial roof-tilt mezzanine above the kitchen leading to a mini terrace. A new, full basement level creates space for a 3.5m tall second bedroom with ensuite bathroom. The design is robust, well-considered and elegant throughout, from the glazed screens on the relocated staircase to the careful flush detailing of doors, giving a sense of openness without compromising privacy.

Mews House, South Kensington
CREATIVEMASS FOR PRIVATE CLIENT
Contract value: Confidential
GIA: 98.8 m²

Reniatives to an end-of-terrace mews house in Notting Hill produced an 82% reduction in energy consumption, exceeding the RIBA’s 2025 targets for new-build houses even though the conservation area setting highlights pre-existing features such as photo-voltaic panels. Externally walls were lined with moisture-permeable insulating plaster, and new sash windows that use efficient framing and evacuated glass and are fitted with performance triple glazing. The house is electric, with an air-source heat pump and mechanical ventilation with heat recovery in winter. The embodied carbon cost of the retrofit will be offset by operational savings in three years. Interiors were carefully restored around a beautiful timber staircase, visible through glazed screens on the middle floor. Well used fixtures and finishes.

Mews House, Notting Hill
PREWETT BIZLEY ARCHITECTS FOR PRIVATE CLIENT
Contract value: Confidential
GIA: 116.2 m²

Breaking Place, Notting Hill
ALFORD HALL MONAGHAN MORRIS FOR AGENDA PROPERTY INVESTMENTS
Contract value: £27.0m
GIA: 8,260 m² Cost per m²: £3,350

Breakers Place forms part of the mixed use Notting Dale Campus on a site once occupied by industrial units, car parking and goods yards. It now provides 55% commercial office and retail in the George Building and a nine-floor residential building. The development is set to scale in to accommodate between the earlier phases of the masterplan and housing to the east. It has been designed to split into two wings, each being 20m high, thereby ensuring that it occupies the corners of the site, which are open to the north, south to the site. To the main entrance a striking red metalwork staircase and reception desk welcome visitors, with upper-floor offices accessed via a bright, top lit core with robust, tactile and elegantly detailed exposed concrete and brick surfaces (concrete has a 40% GUGES cement replacement). The residential block is the development’s core, forming a confluence with two dual-aspect flats per level. A local café has been reintroduced facing the newly pedestrianised route.

Breakers Place, Notting Hill
BUCKLEYGRAYYEOMAN FOR SOUTH KENSINGTON ESTATES
Contract value: £35.5m
GIA: 44.3 m² Cost per m²: £737

Extending across a terrace of five listed townhouses in South Kensington, Cromwell Place is an innovative hub for the art world, providing rental gallery, office and storage space for galleries and dealers. New interventions sit comfortably alongside carefully restored existing spaces and period features. Because of the site’s heritage value and its Grade II listed status, the architects were restricted in their approach and needed to find an alternative to the traditional, large-scale office buildings typical of the area. Instead, the designers have created a mixed-use development, with a ground-floor exhibition space, a first-floor office space and a second-floor storage space.

Cromwell Place, South Kensington
NOMAD, COVENT GARDEN
Contract value: £30.5m
GIA: 36,382 m²

This bold new office building packs a punch on delivering civic functions and social value. The brief was for an ‘inspirational work environment that connects occupants, fosters collaboration and maximises productivity, with green spaces for building users and the public’. The architect has delivered on all these fronts. Set back from Hammersmith Road, the development creates a new streetscape fronted by three retail units at ground level as well as the building’s main entrance. The façades are striking, with red, angled, anodised aluminium cladding panels. Inside, the building’s height lobby includes a public café and co-working spaces. Office floors cater for all types of tenants, from companies in the life sciences to the tech sector. A public plaza to the east is intended to catalyse further public realm enhancements as neighbouring buildings are developed.

245 Hammersmith Road, Hammersmith
SHERRARD-RIDGON FOR LEGAL & GENERAL INVESTMENT MANAGEMENT REAL ASSETS / MITSUBISHI
Contract value: Confidential
GIA: 36,300 m²

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Cromwell Place, South Kensington
SIMPSON REID FOR SOUTH KENSINGTON ESTATES
Contract value: £23.5m
GIA: 14.5 m² Cost per m²: £3,230

A public plaza sits in front of the building, creating a new streetscape fronted by three retail units at ground level as well as the building’s main entrance. The façades are striking, with red, angled, anodised aluminium cladding panels. Inside, the building’s height lobby includes a public café and co-working spaces. Office floors cater for all types of tenants, from companies in the life sciences to the tech sector. A public plaza to the east is intended to catalyse further public realm enhancements as neighbouring buildings are developed.

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A noteworthy scheme and much-needed kitchen school for all pupils in Hackney, an inspiring place to teach children how to grow, cook and eat food, while also serving as a community hub and for corporate events to help finance the operation.

A derelict school keepers house and garage have been transformed imaginatively with value for money fully interrogated. A large high-level window to the street gable allows north light to and advertises the school’s presence. Internally, the space has been cleared of divisions, forming a cathedral of food complete with a ‘cauliflower ceiling’, of fire-treated spray foam. Old finishes and scars are left. Timber cement board across surfaces holds the space together. This is designed to support utility with many moments of delight with the budget largely concentrated at child height.

HACKNEY SCHOOL OF FOOD, HACKNEY SURMAN WESTON FOR LEAP FEDERATION & CHEFS IN SCHOOLS
Contract value: Confidential
GIA: 59m²

This is a small but perfectly formed home. The exterior effortlessly references the neighbouring Edwin Cooper’s Library and adjacent terraces. The architect, who was also the client, has paid exceptional attention to detail, from physical to operational. The materials chosen are robust and textural, designed to be easy to maintain between tenants.

Despite being only 4m wide it feels spacious with semi-circular staircase library, providing both delight and function. Just inside the front door, the interior is shielded from the street by a moveable storage unit which doubles as a seat.

The house meets all the RIBA’s 2030 energy targets despite having been designed before the targets were set. It is exceptional in this regard. The post-occupancy evaluation report demonstrates the lessons learnt and proof of its operational capability. Its performance is truly inspirational. In summary, divine!

THE LIBRARY HOUSE, HACKNEY MACDONALD WRIGHT ARCHITECTS FOR PRIVATE CLIENT
Contract value: Confidential
GIA: 9km²

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Yorkton Workshops epitomizes what can be achieved when design professionals come together. Cassion Castle, acting as both architect and main contractor, amplifies the success of the approach, demonstrating the benefits of being able to react quickly to findings on site. The refurbished building is a palimpsest alive with historical references, richly layered with the lives and preoccupations of its occupants over the years. The clients, as contemporary designers, very much continue the line of the makers who previously occupied the space. The tapestry of old and new has been carefully choreographed into a cohesive whole, with longevity and flexibility embedded in the space planning. There has been consideration of future proofing, regarding overheating with a natural ventilation strategy and the creative use of thermal mass. This is exemplary as a collaborative, circular economy project of character.

St John's has regained its wow! Externally St John's is a quintessential neo-classical Georgian parish church. What lies within, however, is a true diversification of an Anglican place of worship into a centre for the arts and a world-class music and events venue. All in a minimalist Georgian interior, stripped of later alterations and with subtle new interventions. These include a permanent stage within the nave. A new, coherent five-storey insertion accommodates community kitchen and back of house. New storage walls wrap around the church's perimeter clad in dark stained vertical oak fins. This wood stain has been extended across the bars, floors and balcony seating. The effect is striking, contrasting with the flat white walls and columns. The client's clear passion and dynamism shines through. In its shifting of the narrative use of the church, and enabling so much celebration and outreach, it is truly impressive.
The RIBA Journal May 2022

RIBA Regional Awards

London

BFI RIVERFRONT, SOUTHBLANK
CARMODY GROARKE FOR BRITISH FILM INSTITUTE (BFI)
Contract value: Confidential  GIA: 940m²

Carmody Groarke has delivered a new identity and welcoming entrance accoutrement of a refurbishment of the British Film Institute’s Southbank home. A grand canopy of cast fibreglass now glows boldly like a cinema screen, announcing the building’s presence among the neighbouring arts venues. The intervention exposes the gigantic concrete rib structure of the underside of Waterloo Bridge which arches above, making it visible from the ground and first floors. A revised layout modernises the hospitality spaces at pavement level as well as providing a new bar and first floor terrace. The interiors of the new rooms are deliberately dark, brooding, and atmospheric. Judges praised the project as an exemplar of a modern intervention that subtly enhances the appreciation, experience and understanding of a complex and layered heritage setting.

THE Hoxton, Southwark
LIFSCHUTZ DAVIDSON SANDLANDS
FOR ENNISMORE
Contract value: Confidential  GIA: 13,060 m²

The Hoxton, Southwark, is a slender, 16-storey building, integrating 192 hotel rooms, mezzanine, bars and function rooms alongside 4,000 m² of flexible co-working office space. At street level, the project creates an active frontage to Blackfriars Road. At the top, the building is crowned with a winter garden, a restaurant, and a sky-bar with panoramic views over London. The hybrid brief emerged through a number of iterations and different ownerships. To accommodate any future changes in the programme, the facade is designed with few columns and a revised layout modernises the hospitality spaces at pavement level as well as providing a new bar and first floor terrace. The interiors of the new rooms are deliberately dark, brooding, and atmospheric. Judges praised the project as an exemplar of a modern intervention that subtly enhances the appreciation, experience and understanding of a complex and layered heritage setting.

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PANTER HUDSPITH ARCHITECTS
FOR LENDLEASE
Contract value: £80m  GIA: 23,700m² Cost per m²: £3376

Comprising 228 homes and 2,500 m² of retail and cultural spaces, Orchard Gardens is an entire city block and a major component of the regeneration of Elephant & Castle. Designed to be viewed as a cluster of buildings, it frames around a sunny communal garden, with sophisticated and playfully contrasting scales and heights ranging from five to 19 storeys. The hybrid brief emerged through a number of iterations and different ownerships. To accommodate any future changes in the programme, the facade is designed with few columns and a revised layout modernises the hospitality spaces at pavement level as well as providing a new bar and first floor terrace. The interiors of the new rooms are deliberately dark, brooding, and atmospheric. Judges praised the project as an exemplar of a modern intervention that subtly enhances the appreciation, experience and understanding of a complex and layered heritage setting.

198 CONTEMPORARY ARTS AND LEARNING, BRIXTON
CARVERHAGGARD FOR 198 CONTEMPORARY ARTS AND LEARNING
Contract value: £369,000  GIA: 672m² Cost per m²: £549

This cost-effective retrofit and upward expansion creates an exemplary range of new spaces for 198 Contemporary Arts & Learning, a community-led visual arts organisation in Brixton. The single storey concrete ‘shop’ has been relaided and refurnished with two new timber-framed storages built directly onto the existing structure. The new addition is treated as a ‘big house’, influenced by local corner buildings and public houses. The storefronts and materials reflect both the brutalism of the neighbouring 1960s estate and the brick and stucco panels of the Victorian terraced houses opposite. The ground floor has been stripped back to its concrete structure, with new openings cut into cross-walls to make an endufe of generous galleries. The first floor hosts affordable workspace for artists, artists and a team of community nurses, while a studio on the second floor hosts education and outreach activities.

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London

Mountain View, Sydenham
Can for Private Client
Contract value: £220,000
GIA: 150m². Cost per m²: £1467

Mountain View is a bold and colourful transformation of a semi-detached Edwardian house. The project weaves together highly personal motifs and themes. A scene in the film Trainspotting, for example, inspired the ruined walls and columns that mark the transition between the old house and new extension. The mountain of the rear extension roof references images of the Matterhorn Bobsleds Ride at Disneyland under construction, while the exposed laser-cut trusses in the extension are a nod to high-tech architecture. The semi-derelict house has been fully upgraded both spatially and thermally, creating an extra bedroom on the reconfigured first floor as well as a rear extension. The house feels coherent, liveable and ultimately quite flexible. This is an architecture that promotes individuality, expression and experimentation at a time when many projects of this type are an exercise in good taste and maximising financial value.

Ditionally, the plan offers a variety of scales and spatial experiences including the 5m high upper level, which has a peaceful, almost ecclesiastical quality. Judges were particularly impressed with the clarity of the conceptual approach. The industrial materials have been handled with restraint to provide a calm and sophisticated set of domestic spaces within a modest budget.
HARRIS ACADEMY, SUTTON
ARCHITYPE FOR LONDON BOROUGH OF SUTTON
Contract value: Confidential
GIA: 10,625m²
Cost per m²: £1952

Harris Academy Sutton is the UK’s first Passivhaus certified secondary school, and the largest Passivhaus school in the country. Powered only by a single domestic-scale boiler, it sets an impressive sustainability benchmark, easily achieving RIBA 2030 targets for operational carbon emissions and being enabled for net zero carbon. Judges praised both the sustainability performance and the way the four-storey design sits seamlessly within the sloping landscape, avoiding the sense of a large or imposing building. The form deftly negotiates the suburban neighbourhood to the north and the impending research complex to the south. Externally, copper and anodised aluminium contrast playfully with the vertical larch panels that clad the larger mass of the school. Inside, the cross laminated timber structure is celebrated. Teachers observe that students are more alert even after a long day due to biophilic elements in the school’s design.

IBSTOCK PLACE SCHOOL REFECTORY, ROEHAMPTON
MACCREANOR LAVINGTON FOR IBSTOCK PLACE SCHOOL
Contract value: Confidential
GIA: 1924m²

With its criss-cross glulam structure crowned with glazed lanterns, this grand refectory has become the heart of the Ibstock Place school campus. Maccreanor Lavington’s carefully crafted design replaces existing piecemeal facilities, trebling floor space on the same footprint with the help of basement and mezzanine levels. The new building provides three linked volumes housing a hall, servery and kitchen that can cater for up to 500 pupils and staff at a time. The ceiling is supported by cross laminated timber panels to the outside and inset oak linings to the inside, producing a feeling of grandeur akin to a banqueting hall, combined with comfortable, acoustically controlled conditions. Soft stock brick and plain clay roof tiles reference the old founding schoolhouse, conferring longevity and an established presence within the mature school grounds.

LAMBETH PALACE LIBRARY, LAMBETH
WRIGHT & WRIGHT ARCHITECTS FOR CHURCH COMMISSIONERS FOR ENGLAND
Contract value: £23.5m
GIA: 5400m²
Cost per m²: £4352

Positioned in the gardens of the grade I listed home of the Archbishop of Canterbury, Lambeth Palace Library is a new home for the Church of England’s consolidated archives. Positioned on the edge of the site to minimise its impact on the gardens, while still creating a landmark tower. At the heart of the building is the set-piece reading room. Other elements include the archive stores and at the very top, an events space with panoramic views over central London. The clarity of the key architectural moves and the sheer rigour and care that has gone into the exquisite detailing of the brickwork and composition of the elevations stood out for the judges. The result is a significant and compelling piece of civic architecture that renews the centuries-old relationship between church and state.

Complete the online survey by 31 May 2022 to have your say

Visit: architecture.com/RIBAJSurvey

Five people selected at random who complete the survey will win a £50 John Lewis voucher*

All information provided will remain anonymous.

* T&Cs apply
BARTS SQUARE, SMITHFIELD
SHEPPARD ROBSON FOR HELICAL
Contract value: Confidential
GIA: 61,581m²

Barts Square transforms a 3.2-acre site between Smithfield and the Museum of London, with 236 homes, 237,000ft² of offices and 21,000ft² of retail set around landscaped open spaces and a pedestrianised high street. New buildings offer a contemporary reinterpretation of the existing fabric, informed by historic plot widths and the architectural qualities of retained historic structures. Strategic alterations to the street pattern make a permeable urban quarter that feels well-balanced, welcoming and secure. A collaborative approach creates natural, enforced diversity: architects Maccreanor Lavington and Piercy & Company designed two building facades, and Gross.Max delivered an appropriately restrained landscape design. From the proportions of the blocks to the deep window reveals, the evidence of care and attention to detail at every scale sets this huge project apart.

BELLE VUE, BELSIZE PARK
MORRIS & COMPANY FOR PEGASUS LIFE
Contract value: Confidential
GIA: 7848m²

Belle Vue is a retirement community comprising four interconnected buildings which frame a sequence of landscaped courtyards and gardens. Its form deals with the constraints of a challenging site – neighbours include the Royal Free Hospital, a school and a nursery – and responds to a varied architectural context. Efficient plans forgo long corridors and maximise the number of corner or dual aspect units. Naturally lit shared circulation serves 60 flats with generous inset balconies. Communal roof terraces provide stunning views. Super-insulated facades contribute to impressive energy performance. Tumbled brickwork suggests a satisfying solidity, amplified by a playful array of chamfered window reveals; subtle articulation of the facades creates depth, shadow and a domestic scale. Large but not institutional, the complex exudes compassion, warmth and an underlying sense of calm.

ST JOHN STREET, CLERKENWELL
EMIL EVE ARCHITECTS FOR PRIVATE CLIENT
Contract value: Confidential
GIA: 172m²

This light-touch, low-carbon renovation of a historic warehouse uses high-quality sustainable materials to create a three-bedroom apartment with a warm and tranquil atmosphere. Throughout the apartment there is a very enjoyable play between the old and the new. Exposed brickwork and concrete columns harmonise beautifully with oak herringbone floors, clay plaster walls and white sanded timber. A wide hallway with sliding doors at both ends brings light deep into the plan and reveals the impressive scale of the original building. A central service pod contains storage, a toilet and a birch ply kitchen. The new interventions are conceived as independent elements, with joinery and ceramic surfaces detailed to give each a distinctive identity. With well-judged material and spatial choices, this is a very accomplished piece of work.
We put one thing above all, you.

The UK’s market leader in complete ceiling solutions. Innovative new products and UK-based support for architects, distributors and contractors, from specification to installation.

A partner you can rely on, at every stage of your project. We put one thing above all, you.
Why your business needs sustainable solutions

Construction is a major player in the climate emergency and measures to reduce carbon emissions are growing apace. HP has a look at the ways in which architects can make the most of their capacity to create a greener, more sustainable built environment.

The architecture, engineering, and construction (AEC) industry is changing – and the demands on AEC professionals are increasing. The world needs you to redesign and rebuild our built environment to be fit for the challenges of today.

Businesses and clients have shifted their focus to safe and sustainable solutions, with a strong commitment to leaving a positive impact on the environment for future generations. New opportunities from the convergence of your virtual and physical lives can help accomplish this. This guide explores how businesses like yours are increasingly incorporating sustainability into designs, innovations, and processes.

The growing need for AEC companies to pioneer sustainable practices

Environmental concerns are rising to the top of the agenda for many firms, prompted by client requirements, industry standards, peers and competitors, and employee preferences. In response, AEC businesses are increasingly incorporating sustainable and regenerative practices into their designs, processes, and services. 3D printing, for example, can reduce or remove the environmental impact of transportation and lower supply costs by producing materials at the destination.

Construction crisis

98% of global energy-related emissions come from building and construction.

Retrofitting buildings

More and more AEC businesses are working on regeneration building practices, reducing energy through retrofitting modern LED lighting, motion sensor switches, solar power technology, and high-efficiency HVAC units, among other things.

Large-scale 3D printing

The market is growing rapidly. While 3D printing in construction was valued at just $5 million in 2019, this is expected to explode to $1.575 billion by 2024 – an annual growth of 245.9%.

How to introduce sustainable practices to your workflow

There are many things you can do to advance sustainable buildings, such as more environmentally focused designs, practices and processes that consider the most efficient use of precious natural resources and the whole-life cost of a completed building through construction and into operation. Also, ensure your office setup is environmentally friendly, for example, by using low-energy equipment and recycled materials. You can also reduce your carbon footprint by introducing circular economy practices and circular loops through your equipment, perhaps by using energy-efficient printers that have recycled plastic parts and ink cartridges that are made from recycled materials.

AEC businesses need to drive sustainability innovation to gain competitive edge

As well as pioneering sustainable practices, AEC firms operate in a global marketplace where sustainability innovators can gain a significant competitive edge and build a reputation for environmental best practice. Emerging technologies like AI and machine learning can help to make construction and architecture more sustainable and drive energy efficiency in buildings.

AI-enabled carbon prediction

One industry initiative is developing an embodied carbon analytics AI system that predicts the carbon output on building and infrastructure projects, based on Building Information Modelling (BIM) data, materials carbon data, and lessons learned on past projects.

Optimizing materials and waste

AI and machine intelligence are also being used to produce structures that use fewer raw materials and manage waste more effectively.

Sustainable, innovative, and eco-friendly

You are in the privileged position of being able to influence and create a more sustainable world through your designs, innovation, and construction. What if you could help safeguard clean oceans for future generations with innovations that were carbon neutral and supported a circular economy? Not only is it possible, it's also happening. With the aid of technology like 3D printing, AI, LED, solar power, and more eco-friendly materials like timbercrete, you can make decisions today that will positively impact the future generations of tomorrow.

AEC businesses are the key players in the grandest challenge on the planet— redesigning and rebuilding our homes, schools, hospitals and offices to be more secure, sustainable and inclusive.

To achieve this, professionals like you need the right equipment – for instance some HP DesignJet large format printers, which are certified as energy-efficient, and use up to 50% recycled plastic, which reduces carbon emissions by 7.3 tons per year.

In addition, the HP DesignJet Studio is certified to be net carbon neutral. These features mean your teams can maintain productivity and collaboration using tools designed with sustainability in mind. Technology and collaboration will help you redesign and rebuild the world more sustainably and effectively.

Contact: Isabella Jelinek: +34 605796393 isabella.jelinek@hp.com
Visit https://renewed.hp.com/designjet to learn more about the HP DesignJet range and upcoming HP webinars where architect Tolia Daisinos explores the sustainable design evolution of beach houses.
Is the metaverse a land of opportunity for architects? Can practices afford not to engage in a world where an NFT (a non-fungible token validated through blockchain technology) of a house design recently sold for $500,000 and where a new NFT marketplace is being set up specifically for architectural designs for the metaverse? Or is all this merely a fun distraction from the ‘real’ work of the physical world?

Several leading practices are already active. Zaha Hadid Architects has been busy, designing a medical centre for the PUBG Mobile video game as well as the Schachter NFTism virtual art gallery at Art Basel Miami Beach and the virtual city of Liberland Metaverse. BIG recently unveiled a Decentraland metaverse office for VICE Media Group, conceived as a virtual innovation lab for the group’s creatives to work with collaborators and clients. But architects without extensive track records can also win real commissions to create virtual environments, and also the chance to sell ready-made designs that perhaps originated as speculative projects, to buyers who may have purchased land on one of the many platforms. Co-branding opportunities may exist for the biggest names and there may in future be potential for monetising digital twins of real-world buildings. Schachter sees huge scope for practices to promote themselves to clients in both real and virtual worlds by digitalising their portfolio ‘in a way that resembles experience of navigating space’ and, in doing so, turning it into their own metaverse.

Young architects would be remiss and foolish to overlook this vast opportunity to make money and a name for themselves for those who aren’t digital natives. This isn’t helped by the terminology. Metaverse is in essence an umbrella term for a vast range of platforms – among them open-source realms with their own digital economies such as Decentraland – and activities in the virtual world. Perhaps it’s easiest thinking of it as a spatial next generation internet or, as Space Popular prefers, a ‘digital universe’ which has pioneered virtual architecture, the immersive internet.

There’s no doubting that more and more companies are exploring how they can extend their activities into the virtual world – whether it be art galleries selling NFTs, venues for games, entertainment or business networking, or brands building social communities or establishing retail outlets. Bloomberg recently estimated that the metaverse represents an $800bn market opportunity. So what are the design opportunities for architects in a realm where they are competing with game designers and others from outside architecture?

Baldly put, there is the potential to win real commissions to create virtual environments, and also the chance to sell ready-made designs that perhaps originated as speculative projects, to buyers who may have purchased land on one of the many platforms. Co-branding opportunities may exist for the biggest names and there may in future be potential for monetising digital twins of real-world buildings. Schachter sees huge scope for practices to promote themselves to clients in both real and virtual worlds by digitalising their portfolio ‘in a way that resembles experience of navigating space’ and, in doing so, turning it into their own metaverse.

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for the metaverse realm, according to Renovi architectural advisor Stavros Zachariades, an associate at Squire and Partners.

‘We definitely hold the key to doing that more than anyone. We do it in the real world and can do it in the virtual world.’

Without needing to be an expert, a working knowledge of coding is also an asset for anyone designing in this space, according to Luca Arrigo, founder of Decentraland Architects, a practice entirely focused on 3D design and game development projects in Decentraland, with work including the tallest building on that platform.

‘Get educated and start trying. There’s a lot of opportunities out there,’ he says.

For ZHA, creating environments for the spatial web of the metaverse wasn’t ‘that much of a leap for us’ because of its track record in spatial user-experience focused design, according to associate director Shajay Bhooshan, who leads a research team at the practice with backgrounds in architecture, computer programming and robotics. ZHA has been undertaking research and pilot projects ‘to grapple with the medium’ according to Bhooshan, who describes this area as ‘definitely integral to our design practice, but not yet to our commercial business.’

At BIG, creating virtual head offices for VICE Media Group. Located in Decentraland, the office will be open to the group’s businesses as a virtual innovation lab where teams can experiment with NFTs, Decentralized Autonomous Organizations and Web 3.0.

ZHA typically uses Maya for 3D geometries and Epic Unreal game engine to convert spaces designed in Maya into multi-player environments with audio-visual communication capacities.

While liberated from real world practical concerns, Bhooshan says there are new constraints including the amount of ‘triangles’ that determine scene complexity including level of detail and photorealism. Certain dimensions need to be exaggerated and others diminished to help people navigate through space.

‘It’s a huge opportunity to experiment. We are interested not only as a virtual online opportunity. It will help us develop our craft and develop opportunities in the real world. ‘

Architects and teachers Space Popular has been designing virtual immersive spaces for nearly a decade, creating the spatial design as well as the 'back-end’ build including coding. It thinks of all its work, whether physical or virtual spaces, as built work.

‘For us, it’s the same job – creating spaces for whatever is needed to happen within them. They both inform one another,’ says co-founder Lara Lesmes. ‘Virtual architecture is not a game. It’s an architectural assignment.’

They have recently seen a pandemic-driven boom in virtual spaces that bring people together to communicate, with commercial projects including training spaces and events [see p78].

While not currently working on clients on metaverse-based projects, Grimshaw design technology director Andy Watts expects it to be ‘only a matter of time’ before meta-projects become more prevalent. As well as demonstrating real life architecture in a virtual environment, the practice expects to help to communicate to clients the value of the metaverse as a tool in a wider architectural design process.

‘Our involvement would be to create designs that are grounded in real world architecture.'
The idea of the retreat has long been embedded in western culture. Take 14th-century Italian author Giovanni Boccaccio’s The Decameron, written from 1348–53, whose plot revolves around 10 people fleeing a Florence beset by Black Death to seek shelter in a deserted villa outside the city. In the safety of its walled garden, each agrees to tell a story each day over 10 days — 500a long — as a diversion to pass the days of isolation.

Recent events have made the premise of this nearly 700-year-old text prescient. Indeed, if the pandemic revealed anything, it is the desire to escape the city and seek refuge in the countryside.

West Fraser is asking you to hold that thought in mind for its seventh annual SterlingOSB Zero competition, The Retreat. We want you to select a site and design a country escape for up to 10 people; one whose form and material have a strong, considered relationship with the landscape it sits in, as well as internal volumes that elicit meaningful interactions between users. Which spaces allow small, contemplative gathering and which give exposure to the countryside? How are relationships between them mediated? Inspiration may come from a classic design or one of the many new Living Architecture homes — but the building must be constructed, mainly, of SterlingOSB Zero board.

We place no demands on the site itself, the materiality or the structure’s size. What we’re looking for is a poetic interpretation of the brief, celebrating the potential of a site, its internal configuration, and SterlingOSB Zero, a material in experimental mode.”

The Retreat
Imagine a modern-day escape from the world, formed of SterlingOSB Zero, and win £2,500 courtesy of West Fraser (formerly known as Norbord)

THE BRIEF

We are asking entrants to design a retreat for up to 10 occupants, set within a landscaped setting of their choosing. This may be one of more structures in height. Terraces or internal courtyards may be incorporated. While we assume the design may be made up of a palette of different materials, we would like to see SterlingOSB Zero used as the main part of the overall material strategy. How does its nature and high strength features make it integral to the retreat’s design?

While we do not seek to curb imagination, we would ask you to consider the nature of SterlingOSB Zero and ensure propositions reflect its material capabilities. SterlingOSB Zero used internally should be adequately protected with a cladding material and/or insulation; this may also apply to internal finishes.

JUDGING

Chaired by the RIBA Journal, judges will look for imaginative uses of SterlingOSB Zero that best responds to the competition brief. Pre-fabrication or CNC fabrication to create novel forms will be considered. Other materials may form an integral part of the proposition, but it is expected that the design will make good use of SterlingOSB Zero. The winning proposal in this idea’s competition will be the one that, in the minds of the judges, best unites practical needs of simple habitation with the romantic qualities of the landscape it sits in, in a considered and poetic way.

JUDGES

Kristoffer Adebben, director, Kristoffer Adebben Architecture
Teresa Cooper, marketing manager, West Fraser
Stefan Proctor, director, Proctor & Matthews
Dolby Ray, head of design, Wright Dragon
Jacek Kucherek, deputy editor, RIBA Journal

NOTES

• Judging day: 6 July 2022
• The judges’ decisions is final
• First prize £2,500. Three commended prizes of £500
• No correspondence will be entered into by the organisers or judges regarding entries and winners.
• Shortlisted entries will be notified in writing.
• National guidance permitting, shortlisted entries will be invited to the prize-giving event in September.
• Please email questions to ribaj.retreat@riba.org

The Retreat is produced in association with West Fraser https://www.westfraser.com/
Clean air action

The simple design moves that give you naturally ventilated low embodied carbon systems with genuinely fresh air. Andrew Lerpiniere explains what is a low embodied carbon ventilation system? It’s a simple question, with a simple answer: natural ventilation. There are no fans with bearings or electric motors, or the carbon used in making them. All you need to do is open the windows, it is about as simple as ventilation can be.

At one time all buildings were naturally ventilated, and we understood how to make those buildings work, to make them comfortable, pleasant places to inhabit. With the invention of cooling systems, we no longer needed to rely on outdoor air to provide comfort as well as to remove odours. Buildings could be designed with great glass facades that could never have been made comfortable with natural ventilation.

The days of throwing cooling at the problem are largely behind us. The drive towards reduced energy use and sustainability has taken us in a different direction: highly insulated, extremely airtight buildings that require much less heating and cooling energy, but demand to be mechanically ventilated.

There is much that is good in this approach. The controlled delivery of fresh air in winter, with heat recovered from the exhaust air stream, is undoubtedly an energy efficient solution, particularly when compared to the simplest ‘open the window’ natural ventilation schemes. The argument of course is that the uncontrolled supply of cold winter air directly affects heating bills and the comfort of the occupants.

**Benefit balance**

But natural ventilation can also deliver low energy in use. The key is in controlling the supply of fresh air.

This adds an element of complexity, a requirement for equipment that can control how air enters the building, such as automatically operated vents that are linked to carbon dioxide sensors and temperature sensors. Such sensors would be carefully positioned to monitor conditions in the occupied zone, typically at head height, and connected to a central building management system so that operation can be monitored. Hardly ground-breaking, in controls terms, but it does move the system away from the beautifully simple ‘open the window’ solution.

The potential energy saving, from reduced heating requirements, and the improved levels of comfort, can justify the increased complexity and embodied energy.

There are other reasons why we’ve chosen to move towards hermetically sealed buildings, especially within our cities – principally noise and pollution. It’s interesting then to think about the future of our cities.

Looking beyond current congestion charging and low-emission zones, vehicles of the future will be predominantly, if not fully, electric. Gas-fired boilers, and combined heat and power engines, will be phased out. The main sources of noise and pollution will be much reduced and one day will no longer exist. Outdoor can then truly be considered ‘fresh’.

On the other hand, global warming means that we will have increased temperatures. Part of the solution may be that we move out of the city to cooler climes during the summer. Lockdown means that we will have increased temperatures. Part of the solution may be that we move out of the city to cooler climes during the summer. Lockdown has taught us that there are other ways of working. I hope, more importantly, that it has also instilled a sense that there are other approaches to how we live and work. Not working during the hottest two weeks of the year may be part of a pragmatic solution to dealing with increasing temperatures in low-energy buildings.

**Summer fun**

It is still possible to design naturally ventilated buildings that work in the summer. Heat can be kept out by limiting glazing; just enough for good levels of daylighting, positioned to avoid too much direct solar gain. Shading can keep out the sun. Creating buffer zones can ‘protect’ the most important, most used spaces. Thermal mass, provided with low-carbon stone, will cool overnight and deliver that cooling back into the building by day. And the use of controlled natural ventilation, with carefully designed cross ventilation enhanced by natural stack effect.

Designing and delivering naturally ventilated buildings can deliver low carbon on all fronts, and be beautiful places to be.

Andrew Lerpiniere leads on building services engineering at Webb Yates Engineers.
FENIX brings carbon neutrality to innovative interior design

As the climate emergency grows more pressing everyday, responsible businesses are making efforts to reduce the impact of the construction industry on carbon emissions. Arpa Industriale, manufacturer of surfaces for interior applications, has taken a lead by making its FENIX materials entirely carbon neutral.

FENIX® are the innovative materials created for interior design by Arpa Industriale. Launched in 2013 with FENIX NTM, they are suitable for both vertical and horizontal applications. Applying proprietary technologies, they were developed by an international multi-disciplinary team. Their external surface is characterised by the use of next generation acrylic resins, hardened and fixed through an electronic beam curing process. With low light reflectivity, the FENIX surface is extremely opaque, anti-fingerprint and features a very pleasant soft touch. Thermal healing of superficial micro-scratches is also possible.

Since December 2021, FENIX innovative materials have been carbon neutral. This is the result of a favourable product build-up and the implementation of a long-term sustainability strategy.

‘For us, sustainability is not only about corporate social responsibility but an integral part of our core business strategy. It’s an essential component of the innovation and development process of our surface materials,’ says Stefano Mion, CEO of Arpa Industriale.

Becoming carbon neutral means that, based on the total quantity of square metres sold monthly, FENIX will contribute to the reduction of CO2 emitted into the atmosphere through carbon offsetting projects, after having started more than 10 years ago to reduce its water footprint and primary energy demand. These reduction efforts will continue. The selected carbon-captured projects are waste-to-energy facilities in which the methane gas released from the landfill is used to generate electricity.

To reach carbon neutrality, all the carbon emissions released into the atmosphere during the life cycle of FENIX materials have been quantified. From the extraction and transport of the raw materials, though the production of FENIX and, ultimately, their disposal, everything has been taken into consideration and been quantified. Fenix’s carbon footprint is certified by an independent third party.

Reducing FENIX’s carbon footprint and reaching carbon neutrality are key components of Arpa’s sustainability policy. ‘We are convinced that improving our environmental footprint is not only the right thing to do; it is also essential to the continuity of the brand,’ explains Mion.

The road to carbon neutrality started with the replacement of the most impactful inputs and the improvement of the company’s products and processes efficiency. Moreover, Arpa focused on FENIX’s durability and composition. The company believes in ‘do more with less’, guaranteeing the quality of its products while using fewer resources. It compensates only those hard-to-abate emissions generated through the whole life cycle of FENIX.

For further information, please contact arpa@arpaindustriale.com or call +44 (0)1782 561914.
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Sitting on the northern shore of Lake Victoria, the Ugandan city of Jinja was established in 1901 by British colonialists at the source of the river Nile, becoming an important industrial centre in the late 1940s when the construction of two hydro-electric dams was proposed. In a curious turn, this brought Africa-based German architect and urban planner Ernst May here in 1948 to plan its centre, which by that time was already dotted with Art Deco colonial architecture.

Oskar Proctor was unaware of any of this when his client, the UK’s National Trust, asked him in 2019 to go to Kampala and impart some of his photography expertise to young members of the Cross-Cultural Foundation of Uganda. The NGO introduced him to May’s modernism at the Uganda Museum and to his unexecuted Kampala Masterplan – but most significantly, perhaps, to Jinja itself.

This shot is of a toilet in one of the city’s old Art Deco cinemas, one since repurposed as a church and school. The room had obviously not been on the original itinerary, but as Proctor says of his working life, ‘sometimes you need to literally push open doors that are closed to you – as that can be where the real building hides.’ Here, the accretions of nearly 100 years of use have formed a patina that, for the viewer, modulates tremulously between revulsion and beauty; whose pallor of amber modern designers would pay thousands for – but which here cost no more than a penny.

Jan-Carlos Kucharek
The steel enamel SUPERPLAN ZERO shower floor combines the strength of steel with the exquisite beauty of glass. Its refined and graceful lines fit perfectly with the overall look of the room.

PHOTOGRAPHER Bryan Adams

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STEPHANIE WUNDERLICH PHOTO: HEIKO PRIGGE

An added sense of purpose

Eleanor Young relishes the extra dimension that a year of living has given the RIBA Awards in their post-Covid comeback

‘And that’s the cleaning cupboard,’ he rounded off, Jamie of building operations had walked me round the dramatic swirling atrium with an involved commentary on temperature, door controls and ventilation, diving off now and then to fix cronyk floor outlet covers that students had wrenched off at an angle while trying to plug in laptops. The architects’ flexible space was to him a round of shifting chairs. He loved the job and when we got to the top of the atrium he even paused for a moment, to enjoy his favourite spot.

There can be such different experiences of buildings. For this issue of the RIBA Journal the team and I have read tens of intense descriptions written by the chairs of the regional juries (you see them here in their short form). Region by region these vignettes change their flavour, one juror most alive to the orientation of the building, another judge homing in on the material palette, or the way light was brought in, bringing life to many of the citations.

But also, more importantly, the experiences of the users are captured here. This was the first time that the RIBA Awards have been judged after a minimum of a year of occupation. Despite the danger of the conversation get bogged down by issues of wear and tear, the extra year and the testimony of people familiar with their new homes, quirks and all, actually elevated some of the projects.

At the Copper House in Cambridge a one room extension linking kitchen and garden gave a mother the ability to continue working while her children were playing outside during Covid restrictions. A party house in a barn has proved itself as a family home as the owners upped sticks and moved there. It became more than a one liner, thus, for the judges, making itself worthy of an award. The surgery in Sawbridgeworth finished when Covid was just a distant threat in December 2019. It doubled in size but went on to triple in utility with phone outreach and minor surgery, all underpinned by that precious pandemic commodity, decent ventilation.

The year in use also gave some sustainable buildings the chance to really prove themselves with data on energy and water use; there was a sense of glee as the judges were handed the post occupancy report on the home in use and the lessons learnt at the Library House. Projects with sustainability awards this year are all the more remarkable for having been started before LETI and RIBA Climate Challenge targets were drawn up. What a responsibility, what a privilege to manage this technical innovation for the climate, while continuing to delight users day after day.«
Rebellion road trip

As our world grows increasingly unpredictable, movements both to adapt and resist are commandeering the highways as their agents.

One of my schoolteachers once told me that the reason the UK did not have a revolution in the 19th or 20th centuries was its lack of grand public squares. This prevented large enough crowds from congregating, a revolutionary prerequisite. I repeated this factoid to others as it sounded plausible. Such spaces are associated with free speech and protest; the UK was not ‘good’ at squares in the way those rambunctious Europeans were.

It invited the thought that the British might be bad at squares on purpose, as if that was the only thing standing between this island and the sans-culottes. Perhaps the fountains in Trafalgar Square are deliberately over-sized in order to limit its capacity, and the possibility of violent revolt explains why Parliament Square must remain a dispiriting traffic roundabout? In this view, the perpetual gyre of white vans serves the purpose of the mounted yeomanry, keeping the plebs kettled away from Parliament.

Traffic is used to be regarded as the enemy of protest, but in recent years roads have become a target for political expression, in various interesting ways. I’m not talking here about the fraught national debate over ‘low-traffic neighbourhoods’ and similar initiatives. I mean, first of all, the disruption of traffic as an activist tactic. There’s nothing new about that: as a teenager I took part in Critical Mass mobile blockades in the 1990s. But it has become the signature tactic of civil disobedience in recent years, starting with the 19th century idea of normality, one undisturbed by the purpose of the mounted yeomanry, keeping the plebs kettled away from Parliament. Traffic used to be regarded as the enemy of protest, but in recent years roads have become a target for political expression, in various interesting ways.

As our world grows increasingly unpredictable, movements both to adapt and resist are commandeering the highways as their agents.
Eye Line 2022: call for entries

Our prestigious annual drawing competition is open – add your work to a decade’s brilliant submissions

Eye Line 2022, RIBA’s annual international competition showcasing the best drawing and rendering skills, is open to entries. As ever, we ask for images in two categories – student and practitioner – that brilliantly communicate architecture, in any medium or combination of media. In the competition’s 10th year, we are looking for work that defies the constrained outlook of the last two years and posits a sense of optimism and hope.

We are on the hunt for images of all kinds, from a hand-drawn concept sketch to technically proficient and layered renders. For us, ‘drawing’ includes any method by which the power of an architectural idea is communicated; be it depictions of existing buildings or works of the imagination.

Practitioners and students enter in different categories:
- Student category – images made by those in architectural education or who are submitting images made before final qualification.
- Practitioner category: images made by those fully qualified and working in practice, whether for real-life projects or to explore ideas and experiences.

Winners and commendations will be exhibited as part of Eye Line at the V&A Museum alongside a winners’ party with winning entries.

Key dates
- Deadline: 6 May 2022
- Judging: 19 May 2022
- Winners announced: July/August 2022
- Exhibition August/September 2022
- RIBA Journal feature

Competition

Practitioners and students – show us your best drawings and talent represented in the Eye Line entries: a truly impressive display of architecture, ‘queerspace’ and quarries.

Commendations in both categories mused on Persian roots and notions of the English Picturesque. Indira Varma’s drawings featured in the practitioner category. The RIBA alongside a winners’ party with winning entries.

Winners and commendations

• Practitioner category: works, images made by those fully qualified and working in practice, whether for real-life projects or to explore ideas and experiences.
  - Ana Luisa Soares, co-founder, Fala Atelier
  - Jan-Carlos Kucharek, deputy editor, RIBA Journal
  - Niall Hobhouse, trustee, Drawing Matter

• Student category: works, images made by those in architectural education or who are submitting images made before final qualification.
  - Kester Rattenbury, professor, architecture and cities, University of Westminster
  - Ann-Lisa Strauss, co-founder, Fab Atelier
  - Adam York, CEO, Siélon

Entries received will be judged on:
- Drawings that communicate the power of an architectural idea; be it depictions of existing buildings or works of the imagination
- Any medium or combination of media
- A maximum of three images per entry, or to explore ideas and experiences.
- Practitioner category: images made by those fully qualified and working in practice, whether for real-life projects or to explore ideas and experiences.
- Student category: images made by those in architectural education or who are submitting images made before final qualification.

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- Student category – images made by those in architectural education or who are submitting images made before final qualification.
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The RIBA Journal is pleased to announce the winners of the Eye Line 2022 competition.

Eye Line 2022 is produced in partnership with Siderise and the V&A Museum’s Drawings and Archives Collection.

Siderise is thrilled to be sponsoring Eye Line, which celebrates the first stage of architectural creativity – the drawing. Siderise supports architects by developing leading passive fire solutions to protect even the most creative building envelope design.

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The architect who outlived Stalin

Gillian Darley reviews Deyan Sudjic’s biography of Boris Iofan, who designed for the Soviet elite and managed to survive into his eighties, living in one of his own modernist buildings.

It takes a particular type of person to work in the service of an autocrat. The ideal is a malleable, faceless individual prepared to duck and weave through a succession of hurricanes. Boris Iofan, born in Odessa to middle class Jewish parents, became one of Stalin’s most favoured architects and was still working in the USSR in the 1970s. That he died in his eighties, in the modernist Barvikha sanitorium he had designed for Moscow’s elite decades earlier, proves he was such a man.

The buildings take centre stage in these pages. Iofan’s architecturally formative years were spent in Rome, pulling him to classicism but especially the Renaissance. As important was his meeting with Olga Sasso-Ruffo, daughter of Italian and Russian nobility. Considerably older than him, she was married with children, but together they mixed in the radical circles around founding members of the Italian Communist Party and later married. In 1924 Aleksei Rykov—who after Lenin’s death was made the Soviet premier—came with his wife Nina to convalesce in Italy. Boris and Olga were asked by the Soviet Embassy to translate for and guide the couple. This meeting with Rykov signalled Iofan’s return to Moscow, his speedy professional ascent and the beginning of a close friendship.

In Italy, Iofan worked as an assistant to Armando Brasini, who graduated from art direction on the film Quo Vadis to the remodelling of Tripoli as a Roman city on Libyan soil. Brasini exemplified another version of serving an absolutist, happily donning fascist uniform in Mussolini’s company. Back home, Iofan designed a housing scheme around a key thermal power plant in the Donbass. Sketched freely in charcoal, the little rustic villas are steeped in the Italian vernacular, with deep eaves and tiled roofs. Still, Iofan’s trajectory was clear; he was serving the proletariat. By 1926 he was laying out sketches for Government House (soon to be known as the House on the Embankment) on the floor of the prime minister’s Kremlin flat. He had secured this vast commission (the Soviet version of Stalin’s Architect: Power and Survival in Moscow Deyan Sudjic Thames & Hudson, £30

Beijing’s Imperial City’ as Sudjic puts it) without any open competition but with Rykov’s unstinting support. The immense blocky building to which Iofan and Olga (and her children) moved was his work but it had been a continuous saga of disaster – from a chaotic, over-manned construction site to a major fire. Several enquiries were held into the multiple failures. Le Corbusier, a somewhat gloating player until non-payment clouded his vision, noted that ‘Moscow is full of ideas in birth pangs, of ideas being elaborated’. Meanwhile Iofan moved smartly onwards. In the early 1930s he won a series of design competitions for the Palace of the Soviets, which was to be built on the site of a demolished cathedral. With this, Sudjic hits his stride. The spiralling, towering structure with its sculptural superstructure offers a grotesque and epic design saga, with visual nods to the romantic utopianism of Étienne-Louis Boulée and the viscerally overloaded of the Victor Emmanuel monument in Rome. Lenin’s form was to stand atop the structure, but Stalin sat in the middle of it all. Figuratively, at least, the colossal as designed, and everlastingly redesigned, is a metaphor for Stalinism and beyond. The chaos prepared for it (which became a bathing pool in the Kruschev era) now houses the rebuilt cathedral that rose in 2006 to greet Putin’s dawn.

Stalin’s purges had seen the Rykovs executed in early 1938 and the incremental removal of Iofan’s architectural colleagues from the professional landscape. Yet when his name appeared on one of secret police chief Beria’s death lists, Stalin countermanded it with the gnomic words ‘This one will still be useful to us’. Deyan Sudjic visited the apartment in the glowing House on the Embankment in 2008, little altered 30 years after Iofan’s death. There he found, among much else, the astonishing sketches which are used to enormous effect in the book. Boris Iofan started his Moscow architectural career in an 18th century town house but quickly moved to head a state studio on the model of those described by Hannes Meyer, seeing it from a Bauhaus perspective. Always there, nudging into every workplace photograph, was the ubiquitous Olga. Meanwhile Iofan seemed as relaxed about the removal of historic buildings as he was detached from the terrible end of his patron Rykov. Adaptability, in architectural design as in personal allegiances, had made him strong. Seemingly the only rigour guiding Boris and Olga was their politics. Iofan’s work for Soviet glory was best captured in his festival pavilions in Paris (1937) and New York (1939). In the former, he impressively summoned up a climactic sequence recalling the Odessa steps, positioning Stalin at their head. In March 2022, writing this while Ukraine fights for its very existence, that juxtaposition could hardly be more chilling.

Gillian Darley is a writer and architectural historian.
Rooms with an alternative view

RIBA’s Radical Rooms highlights the extraordinary homes of four women in an immersive reflection on domestic norms, say its creators

Radical Rooms is an exhibition about architecture and power. This relationship is explored through the seemingly ordinary world of houses and domestic plans that structure family life. Historically, this involved strict hierarchies and separation by class, gender, age and occupation. Today, these divisions are often less explicit but remain present. Why are some rooms more private than others? Why do we have rooms dedicated to specific functions? And who gets to decide the layout of our houses?

Robin Evans’ 1978 essay Figures, Doors and Passages forms the starting point. He showed how the grid of interconnected rooms in Palladian villas was later adapted by the introduction of the corridor as a device for separating rooms and people – a seemingly banal development that manifested profound concerns about privacy, segregation and social control.

Our exhibition traces an alternative history, highlighting moments of escape or departure from normative domestic layouts and the tyranny of the corridor. It comprises three main elements: a physical installation, an audio-visual performance and a display of archive material from the RIBA Collections.

The gallery is divided into a grid of connected rooms formed by curtains and patterns on the floor. As one passes through the gallery, their colours and details change to evoke three extraordinary houses commissioned or designed by women, whose influence has generally been downplayed in architectural history.

Hardwick Hall is an Elizabethan mansion built for lavish entertaining and commissioned by Bess of Hardwick. A La Ronde is a 16-sided Regency cottage conceived by two cousins, Jane and Mary Parminter, based on the chapel of San Vitale of Ravenna in Italy. The Hopkins House, designed by Patty and Michael Hopkins in the mid-1970s as their home and office, used mass-produced and industrial components.

Bess of Hardwick, Jane and Mary Parminter and Patty Hopkins appear in a series of performances projected onto the walls. Together, they become the inhabitants of the spaces, telling their stories through music, dance and spoken word. Each protagonist is freely interpreted as a fresh archetype: Bess becomes a grime MC, her braggadocious attitude matching the astronomical ambitions of Hardwick Hall. The Parminters are re-imagined as a pair of punk flâneurs, proto-feminists fabricating a playful monument to their personal freedom. Patty Hopkins lends a voice-over to a minimalist electronic score that evokes her love of refined industrial components and the subtle, free-flowing spaces of her home.

The characters are clad in extraordinary outfits and accessories using the same patterns as the curtains and carpets. Bess’ ruff is as grandiose as her house, the Parminters sport 16-sided bonnets and wallpaper-patterned pantaloons, while Patty inhabits a wearable space-frame and a costume evoking the Venetian blinds that modulate light in her house. Subtle evocations of the houses occur in a play of patterns, plans and geometries.

Somewhere in all this and partly concealed by the curtains is an exhibition of drawings that charts a 400-year history of radical houses.

Why are some rooms more private than others? Why do we have rooms dedicated to specific functions?

Sometimes these houses are radical because of who lived there, sometimes because of how they were planned, or how they reflected changes in society. Each breaks out of normative modes of planning to suggest alternative organisations of domestic space and other ways to live together.

This immersive, multi-sensory experience is the product of a collaboration between an architect, an artist, and RIBA curators Marie Bak Mortensen and Margaret Cubbage. Like all good creative collaborations, the key decisions seemed to happen naturally. The choice of the three key houses emerged suddenly, shaped by the increasing importance of the role of women within the narrative of the exhibition. We visited A La Ronde during the summer of 2021, and were equally convinced of its inclusion. Eager to involve Patty Hopkins in the development of our ideas, we visited the Hopkins House together and were smitten by its ethereal interiors.

Radical Rooms is intended as both a reflection on architectural history and a provocation to reinvent that history. It plays fast and loose with architectural genres and jumps back and forth through time. In place of static walls and solid stone it makes architecture out of fabrics, furnishings and costumes, suggesting that the conventions of domestic space are not fixed. It celebrates the work of four women who remade their lives through architecture and in doing so challenged the preconceptions of their time. Radical Rooms is an exhibition about architectural plans, but also about how we inhabit them and how – through that inhabitation – we make new plans all the time.

Charles Holland is the founder of Charles Holland Architects. Di Mainstone is an artist working in performance, installation and film.
Christopher Alexander
1936 – 2022

For those who believe the beauty of architecture – its warmth, sound and texture – is drowned out by the clamour of capital, shoddy braggedoico and celebrity shape-making, Christopher Alexander, who has died aged 85, is a hero.

A prolific writer, thinker, teacher and builder, Chris is best known for his 1977 work A Pattern Language, one of the New York Times’ 100 best non-fiction books of the 20th century. It’s a lovely thing: 253 aphorisms, each setting out a happy arrangement of the built environment, from self-governing city regions down to ornament and detailing. ‘194, Site Repair: when there’s a nice bit and a wrecked bit, build on the nasty to look out on the nice’, ‘159, Light on Two Sides of a Room: a big window on one wall is glare; two smaller ones, on different walls, is modelling’.

They were to be stitched into a structured language for each project. Alongside architecture, Alexander had studied mathematics, cognition and computer science, and is revered as a systems analyst, with work like Notes on the Synthesis of Form (1964) influencing the development of Wikipedia and gaming. This unification of advanced systems analysis with things damned as fluffy and subjective – like sunshine, a nice view, or even the word ‘nice’ itself – was radical and progressive, rescuing the world of feeling and subjective values from being considered unworthy of study and true: architecture is about making places where we can be happy, connected and creative.

We forget that at the risk of our irrelevance, and remember it to the advantage of humanity. We forget that at the risk of our irrelevance, and remember it to the advantage of humanity.

The practice Chris founded in 1967, the Center for Environmental Structure, completed numerous buildings, including the Eishin high school outside Tokyo and a visitor centre at West Dean College in Sussex. I worked with him in the mid-1980s as a carpenter, model-maker and draughtsman, and saw that architecture didn’t come easy to him. This was not in contradiction to the brilliance of his theoretical work but the cause of it: struggling to work out where the door most comfortably sits helped him synthesise, then describe, a whole theory of design.

That was expounded in a four-volume treatise, The Nature of Order (2002). Chris saw this as his masterwork, explaining that while the Patterns describe, a whole theory of design.

There is a sense that celebrity shapemakers have seen him off. Peter Eisenman, who he debated and insulted, said Alexander ‘fell off the radar screen some time ago. He got off into being cranky’. But the heart of that crank is clear: ‘Remember it to the advantage of humanity. We forget that at the risk of our irrelevance, and remember it to the advantage of humanity.

Chris is survived by two daughters, Lily and Sophie, from his first marriage to Pamela Patrick, and by his wife, Maggie Moore. }

Malcolm Fraser is co-founder of Fraser/Livingstone Architects

RIBA Jobs
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For more information, please contact, Rupesh Vara, Job Board Sales Manager at RIBA Jobs: Rupesh.vara@riba.org.
6 Temple Gardens
Moor Park, Hertfordshire, 1930s

The house at 6 Temple Gardens, Moor Park, Hertfordshire, was one of many private houses designed in the 1930s by the partnership of Connell Ward and Lucas. Amyas Connell and Basil Ward had met while studying architecture in New Zealand and had travelled to London together in 1924 to complete their studies. By the end of the decade, Connell was designing one of the first truly modernist houses in Britain, High and Over in Buckinghamshire, and setting up in practice with Ward. They were joined in 1934 by British architect Colin Lucas, with whom they shared a firm belief in the design principles taught by Le Corbusier. The project architect at Moor Park was Basil Ward, who devised an advanced concrete construction method that allowed him considerable freedom of design. As in other houses designed by the partnership, the front featured extensive glazing, with the living areas located on the first floor to make the most of the uninterrupted view over the landscape. The roof terrace seen in this photograph was a playground for children and a lounging area for adults. • Valeria Carullo
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