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Clever, varied, progressive



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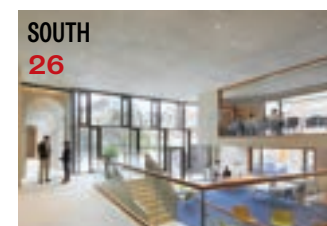
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This year's best buildings in Britain, plus building for the
proletariat, radical rooms and smart ventilation: ribaj.com

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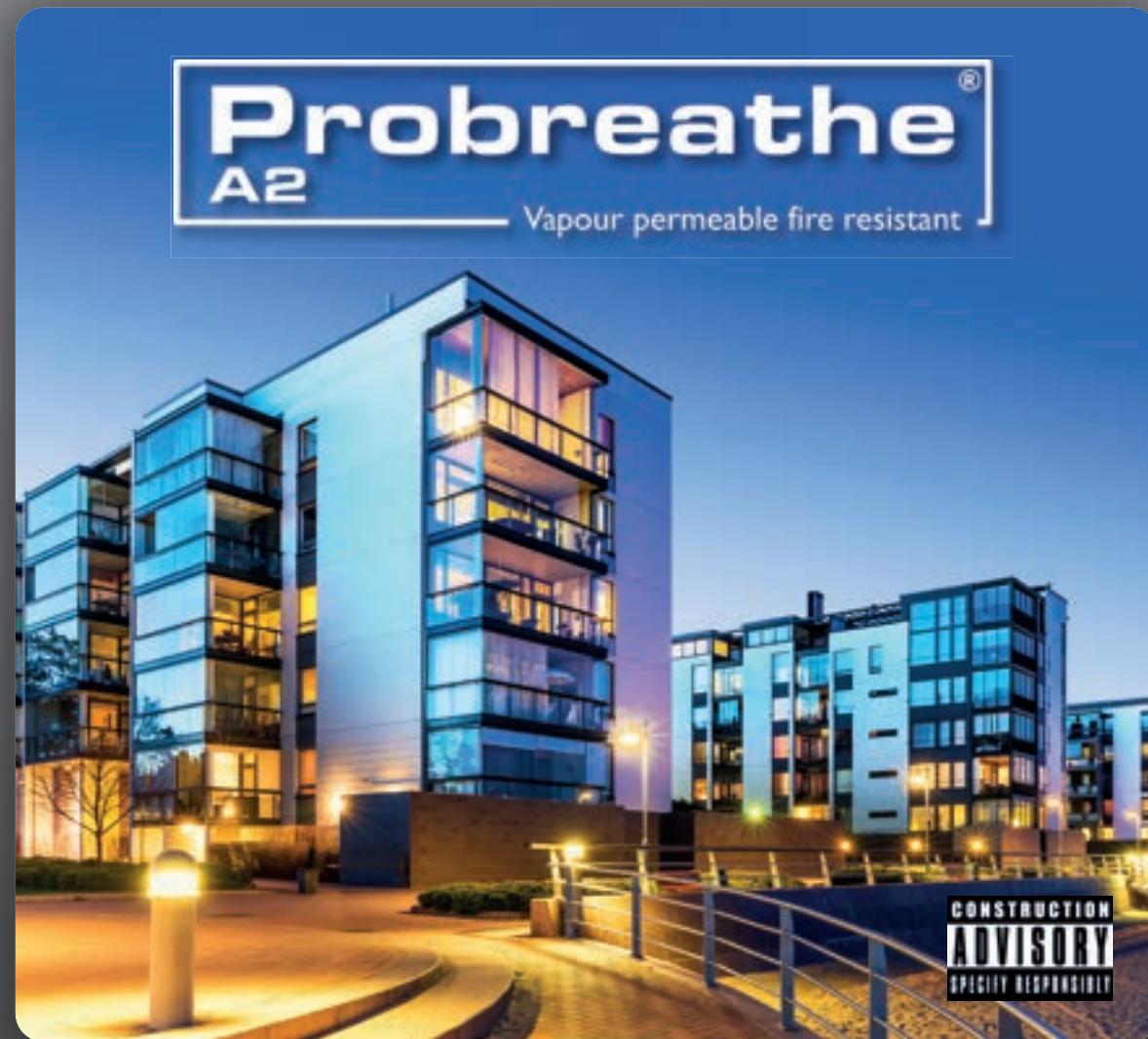
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2020

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ARCHITECT | RM_A

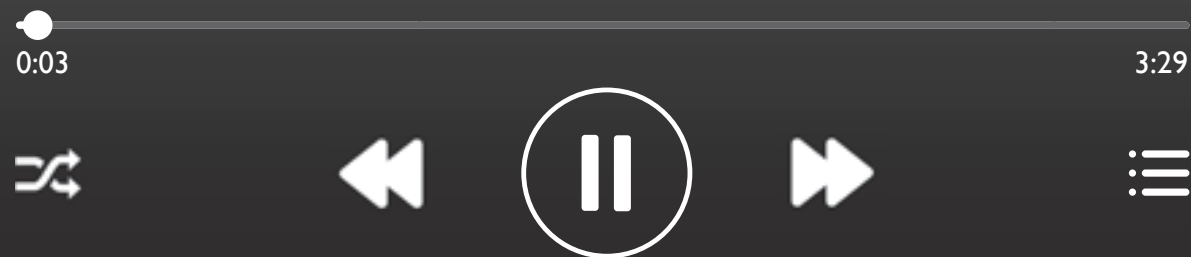
Photo: Ben Luxmore





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The Awards

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.

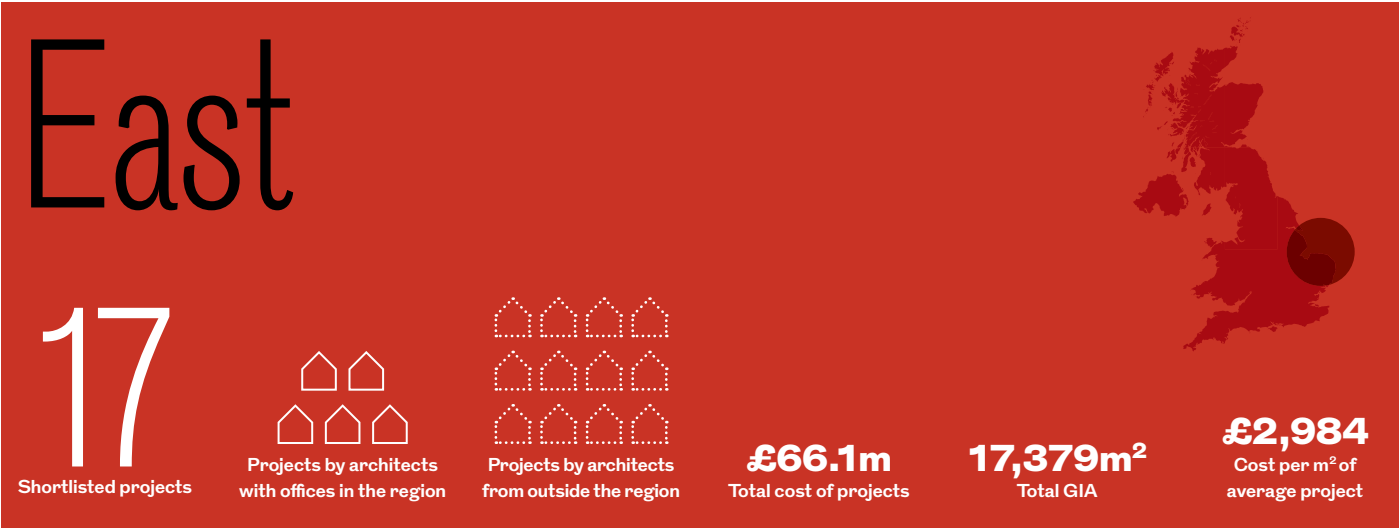
In the area of how much needs to be spent per m² on average to achieve a Regional Award, South East, North West and Yorkshire lead the way in cost ascending order with more than £5,000/m². Yorkshire and North West are primarily influenced by single projects, but South East, as you might expect, has generally 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. ●

BUILDING OF THE YEAR SPONSORED BY TAYLOR MAXWELL
SMALL PROJECT OF THE YEAR SPONSORED BY GAGGENAU
SUSTAINABILITY AWARD SPONSORED BY MICHLEMERSH

Below Bart Square, London, one of three Sheppard Robson schemes to win a regional award, this one with Maccleanor Lavington and Piercy & Company. AHMM and Niall McLaughlin Architects were also at the top of the leader board with three wins each.





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.

East Sustainability Award 2022 sponsored by Michelmersh



ELY MUSEUM, ELY
HAT PROJECTS FOR ELY MUSEUM

Contract value: Confidential
GIA: 532m²

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 obscured 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 wider 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 Conservation Award 2022



WUDUHUS, HUNTINGDON
MOLE ARCHITECTS FOR PRIVATE CLIENT
Contract value: Confidential GIA: 132m²

Commissioned by a retired city headteacher, Wuduhus is a new house on the edge of a Fenland village. Mole Architects designed it to have as little environmental impact as possible, following Passivhaus principles, although the house has not formally attained Passivhaus certification.

An upside-down arrangement positions more introverted spaces on the ground floor, with the kitchen, living room and bedroom located on the first floor and so looking out over the surrounding fens. A lift and mid-level power sockets have been installed in anticipation of any future decline in mobility.

Well-detailed larchboard cladding combined with a butterfly roof and celebratory rainwater pipe offer a light-hearted reference to the local farm building vernacular. A rainwater harvester and several other water conservation features, along with a garden with vegetable plots, exemplify the owner's aim of achieving a self-sufficient, lifetime home.

East Small Project of the Year 2022 sponsored by Gaggenau



STONE COTTAGE, BURY ST EDMUNDS
HAYSOM WARD MILLER ARCHITECTS FOR LIZ & TOM MILLER
Contract value: £320,000 GIA: 172m² Cost per m²: £1860

Crafted with modest resources 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 crumbly, flint-walled cottage has been stabilised and retained, with new elements sewn onto the original rooms. Interventions include a shared family room running across the back of the house at a 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 flint blocks.

BLUE SKY BARN, NORFOLK
31/44 ARCHITECTS WITH TAYLOR MADE SPACE FOR PRIVATE CLIENT
Contract value: Confidential
GIA: 440m²

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 cloak 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 pool.

Judges praised the engaging and unusual design strategies that have produced a scale of space 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 storey extension to a Victorian terrace in central Cambridge demonstrates the creative value a good architect can bring to the simplest project. What impresses here is that the practice has ensured that the whole house has been considered and integrated into a bravura 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 in at tactical points, dramatising moments like standing at the sink. The new room opens the house up to the garden – reportedly a godsend during lockdown.

FRIARS, 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, 16th 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 2025 benchmark. 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.

ALDEBURGH HOUSE, ALDEBURGH
DAVID WALKER ARCHITECTS FOR PRIVATE CLIENT
Contract value: Confidential GIA: 245 m²

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 surprisingly generous sequence of spaces pivoting 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 renewable energy provided by photovoltaics and an air source heat pump.



CENTRAL SURGERY SAWBRIDGEWORTH HAWKINS\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.



ANDY STAGG

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 dégage, 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. A 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 bricks has assisted in reducing the project's whole-life carbon impact.

East Project Architect of the Year 2022



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RIBA Regional Awards East

BRENTWOOD PREPARATORY SCHOOL, BRENTWOOD COTTRELL & VERMEULEN ARCHITECTURE FOR BRENTWOOD SCHOOL

Contract value: Confidential GIA: 1843m²

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 into 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 reception 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.

ANTHONY COLEMAN



MAGDALENE COLLEGE LIBRARY, CAMBRIDGE NIALL McLAUGHLIN 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 requirements 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.



NICK KANE (2)



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.



NW2 PARTICIPATION BUILDING AND THEATRE SQUARE, IPSWICH
WGP ARCHITECTS FOR CHARTERHOUSE INVESTMENTS WITH NEW WOLSEY THEATRE
Contract value: Confidential GIA: 300m²

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.

East Client of the Year 2022



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.

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East Midlands



5

Shortlisted projects

Projects by architects with offices in the region

Projects by architects from outside the region

£23.44m
Total cost of projects

7,040m²
Total GIA

£2,813
Cost per m² of average project

RAVINE HOUSE, CHESTERFIELD
CHILES EVANS + CARE ARCHITECTS
FOR PRIVATE CLIENT

Contract value: Confidential GIA: 410m²

Designed in 1967, this quirky experimental house lacked both central heating and insulation. This exemplary renovation and extension integrates sustainable practice with respectful yet inventive renewal. The architect, especially project architect Claire Kemp, has taken the clients on a journey of discovery, tracking construction details back to the influence of Frank Lloyd Wright, an early use of double glazing, and mid-century modern furniture and fittings. Painsstaking research led to restoration or replacement of fittings and furnishings. The new garden room is one of the most enjoyable spaces in the house, fitting easily into the copper clad angles and undulating glazed bays of the original design. A geothermal borehole, solar panels and MVHR along with high performance insulation, triple glazing and an airtight skin reduced energy consumption and moved the house off the mains gas and water supply. East Midlands Project Architect of the Year Award 2022
East Midlands Sustainability Award 2022 sponsored by Michelmersh



THE PARCHMENT WORKS, NORTHAMPTONSHIRE
WILL GAMBLE ARCHITECTS FOR PRIVATE CLIENT

Contract value: Confidential GIA: 139m²

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. Of 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 022 sponsored by Gaggenau



THE LYTH BUILDING, SOUTHWELL, NOTTINGHAM
EVANS VETTORI ARCHITECTS FOR NOTTINGHAM TRENT UNIVERSITY

Contract value: Confidential GIA: 2155m²

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 in use and shading south and west flanks. Crystalline 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.



ADA BELFIELD CENTRE AND BELPER LIBRARY, BELPER, DERBYSHIRE
GLANCY NICHOLLS ARCHITECTS FOR DERBYSHIRE COUNTY COUNCIL

Contract value: Confidential GIA: 3929m²

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, facades 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.



DERWENT VALLEY VILLA, BELPER
BLEE HALLIGAN FOR PRIVATE CLIENT

Contract value: Confidential GIA: 407m²

The design of this newbuild 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, pinning 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



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GAGGENAU

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



JILL TATE



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 60 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

NORTH BANK, NORTHUMBERLAND

ELLIOTT 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 larch cladding and natural zinc roofing. Orienting the house south towards views over the valley minimizes 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

MARK SIDDALL



ribaj.com



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

The RIBA Journal May 2022

North West

6

Shortlisted projects

Projects by architects
with offices in the region

Projects by architects
from outside the region

£34.29m

Total cost of projects

14,084m²

Total GIA

£5,150

Cost per m² of
average project



THE WELCOME BUILDING, SALFORD
HODDER & PARTNERS FOR THE ROYAL HORTICULTURAL SOCIETY
Contract value: Confidential GIA: 2374m²

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 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 blur the boundary between the building and gardens.

North West Sustainability Award 2022 sponsored by Michelmersh

THE FRATRY, CARLISLE
FEILDEN FOWLES FOR CARLISLE CATHEDRAL
Contract value: £2.49m GIA: 185m² Cost per m²: £5,313

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 has 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 craftsmanship at the cathedral, it is sophisticated, sensitive and uplifting.

North West Project Architect of the Year Award 2022



LANCASTER CASTLE, LANCASTER
BDP FOR DUCHY OF LANCASTER
Contract value: Confidential GIA: 9000m²

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 so far seen 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 onsite 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 GROARKE
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 full-height panels of back-lit fibreglass harmonise with the hues of vaulted brickwork but provide 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.



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

Pooley Bridge'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.

Springing 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 allay fears 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 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.

Sensitive restoration has preserved the building's character, and additions are both sympathetic and playful: within one large hall offices are in a faceted mezzanine on slender columns, preserving the volume of the original room; a small ceramic-clad extension echoes tilework 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

South

13

Shortlisted projects

Projects by architects
with offices in the region

Projects by architects
from outside the region

£160.39m

Total cost of projects

43,524m²

Total GIA

£3,209

Cost per m² of
average project

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

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 creates a good balance of order and informality. Unusually, about two thirds of the site is a wildflower meadow. External massing and composition of the houses are simple and unfussy, and the mixture of a buff/grey brick with timber cladding is well-judged. A successful feature on some houses is the timber-slatted garage creating a continuous street, and providing a generous first floor terrace connecting street, garden and open land beyond.



PUSH-PULL HOUSE, AMERSHAM
CULLINAN STUDIO FOR PRIVATE CLIENT
Contract value: Confidential GIA: 503m²

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 clerestory glazing, brings secondary sources of daylight into many of the rooms without overlooking the neighbours. Of special note is the long sloping 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: 2,080m²

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, mediate 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 gates to the street life beyond. The brief for 68 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.

MASTERS FIELD DEVELOPMENT, OXFORD
NIALL MCLAUGHLIN ARCHITECTS FOR BALLIOL COLLEGE
Contract value: Confidential GIA: 8,173m²

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 create 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 Galbraith.

South Project Architect of the Year 2022



ISLAND REST, ISLE OF WIGHT
STROM ARCHITECTS FOR PRIVATE CLIENT
Contract value: Confidential GIA: 184m²

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.

TREADGOLDS, PORTSMOUTH
PRITCHARD ARCHITECTURE
FOR JOHN POUNDS COMMUNITY TRUST

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

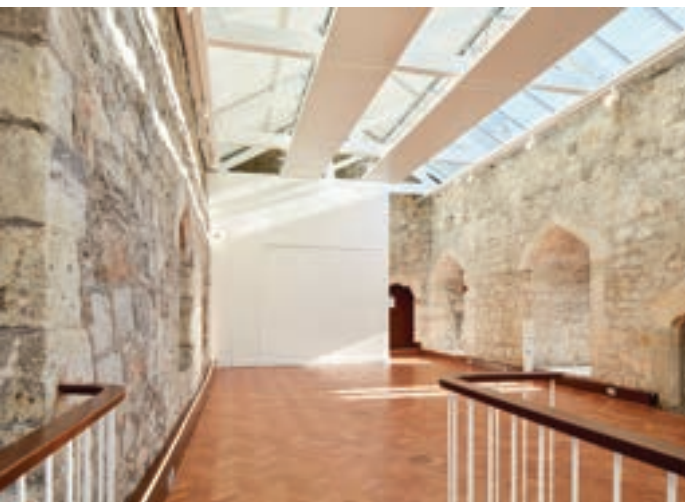
Treadgolds is a continuing tale of urban decline and resurrection, giving new life to spaces behind the Victorian shopfronts of an ironmonger that closed in 1988. The first phase of a step-by-step community-led renewal created a courtyard garden, and the second has seen the low-budget renovation of a 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 texture 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 disused workshop where it is hoped that the architect can continue to do so much with so little.



BARTON FARM, WINCHESTER
HCC PROPERTY SERVICES FOR HCC CHILDREN'S SERVICES

Contract value: Confidential GIA: 2,215m²

Barton Farm is another exemplar from the Hampshire County Council stable, and it continues the tradition of simple, self-effacing school buildings. The plan is clear and simple with the main entrance and communal rooms facing west towards what will become the public square for the surrounding development. From here two wings extend, framing a well landscaped playground. Fifteen classrooms are broken into blocks of three, which open onto play areas to the south. The orientation is mediated by canopies that create generous thresholds for outdoor teaching and play. There is an elegant clarity to the building in section – circulation and offices are single-height, whereas exposed lightweight steel trusses in the classrooms create a generous roof space, allowing cross ventilation and north light. These roofs also lend a rural vernacular appearance when seen from afar, reflecting the location on the edge of Winchester.



GHT – GOD'S HOUSE TOWER, SOUTHAMPTON
PURCELL FOR A SPACE ARTS

Contract value: £1.34m GIA: 540 m² Cost per m²: £2,481

The new entrance created to mark the public access grade 1-listed God's House Tower feels as though it has always been. For the first time in several hundred years the public can now access GHT and a new route has been created through the building which allows everyone to experience its rich history, as well as occupation by charity a-space arts. Connections through floors and layers of time are a theme. The 1960s additions have been stripped away, retaining only better elements (such as tower staircase, parquet floors and handrails). This layering creates a dynamic tension that enables the new additions a little more liberty of expression. The new café spaces and reading nooks, located where the old meets new, create moments of serendipity. There are real moments of joy within this building that are delightful.



THE STORY MUSEUM, OXFORD
PURCELL WITH RAMBOLL UK AND EXHIBITION DESIGNERS LED BY RFK ARCHITECTS AND TOM PIPER FOR THE STORY MUSEUM

Contract value: Confidential GIA: 2,062 m²

Three diverse buildings including a 1930s telephone exchange and 19th century house have been combined to make a permanent city-centre home for the Story Museum, an unusual institution that previously existed in virtual form, visiting schools to celebrate stories told in every form. Visitors entering its central courtyard via a former carriageway are instantly transported to a make-believe world, with facades painted to resemble a cloudy sky or wrapped in galvanised steel stairs and walkways leading to a timber-clad passenger lift that recalls a treehouse. A dishd concrete floor hosts public events and resolves changes in level between buildings, where judicious adaptations improve access and energy performance. Much of the fabric and original character have been preserved while allowing fantastical displays by nine exhibition designers to sing.

THAMES HOSPICE, MAIDENHEAD KKE ARCHITECTS FOR THAMES HOSPICE

Contract value: Confidential GIA: 5,344m²

A hospice has to negotiate many practicalities and regulations, and it has been done here with conviction that should be compatible with good design and delight. This scheme creates some lovely spaces in which to live and die, which overcome negative connotations. The building is a weave of circulation spines, clusters of patient rooms, work spaces and landscaped courtyards. It strikes a balance between breaking down a large institution into a composition of smaller informal elements and a reasonably compact and workable plan. Many rooms have a strong connection to the landscape. The energy and commitment of the client lead, Debbie Raven, played a key role in its success. South Client of the Year 2022





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.

COHEN QUADRANGLE, EXETER COLLEGE, OXFORD
ALISON BROOKS ARCHITECTS FOR EXETER COLLEGE, OXFORD

Contract value: £29.25m GIA: 5,040m² Cost per m²: £5,804²

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 'scoopy' 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 space. 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.



RIBA Regional Awards
South



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.



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TAYLOR MAXWELL

Claywood House



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.

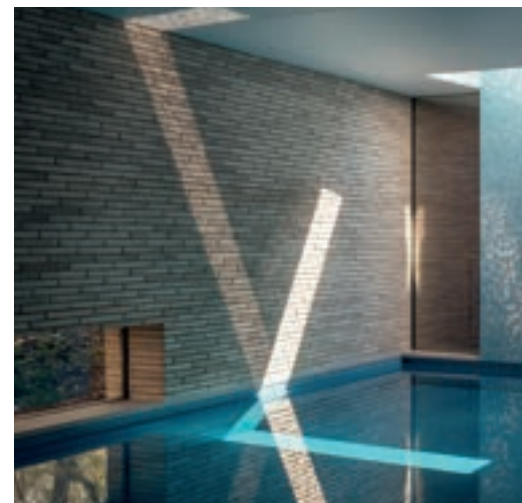
Originally managed by **R Durnell & Sons Ltd** before being client-completed, Claywood House is located within the grounds of the client's previous home. Following the decision to split their two-acre grounds in half, the clients requested their new home be designed in complete contrast to their former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



South East

7

Shortlisted projects

Projects by architects
with offices in the region

Projects by architects
from outside the region

£30.47m

Total cost of projects

6,380m²

Total GIA

£5,027

Cost per m² of
average project

MORLANDS FARM DUTCH BARN, HENFIELD
SANDY RENDEL ARCHITECTS FOR PRIVATE CLIENT
Contract value: £496,000 GIA: 219m² Cost per m²: £2,265

This home sits within 3.2ha of public prairie gardens. The conversion of the Dutch Barn took advantage of planning rules that allow conversion of agricultural buildings outside traditional development boundaries. Through careful detailing and research into materials, the building retains the feel of the original ‘black wrinkly tin’ barn, while the large, abstractly-positioned windows give a contemporary look that speaks of the ways that such barns are patched over time. The real magic is upstairs. Rough-sawn timber stairs lead to a single large space with a great curving vaulted ceiling which follows the shape of the roof, a space that feels grand and yet also intimate and warm. A final flourish encapsulates the project’s joyful nature: a cylindrical weathering steel tower, suggestive of grain silos, that is both public viewing platform and, at night, a secluded private terrace accessed across a bridge from the house.

South East Client of the Year 2022
South East Small Project of the Year 2022 sponsored by Gaggenau



SEABREEZE, CAMBER SANDS, EAST SUSSEX
RX ARCHITECTS FOR PRIVATE CLIENT
Contract value: Confidential GIA: 178m²

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 external 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.



NICK KANE

SIR SYDNEY CAMM SCIENCE AND TECHNOLOGY, CLAREMONT FAN COURT SCHOOL, SURREY
FLETCHER CRANE ARCHITECTS FOR CLAREMONT FAN COURT SCHOOL FOUNDATION
Contract value: Confidential GIA: 1,600m²

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 contrasts this with a strong horizontal roof line 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. 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.

AISHER HOUSE, SEVENOAKS SCHOOL, KENT
TIM RONALDS ARCHITECTS FOR SEVENOAKS SCHOOL FOUNDATION
Contract value: Confidential GIA: 2,367m²

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 minimises embodied carbon: the house is all electric, has MVHR ventilation systems and its heat comes from an air source heat pump.

TIM RONALDS ARCHITECTS



THE MITCHELL BUILDING AT SKINNERS' SCHOOL, TUNBRIDGE WELLS
BELL PHILLIPS ARCHITECTS FOR THE SKINNERS' SCHOOL
Contract value: Confidential GIA: 1,187m²

Bell Phillips Architects has chosen to create a quietly urbane building that speaks to the forms and materials of nearby red brick Victorian Gothic revival buildings while mediating between the wider town and school life. It is L-shape in plan, with a tall gable at each end: one facing town, the other overlooking the playground. Simple geometric forms are softened by the gentle red brick, and enlivened by with a sawtooth brick motif, creating a play of light and shadow that echoes the surface decoration of its antecedents. Inside it culminates in the dramatic top floor library with a timber lined ceiling following the steep pitch of the roof. Flooded with natural light, this space creates a wonderful learning environment. The buildings respond to the relationships between the oldest buildings, while reordering and enhancing the school campus.



KILIAN O'SULLIVAN

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



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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



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 adaption 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.

South West & Wessex Project Architect of the Year 2022

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.



ADRIAN STENNING

WINSFORD 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 archival 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.

South West & Wessex Conservation Award 2022

South West & Wessex Client of the Year 2022

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 adaption. 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.



WILL PRYCE



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



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.



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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



**THE UNDERCROFT LEARNING CENTRE,
WORCESTER CATHEDRAL, WORCESTER**
**ACANTHUS CLEWS ARCHITECTS FOR DEAN &
CHAPTER OF WORCESTER CATHEDRAL**

Contract value: £1.325m
GIA: 415m² Cost per m²: £3,193

Exquisite detailing and light-touch intervention have breathed life into the damp vaults of Worcester Cathedral, creating a versatile venue for the whole community. Identifying a section of Victorian vault enabled access to be opened up. Technical challenges associated with archaeology, environmental conditions and ensuring the former monastic refectory cellar maintained its integrity made a colossal task – and one that has been expertly executed, while dramatically improving the venue’s performance. The new floor zone is used to distribute services. Cleverly hidden vertical ducts within door jambs help make the electricity easily rewirable. The Learning Centre presents a timeless sense of purpose and custodianship in the intelligent use of a forgotten space. Decisions were meticulously thought through with rigour, consistency, purpose and pragmatism that puts the cathedral at the heart of everyday life.

West Midlands Conservation Award 2022
West Midlands Client of the Year 2022



ANDY MARSHALL (2)



DANIEL HOPKINSON

WINTER HOUSE, BURTON-ON-TRENT
**SCOTT DONALD ARCHITECTURE
FOR PRIVATE CLIENT**

Contract value: Confidential GIA: 544.00 m²
Net internal area: 497m²

Wrapped in dark render, slate and black powder-coated metal, Winter House recedes from view behind protected trees that encircle a 0.4ha plot within a conservation area. A mostly solid facade to the street gives privacy, but the house opens up on the garden side. Long expanses of unobstructed glazing create fluid connections to the landscape, enabled by complicated transfer structures that are neatly concealed. In lieu of a conventional brief the architect was given details of the client’s impressive art collection, which informed the position of walls and the character of light-filled spaces. Relaxed interiors are warmed by natural materials. With architect-designed furniture and seamlessly integrated services that show meticulous attention to detail, this is a beautifully crafted home.



DIRK LINDNER

ONE CHAMBERLAIN SQUARE, BIRMINGHAM
ERIC PARRY ARCHITECTS FOR MEPC / ARGENT

Contract value: Confidential GIA: 19,751m²

This office is the first building of the Paradise Masterplan in Birmingham’s city centre. Active and permeable ground floor spaces, occupied by a mix of uses, contribute to an open civic space. It is overlooked by a generous, sinuous perimeter roof terrace. The curved form of the building responds to its 360° aspect, providing a dynamic form which – with the richness of the twice-fired glazed faience fins – continually changes with the light and the position of the observer. Facade components were designed to reduce waste with a minimum number of profiles used. Cores and floorplates of the base building allow for future tenant fitouts, including of services for the installation of commercial kitchens and plant space to allow increased cooling system provision to all floors.



HANDOVER AGENCY

HONEY AND WALNUT HOUSE, BIRMINGHAM
**INTERVENTION ARCHITECTURE LTD
FOR PRIVATE CLIENT**

Contract value: Confidential GIA: 195m²

Deft interventions have transformed this humble 1970s bungalow, enhancing its outward appearance and unlocking space within. The architect remodelled the roof and introduced a parapet to give sharper definition to the street facade, which is echoed in a full-width brick extension to the rear.

The new roof also allows generous, open spaces inside, where a hard-working plan divides the house into three zones: living areas in the middle, with bedrooms and utility spaces to either side. Suspended ceilings were removed to reveal the sloping roof form, and the cramped interior now feels bright and spacious. The centrepiece is a lofty family room, complete with a children’s mezzanine formed in birch plywood. Honey-toned flooring and bespoke walnut joinery lend texture and warmth, and give the house its name.



TOM BIRD

MILL LODGE, LEAMINGTON SPA
**MICHAEL KENDRICK ARCHITECTS
FOR PRIVATE CLIENT**

Contract value: Confidential GIA: 75m²

This one-bedroom home makes excellent use of a slender site in a conservation area. It succeeds in making life easier for an environmentally concerned elderly couple, while not compromising on design quality.

The hard-working layout has one main room per floor and no corridors. Accessible features – such as level thresholds, stair balustrade detailing which doubles as a secondary handrail, and an extra-wide landing which is flooded with light for the occupants to use as a reading space – will help maintain independence for elderly parents, with the support of family close by.

A clever intervention for a pocket of abandoned land, with genuinely thoughtful references to the area’s architectural traditions, it has emerged as a resilient, contemporary neighbour and a light and airy home.

Yorkshire

4

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 CITI 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.



ANDREW HALL

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 sprout irregular, overlapping timber canopies like 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 screed demarcate spaces; visitors gather at bespoke cork tables in the kitchen.

Homely and peaceful, this is a building with real heart and soul.



HUFTON AND CROW

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

Contract value: £30.4m
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

ANDREW HEPTINSTALL



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 airtightness earned it an EPC 'A' rating and helped secure the regional Sustainability Award. Yorkshire Client of the Year 2022

Yorkshire Sustainability Award 2022 sponsored by Michelmers

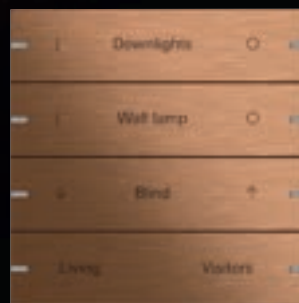


NICK HUFTON

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RSAW Awards
Wales

47

Wales

2

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.



CHARLESHOUSE (2)

ribaj.com



KYLE PEARCE (2)

GRANGE PAVILION, CARDIFF, WALES

BENHAM ARCHITECTS & IBI GROUP FOR GRANGE PAVILION CIO

Contract value: £1,396,476 GIA: 620m² Cost per m²: £2,252

Four years were invested in community engagement before Benham Architects and IBI Group put pen to paper at Grange Pavilion, Cardiff, which has resulted in an impressive and collaborative project. The building is a new multi-functional 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 cue 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.

RSAW Client of the Year 2022



The RIBA Journal May 2022

Northern Ireland

5

Shortlisted projects

Projects by architects
with offices in the region

£60.91m

Total cost of projects

15,854m²

Total GIA

£3,510

Cost per m² of
average project

**NORTH WEST MULTI MODAL TRANSPORT HUB,
DERRY, NORTHERN IRELAND**
CONSARC DESIGN GROUP FOR TRANSLINK
Contract value: Confidential GIA: 1732m²

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, roof and floor insulation and wall drylining.
RSUA Sustainability Award 2022
RSUA Living Places Award 2022
RSUA Conservation Award 2022

The RIBA Journal May 2022

HOUSE BALLYSCULLION, BELLAGHY
MCGONIGLE MCGRATH FOR PRIVATE CLIENT
Contract value: Confidential GIA: 562m²

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 dwelling which was never completed. A later 1840s house commands the demesne, overlooking 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.
RSUA Client of the Year 2022
RSUA House of the Year 2022

ALTNAGELVIN ACUTE HOSPITAL – NORTH WING DEVELOPMENT, LONDONDERRY
HALL BLACK DOUGLAS FOR WESTERN HEALTH & SOCIAL CARE TRUST
Contract value: £42m GIA: 12,850m² Cost per m²: £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 UÍ CHONGHAILE/JAMES CONNOLLY
VISITOR CENTRE, BELFAST**
MCGURK ARCHITECTS FOR FÁILTE FEIRSTE THAIR
Contract value: £761,377
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 adapts 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. Packed 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 Project Architect of the Year 2022
RSUA Integration of Art Award 2022

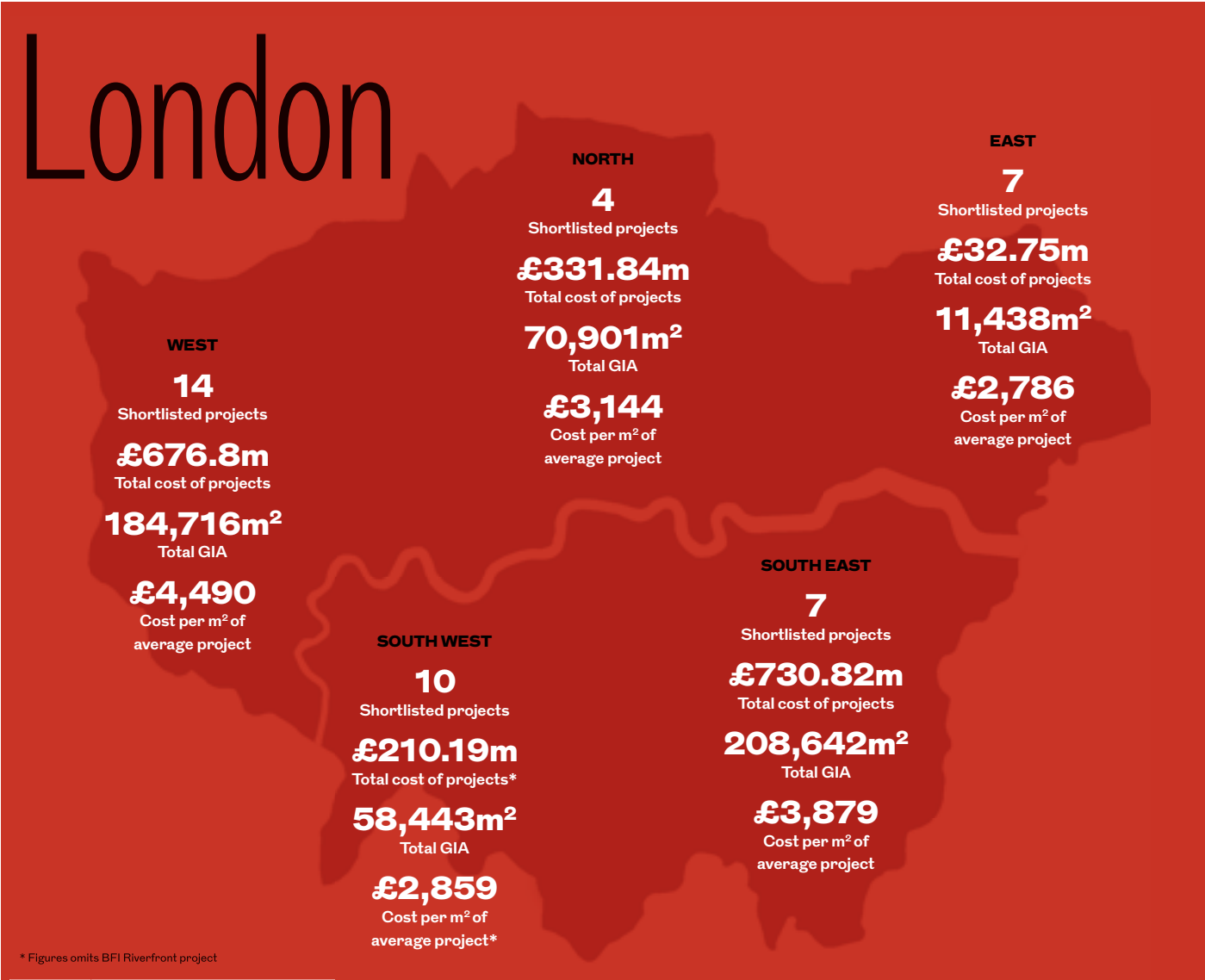
HOUSE IN THE GLEBE, BALLYMENA
**MARSHALL MCCANN ARCHITECTS
FOR PRIVATE CLIENT**
Contract value: Confidential GIA: 232.5m²

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 cosiness to the open plan layout which basks in natural light.
RSUA Small Project of the Year 2022

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The RIBA Journal May 2022



100 LIVERPOOL STREET, CITY OF LONDON
HOPKINS ARCHITECTS FOR BRITISH LAND

Contract 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, unpicking 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 zero 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



100 BISHOPSGATE, CITY OF LONDON
ALLIES AND MORRISON WITH ARNEY FENDER KATSALIDIS FOR THE 100 BISHOPSGATE PARTNERSHIP

Contract 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 flaring 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. Dynamic and sensitive, simple yet complex, this is a tour de force.



PITCHED BLACK, BROCKLEY
GRUFF ARCHITECTS FOR GRUFF ARCHITECTS

Contract value: £600,000 GIA: 152² 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 plinth 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 ingenuity, care, thoughtfulness and collaboration required to deliver this innovative family home are evident throughout.





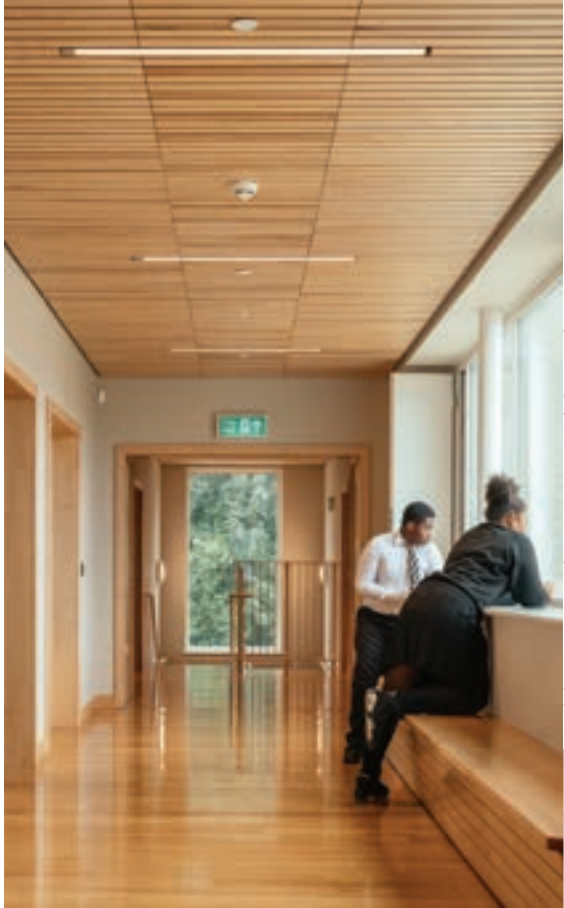
ROYAL WHARF PRIMARY SCHOOL, SILVERTOWN
FEILDEN CLEGG BRADLEY STUDIOS FOR OXLEY HOLDINGS

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, while honey-coloured brick, playful windows, and decorative metalwork hint 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 seating, 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.



LB SOUTHWARK SILS 3, PECKHAM
TIM RONALDS ARCHITECTS FOR LONDON BOROUGH OF SOUTHWARK

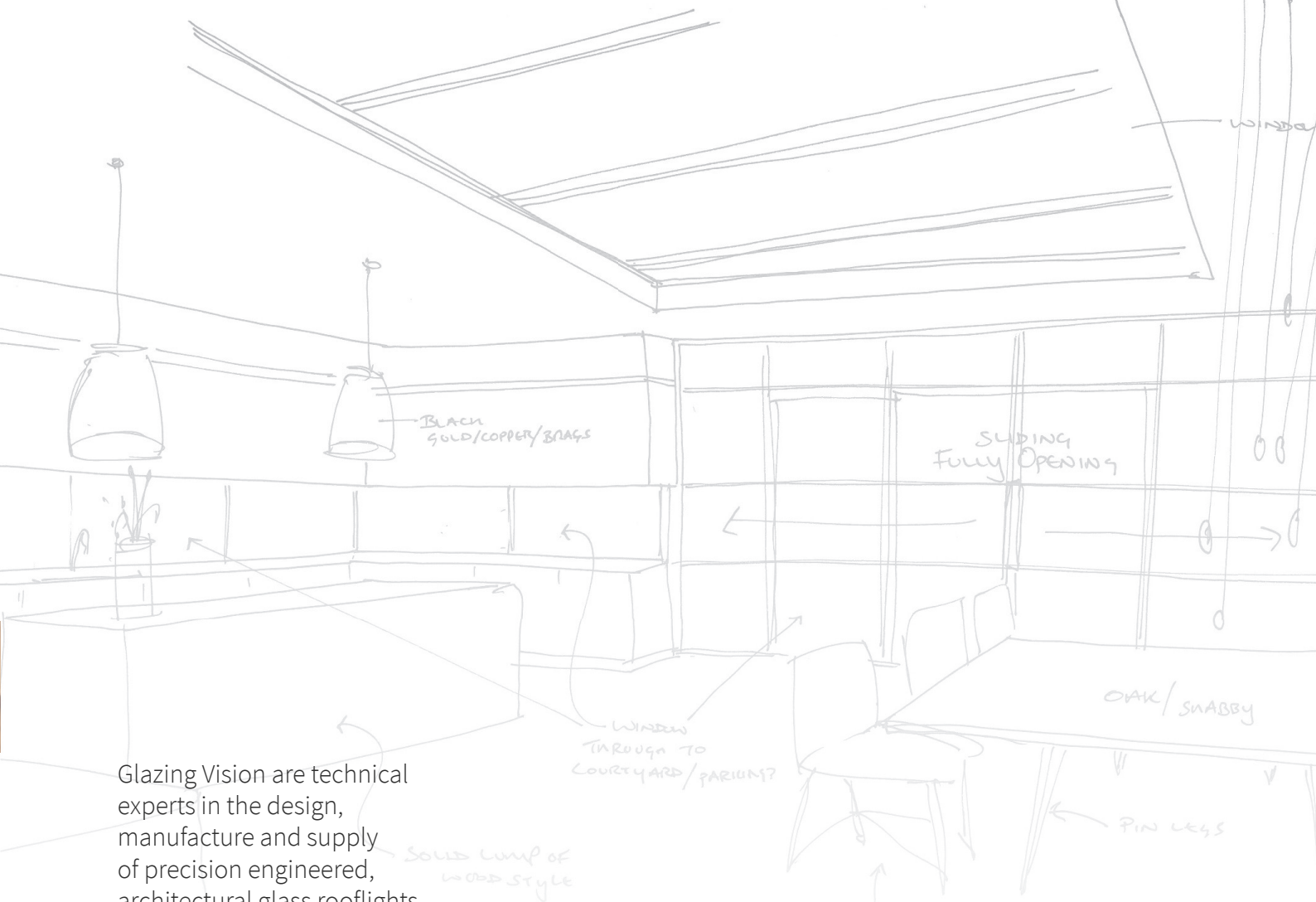
Contract value: Confidential GIA: 1800m²

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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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 a lively 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

JIM STEPHENSON (3)

JIM STEPHENSON (3)

JACK HOBHOUSE

THE POST BUILDING, HOLBORN
ALLFORD HALL MONAGHAN MORRIS FOR
BROCKTON EVERLAST & OXFORD PROPERTIES

Contract value: Confidential GIA: 44000m²

This mixed-use scheme comprising office, retail and residential space remodels a colossal Royal Mail sorting office that had lain vacant for over 20 years. Constrained by ‘mail rail’ tunnels beneath, the ingenious design retains as much of its structure as possible, with mezzanines stitched between existing double-height floors, and new terraced upper storeys. The building’s industrial history is celebrated in facades of glass and stainless steel panels set in patinated steel frames, and in structures inserted within that evoke machinery. Hanging decks curve through office spaces like conveyor belts. The aesthetic is carried through to cores, toilets and signage. With significant public realm improvements that include new urban routes and an accessible roof terrace, the reinvigorated landmark enriches the cityscape and creates a strong sense of place.



TIMOTHY SOAR (3)

WOODS QUAY, TEMPLE
BERE ARCHITECTS FOR PRIVATE CLIENT

Contract value: Confidential
GIA: 385m²

Set on a pontoon between Cleopatra’s Needle and Waterloo Bridge, Woods Quay is a new dining and entertainment venue at the embarkation point for river cruises operated by the client, and a home for its fleet. Replacing a pub-boat, the floating building responds respectfully to its surroundings – unassuming but quietly confident. An elevation of charred timber faces the embankment, only revealing the interior when the doors are open. From the shore, a biodiverse sedum roof is also visible at low tide. 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 linings. With three elevations fully glazed, however, the Thames remains the star attraction.



DAN GLASER



HAWLEY WHARF, CAMDEN
ALLFORD HALL MONAGHAN MORRIS FOR LABTECH

Contract value: £200m GIA: 44,700m² Cost per m²: £4,474

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-orientated buildings to the north. Each building has its own character and skilfully 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

Contract value: Confidential GIA: 18,150m²

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 facades. 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 plot 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 White City campus.



VICTORIA HOUSE, BLOOMSBURY
HUTCHINSON & PARTNERS FOR LABS GROUP

Contract value: Confidential GIA: 18,000m²

Built for an insurance company, the neoclassical Victoria House has undergone many changes since it was built in the 1920s – notably the meeting pods suspended in lightwells by Will Alsop. Many of these layers of history are preserved in its latest reincarnation, which sought a harmonious relationship between the old and the new. Providing 25,000m² of offices along with retail and hospitality spaces, the scheme reinstates the main entrance from Bloomsbury Square, with a newly accessible route to a public bar in the triple-height central hall. New travertine, terrazzo, patinated brass and oak all complement the original architecture. Workspace is served by new glazed circulation spines, and designed for flexibility with exposed services. Enhancing the character of the listed building, new work is honest, well-considered and elegant.

JAMES NEWTON

PETER GEUNZEL

RORY GARDINER

SANDS END ARTS & COMMUNITY CENTRE, FULHAM
MÆ ARCHITECTS FOR HAMMERSMITH & FULHAM COUNCIL

Contract value: Confidential GIA: 662m²

Marking the entrance to South Park, the Sands End Arts & Community Centre comprises several connected pavilions arranged around Clancarty Lodge, a disused building converted to exhibition space as part of the project. Serving a diverse community who were engaged in the design process, the welcoming, accessible facility provides a cafe, changing rooms and flexible events spaces. Distinctive monopitch roofs were inspired by glasshouses that previously stood on the site – modest and intimate around a central courtyard, but rising to double-height by the park boundary. Their orientation plays a big part in reducing the carbon cost, as do materials: CLT and glulam frames with green-stained timber panelling inside, and honey-toned bricks comprising 60% recycled material, laid on their sides to reduce the required quantity. Sustainable, inventive, and delightful.



HOUSE IN PRIMROSE HILL
JAMIE FOBERT ARCHITECTS
FOR PRIVATE CLIENT
Contract value: Confidential
GIA: 480m²

The comprehensive transformation of this Victorian house in Primrose Hill has been achieved with few alterations to its outward appearance – new extensions are subtle, respecting the character of the street. Inside, the house has two distinct parts. Bedrooms on the upper floors are accessed by a generous curved walnut staircase. A separate concrete staircase within a slender side extension leads to family rooms on two new floors below ground, open to lightwells at the front and rear. There, a beautifully conceived sequence of spaces is characterised by generous floor-to-ceiling heights and a soothing, harmonious assemblage of robust materials: exposed concrete columns and beams, and travertine walls to an atmospheric, light-dappled pool. Meticulous detailing extends to walnut joinery and bespoke Bauhaus-inspired light fittings.



MEWS HOUSE, SOUTH KENSINGTON
CREATIVEMASS FOR PRIVATE CLIENT
Contract value: Confidential
GIA: 69 m²

This ambitious refurbishment of a two-storey mews house in South Kensington dexterously reworks a tiny building to 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 down. A new roof structure and rejig of the upper floor level freed up space to insert a partial roof-lit mezzanine above the kitchen leading to a mini terrace. A new, full, basement level creates space for a well-lit second bedroom with an 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 RETROFIT, NOTTING HILL
PREWETT BIZLEY ARCHITECTS
FOR PRIVATE CLIENT
Contract value: Confidential
GIA: 195m²

Renovations 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 its conservation area setting precluded measures such as photovoltaic panels. External walls were lined with moisture-permeable insulating plaster, and new sash windows that use efficient framing and evacuated glass get close to the performance of triple glazing. The house is all-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 confidently reworked around a beautiful timber staircase, visible through glazed screens on the middle floor. Well used throughout, it is an exemplary family home with outstanding energy efficiency.



NOMAD, COVENT GARDEN
EPR ARCHITECTS FOR BOW STREET HOTELS
Contract value: Confidential
GIA: 8,856m²

Bow Street magistrates' court and police station had seen many failed attempts at redevelopment since their closure in 2006, and the two grade-II-listed Victorian buildings were on the Heritage at Risk Register. Their conversion into a 91-room luxury hotel took impressive effort and commitment. Key moves include the insertion of a glazed roof over a courtyard to make a restaurant, the construction of new guest wings around it, and the excavation of two basement levels for plant. Much of the original fabric was retained and celebrated: the courtroom is now an event space, and the scheme incorporates a public museum telling the story of the buildings, complete with prison cells. The fit-out has been carried out with verve, overlaying the characterful spaces with colourful, exuberant fixtures and finishes.

BREAKERS PLACE, NOTTINGDALE, NOTTING HILL
ALLFORD HALL MONAGHAN MORRIS
FOR ADENA PROPERTY INVESTMENTS
Contract value: £26m
GIA: 8,320 m² Cost per m²: £3,125

Breakers Place forms part of the mixed use Nottingdale Campus on a site once occupied by industrial units, car parking and goods yards. It now provides 5574m² of commercial office and retail in its George Building and a nine-unit residential building. The new buildings drop in scale to mediate between the earlier phases of the masterplan and housing to the east. The George Building is split into two wings, running from north to south on the site. At the main entrance a striking red metalwork staircase and reception desk welcome visitors, while upper-level offices are accessed via a bright, top lit core with robust, tactile and elegantly detailed exposed concrete and brick surfaces (concrete has a 40% GGBS cement replacement). The residential block bookends the development, sitting comfortably with three dual-aspect flats per level. A local café has been reintroduced facing the newly pedestrianised route.



CROMWELL PLACE, SOUTH KENSINGTON
BUCKLEYGRAYYEOMAN FOR SOUTH KENSINGTON ESTATES
Contract value: £16.5m GIA: 4431m² Cost per m²: £3724

Extending across a terrace of five listed townhouses in South Kensington, Cromwell Place is an innovative hub for the art world, providing rentable gallery, office and storage space for gallerists and dealers. New interventions sit comfortably alongside carefully restored existing spaces and period features: staircases with ironwork balustrades, ornate plasterwork and baroque-style mirrors. Non-original additions were removed to make way for interlinking corridors along the rear facades, allowing the houses to remain intact. A black metal-clad gallery pavilion occupies the rear gardens, with climate-controlled storage underground and a roof form inspired by nearby mews houses. The clean, minimal extension makes a striking counterpoint to the 13 townhouse galleries. Sensitive, legible and well executed, the scheme gives new life to under-used buildings and creates significant cultural value.

245 HAMMERSMITH ROAD, HAMMERSMITH
SHEPPARD ROBSON FOR LEGAL & GENERAL INVESTMENT MANAGEMENT REAL ASSETS / MITSUBISHI
Contract value: Confidential GIA: 36,382 m²

This bold new office building packs a punch on delivering civic functions and social value. The brief was for 'an inspiring work environment that connects occupiers, 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 new retail units at ground level as well as the building's main entrance. The facades are striking, with red, angled, anodised aluminium cladding panels. Inside, the double-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.



HACKNEY SCHOOL OF FOOD, HACKNEY
SURMAN WESTON FOR LEAP FEDERATION
& CHEFS IN SCHOOLS

Contract value: Confidential
GIA: 59m²

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 keeper's 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 in 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. London Small Project of the Year 2022 sponsored by Gaggenau



JIM STEPHENSON

HACKNEY NEW PRIMARY SCHOOL AND 333 KINGSLAND ROAD, HACKNEY
HENLEY HALEBROWN FOR DOWNHAM ROAD LTD. (JV)

Contract value: £26m GIA: 8,500m² Cost per m²: £3,059

Hackney New Primary School is an sculptural pink brute, punctuating a busy junction with a certain civic pride. The school was enabled by a new housing block, on a single tight urban site. It size challenges educational and environmental norms, with the elimination of internal corridors forming an inner world of a closely knit courtyard and classrooms around a courtyard.

The homes will be ultimately 100% affordable housing with a penthouse quality, wide vistas and generous outside spaces sheltered by a robust concrete loggia. Its 10 storeys are served by an octagonal oculus staircase. The facade is delightfully high-quality, with a solid street presence. The apartment building touches the pavement in a well-mannered way, with a welcoming colonnade giving space to the public realm and a sense of place to the shop fronts.

This is conceptually rigorous and notable architectural response.



NICK KANE (2)

HEIKO PRIGGE



THE LIBRARY HOUSE, HACKNEY
MACDONALD WRIGHT ARCHITECTS
FOR PRIVATE CLIENT

Contract value: Confidential
GIA: 84m²

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!

FERNANDO MANOSO



MARK ANTHONY FOX

SIDEWAYS HOUSE, FOREST GATE LEEP ARCHITECTS FOR MARCUS LEE

Contract value: £287,000 GIA: 155m² Cost per m²: £1,852

An experimental flexible home, capable of easy adaption between home, office, or a separate studio flat. This flexibility is cleverly afforded by the vertical unheated circulation space or winter garden. As the accommodation can be locked off at each level, the staircase is easily adapted to become a common shared space. This makes for an interesting typology of building and is an ingenious urban response to a tight site.

The building expresses a pleasing clarity and simplicity. It sits comfortably in its rugged local context and deploys an uncomplicated, quasi-industrial material palette of masonry load-bearing walls, untreated steel staircase, exposed screed and open joist floors. The external facade is contextually sensitive. And while the local area demanded a certain level of security, the solution does not feel overly closed. An excellent fabric-first approach to reducing energy consumption is reflected in the low predicted energy use.

LEYTON HOUSE, WALTHAM FOREST
MCMAHON ARCHITECTURE FOR PRIVATE CLIENT

Contract value: Confidential GIA: 188m²

This house challenges preconceptions about what is appropriate as a bookend to a short terrace of 1960s houses in a predominantly two-storey Victorian context. A creative design response to planners' requests has endured through to completion. The setback at first-floor level helps with scale on the street and brings light into the plan. Contextually, the choice of brick at street level and timber above, at window openings and chimney termination detail, all sit together as a coherent and robust ensemble. Although the plot is small, the home feels light and spacious. Shifting planes at each floor level have allowed the creation of internal courtyards and linear rooflights, which add a further dimension. A unifying clay plaster finish flows from room to room and floor to floor, subtly changing colour and gradually descending in ever-deeper earthy tones, bringing a touch of Mexico, the owners' other home. This is a house tectonically rich with structure, textural materiality and colour.



ST JOHN'S CHURCH, HACKNEY
THOMAS FORD & PARTNERS WITH JOHN PAWSON FOR PCC OF ST JOHN AT HACKNEY
 Contract value: £4.1m GIA: 1,948m² Cost per m²: £2,105

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.



RIBA Regional Awards
 London



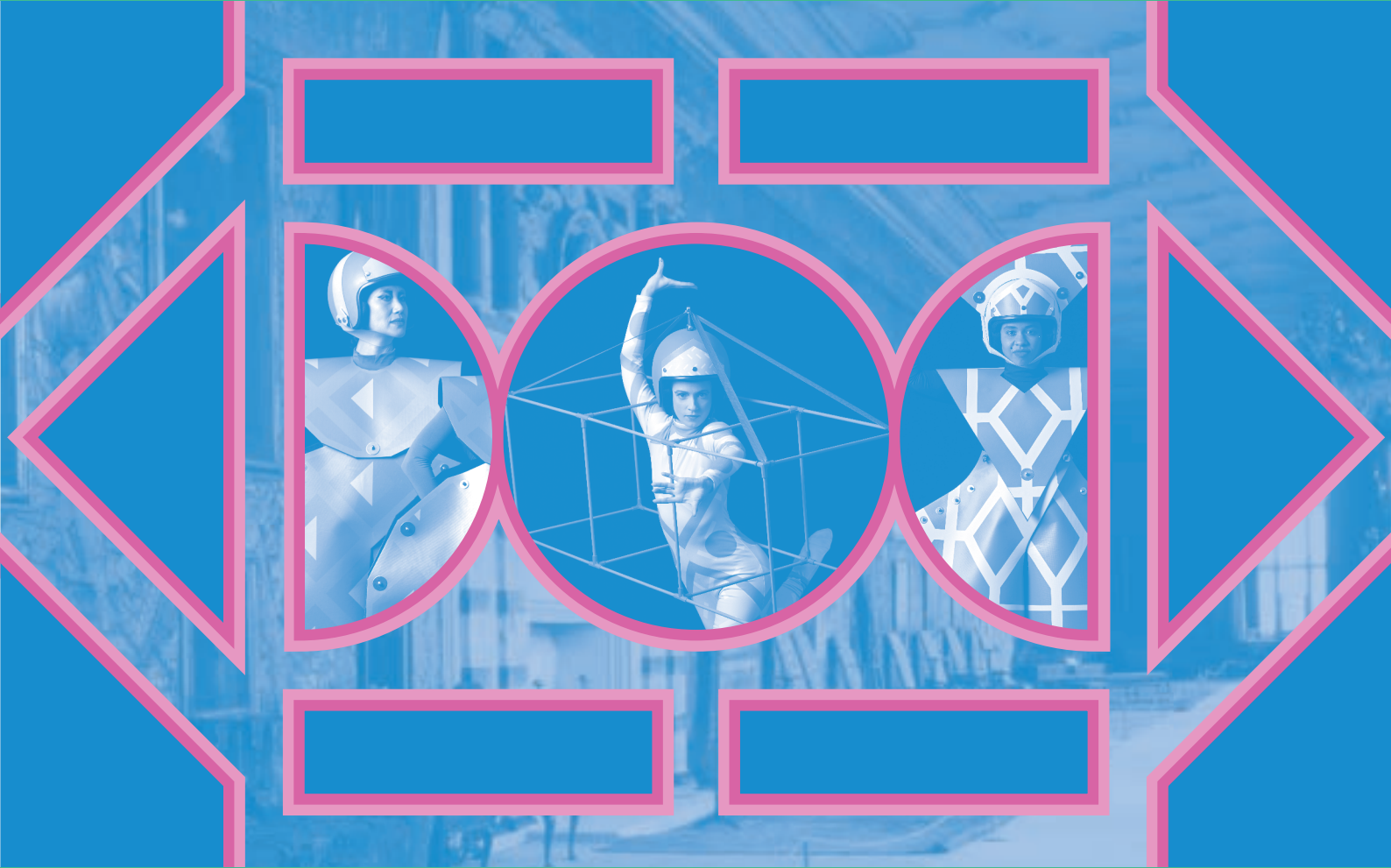
YORKTON WORKSHOPS, HACKNEY
CASSION CASTLE ARCHITECTS WITH PEARSON LLOYD FOR PEARSON LLOYD
 Contract value: £1.25m GIA: 504m² Cost per m²: £2,480

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.



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BFI RIVERFRONT, SOUTHBANK
CARMODY GROARKE FOR BRITISH
FILM INSTITUTE (BFI)

Contract value: Confidential GIA: 940m²

Carmody Groarke has delivered a new identity and welcoming entrance as part 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 its 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.



PAUL RIDDLE

THE HOXTON, SOUTHWARK
LIFSCHUTZ DAVIDSON SANDILANDS
FOR ENNISMORE

Contract value: Confidential
GIA: 14,106 m²

The Hoxton, Southwark, is a slender, 16-storey building, integrating 192 hotel rooms, restaurants, bars and function rooms alongside 4,000m² 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 frame is designed with few columns and common floor to ceiling heights. From a distance, the form of the building and articulation of the facades is bold and unapologetic, yet a closer look reveals fine brick detailing. The robust, pared-back architecture creates a clear identity and a sense of timelessness, adding clarity and legibility to a complex street scene.

ORCHARD GARDENS, ELEPHANT PARK
PANTER HUDSPITH ARCHITECTS FOR LENDLEASE

Contract value: £80m GIA: 23,700m² Cost per m²: £3376

Comprising 228 homes and 2,500m² 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 wraps around a sunny communal garden, with sophisticated and playfully contrasting scales and heights ranging from five to 19 storeys. The vibrant composition of these elevations enhances the quality of place-making around the site, creating an approachable neighbourhood, resonant of historic groups of buildings that have developed over time, without appearing contrived. Despite the development’s scale, the facade treatment provides character and variety to the clusters of homes, mirroring the rhythm of nearby Georgian and Victorian terraces. Judges felt that this was an exceptional exemplar of a dense, residential-led, mixed-use scheme.



PANTER HUDSPITH ARCHITECTS



OSKAR PROCTOR

PEVERIL GARDENS AND STUDIOS, SOUTHWARK
SANCHEZ BENTON ARCHITECTS WITH GABRIEL KURI AND NIGEL DUNNETT FOR
LONDON BOROUGH OF SOUTHWARK

Contract value: £369,000 GIA: 672m² Cost per m²: £549

This project showcases the ambition of both design team and client in retrofitting an unloved brutalist structure, located on the edge of the Bricklayers Arms roundabout, for wider cultural benefit. Sanchez Benton – in collaboration with artist Gabriel Kuri – has transformed the disused garage and podium terrace into a flourishing public walled garden and ground level artist studios to support a thriving arts community. Three large openings were punched through the first floor slab, one for a public stair to the garden, the second for a large central skylight for the arts centre below, and the third for a new mature tree to grow through and provide shade. The choice of materials and reuse of the original garage features and finishes creates a light, characterful and joyful set of inside and outside spaces for a variety of adaptable uses, in large part thanks to project architect Carlos Sanchez.

London Project Architect of the Year Award 2022



FRANCESCO RUSSO

198 CONTEMPORARY ARTS AND LEARNING, BRIXTON
CARVERHAGGARD FOR 198 CONTEMPORARY ARTS AND LEARNING

Contract value: Confidential GIA: 662m²

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 retained and refurbished with two new timber-framed storeys built directly onto the existing structure. The new addition is treated as a ‘big house’, influenced by local corner buildings and public houses. The silhouette 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 enfilade of generous galleries. The first floor hosts affordable workspace for activists, artists and a team of community nurses, while a studio on the second floor hosts education and outreach activities.



LUKE HAYES



DITTON HILL HOUSE, SURBITON
SURMAN WESTON
FOR PRIVATE CLIENT

Contract value: Confidential
GIA: 264m²

This new-build suburban house successfully blends vernacular mock-Tudor and industrial aesthetics into a unique and appropriate hybrid. With its traditional A-frame elevation, the house borrows the mock-Tudor language that is so ubiquitous to its locality but turns it on its head by expressing it in a steel frame – the materiality of modernity. The whiteness of the exterior continues a long tradition of modern white villas and civic buildings in the area dating back to the 1930s. Internally, 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.

JOHAN DEHLIN



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.

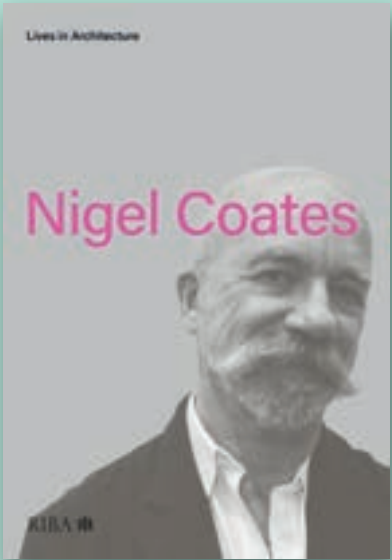
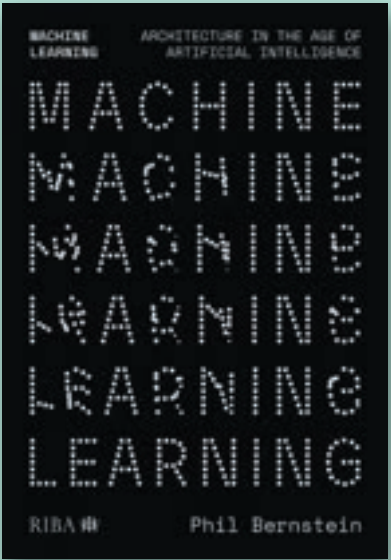
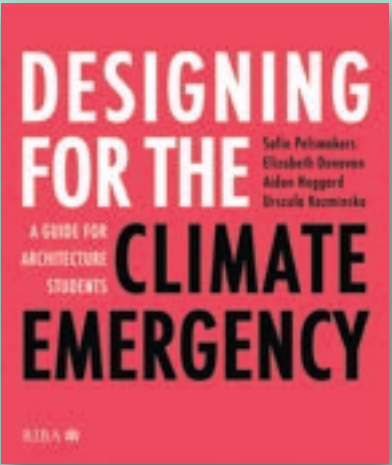
JIM STEPHENSON (2)



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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. The library is thoughtfully located 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 reframes the centuries-old relationship between church and state.

NICK HUFTON (2)



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.



HARRIS ACADEMY, SUTTON
ARCHITYPE FOR LONDON BOROUGH OF SUTTON

Contract value: Confidential GIA: 10,625m²

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. London Sustainability Award sponsored by Michelmersh

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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 forego 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.



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, unforced 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.



KILN PLACE, CAMDEN
PETER BARBER ARCHITECTS FOR LB CAMDEN
Contract value: Confidential GIA: 1300m²

At Kiln Place, Peter Barber Architects shows how local authorities can provide sensitive new high-density public housing without the demolition of existing homes. Taking on the least desirable parts of a Kentish Town estate — a parking lot, a disused plant room, a bin store — it has delivered 15 family homes that create obvious benefits not only for their occupants but for other residents too. The roof of one creates a terrace for an existing flat; another home improves access to a neighbouring block and shared green space. Homes are designed to high energy standards, with a 'fabric first' approach, and are intricately planned to deal with unusual site constraints. Setbacks, soft corners and playful fenestration are full of personality and have a subtly humanising effect on the modernist estate.



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 oiled 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.

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2: Intelligence

A NUTS AND BOLTS INCLUSION OVERHAUL BUTTRESS ARCHITECTS

Buttress Architects has always been a purpose-driven business, and equity, diversity and inclusion – EDI – is important to us. We operate within a quality assurance framework which ensures that we amend our practices regularly, but every so often you need to dig a bit deeper.

Now we are revising all our standard documents, policies and procedures – more than 150 in total – which have accrued organically over the years and don't necessarily reflect who we are. Some apply only to our 70 staff, but many have a wider audience.

A working group of volunteers from both our Manchester and Leeds studios is conducting a systematic audit. With diverse backgrounds they bring multiple perspectives. We are not EDI experts but aim to highlight potential issues, and seek advice from external consultants as required.

Some are quick fixes – looking at title blocks on drawings to ensure they are legible, for example. We refer to good standards for things like website accessibility, which cover font size and colour contrast. Rewriting the staff handbook is the biggest task, taking weeks. Language is important, and we are removing hard-to-understand legalese and rethinking how we talk about things like gender. At the same time we are replacing prescriptive policies on, for example, flexible working, with looser behavioural guidelines.

That will all be in place by the autumn but the work will continue to evolve as the world does. Beyond the direct benefits of making the practice more inclusive the exercise is building organisational self-awareness, and helping us to better articulate our personality and values. ●

Chithra Marsh, associate director, and Stephen Anderson, director, Buttress Architects

'We are removing hard-to-understand legalese and rethinking how we talk about things'



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



Buttress Architects' Manchester studio.

BUTRESSARCHITECTS

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



Below HP DesignJet Studio Series — Simply the world's easiest large-format plotters.



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

38% 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 \$3 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



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

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 30% 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. ●

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Visit <https://reinvent.hp.com/designjet> to learn more about the HP DesignJet range and upcoming HP webinars where architect Tosin Oshinowo explores the sustainable design evolution of beach houses

The metaverse: a virtual opportunity

Bloomberg recently estimated the market to be worth \$800bn. But what is the metaverse and why is it becoming a new frontier for architects? Pamela Buxton reports



Business, clients
& services



Design, construction
& technology

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?

NFT art dealer and media artist Kenny Schachter, who last year commissioned Zaha Hadid Architects to design an NFT gallery, is in no doubt that the metaverse is 'one of greatest opportunities in history' as an expansion of the practice of architecture.

'It's a whole new category of architectural process. A million companies are building their metaverse environments. You have to be proactive and reach out to clients,' he says. 'Young architects would be remiss and foolish to overlook this vast opportunity to make money and a name for themselves.'

However the metaverse can be a baffling, fast-changing place, especially

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 practice 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.

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 promote their designs – and get paid for their work – according to Adonis Zachariades, co-founder of Renovi. He is on a mission to set up a niche NFT marketplace for architects and designers to sell and promote their work, and expects this to be launched later this year. Potential clients will be those buying digital land and wanting to either commission a design for their venture, or buy something ready made.

Renovi has launched a competition for architectural designs for different typologies for this marketplace, which has attracted hundreds of entries so

ZAHA HADID ARCHITECTS – MEDICAL CENTER FOR PUBG MOBILE

Design: Zaha Hadid Architects

Developed by LightSpeed & Quantum, Tencent Games, KRAFTON

This game design project evolved from the practice's research into spatial user-experience (UX) focussed parametric design. Located within the unranked mode of PUBG Mobile's Erangel map, the medical centre is designed as three interlocking buildings. Each relates to a possible discipline within a hospital of the future, including robotic surgery and anti-ageing/longevity. A central open atrium is designed to help players navigate the building.

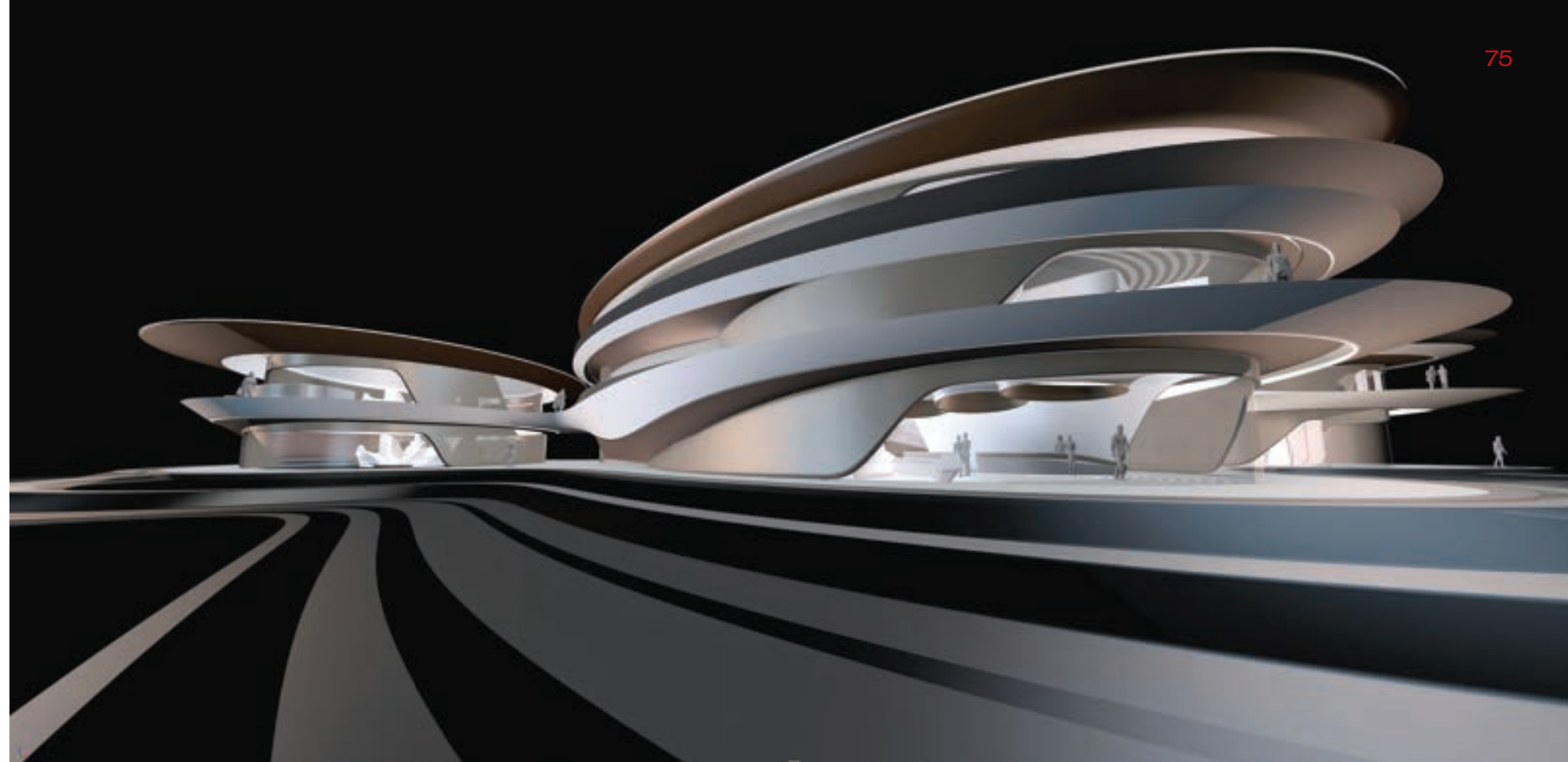
far. It is currently fine-tuning how the marketplace will work and is in close contact about technical requirements with interested architects and designers. Designs will need to be files that can be navigated through – Renovi says currently the most common file format is gltf or glb which most programs such as Rhino and Blender can handle.

Renovi will take 8% commission from any sales, with the rest going to the creators. While price levels are yet to be set, there is likely to be a sharp contrast between off-the-shelf creations and premium level custom designs.

Zachariades advises architects to 'dip their toes in a bit' and explore the potential, rather than leaving it to game developers and other designers. He's already noticed that some youngsters leaving university are opting to set up their own studios for metaverse work straightaway rather than looking for a job with a practice.

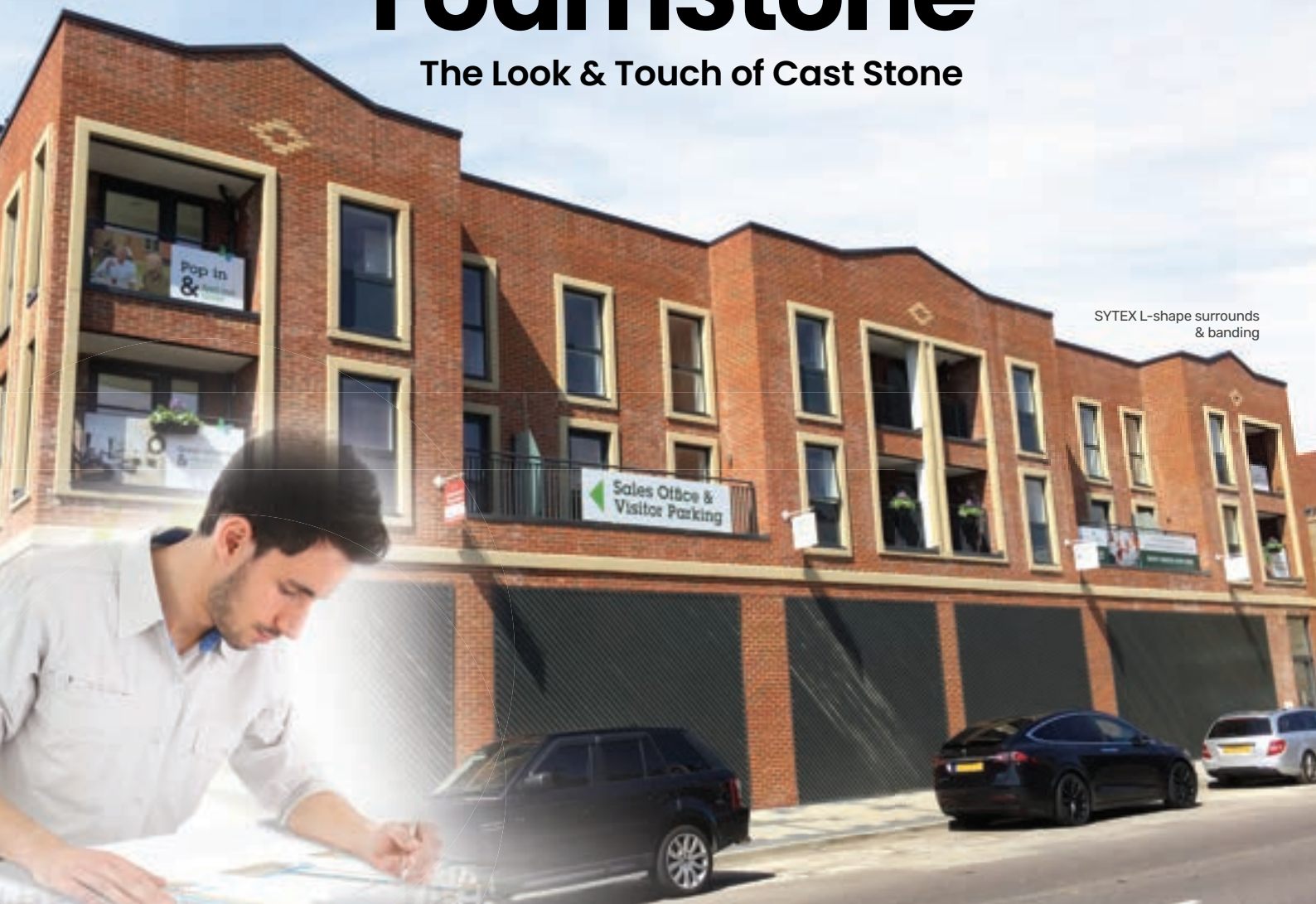
Through their training and sensitivity to the enfilade of how space unfolds, architects are naturally well-placed to create virtual environments

ZAHA HADID ARCHITECTS



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BIG FORVMG

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.’

Above Bjarke Ingels Group (BIG) has created a virtual metaverse headquarters 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

It’s a huge opportunity to experiment. It will help us develop our craft in the real world

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



SPACE POPULAR

architectural principles: while others are using it to explore designs that won't, or physically can't, be built in the real world,' he says. Another aspect to consider is how to protect the intellectual property of built work in metaverse applications.

Populous is setting up a new department to bring designs to life within VR/the metaverse and support the practice's real-world projects. This may potentially, for example, lead to virtual counterparts to physical designs for sporting and esports venues, with the potential also for shared communal virtual spaces that might become hubs for all sports fans.

The department is led by associate Nayan Patel, who combines his architectural training with a keen

SPACE POPULAR - ARQUIA/PRÓXIMA
Design: Space Popular
Client: Arquia Foundation

Space Popular created a virtual event for the 2020 Arquia/Próxima architecture festival. With the theme of Punto de inflexión (Turning Point), the festival consisted of nine virtual rooms organised on a grid reminiscent of the original physical site plan for Barcelona's Ensanche district.

According to the practice, 'each room takes the shape of a urban block of the Ensanche at half of its original size, with the outside forming a street featuring abstracted versions of building typologies common in the area and the inside displaying exhibition content in elements inspired by digital rather than physical space.' An arena hosted events and acted as a main gathering space for avatars. The festival was built in Mozilla HUBS.

interest in 3D animation and video game design. He believes the ability to combine real-world architectural experience with virtual design techniques can give architects the edge over gaming designers in this realm.

'You can think in ways a game designer might not think,' he says.

'A lot of people who've grown up in architecture became interested in the first place through games, such as Minecraft. They're now coming full circle.'

But while metaverse opportunities are emerging for architects, it is still a realm of flux as well as potential.

'Currently, we wait for the market to evolve,' says ZHA's Bhooshan. 'Everyone is 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 narrators of the Decameron. Bodleian Library, MS Holkham misc 49f 5r detail. Unknown illustrator c1467.

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-- 100 in all -- 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 country.

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 gatherings 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.

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 or more storeys 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 externally 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 ideas' 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
Kristofer Adelaide, director, Kristofer Adelaide Architecture
Timea Cooper, marketing manager, West Fraser UK
Stephen Proctor, director, Proctor & Matthews
Debby Ray, head of design, Knight Dragon
Jan-Carlos Kucharek, deputy editor, RIBA Journal

DEADLINE
Entries should be received by 14.00 UK time on Monday June 20, 2022.

TO ENTER
Go to ribaj.com/retreat-competition-enter
Entries must include the following, laid out on no more than two A3 sheets, supplied electronically as pdfs:

- An explanation of no more than 500 words on the entry form, describing the design of the building, stating clearly where SterlingOSB Zero has been used and the core ideas around the design of the proposition, its siting and configuration.
- Plans and sections explaining the nature of the building, its structure, build-up and materials used.
- 3D Axonometric or perspective images conveying the nature of the proposition.
- Any supplementary images you consider helpful.

NOTES

- Judging day: 6 July 2022
- The judges' decision 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://uk.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



Sustainable
architecture

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

The key is in controlling the supply of fresh air, which adds an element of complexity

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 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

- 1 Buffer zone around atrium enables closer environmental control of communal spaces with minimum energy expenditure.
- 2 Sun warms at high level in atrium, creating enhanced stack effect and driving natural ventilation through the building.
- 3 Western elevation protected from low-angle south-westerly summer sun by adjacent building. Rooms at northern end will require blinds to prevent heat build-up from early evening westerly sun.
- 4 Use of stone in the building provides thermal mass, used in conjunction with the natural ventilation to regulate temperatures and avoid the need for any mechanical cooling.
- 5 Early morning sun on east facade provides beneficial warming of buffer zones.
- 6 Natural cross ventilation, via the atrium, will provide good levels of fresh air throughout and remove heat generated from internal loads.
- 7 Low level automatic vents linked to and controlled by CO₂ and temperature sensors.
- 8 Glazing limited to that needed to provide good levels of daylighting, positioned to avoid direct solar gain.
- 9 Shading to keep out the summer sun. Meeting room protected from high angle summer sun by corridor set back, prevents overheating. Low-angle winter sun allowed to penetrate to provide beneficial heating.

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



Above FENIX Scenario in Foro Bonaparte, Milan

Sustainability is not only about corporate social responsibility but an integral part of our core business strategy

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. ●

Below A selection of interior materials at FENIX Scenario



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Roadster rebels
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3: Culture



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

Oskar Proctor
Odeon, Jinja,
October 2019
Canon camera,
35mm lens

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The RIBA Journal May 2022



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PHOTOGRAPHER Bryan Adams

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DANCER TATIANA MARTINEZ

Culture
Leader

87

'The testimony of people familiar with their new homes, quirks and all, elevated projects'



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 cronky 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. ●

Below Delight and performance married in MacDonald Wright's Library House.



ONLY ON RIBAJ.COM

One of the most hostile environments for Matthews was the Hockley Circus underpass in Birmingham, where he was asked if he'd scored yet

Chris Matthews on photographing for Owen Hatherley:
ribaj.com/gazetteer

STEPHANIE WUNDERLICH PHOTO: HEIKO PRIGGE

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The RIBA Journal May 2022



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 riotous 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 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 freeway protests against police violence in the US a decade ago, and recently here with Extinction Rebellion and Insulate Britain’s campaigns.

On both sides of the Atlantic, these tactics have been met with furious official reaction. Some US states have tried to make murder legal, as long as the victim is a protester and the killer is driving. UK Conservatives are trying to make any protest that causes noise or annoyance illegal, an odious strike against freedom of expression. In both cases the sanctity of the roadway must be preserved.

But it’s not just blockades. In France, the Gilets Jaunes were at the start a roadside phenomenon, taking up positions beside junctions and on roundabouts, and identifying with motorists,

rather than trying to hold them up (the movement began as a protest against fuel duty, although it subsequently became more broad and nebulous). Earlier this year the US and Canada experienced the ‘freedom convoys’, outwardly against pandemic health measures, but motivated by a murky stew of right-wing conspiracies.

These disparate movements are expressions of intense political feeling by groups that feel failed by traditional political outlets – as direct action generally is. But the different ways they relate to the road, and to the flow of traffic, are quite striking. The grassroots freeway protests and Insulate Britain blockades are purposefully disruptive and disturbing, irruptions on foot into the world of the car, designed to interrupt the flow of the everyday and drag their message into the depoliticised frame of the windscreen. The roadside Gilets Jaunes’ presences were more an expression of solidarity with motorists, almost a warning to them – ‘we were once like you’. Meanwhile the convoys are solidly behind the wheel, the larger and more imposing the vehicle the better – amusingly many ‘truckers’ turned out to have hired their trucks for the occasion.

I suspect these different stances with respect to traffic represent different attitudes to a 20th century idea of normality, one undisturbed by the climate crisis and the pandemic, a normality we are now obliged to reassess. Some burst into the flow, and say we must change, things cannot go on as they have. Others reassert the flow with increasing aggression, bigger vehicles, more flags, as the road ahead looks less and less certain. ●

Will Wiles is a writer. Read him here and on ribaj.com



FERVOUR GOES FURTHER

Recently I’ve been looking into the history of Trafalgar Square for a possible book, and I’ve found little to support the architectural conspiracy theory about the fountains. Moreover, it doesn’t withstand much critical thought. Revolutionary mobs don’t issue RSVPs or depend on a quorum. Even with the fountains, Trafalgar Square has hosted many large and consequential demonstrations, from the Chartists to the Poll Tax riots. The Royal Parks are capacious, and close at hand. And so on.

STEPHANIE WUNDERLICH PHOTO: SUNPIX TRAVEL/ALAMY STOCK PHOTO

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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 at the RIBA alongside a winners’ party with winning entries published in print and online. Our colleagues at the RIBA Drawings and Archives Collection at the V&A Museum will consider our winners for inclusion in their archive.

Last year’s practitioner winner was Rory Chisholm for his ‘Manchester Courtyards’, a fluid render in pen and ink, whose scope ranged from the detail to the city. Student winner was Annabelle Tan from the Bartlett School, whose reimagining of the Norfolk landscape through healing ‘craft industries’ produced a drawn narrative informed by her Singaporean roots and notions of the English Picturesque. Commendations in both categories mused on Persian architecture, ‘queerspace’ and quarries.

Every year we are gratified by the originality, wit and talent represented in the Eye Line entries: a truly international, free-to-enter award conducted online. Practitioners and students – show us your best drawings and join a prestigious decade of winners! ●

Eye Line 2022 is produced in partnership with Siderise



Above Eye Line 2021 Practitioner winner Rory Chisholm with ‘Manchester Courtyards: a proposal for Ancoats’. Pencil and ink. 560mm x 1120mm

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.

EYE LINE RULES

We seek the best 2D representations of a building design or concept through visual means. They may be hand or digitally drawn, incorporating collage or any combination or overlay of methods. Video and straight photography excluded. Enter in either the student or practitioner category. The RIBA Journal reserves the right to reallocate to a different category if deemed necessary.

A maximum of three images per entry, which can be from different projects or all from the same project. Joint entries on which more than one person has worked are permissible. All entries must be uploaded via the link below. We cannot accept physical works. Images must be at 300dpi, file size a maximum of 25Mb. The work must have been produced within the three years up to the closing date of Friday 6 May 2022 and must not previously have been entered for Eye Line.

Enter at: ribaj.com/culture/enter-eye-line

Judges

Rory Chisholm, 2021 Eye Line winner (practitioner)
Niall Hobhouse, trustee, Drawing Matter
Kester Rattenbury, professor, architecture and cities, University of Westminster
Ana Luisa Soares, co-founder, Fala Atelier
Adam Turk, CEO, Siderise
Jan-Carlos Kucharek, deputy editor, RIBA Journal, chair

Key dates

Deadline: 6 May 2022, 14.00 GMT
Judging: 19 May 2022
Winners and commendations announced:
July/August 2022 issue of RIBA J and on ribaj.com
Exhibition August/September 2022 (provisional)
Correspondence: eyeline.ribaj@riba.org



Take your part in our ‘cosa nostra’

How should the RIBA work? What would make it better? Stand, join the election process, says Simon Allford

I am now just over two hundred days into my 700 day term – I have refrained from counting the hours and the minutes! – and already the elections process for the next president, and some Council seats, has begun.

Too few of our members vote and even fewer stand. This is understandable as for most of us the pursuit of architectural thinking in practice, academe – and for many beyond the confines of our profession – is far more engaging than the potential distraction of a part-time career as a serving member of the RIBA. I hope, however that our ever increasing commitment to debate and discourse at RIBA will ensure the ever greater engagement of you, our membership.

Encouragingly, I have heard from a few people I know, and others I don’t, that they are minded to stand for office. That is good news for the RIBA. To flourish the institute needs to be populated by members who creatively and usefully serve architecture but not just the two masters of our art and our practice. Currently the institute and the profession are too narrowly defined. By choosing to stand and share your own particular and different *modus operandi* you can help drive change and promote the dynamic and varied profession that exists but is unfortunately not represented. You can also help to engage with our diaspora: those who studied but never qualified. These people are a vital part of the profession and connect RIBA with the wider construction industry.

Standing for office of course requires effort. And an altered mind set. One where you retain your critical faculties but commit to work within to help change things for the better. I am personally committed first to architecture, then the profession, then the industry and finally the RIBA. But having priorities in that descending

order does not preclude committing to serve the RIBA. Indeed, I would strongly argue that the institute needs members with independent and fresh critical insights. Those who are willing to engage in rethinking our future.

As an architect I am very aware that, like Groucho Marx, none of us is keen to join any club that will have us. But the RIBA is our ‘cosa nostra’. It is our thing. We invented it, we are responsible for it – so we need to make sure it is seriously useful and serious fun. I must add that being serious does not mean you cannot have fun. The RIBA can entertain, as well as inform, but must never hector.

So I urge you to consider your own situation. Could you stand and help make the RIBA the vital hub that engages with each other and the wider world? The home of the profession’s thinkers, educators and doers. The ‘Institute of Ideas’ – ideas that assist us all to improve what we do, and how we do it. ●



Could you stand for RIBA office?

JOIN THE PARTY

Coming soon... this year's Royal Gold Medal celebration! On Wednesday 15 June the RIBA will be celebrating the lifetime work and achievements of our 2022 Royal Gold Medallist Balkrishna Doshi. The event will be an online ceremony, and we'll be sharing further details on how you can join in the coming weeks – stay tuned.



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 Odesa 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 sanatorium 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

Stalin's Architect: Power and Survival in Moscow
Deyan Sudjic
Thames & Hudson,
£30



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

Culture Book review

'Iofan's trajectory was clear; he was serving the proletariat'

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 Boullée and the visceral overload 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 colossus as designed, and everlastingly redesigned, is a metaphor for Stalinism and beyond. The chasm prepared for it (which became a bathing pool in the Krushchev era) now houses the rebuilt cathedral that rose in 2000 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 gnomish words 'This one will still be useful to us'.

Deyan Sudjic visited the apartment in the glowering 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



EKATERINA MAKAROVA

Opposite One of Iofan's many designs for the unbuilt Palace of the Soviets.

Above Boris Iofan, his wife Olga, his brother Dmitry, and his team with their prize-winning design in the international competition for the Palace of the Soviets.

Right Iofan's Soviet Pavilion under construction for the Paris Expo of 1937, with Vera Mukhina's huge sculpture as its highpoint.



HERITAGE IMAGES/FINE ART IMAGES/GETTY IMAGES

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 Odesa 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 Parminster, 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 Parminster and Patty Hopkins appear in a series of

Radical Rooms:
Power of the Plan
RIBA Architecture
Gallery, 66 Portland
Place, London
28 April–30 July

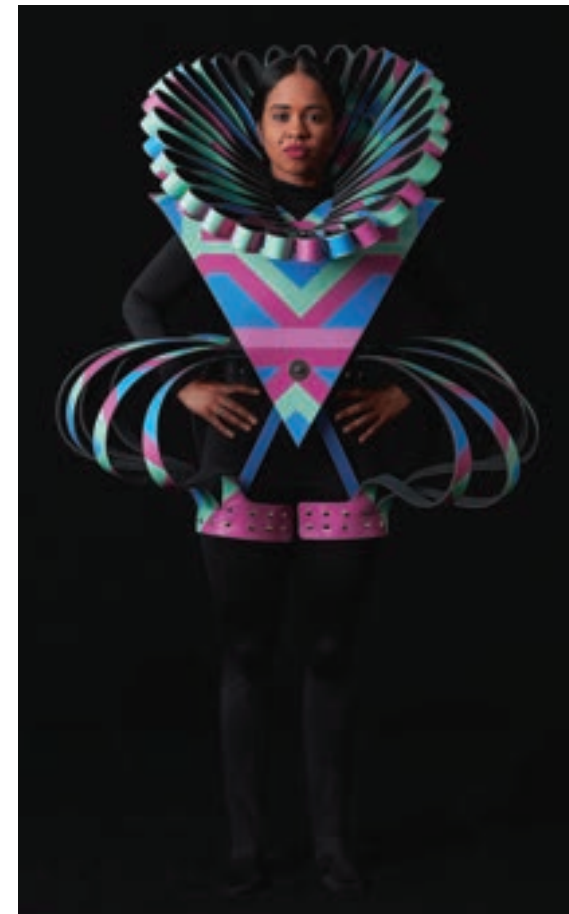


DI MAINSTONE (2)

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.



Left Performers appearing in projections on the gallery wall represent the inhabitants of three featured houses, whose architecture is reinterpreted in their costumes, designed by Di Mainstone



ARCHITECTURAL PRESS ARCHIVE/RIBA COLLECTIONS

Left Patty Hopkins in the master bedroom of the Hopkins House in Downshire Hill, London.
Above right The long gallery at Hardwick Hall, Derbyshire.

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



BERNARD COX/RIBA COLLECTIONS

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.

Architect, teacher, theorist and champion of human-centred design whose influence extended far beyond the profession



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 braggadocio 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. '104, 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 from being considered unworthy of study and enshrining human health and wellbeing as objective truths, to be sought and designed for.

Alexander was born in Austria in 1936 and escaped with his family to England in 1938. His studies took him to the US and a 40-year professorship at UC Berkeley. A titan of liberal America, he seemed to chime with its hippy ideals but rejected its laissez-faire relativism: he was clear that for any given place and time there was only one correct answer, one place to put the door.

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 were nice, as snapshots, he sought the underlying laws behind all great architecture that were also observed in nature and great art – like boundary (from cell wall to defensible space), local symmetry (an object settles into symmetry until another force acts upon it) and simplicity (nature is only as complex as it needs to be). These key observations are as significant as any in modern thought, but their lean brilliance was buried in the book's 5k slab of extended explanation and mysticism.

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 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.

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

IN MEMORIAM

Michael Thomas Henry Kimmins
ELECTED 1953, NORFOLK

Rundle Leslie Sutherland
ELECTED 1958, MIDDLESEX

George Roger Sargent
ELECTED 1960, NEW ZEALAND

David John Prosser
ELECTED 1989, DEVON

Percy Ward
REIGATE

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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. ●
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RIBA Journal
riba.com
Published by RIBA
1834 Ltd
Registered office:
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