

RIBA Regional Awards: all the winners

Tomorrow's writers, today

Lina Ghotmeh on nature, ruin and hope

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07

The Awards

Welcome to the RIBA Regional Awards special issue 2023, showcasing all 138 projects that have received an award across the 17 regions and nations. As usual, they offer a huge variety, representing the best of British architecture.

Alongside the winners is our exclusive analysis, which details total number, total m², total cost, average project cost per m² and number of projects designed by practices with offices in the region, by region. Sky-rocketing with 18 awarded projects is North London, followed by West London with 13. Wales has the fewest with four, then Northern Ireland and East Midlands each with five. West London has the highest overall spend; its £471.2 million includes Lifschutz Davidson Sandilands' £171.5 million, decade-long Hanover Square.

This is the first year that average project cost per m² has topped £2000/m². Last year the North East achieved £1,508/m², but the lowest this time is Northern Ireland's £2,068/m², reflecting rising prices and inflation over the past three years – although all projects were completed before 2022.

More widely, the smallest project is Bromley's 8m² Swing Bridge by Tonkin Liu. The largest is PRP's 115,075m² Chobham Manor in Newham. Outside London, Manchester and Oxford are the cities with the most awards (four). Oxfordshire boasts most awards by county on five; Somerset has four – two in Bruton alone. The highest number outside London goes to the South West, with 12, so if you are setting up outside the capital, there might be a good bet; eight were designed by firms with offices in the region too. Northern Ireland's projects were all designed by practices with offices in the region. Which firm won the most awards? Feilden Clegg Bradley Studios with a whopping five – two in the South West, and four in education. Hawkins\Brown follows with three and 15 firms have two. There are 46 private houses.

Thank you to the judges, who visited and wrote citations, and the sponsors. Congratulations to the winners. Read and see more, including drawings, at ribaj.com/riba-awards. Enjoy! ● Isabelle Priest

BUILDING OF THE YEAR SPONSORED BY EH SMITH
SMALL PROJECT OF THE YEAR SPONSORED BY GAGGENAU
SUSTAINABILITY AWARD SPONSORED BY AUTODESK



The smallest project winner is Tonkin Liu's 8m² Swing Bridge in Bromley, London, although it's not as small as the stent it was awarded for in 2020.

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The RIBA Journal June 2023

East

9

Winning projects



Projects by architects with offices in the region



Projects by architects from outside the region

£171.2m
Total cost of projects

76,035m²
Total GIA

£3,979
Cost per m² of average project



CITY PARK WEST, CHELMSFORD
POLLARD THOMAS EDWARDS
FOR NOTTING HILL GENESIS

Contract value: £130m GIA: 65,822m²
Cost per m²: £1975

Stitching a large, abandoned site back into the fabric of the city centre, City Park West is an impressively ambitious scheme comprising a mix of housing tenures, commercial retail and leisure space. It is a credit to the strength of the basic scheme that changes in the mix could be accommodated during the project's long gestation. Much of its success hangs on the quality of the public realm, which works with the topography. Existing trees were retained, and the best of the site's historic buildings integrated to create a series of well-used spaces that animate new routes into the surrounding city.



NICK KANE

ASHRAYA, HERTFORDSHIRE
KIRKLAND FRASER MOOR FOR PRIVATE CLIENT
Contract value: Confidential GIA: 507m²

It was the outstanding quality of the design of this Paragraph 55 house that earned it planning consent in the Chilterns Area of Outstanding Natural Beauty, where it borders the remains of a walled kitchen garden associated with a nearby historic house. Its strong geometric design is entirely of its time, yet melts seamlessly into its surroundings. A holistic view of sustainability is a defining feature of the project: a CLT and engineered timber superstructure lowers embodied carbon. Ecology is carefully considered, with a planting scheme of native meadow species around the house and across the green roof. And local businesses and craftspeople were involved throughout; a nearby brickmaker used chalk from the site to make bricks for internal partitions, which are covered in beautiful clay plaster, also from the site. Building of the Year, sponsored by EH Smith Project Architect of the Year, David Kirkland



EDMUND SUMNER (2)



COAST HOUSE, NORFOLK HUDSON ARCHITECTS FOR PRIVATE CLIENT
Contract value: Confidential GIA: 272m²

Sitting on a gentle slope with long views over undulating Norfolk fields, this house is deeply informed by its site and architectural context, without being traditional in any way. Its facing of flint and reddish Corten steel echoes the flint and red clay of the local vernacular. Bedrooms and secondary spaces wrap the north and east sides, while the main space opens up dramatically to the south and west beneath a sweeping butterfly roof. It is refreshing to see that energy-efficiency measures received the same priority as more obvious fittings and finishes, whose immaculate detailing and workmanship make for a glamorous home.

DUKE STREET RIVERSIDE, NORWICH
HUDSON ARCHITECTS FOR NORWICH UNIVERSITY OF THE ARTS
Contract value: Confidential GIA: 4409m²

Norwich University of the Arts' brief for a new building called for a visible public statement of its presence in the city centre, and improved public access to its riverfront surroundings. Much thought clearly went into the building's contribution to its context, through its massing and the brick and metal facades that allude to the site's industrial history. The triple-height, timber-and-aluminium-lined entrance hall is a fine space for teaching and a grand foyer for the main auditorium. Additional studios are light and spacious. Above are five levels of student accommodation. The architect collaborated with the university to design the graphics throughout, for strong visual consistency. This is a well-thought out, characterful building and strong addition to the riverscape.



JOAKIM BOREN (2)



NEVEN SIDOR

PONDS ROUGH, MAYPOLE GREEN
NEVEN SIDOR FOR NEVEN AND HANYA SIDOR
Contract value: Confidential GIA: 130m²

This little house was clearly a labour of love for the architect-owner and family. It replaced an old cottage and is positioned to make the most of the sun, views over a pond and a beautiful willow. From the neighbouring green, the building is as unassuming as its predecessor, but the interior is characterised by a new spatial sophistication, craft and workmanship. Joinery is of high quality, but the overall effect is unfussy and comfortable. Equal care was given to energy performance, with a well-considered fabric-first approach, photovoltaics, a ground-source heat pump and MVHR all working in concert. Mechanical sophistication blends well with qualities that appeal to everyone: materiality, connection to surroundings and careful consideration of how the building will be used. It's a joy. Sustainability Award, sponsored by Autodesk



ALLIES AND MORRISON

CRANMER ROAD, CAMBRIDGE ALLIES AND MORRISON FOR KING'S COLLEGE CAMBRIDGE
Contract value: Confidential GIA: 1783m²

Set among finely detailed red brick Edwardian and arts and crafts villas, the new graduate accommodation for King's College Cambridge comprises two buildings – a modern red brick villa on the street, and a long, two-storey pavilion in the gardens that is a completely new building type for the area. They are designed to the Passivhaus standard; an insulated CLT structure on an insulated raft, with largely independent external skins to provide weather protection and sun shading. The jury was impressed by the level of ambition and rigorous technical design; as the university decarbonises its estate over the coming years, techniques and approaches developed here will provide a guide.


THE DIGI-TECH FACTORY, NORWICH COFFEY ARCHITECTS FOR NORWICH CITY COLLEGE

 Contract value: Confidential GIA: 2725m²

Norwich City College wanted its new home for computer, technical and engineering courses to have a strong, fresh, forward-looking identity. With structure, services and envelope articulated in an almost High Tech manner, it resembles an exciting industrial workplace as much as an academic setting. Built in steel, glass, perforated aluminium and concrete, it was carefully planned to use standard parts and enable straightforward adaptation and reuse. Teaching spaces are rationally laid out along a top-lit four-storey spine that steps down with the slope of the site — a popular place for study and everyday socialising. Indeed the whole building shows how really good architecture can uplift and give pleasure while also quietly and steadily performing its more prosaic function.

Client of the Year


RIVERVIEW, ESSEX
MOLE ARCHITECTS
FOR PRIVATE CLIENT

 Contract value: Confidential
GIA: 326m²

Riverview is the successful result of one of those serendipitous partnerships between an architect and a client who enjoy working together. The house is fairly large, but its volume is skilfully manipulated — with a two-storey range around the north and east sides of a single storey wing and an open courtyard — to avoid overpowering neighbouring buildings and make the most of natural light.

The geometry is complex but it never feels as though the tail is wagging the dog. From outside, the form is coherent, while inside, complexity adds interest without feeling over-busy. Detailing is unfussy but very fine, from the brick pattern and pointing to interior finishes. This is a refined but comfortable home that makes the most of a beautiful setting.

JIM STEPHENSON


THE BOATHOUSE, CAMBRIDGE

ASHWORTH PARKES ARCHITECTS FOR PRIVATE CLIENT

 Contract value: Confidential GIA: 60m²

On the face of it this timber-framed canopy over a dock for a river boat is barely a building at all. It is the care taken over design and construction that made it a clear award winner.

The structure was conceived to allow the client to do much of the work, starting with dredging out the dock by hand. The foundation uses old scaffolding poles as low-tech micro-piles. On top of a timber grillage — incorporating scaffold-levelling jacks to compensate for any long-term movement — stands a frame of British larch which uses traditional Japanese jointing techniques. Curved rafters are clad with beautiful panels of recycled copper. Wooden pins were used instead of metal nails to fix timber boarding. The design successfully minimises impact on the environment while giving pleasure to everyone who passes.

Small Project of the Year, sponsored by Gaggenau

MATTHEW SMITH (2)



TAYLOR MAXWELL

Egham Gateway West



Egham Gateway is a recently completed mixed use development in Runnymede, Surrey. Four distinctive, yet architecturally cohesive buildings combine retail, leisure, residential and student accommodation to connect the space between Egham Station and the town centre.

Allford Hall Monaghan Morris (AHMM) have designed a collection of buildings that rejuvenate the public space while main contractors, John Graham Construction and clients, Runnymede Borough Council ensured the development respected the historical heritage of the area. Taylor Maxwell worked with AHMM, John Graham Construction and Swift Brickwork Contractors Ltd to specify and supply a large number of bricks and pre-cast brick soffits. Wet cast stone window surrounds and other cast stone components were additionally manufactured and supplied by Vobster Architectural.

Since its completion, Egham Gateway has been nominated by British Home Awards for 'Regeneration Scheme of the Year' and further recognised by the Brick Development Association (BDA) through its shortlist in both 'Urban Regeneration' and 'Specialist Brickwork Contractor' categories.

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Photography by Timothy Soar.

East Midlands

5

Winning projects

Projects by architects
with offices in the regionProjects by architects
from outside the region£22.4m
Total cost of projects6,695m²
Total GIA£2,893
Cost per m² of
average project

MUSEUM OF MAKING, DERBY SILK MILL, DERBY BAUMAN LYONS ARCHITECTS FOR DERBY MUSEUMS TRUST

Contract value: Confidential GIA: 4,076m²

In the heart of Derby is a museum representing the heritage of local creative manufacture, sited in what was the world's first mechanised factory – a grade II-listed former silk mill, rebuilt in the late 19th century. After much stakeholder engagement, what has been created is no ordinary museum – everything is on display and accessible. The spirit of co-production extends beyond the collection to the building and construction itself.

An unloved former yard space now forms the main entrance through a full-height glazed screen into a 'civic hall', with the mill's brick wall dominating one side. Upper floors reveal not just collections, but the structure of the museum itself. In between are 'moments', orchestrated to offer views of exhibits or the city itself through a new glazed gable window from the top-floor mezzanine space – an especially successful intervention. In all, a 'DIY' museum, in which participation and collaboration have been integral to its success.

Project Architect of the Year, Guy Smith

Client of the Year



CHELSEA COX

MAPLE LODGE, OADBY, LEICESTER LEVITATE FOR PRIVATE CLIENT

Contract value: Confidential GIA: 433m²

The client bought a dilapidated bungalow on a sloping site with the aspiration of building a family home, inspired by a love of Scandinavian and Californian architecture and mid-20th century design. Looking like a humble single-storey building from the road, the house reveals itself fully as you enter via a double-height space with full-height windows onto the garden. By cutting into the slope, the house opens down and out to the garden, offering light and views that are completely unexpected.

Two-storey parts of the house contain bedrooms, study, ancillary accommodation and the upper-floor entrance, while the single-storey 'garden' pavilion houses kitchen, dining and living space. These are connected by the double-height space which, despite its volume, is the heart of the home. There has been very little compromise in the detailing of the home's glulam and brick structure, giving a high-quality feel and an atmosphere referencing Jørn Utzon's Ahm House – successfully, and sustainably, achieved by the architect in a conservation area.

JIM STEPHENSON



NICK DEARDEN BUILDING NARRATIVES

OLD FOUR ROW, LINCOLN NOCTON DAYKIN MARSHALL STUDIO FOR PRIVATE CLIENT

Contract value: Confidential GIA: 83m²

In a quiet Lincolnshire village is a small collection of buildings by George Gilbert Scott, including a row of four estate cottages. These date from the 1860s and follow an interlocking L-shaped plan form, with beautiful, eccentric neo gothic detailing. The end cottage had an insensitive 1970s extension which did not avail itself of the garden, and awkward access to the first floor. The brief was to retain the character of the cottage but to realise its full potential by resolving both problems. The sensitive new addition feels more like a piece of joinery than an extension. A dining area has access and views to the garden, with stairs up to a new first-floor glazed extension. Simple additions unlock potential for how a small space can be best used, but the real delight here is in the choice of materials – timber, copper and brick – their detailing and ability to work hard in the space. This project shows how a small, listed building can be sustainably retrofitted with considered, modern interventions, enhancing its original character.

Small Project of the Year, sponsored by Gaggenau

DESTINATION LONGSHAW, LONGSHAW, DERBYSHIRE STUDIO GEDYE FOR THE NATIONAL TRUST

Contract Value: Confidential GIA: 418m²

Longshaw Lodge in the Peak District is a former hunting lodge on the National Trust's Longshaw Estate. Curtilage listed, it is formed from a lean-to extension and other 1960s ad hoc outbuildings. Destination Longshaw uses these to create a highly sustainable visitor centre providing a café, toilets and shelter. With planting and materials helping blend it further into the landscape, a pitched roof extension pulls existing buildings together. The café is warm and welcoming, its windows enlarged to give wide views. Materials chosen for durability and sustainability also give warmth and comfort. A well-detailed though humble building that serves its purpose.



MARTIN BOUCHIER



LINCOLN CATHEDRAL VISITOR CENTRE, LINCOLN SIMPSON & BROWN WITH LANDSCAPE PROJECTS FOR LINCOLN CATHEDRAL

Contract value: £3.2m GIA: 1685m² Cost per m²: £1,900

Lincoln Cathedral's new visitor centre, taking advantage of a previously underused yard and former deanery and Minster School at its far end, establishes a conclusion to its visitor experience that complements the cathedral and provides delight all of its own.

Leaving the historic cloister through a medieval door, visitors enter the new extension via a modern 'slype' or covered walkway, through the 'Interpretation gallery' with its Romanesque frieze and into the shop. Past this is the café set in the old deanery, which has been beautifully renovated to include fully accessible community rooms, offices and education centre.

Attention to detail is enhanced by a refined palette of materials. Elegant timber joinery mediates between locally quarried cathedral stone and bronze throughout. The new buildings touch the old lightly, with a subtle shadow gap in a floor tile or lightweight rooflight flashing delicately tucked beneath an existing one. A diagonal motif found in the cathedral is replicated across the new centre, bringing character to the external cladding.

With subtlety augmented by moments of joy, be it the gallery's dynamic angled roof or incidental views back towards the cathedral itself, Lincoln Cathedral Visitor Centre is as refined, elegant and understated example of conservation architecture as one could wish for.

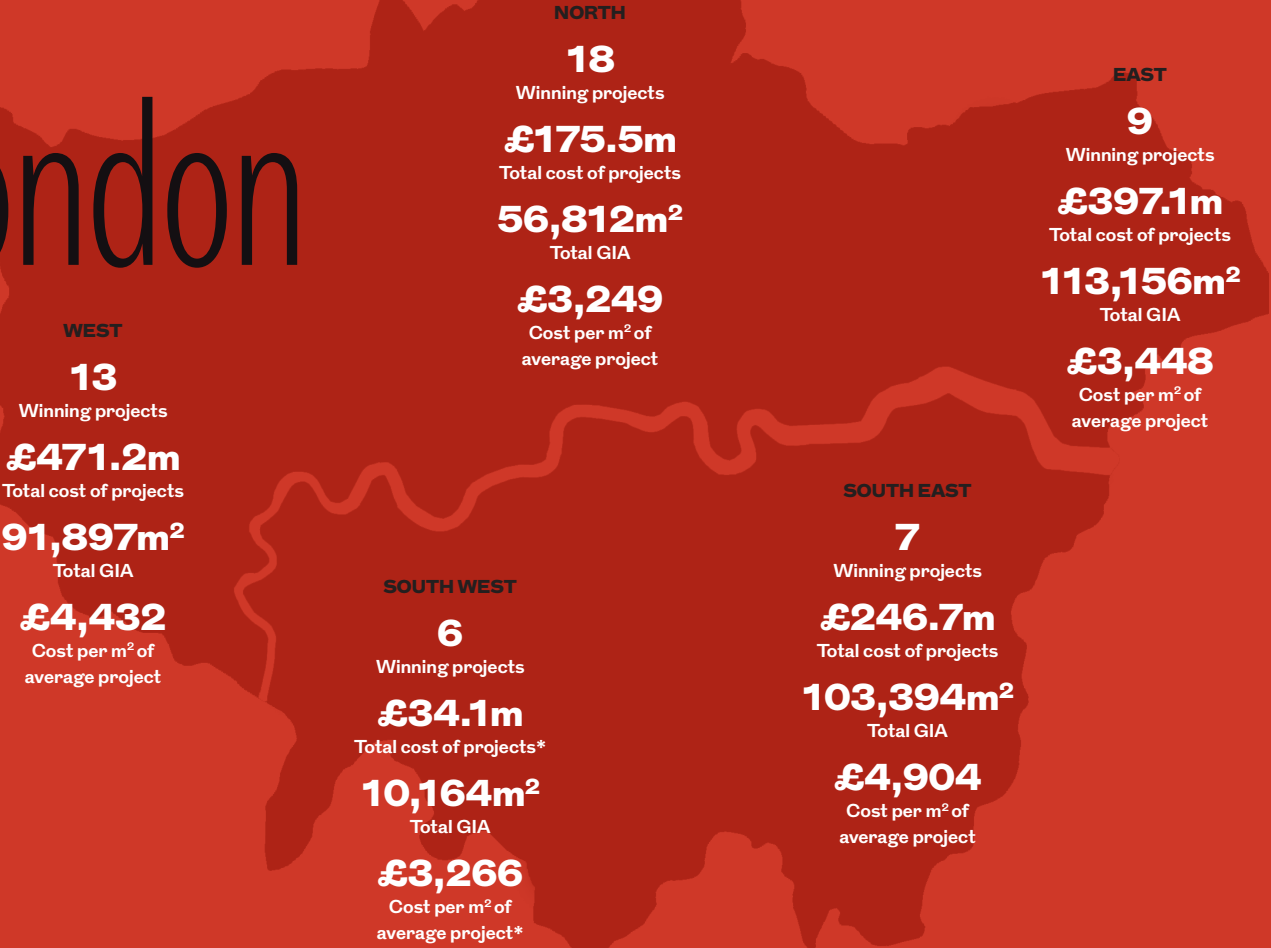
Building of the Year, sponsored by EH Smith

Conservation Award



GILES ROCHOLL (2)

London



FOREST HOUSES, NEWHAM DALLAS-PIERCE-QUINTERO FOR BATS ILFORD

Contract value: £1.1m GIA: 330m² Cost per m²: £3,333

Forest Houses revitalises an unloved, brownfield infill site, delivering an uplifting cluster of four homes with views of the adjacent Wanstead Flats parkland. The former builder's yard has been transformed to create three new homes with distinctive sawtooth roof profiles around a communal yard. These supplement an existing shop unit, which has been extended and converted into a one-bedroom house. The new homes have a single-storey podium of crafted brickwork with exposed internal load-bearing walls of blockwork. Above, the CLT structure is clad externally in corrugated metal in reference to the site's light industrial past. Bedrooms are downstairs with open-plan living space above, optimising daylight and views towards the park. A full-height wall of glazing is positioned towards the park, with kitchens at the rear of the main space.



RIBA Regional Awards London East



MUSEUM OF THE HOME, HOXTON WRIGHT & WRIGHT ARCHITECTS FOR MUSEUM OF THE HOME Contract value: £12.3m GIA: 2182m² Cost per m²: £3,955

Wright & Wright's renovation of the Museum of the Home's grade I-listed almshouses creates 80% more exhibition space and 50% more public space. Bold, welcoming signage signals a new main entrance opposite Hoxton railway station to the rear. Inside, a new lower floor of galleries has been created, while a new upper floor provides a light and airy teaching space and library/archive. The visitor experience links to the biodiverse landscaping via glimpses from the building. New pavilions for educational and conference use create bookends to the gardens, preserving the setting of the early 18th-century buildings. The refurbishment and extensions have helped to animate the surrounding spaces, reconnecting the museum with the local community.

CHOBHAM MANOR, STRATFORD PRP, MAKE, MUF ARCHITECTURE/ART FOR LLDC (TAYLOR WIMPEY AND L&Q) Contract value: Confidential GIA: 115,075m²

This development comprises over 880 homes, a café, nursery, 1,500m² of open space, and an extensive public realm. Delivered by the London Legacy Development Corporation (LLDC), it is the first of five new neighbourhoods at the Queen Elizabeth Olympic Park in Stratford. To create a child-friendly, sustainable, inclusive family-orientated neighbourhood, 75% of the Chobham Manor dwellings have three bedrooms or more, and 35% of homes are affordable. Taking cues from the street pattern of the former Athletes' Village, homes are arranged in a grid of avenues and mews streets adjacent to interconnected village 'greens'. A range of housing types – apartment blocks, stacked maisonettes, townhouses, mews streets and multi-generational homes – cater for the changing needs of family life.



A HOUSE FOR ARTISTS, BARKING APPARATA ARCHITECTS FOR LONDON BOROUGH OF BARKING & DAGENHAM AND CREATE LONDON Contract value: Confidential GIA: 1153m²

A House for Artists creates an ambitious model for affordable and sustainable housing, providing a flexible live/work space for 12 artists arranged across five floors. In exchange for reduced rent, residents deliver free creative programmes for locals in a street-facing ground floor community space. A sense of community permeates the thoughtful and assured design, which has been delivered with rigour and precision. Each set of three apartments shares a communal outdoor space scaled for eating and working together as well as access. Corridor-free internal arrangements, tall ceilings, and dual-aspect openings facilitating cross-ventilation give a feeling of spatial generosity. Floor plans are designed to be modified if required in response to changing living patterns. Living rooms on one floor can be joined via double doors in the party walls, forming a collective space for shared activities.

Client of the Year





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RIBA Regional Awards London East

UCL PEARL, DAGENHAM PERKINS&WILL, FORMERLY PENOYRE & PRASAD, FOR UNIVERSITY COLLEGE LONDON

Contract value: £18m GIA: 5,650m² Cost per m²: £3,186

PEARL (Person Environment Activity Research Laboratory) is University College London's first net-zero carbon in-use building. Located on the industrial outskirts of Dagenham, the laboratory has clear spans of 40m and a height of 10m, offering a blank canvas to test the impact of environmental conditions such as lighting, smell, touch, and sound on people's behaviours and perception. The architect has successfully finessed the design with careful detailing and a clever materials palette to lighten the mass of the building and provide a welcoming environment to scientists and visitors alike. Orientation of the public entrance permits viewing windows deep into the heart of the laboratory. The front elevation is clad in scalloped oxidised steel panels, perforated with a pattern derived from crowd flow analysis and the murmur of starlings.



TIMOTHY SOAR



BENEDICT LUXMOORE

THE WILDS ECOLOGY CENTRE, BARKING JESTICO + WHILES FOR PRIVATE CLIENT

Contract value: Confidential GIA: 1392m²

This multi-purpose community, ecology and events space acts as a gateway to Barking Riverside, a 10,800 home regeneration project on the Thames. The centre celebrates the post-industrial history of the site – once home to Barking Power Station – and incorporates the development's innovative underground vacuum waste system within its lower storeys. Gabion walls and weathering steel cladding visually connect to the parkland while providing a robust, durable and low-maintenance skin that will mature and blend into its natural surroundings. The architect's dedication to the use of sustainable building techniques, long-term visioning and flexible approach to developing ideas with the community has been rewarded with a community co-operative serving local people, beautifully integrated into its parkland setting.

16 BROADWAY MARKET, HACKNEY DELVENDAHL MARTIN ARCHITECTS FOR PRIVATE CLIENT

Contract value: Confidential GIA: 258m²

Located on a bustling market street, this mixed-use redevelopment is a playful, contemporary adaptation of a typical Victorian terrace. The architect has refurbished the shop and the duplex flat above it, and constructed an eccentric rear extension to provide a new triplex apartment.

This three-storey, timber-framed addition has a distinctive roof structure clad in light-grey, aluminium, standing-seam vertical panelling. Its concave sides create a funnel-like form pointing skywards, as if in conversation with its barrel-vaulted neighbour, 14 Broadway Market (designed by Peter Barber in 2001). This allows for natural ventilation and daylight, and a mezzanine level extension of the living room. Bedrooms are efficiently tucked away in the basement. Despite its modest scale, this project packs a punch in its design and delivery, meeting challenging spatial requirements and maintaining a sympathetic relationship with its neighbours.



TIM CROCKER



Contract value: £410,000 GIA: 132m²
Cost per m²: £3,100

This new-build home and self-contained design studio replaces a dilapidated 1960s infill on what was once the high street in the Walthamstow Village Conservation Area. The house is constructed in cross-laminated timber, chosen for its environmental performance, short on-site installation, and its beauty as an internal finish. The facade is reimagined as a shopfront, with the ground floor fully glazed behind slatted timber shuttering. This distinctive design feature continues into the interior with a series of slatted privacy screens offering glimpses through the house to the garden beyond. The elegant outdoor space links the house with the studio, which is constructed using the same timber facade. The success of this project is down to the clear dedication and skill of the two architects.



Contract value: £21.9m GIA: 6984m² Cost per m²: £3,136

The elegant, grade II-listed Waltham Forest Town Hall in Walthamstow (completed in 1942) has been beautifully restored by Hawkins|Brown and the civic campus transformed as part of the first phase of a wider masterplan. Internal space has been remodelled to supply flexibility of use, creating open, light-filled spaces for council staff and for community events. Original features have been exposed and repaired alongside complementary new additions. New signage, balustrades, and other detailing have been tastefully designed, capturing the time, spirit and function of the building. At the front of the town hall, Fellowship Square has undergone a complete makeover. The project is a superb example of sensitive and innovative reinvention. By involving the community, using local craftspeople and working with the local museum, the identity of the civic space has been significantly enhanced.



JIM STEPHENSON(2)



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GREEN HOUSE, TOTTENHAM
HAYHURST & CO ARCHITECTS
FOR PRIVATE CLIENT

Contract value: £559,000
GIA: 189m² Cost per m²: £2,957

Generous five-bedroom family home that is not only ultra-practical and architecturally exciting, but also highly innovative on sustainability.

Situated down a backland alley, a generous landscaped courtyard acts as the entrance foyer. The elevation of sliding polycarbonate roofing sheets makes the new house stand out, but the greatest quality of the design is to be found internally.

The jury found the way the rooms interconnected interesting, whether via subtle changes of level, bold or concealed staircases, or the unusual first-floor access balcony that encircles the tall top-lit internal courtyard.

The 'riad-style' atrium with its exposed CLT successfully delivers passive stack ventilation. Sweeping curtains allow subdivision into more secluded rooms, and the closing off of views of the garden. Bedrooms and bathrooms on the first floor are comfortably cellular.

The project demonstrates how newbuild housing can embrace mass timber, natural daylighting, passive ventilation strategies and renewable technologies under one roof.

Project Architect of the Year, Claire Taggart



CHART STREET STUDIOS, HACKNEY
IAN CHALK ARCHITECTS FOR HEYNE TILLET STEEL

Contract value: Confidential GIA: 1,407m²

This is a masterpiece for its restrained and elegant reuse of an abandoned, but still very solid, 1930s former furniture factory. Accessed discreetly from the street through a delightful and intimate private courtyard, each floor is interesting and different in terms of how it is used and fitted out, with a calm that feels appropriate and inspiring. The wonderfully light multi-purpose space at the top of the building and its elegant open kitchen/bar clearly signal that social life and professional development go hand in hand with more traditional task work. The architectural detailing throughout the building is highly considered and refined – for example the single continuous steel handrail on the stair. This is a significant retrofit project: 86% of the existing building is retained, there is full exposure of the building fabric, excess finishes are limited and thermal mass is increased while the top floor extension is a celebration of timber.



EDITH NEVILLE PRIMARY SCHOOL, CAMDEN
HAYHURST & CO ARCHITECTS FOR LONDON BOROUGH OF CAMDEN

Contract value: Confidential GIA: 2,125m²

Multiple consultations with stakeholders more than paid off in this primary school replacement, which was conceived as part of the surrounding parkland in deprived Somers Town. The building and boundary extend the park, both physically and in perception. The complex and intriguing large white volume is light-filled and spacious, and works well for children, teachers and parents.

Of great note are the exterior play spaces which surround the school, including a country garden, a potting shed, and fallen logs, all designed to cater for every type of child. A cross-laminated timber structure reduces the embodied carbon footprint while passive ventilation, using chimneys and night-time cooling, prevents overheating. The building is designed to keep pace with increased demand, with opportunities for a future rooftop extension. It clearly signifies hope of a better future for the next generations.



BLOQS, ENFIELD
5TH STUDIO FOR ENFIELD COUNCIL AND BLOQS

Contract value: £2.36m
GIA: 3,144m² Cost per m²: £750

A former vehicle testing facility has been transformed on a tight budget into a slick, bright and forward-thinking home for a social enterprise which seeks to provide the answer to London's need for inexpensive workspaces for 'making', while building a community of makers. There was a waste-not approach to its fit-out: materials for the refurbishment were sourced from across London. Cross-laminated timber partitions that were being removed from an architect's office were repurposed, windows destined for scrap were reappropriated for the café shopfront, and many of the landscaping components are from industrial waste products. While the architectural identity of the shed relies largely on efficiency and providing maximum usability for all stakeholders at minimal cost, the simplicity and easy-to-maintain nature of the building materials chosen and the abundance of natural light are impressive and uplifting.

Sustainability Award, sponsored by Autodesk

TIMOTHY SOAR

6 ORSMAN ROAD, HACKNEY
WAUGH THISTLETON ARCHITECTS FOR STOREY (BRITISH LAND)

Contract value: Confidential GIA: 4,678m²

This six-storey office on the edge of Regent's Canal is an exemplar of mass timber building. Exposed timber soffits and using cross-laminated timber offcuts to create staircases celebrate the material and will help enable the building to be disassembled, repurposed or recycled at the end of its useful life. The scheme's sensitive approach to orientation – set back for solar shading on the south elevation with more glazing to the north – demonstrates a climate-focused design.

This straightforward building is largely utilitarian, offering a variety of workspaces to small businesses and institutions, including the London School of Architecture. Communal spaces and facilities offer opportunities for networking and relaxation. The low cost natural materials are totally appropriate and highly practical.



DAVID GRANDORGE

CENTRAL SOMERS TOWN COMMUNITY FACILITIES AND HOUSING, CAMDEN
ADAM KHAN ARCHITECTS
FOR LONDON BOROUGH OF CAMDEN

Contract value: Confidential GIA: 1733m²

A flexible community children's facility and housing units for social rent as part of the regeneration masterplan of deprived Somers Town, near St Pancras station, have been very well received by tenants and the wider community. The ground floor and adventure playspace are primarily occupied by a very successful, robustly detailed post-school club for 4-11-year-olds that also welcomes parents to its premises. Internally, Douglas fir glazed partitions create functional rooms and cosy nooks, bringing intimacy and calm to the space.

The tall housing is confident and challenging. Red brick recurs throughout, with a string of unconventional, swooping inverted arches that enclose the rooftop football pitch. Generously sized flats have large windows with European-style metal roller blinds, for natural ventilation and cooling. This is a key community asset, and a marked improvement on the previous facility.

ED REEVE



THE KIT KAT CLUB AT THE PLAYHOUSE THEATRE, WESTMINSTER
CARMODY GROARKE WITH CHARCOALBLUE
FOR AMBASSADORS THEATRE GROUP

Contract value: Confidential GIA: 2,050m²

Carmody Groarke has created a faux Weimar 1920s ambience that completely conceals this 1885 building for an immersive production of the musical Cabaret. An underground peregrination takes the audience through a confined basement and past actors' changing rooms and bars; the project sets the scene even before the curtain is lifted. Most significantly, the classic proscenium-arch has been replaced by a 'theatre in the round', with cabaret-style tables at the foot of the stage. Despite reducing the number of seats, this gives considerably more valuable space for private dining and interval entertaining. A great example of how critical, light-touch interventions can transform an existing building.

PHILIP VILE





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RIBA Regional Awards North London



JIM STEPHENSON

NATIONAL YOUTH THEATRE, ISLINGTON DSDHA FOR NATIONAL YOUTH THEATRE OF GREAT BRITAIN Contract value: £2.45m GIA: 2,260m² Cost per m²: £1,084

The dilapidated home of this youth theatre has been rejuvenated, creating a functional, collaborative and engaging building that will allow the charity to expand its offering and be more visible and accessible. A new entrance pavilion in elegant green glazed tiles in front of the existing building drastically improves the welcome. A major rehearsal studio was opened up and offices and WCs improved. Following student consultation 90% of the building's existing fabric has been re-used. The heating is decarbonised, and some new components are built in timber. The jury found the enthusiasm and sense of purpose of the client second to none.

CURZON CAMDEN, CAMDEN TAKERO SHIMAZAKI ARCHITECTS FOR CURZON CINEMAS Contract value: Confidential GIA: 522m²

This cinema is tucked under the railway arches near Camden Market; the first few arches past the corner entrance house a café and five lush 30-seat screening rooms. New insertions have a steel framework so the fit out can be reversed without damaging the brickwork. Inside the arches, exterior and interior are composed and articulated in an unexpectedly austere architectural language. Pinkish rendered facades are slightly recessed so the arches can still be read. A playful and yet sober and sophisticated response to this unusual context.

DAVID GRANDORGE



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BEN BLOSSOM

INSTITUTE OF ADVANCED LEGAL STUDIES, HOLBORN BURWELL ARCHITECTS FOR INSTITUTE OF ADVANCED LEGAL STUDIES, UNIVERSITY OF LONDON Contract value: Confidential GIA: 6,346m²

This project, with its world-class library, sensitively refurbishes a listed 1970s Denys Lasdun building. The services were improved and much-needed secondary glazing introduced, but the main interventions were reorganising the library, administration and academic research spaces, and improving accessibility. The reception has been moved down a couple of floors and views towards Russell Square have been opened up. The fit-out is subtle and at times hard to identify, apart from technical advances such as new lighting and the elegant furniture. Reinterpreted with slatted details, the ceiling service raft respectfully echoes the original, with new services following the previous servicing strategy. Internal partitions were reconfigured and existing paint layers stripped away to express the 1970s concrete structures, before new elements were introduced. This project is a carefully researched labour of love.

THE SECRET GARDEN, ISLINGTON SANEI HOPKINS ARCHITECTS FOR PRIVATE CLIENT Contract value: Confidential GIA: 70m²

An interesting assemblage extending a Victorian house: a miniature courtyard packed with planting contrasts with a minimal and yet extremely stylish stainless-steel galley kitchen, which leads to a splayed garden/dining room spanning the width of the site and opening out to a larger family garden. All this mitigates the impact of an unexpected new neighbouring exterior on the client's views to the rear. Natural light pours in from different directions through the ingenious sawtooth roof, and bounces off a mirror-lined wall in the glazed courtyard. The jury praised the unusual treatment of the extension's roof, clad in brick pavilions, its matt surface helping to reduce the overall impact of this new pavilion. This small project is highly crafted and clever – an excellent piece of skill and imagination.



PETER LANDERS



AGAR GROVE PHASE 1B, LONDON
M&E FOR CAMDEN COUNCIL
Contract value: £23m GIA: 6,201m² Cost per m²: £3,724

With 57 homes (60% of them for social rent), this is part of a regeneration that is on track to become the UK's largest Passivhaus scheme. It consists of a collection of residential building typologies with a strong urban identity.

The three blocks are arranged around a paved courtyard with shared amenity space. Most flats are double or triple aspect and designed as maisonettes or split-level units, leading to more interesting room layouts and a variety of views within the flats. The external elevations vary considerably according to the layout of the flats and the choice of lift and stair core for each building block.

The jury commended this high calibre housing. It is a model of low-energy, Passivhaus social housing for the future that will bring greater animation to this new corner of Camden.



BLOCKMAKERS ARMS, HACKNEY
ERBAR MATTES FOR PRIVATE CLIENT
Contract value: Confidential
GIA: 345m²

A grade II-listed former pub has been turned into an elegant home for an art-loving family with the removal of additions and bringing together of ground and first floor flats. While the front remains close to its Conservation Area original, the rear is transformed by a sturdy brown brick portico that unifies the facade's elements and provides a useful transition between inside and out. The tone complements existing brickwork; contemporary details provide a subtle differentiation.

The rear courtyard garden is an exceptionally attractive space with subtle vegetation. Internally, the architect has pieced together a complex arrangement of spaces, tying them together with a continuous white resin floor. The success of this architecture lies in the sensitive interface between the original restored fabric and its new insertions.



THE MEWS HOUSE, BOUVERIE MEWS, HACKNEY
SPATIAL AFFAIRS BUREAU FOR RANA BEGUM
Contract value: Confidential GIA: 520m²

Nothing about this house is as expected. Designed for a London-based visual artist and her family, it is composed of two volumes linked by a first-floor bridge. These volumes accommodate not only a busy art workshop and home, but also a compact flat at the top, intended for 'artists in residence'. Complexity and surprise are the name of the game; every room has a multiple angles and viewpoints that add to the interest.

Its low-key, mysterious door at the end of a scrappy industrial mews does nothing to announce what is in store. From here are accessed an office, basement studio and the staircase to the first-floor living areas. General quirkiness represents a very individual lifestyle, exemplified by a glass shower cubicle at the end of a long corridor, in full open view – if a curtain is not pulled across. A total one-off, this 'crazy' house is inventive and fun.



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LEA BRIDGE LIBRARY PAVILION, WALTHAM FOREST
STUDIO WEAVE FOR LONDON BOROUGH OF
WALTHAM FOREST

Contract value: £711,000
GIA: 234m² Cost per m²: £3,038

A linear pavilion extension to an Edwardian public library opens up a neglected garden with an important community facility. It is heavily used by a large variety of visitors, for its subsidised, open-plan café, classes and quiet spaces. Interior spaces are particularly bright and peaceful. The garden elevation is glazed and connects to the outdoors by a narrow covered walkway – the elegant roof of which reduces the chance of overheating. At the end of the pavilion is a well-proportioned room that can easily be closed off from the main space by a large pivot door, lending itself to private hire.

The project is a masterclass in timber joinery, with beautiful cabinetry from fallen trees all around London celebrating the material with different tones and textures. This sensitivity to trees extends to the outside where the pavilion delicately wraps around two existing trees, and rainwater run-off directly feeds into their roots.



JIM STEPHENSON

CITY OF LONDON ACADEMY, SHOREDITCH PARK,
HACKNEY

FEILDEN CLEGG BRADLEY STUDIOS
FOR HACKNEY SCHOOLS FOR THE FUTURE

Contract value: Confidential GIA: 11,800m²

This four- to five-storey academy on the edge of Shoreditch Park is at the heart of a dense residential area in the throes of regeneration. Restrained and formal brick and prefabricated concrete panels signal a quality civic facility. Students enter via a covered colonnade that continues down the side of the building, a place where they can socialise. Internally the school is well-ordered, light and airy, with a central three-storey atrium by the main student arrival point and a grand timber staircase that links to upper floors.

The academy is a good example of a low-energy building, with high-performance facade, passive ventilation strategies, and BREEM Outstanding status. It has already proved a success with a 'steady increase of enhanced student behaviour and higher GCSE grades'.



TAYLOR & CHATTO COURTS AND WILMOTT COURT,
FRAMPTON PARK ESTATE, HACKNEY
HENLEY HALEBROWN FOR HACKNEY COUNCIL

Contract value: Confidential GIA: 4,670m²

Taylor, Chatto and Wilmott Courts stand on the edge of the 1950s LCC Frampton Park Estate. Taylor and Chatto Courts accommodate 16 social-rent and four shared-ownership homes in three five-storey 'villas', while Wilmott Court's 'palazzo' plan creates a new urban block with 15 shared-ownership and 10 private-tenure homes. While sharing the same DNA – dark red brickwork, hand laid in a wild-bond pattern – these two very different residential schemes are a successful exercise in contrasting variations on a theme while keeping sight of integration into a wider urban context. Internal circulation spaces, in particular Wilmott's circular stairwell, are well-resolved and inspiring. The jury found it gratifying to be shown around flats in all three courts by enthusiastic, grateful tenants.



JANIE AIREY

NICK KANE

THE PEARS BUILDING, INSTITUTE OF IMMUNITY
AND TRANSPLANTATION, HAMPSTEAD
HOPKINS ARCHITECTS FOR ROYAL FREE CHARITY,
UNIVERSITY COLLEGE LONDON (UCL) AND THE
ROYAL FREE LONDON NHS FOUNDATION TRUST

Contract value: Confidential GIA: 8518m²

The Pears Building houses laboratories, offices and a 35-bed patient hotel, and can accommodate 200 researchers from all over the world along with sophisticated medical research equipment. It effectively and stylishly conceals a large part of the eyesore of Royal Free Hospital while clearly defining a pedestrian shortcut. It also takes advantage of the substantial sectional differences between the building's front and rear, concealing two extra floors of accommodation at the back, while bringing the main entrance directly into an upper floor via ingenious terracing and ramped access.

The central atrium is light and generous, with spaces to promote chance encounters among scientists. Labs are light and impeccably designed. On the top floor, hotel rooms enjoy long views and are in no way reminiscent of hospitals. Materials throughout are simple and robust, chosen to minimise maintenance and ensure longevity.

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JIM STEPHENSON

JOHN MORDEN CENTRE, BLACKHEATH MÆ FOR MORDEN COLLEGE

Contract value: Confidential GIA: 911m²

This warm and welcoming day care centre provides social and medical facilities for those living at Morden College, a grade I-listed residential and nursing home for older people. Briefed to bring together a café, lounge, offices and medical centre into a single building, Mæ Architects created a series of brick-clad, CLT pavilions for the various facilities, stitched together with a meandering timber enclosed 'spine' walkway. The architectural character of the building mediates between formal and informal, grand and intimate. With its steep pitched roofs, the brick entrance has a grandeur appropriate to its proximity to the adjacent grade-I listed college building attributed to Sir Christopher Wren. The timber walkway is expressed as a colonnade, referencing that in the quad of the original college building, and giving views out over the garden.

Inside, each turn of the spine is celebrated, with plenty of places to sit and rest. The pavilions are voluminous, warm in character and have ample daylight — ideal for passing time. The route terminates with a larger hall, part of the existing accommodation on the site, which has been seamlessly integrated into the new. The centre expertly combines recreational and medical facilities without feeling institutional. Beautifully yet robustly detailed, it should be a joy to use for years to come.

Building of the Year, sponsored by EH Smith



PARK CENTRAL WEST AND EAST, ELEPHANT & CASTLE

ALLFORD HALL MONAGHAN MORRIS FOR LENDLEASE DEVELOPMENT (RESIDENTIAL)

Contract value: Confidential GIA: 80,000m²

Park Central West and Park Central East deliver 829 mixed-tenure homes on a 2.4ha site within Lendlease's Elephant Park regeneration project. On the site of the former Heygate Estate, the urban blocks follow the masterplan's principles of medium-rise buildings around a first-floor courtyard garden, with tall buildings on the north west corner to minimise overshadowing.

The southern aspects of the buildings face a park, and are linked by a pedestrian-only street with ground-floor shops and bars running east to west. Distinct facades break down the urban block typology. Tall buildings are light and metallic while mid-rise blocks are earthier in response to the local vernacular. These buildings have a simple, robust elegance, with clever deployment of pattern. The result is a lively and welcoming place with good-quality homes and public realm.

ROB PARRISH

BOROUGH YARDS, LONDON BRIDGE
SPPARC FOR MARK

Contract value: Confidential GIA:16,358m²

Adjacent to Borough Market, this substantial development of lanes and urban spaces feeds a network of new shops, restaurants, office space and a cinema. The architect thought beyond the initial brief and site, leading to the expansion of the project from a single building to a wider masterplan. This reintroduced a carefully researched medieval street pattern and regenerated a number of historic railway arches.

Borough Yards creates a playful set of intimate public spaces, lanes, and covered arcades, and is cleverly enhanced by quirky digital and physical artwork at building and human scale. Upper floors offer good-sized, high-quality workspace. This network taps into the scale and character of the neighbouring market and provides much-needed links to the River Thames to the north west.



EDREEVE

THREE GARDENS, WEST NORWOOD

EDGLEYS DESIGN FOR PRIVATE CLIENT

Contract value: Confidential GIA: 85m²

Replacing dilapidated garages on a brownfield site is this single-storey, one-bedroom house with sunken studio for an artist client. The plan of the compact house works around a split, pitched roof with a rooflight ensuring well daylight rooms. Care is taken to frame views of the plot's eponymous three distinct gardens. Extensive glazing in the lounge offers views of the vegetable garden. In the studio, a long, north-facing window with built-in workbench admits generous natural light and gives a worm's eye view of the plum tree garden. The ambition and richness of the project is underpinned by a robust pragmatism in its layout, construction and detailing, which should enable it to endure.



DAVID VALINSKY

SOUTHWARK BRICK HOUSE, BERMONDSEY
SATISH JASSAL ARCHITECTS FOR PRIVATE CLIENT

Contract value: £600,000 GIA: 126m²

Cost per m²: £4,761

Massing and daylight constraints have been made an opportunity to design an intriguing project with a joyful, quirky character. Built on a difficult backland site formerly occupied by a garage, the three-bedroom house is sunk into the ground by just over one storey. From the street, it looks like a turret peering over a garden wall, while a slot-shaped courtyard garden brings light into the ground and lower ground rooms. Open-plan living space occupies the top floor. The mass is broken down with steps in the facade articulated with timber, brick, and glass. Inside, a central delicate glass stair is topped by a glass roof, drawing light through the plan.

RICHARD CHIVERS



SWING BRIDGE, CRYSTAL PALACE
TONKIN LIU IN COLLABORATION WITH ARUP, AND CAKE INDUSTRIES FOR FRIENDS OF CRYSTAL PALACE DINOSAURS

Contract value: Confidential

GIA:8m²

This elegant, laser-cut bridge provides secure access to the grade I-listed dinosaurs in Crystal Palace Park. These historic structures are on the national 'Heritage At Risk' Register. The project brief was to enable access to the dinosaurs' island site for maintenance, conservation and study visits, while protecting the 19th century structures from damage at other times.

Tonkin Liu's ingenious solution was a swinging bridge, which negates the need for unsightly fences around the dinosaurs. The structure appears bony and fish-like when not in use, as if floating on the lake. When required, it swings round 90° to create a crossing. The intriguing structure is an exquisite example of the synthesis of form and function; geometry, materiality and construction and is achieved with minimal use of materials.



EMANUELE STASATTIS

THE FIREWORKS FACTORY AT WOOLWICH WORKS, WOOLWICH

BENNETTS ASSOCIATES FOR ROYAL BOROUGH OF GREENWICH

Contract value: Confidential GIA: 5,906m²

The Fireworks Factory is a permanent arts venue in a large, grade II-listed building complex at Woolwich Arsenal. The original structure has been celebrated alongside light touch and sensitively considered interventions, enabling flexibility for both current and future uses.

Various layers of non-original construction have been stripped away to reveal the variety and richness of the original fabric. Contemporary interventions include a new entrance and a lobby enclosure serving both the main performance space and an external performance yard.

Complex servicing has been expertly introduced to the main concert hall without affecting the delicacy of the cast iron and timber structure. A light, white palette has been adopted for the steel structure to give the building a delightfully bright and airy feel while contrasting with the use of exposed brickwork throughout.

Conservation Award



TIMOTHY SOAR

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HUFTON + GROW

BRIXTON HOUSE, BRIXTON FOSTER WILSON SIZE FOR LONDON BOROUGH OF LAMBETH / BRIXTON HOUSE

Contract value: £18m GIA: 5300m² Cost per m²: £3,396

As the new home of Ovalhouse Theatre, Brixton House works hard to express its ethos as a place of creative theatre that serves as a welcoming, open house for the local community. A strong presence on the street frontage echoes elements of the surrounding area and its industrial heritage. A slight set-back to the west of the site pays homage to a popular mural on an adjacent building, which has been refurbished and incorporated within the development as creative workspace. The theatre lobby features a pink cantilevered staircase, which functions as the main vertical thoroughfare, while a mural by local artist Damilola Odusote wraps around the lift core. A strong emphasis has been placed on the quality of execution, with subtle yet practical details incorporated across the facade design. External lighting brings the building to life at night.

LAVENDER HILL COURTYARD HOUSING, CLAPHAM

SERGISON BATES ARCHITECTS

FOR MARSTON PROPERTIES

Contract value: Confidential GIA: 795m²

Lavender Hill Courtyard comprises nine apartments of various sizes around a courtyard, with a timber-decked terrace on the first floor. A redevelopment of a former sheet-metal workshop, the site is tucked away at the end of a mews. An unassuming entrance opens to the welcoming courtyard, which creates a sheltered communal space and sense of privacy among the busy surroundings. Bedrooms on the ground floor open to communal or private courtyards, while first floor living spaces open to daylight and views. The construction is well executed, with a simple yet considered sense of materials creating a different character to each apartment. Brick facades reflect the Victorian industrial heritage of the site. The architects engaged with circular economy principles, carefully dismantling the workshop structure so that materials could be reused.

JOHAN DEHLIN



LIGHTHOUSE CHILDREN'S HOME, SUTTON

CONRAD KOSLOWSKY ARCHITECTS FOR LIGHTHOUSE PEDAGOGY TRUST

Contract value: £1m

GIA: 538m² Cost per m²: £1,869

Built in the arts and crafts style and latterly derelict, the refurbished home is initially visually unassuming. However, its high-quality, homely interior has a real sense of tranquillity. The former care home now has six generous en-suite bedrooms along with a dedicated sleeping-in room for overnight staff and a flexible apartment on the third floor for two care leavers. Two large living rooms provide entertainment and educational rooms and there is a spacious kitchen. A custom-designed dining table forms the heart of the home. The project is a template for how children's homes should be approached from a holistic design perspective. Both architect and client deserve credit for making the project such a success for its young community.

EDMUND SUMNER





MARIS MEZULIS (2)



EDMUND SUMNER

HACKBRIDGE PRIMARY SCHOOL, WALLINGTON
ARCHITYPE FOR LONDON BOROUGH OF SUTTON

Contract value: Confidential GIA: 1,865m²

Set on a wetlands area of Metropolitan Open Land in the London Borough of Sutton, Hackbridge Primary School has been designed to Passivhaus Plus standards and shows careful consideration of both its community and setting.

A simple palette of natural, bio-based materials including chestnut has been applied to the facades, and is reflective of the surrounding context and natural landscape. Internally, corridors are lined with birch-faced plywood, with concrete floors of polished, 70% recycled ground granulated blast-furnace slag (GGBS). Large windows create views across the surrounding landscape. Student-centric design has been incorporated throughout.

The building's green credentials are showcased around the school and are used to enrich the curriculum. Hackbridge is a good example of how environmental consciousness can be embedded within our schools and the next generation.



JACK HOBHOUSE

THREEFOLD HOUSE, TEDDINGTON
KNOX BHAVAN ARCHITECTS
FOR PRIVATE CLIENT

Contract value: Confidential
GIA: 316m²

Threefold House expertly illustrates how a redundant and odd-shaped brownfield site can be put back into good use. Hidden at street level, it is built around three planted courtyards that provide daylight, ventilation, and a beautiful outlook for the ground-floor accommodation. Above, a timber-framed bedroom level is clad in dark grey standing seam zinc panels. Every space is well thought through with carefully positioned windows. Judges thought the project made excellent use of the site by creating a dynamic layout that reveals the house as it is explored. This starts at the welcoming entrance lobby, which provides multiple sightlines through rooms from one courtyard to another. The largest, a trapezoidal courtyard, opens out from the sitting room, with a garage and potting area creating privacy from neighbours to the south.

STUDIO VOLTAIRE, CLAPHAM
MATHESON WHITELEY
FOR STUDIO VOLTAIRE

Contract value: £1.8m
GIA: 1,350m² Cost per m²: £1,334

This transformation of Studio Voltaire has enabled one of the UK's leading not-for-profit arts organisations to both increase its studio space and become more public-facing. Before the refurbishment and expansion, the Clapham site was in desperate need of repair and was not fulfilling its potential. Now, Studio Voltaire provides affordable, high-quality workspaces to more than 60 artists — a rise of 42% — together with a new gallery in a refurbished former church hall building and other new facilities. An artist-designed garden leads to a new public entrance with access to the gallery, café, and House of Voltaire retail area. On-site artists now have their own kitchen and social space, production workshop and two live/work units for international and regional residencies. Studio Voltaire is applauded by the judges as being very much a community-led project.

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LUCA PIFFARETTI

HANOVER, WESTMINSTER
LIFSCHUTZ DAVIDSON SANDILANDS FOR GPE
Contract value: Confidential
GIA: 28,909m²

Hanover comprises five buildings and generous new public spaces on a 0.6ha site in Mayfair. Built over and around the new Bond Street Elizabeth Line station entrance, the project took 15 years to realise. Key to its success was negotiating a revised location for necessary vent shafts, which allowed greater permeability and rationalised the 'over-station' building footprint to deliver greater value. A new arcade, courtyard and pedestrian passageway successfully integrate the development into the city and bring active uses into the depth of the block.

The jury enjoyed the diversity of architectural treatments: alongside a new nine-storey building above the new station entrance, a large part of the project involved the restoration of existing built heritage, including historic facades along New Bond Street, now with office space behind.



The RIBA Journal June 2023

CHARGE CARS, STOCKLEY
MOST ARCHITECTURE FOR CHARGE CARS
Contract value: Confidential GIA: 2,800m²

Charge Cars is a manufacturer of luxury electric cars based on the 1967 Ford Mustang. The fit-out of its R&D and production facility has brought drama to a repurposed industrial building. The monochromatic interventions echo the company's brand, while bespoke light fittings and precise detailing reflect its approach to manufacturing. The factory doubles as an immersive showroom, with a carefully co-ordinated 'customer journey' that begins at the front door.

The project also provides employees with an inspiring workplace that provides an abundance of amenities and welfare facilities. Harnessing utility and mastering the detail, this project demonstrates the value that architects can bring to industrial settings.



PAUL RIDDLE

RIBA Regional Awards
West London

BRITISH ACADEMY OF FILM & TELEVISION ARTS
HEADQUARTERS, ST JAMES'S
BENEDETTI ARCHITECTS FOR BAFTA
Contract value: £24.3m GIA: 2465m²
Cost per m²: £9,872

Benedetti Architects' comprehensive refurbishment and extension of the grade II-listed BAFTA headquarters is as ambitious as it is well executed. Retaining and lifting the roof structure by a modest amount has provided an additional floor in an unobtrusive way, and freed up space below for two world-class cinemas, an events space, a youth gallery and training facilities. It has also opened up a toplit double-height space to bring daylight deep into the building. Newly created spaces below flow seamlessly. Sliding walls enable rooms to be enlarged as required and corridors are conspicuous by their absence. Plentiful audio-visual technology is deftly hidden away. The result is a flexible, accessible building whose focus on is the needs of people and activities that inhabit it rather than the architecture or the institute itself.

GREAT THINGS LIE AHEAD, HOLBORN
6A ARCHITECTS FOR HOLBORN COMMUNITY ASSOCIATION
Contract value: £1.9m GIA: 415m²
Cost per m²: £4,651

This refurbishment and extension of a gym provides a new facility for the Holborn Community Association, offering an expanded range of cultural, social and sporting activities. The architect's approach respects a limited budget and builds on the foundations of the previous building in a pragmatic yet harmonious way. Materials are left exposed where possible, expressing their function and bringing scale to each of the spaces. Subtly restrained detailing is particularly successful, with small moves adding up to more than the sum of their parts. A collaboration with artist Caragh Thuring was clearly successful, and her influence permeates the building in an integrated way. Artworks add colour and delight, and incorporate the testimonies of local people. The jury particularly admired the architect's role in shaping the nine-year project, from brief development to securing funding. This is a building that will delight all users.



JOHAN DEHLIN

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PHILIPVILE

COURTAULD CONNECTS – THE COURTAULD INSTITUTE OF ART, WESTMINSTER
WITHERFORD WATSON MANN ARCHITECTS FOR THE COURTAULD INSTITUTE OF ART
Contract value: £26.5m GIA: 5310m²
Cost per m²: £4,990

Witherford Watson Mann's transformation of the Courtauld Gallery, located in the central section of grade I-listed Somerset House, is the first phase of a project to open up the institution both physically and culturally. The main moves are the insertion of a lift, a reworked entrance sequence including a beautiful new stone stair, and opening up and levelling vaults below the entrance – a real engineering feat.

Other interventions are immensely subtle. The volume of the 'Great Room' exhibition space at the top of the building has been re-revealed, and a new temporary exhibition gallery carved out of an attic. Overall, the jury found this an extremely well-judged project, which lets the spirit of the historic building lead the visitor experience, but uses 21st-century creativity to solve some of its inherent complexities.

THE MARSHALL BUILDING, LINCOLN'S INN FIELDS
GRAFTON ARCHITECTS FOR THE LONDON SCHOOL OF ECONOMICS AND POLITICAL SCIENCE
Contract value: Confidential
GIA: 18,113m²

A carefully proportioned facade of Portland stone and precast concrete is animated with setbacks and terraces that bring the Marshall Building to life. This formal 'front' belies the complex organisation of spaces for sport, teaching and research, with a massing that deftly shifts to address neighbours on the campus.

The jury was inspired by the cohesion between the building's spatial qualities and its structure. On the more open lower floors, concrete 'trees' elegantly display their 'branches' as they shift the grid up the height of the building. The frame simultaneously expresses and defines space. On upper floors the articulation of the building's form brings daylight deep into the plan. The architect has given students an enviable environment in which they will surely flourish.

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JACKHOBHOUSE

ROYAL COLLEGE OF SURGEONS OF ENGLAND, LINCOLN'S INN FIELDS
HAWKINS' BROWN FOR ROYAL COLLEGE OF SURGEONS OF ENGLAND
Contract value: £79.7m GIA: 14,394m²
Cost per m²: £5,537

The Royal College of Surgeons of England has a 200-year history in its grade II*-listed home. The renovation of the Charles Barry-designed building – which houses the Hunterian Museum – includes the replacement of warren-like post-war additions, enabling a rethink of circulation and services. That has allowed interiors in the original building to be experienced as Barry intended. New emphasis has been given to the point of arrival, with the entrance hall translated into a grand atrium which connects to the newly refurbished museum. The original frontage has been repaired, and its portico has inspired the rusticated concrete base of a new rear facade.

The jury appreciated that this is a highly complex project which has been delivered effectively and creates the conditions for a more open, flexible, and accessible institution.



NICK KANE

THEATRE ROYAL DRURY LANE, COVENT GARDEN
HAWORTH TOMPKINS FOR LW THEATRES
Contract value: £44m GIA: 11,630m²
Cost per m²: £3,783

The grade-I-listed Theatre Royal Drury Lane dates from 1812, with the auditorium rebuilt in 1922. Its recent restoration has proved transformative, opening up the main entrance to make the building fully accessible for the first time and providing legible and coherent circulation that enhances the visitor experience. This was achieved through significant structural modifications, which removed the back of the auditorium and some seating. To offset the loss of revenue, sightlines have been skilfully adapted to add value to other seats.

Adjacent to the foyer, a former covered passageway has been turned into a restaurant. Despite longer opening hours the refurbishment targeted a 50% reduction in operational energy. With all interventions seamlessly integrated, Haworth Tompkins has preserved the building's history while creating a very modern theatre.



PHILIPVILE

The RIBA Journal June 2023



A HOUSE WITHIN A HOUSE, BELSIZE PARK
DAVID LEECH ARCHITECTS FOR PRIVATE CLIENT
 Contract value: Confidential GIA: 128m²

House Within a House is a highly crafted conversion of two flats into a single family home. Earlier alterations to the two lowest floors of the Victorian townhouse had stripped out any period details and eroded the historical configuration of rooms. With an economy of means, David Leech Architects' intervention brings a renewed domesticity and a diversity of living spaces within a small footprint.

Living spaces are ingeniously split across both floors; a gentle splay at the base of a new stair with a vaulted ceiling creates a joyful procession between them. An inset loggia boldly folds into a corner of the living room. Every detail is lovingly conceived and exceptionally well thought through, with everyday materials elevated to splendid combined effect.



MANBER JEFFRIES HOUSE, WILLESDEN GREEN
JAMES ALDER ARCHITECTS FOR PRIVATE CLIENT
 Contract value: Confidential GIA: 26m²

This exquisitely conceived extension to a garden flat in a Victorian semi-detached villa negotiates a half-storey step down to the garden, and relocates the focus to a new kitchen/dining room. Simultaneously expressed as a tall, vaulted volume and semi-sunken space, the extension is both generous and intimate. Its character derives from a repaired brick party wall, and the Victorian garden buildings built against the boundary walls of formal gardens.

Everyday materials are used to glorious effect. Internally a steel frame, roof timbers and blockwork are exposed. Externally, red bricks and red clay tiles are detailed with rigour, giving a strong sculptural effect and elevating the ordinary to something joyful.

Small Project of the Year, sponsored by Gaggenau



RIBA Regional Awards West London

SHOJI APARTMENT, BELSIZE PARK
PROCTOR & SHAW ARCHITECTS FOR PRIVATE CLIENT

Contract value: Confidential
 GIA: 29m²

Housed in an imposing late Victorian mansion, a tiny, dark one-bedroom flat has been transformed into a spacious, light-filled home, with carefully integrated storage. Taking advantage of the 3.4m ceiling height, the architect has inserted a sleeping 'pod' into a corner of the room. Inspired by Japanese shoji screens, its translucent sliding walls enclose a 2m-high sleeping platform with a large walk-in wardrobe underneath it.

What really excited the jury was the human-centred ergonomics of the design, from the natural birch plywood kitchen and joinery to the walls finished in clay plaster, which bring a sense of warmth. Acoustic insulation and double-glazed windows have improved comfort. This is an inspiring project that challenges conventional approaches to micro-living, to maximise space for both everyday life and entertaining.

100 BAYSWATER ROAD, KENSINGTON
GILES QUARME ARCHITECTS FOR PRIVATE CLIENT
 Contract value: Confidential GIA: 418m²

100 Bayswater Road is a grade II*-listed Edwardian villa with a brutalist extension by Alison and Peter Smithson. The house has an interesting social history, and was once home to Peter Pan author JM Barrie.

Untouched for almost 60 years, the house was in a state of disrepair. Giles Quarme Architects' rigorous and sensitive intervention provides 21st-century living accommodation while retaining and enhancing the attributes of the original house and alterations in the 1900s and 1950s. There is exemplary craftsmanship and detailing in the reproduction of unique ironmongery, and repairs to a rare Edwardian glass floor and the Smithsons' striking bathroom. New interventions have discreetly opened up and modernised the house, with purpose-made secondary glazing and underfloor heating bringing thermal comfort to this family home for the first time.



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



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North East

6

Winning projects



Projects by architects
with offices in the region



Projects by architects
from outside the region

£50.3m
Total cost of projects

21,581m²
Total GIA

£2,589
Cost per m² of
average project



CITY HALL, SUNDERLAND
FAULKNERBROWNS ARCHITECTS
FOR SUNDERLAND CITY COUNCIL

Contract value: £42m
GIA: 17,480m²
Cost per m²: £2,402

City Hall is an inspiring new civic landmark for Sunderland. Located on the former Vaux Brewery site, this forward-thinking workplace enables Sunderland City Council’s new hybrid workplace strategy and is part of its ambitious wider vision for the regeneration of the city and region.

Simple spatial moves mark out City Hall’s transformative approach to public engagement. The council chamber, traditionally hidden from view, occupies a highly visible ground-floor corner facing the public realm. Inspired by the city’s industrial heritage, a matt red central steel staircase links to bridges through the atrium. Bespoke task lighting references the arc furnaces used in steel-making. The design is also informed by a commitment to sustainability and inclusivity, with best practice in neuro-diversity seamlessly integrated into a compelling design narrative.

NICK KANE

17NINETEEN, SUNDERLAND
MOSEDALE GILLATT ARCHITECTS FOR THE CHURCHES CONSERVATION TRUST

Contract value: £2.76m GIA: 805m² Cost per m²: £3,428

Once on the Heritage at Risk register, the grade I-listed former Holy Trinity Church in Sunderland has been restored and repurposed for community use as the 17Nineteen cultural centre – the name is a reference to the year the church opened. The architect was faced with a huge conservation challenge due to the poor condition of the structure, which had an extensive build-up of moisture in the walls. Rare ‘tuck’ pointing has been retained, and new handmade bricks set seamlessly into the exterior walls. New interventions are designed for functionality and flexibility and executed with a confident originality. These are clearly signalled to ensure that the building’s history remains legible to all.

The design and construction process was community-led, involving hundreds of individuals and with tours of the site during the works. The former church has become an educational tool, telling the stories of how people lived in the 1700s when it was constructed. On its visit, the jury was immediately uplifted by the sense of calm, the understated and rigorous detailing, the passion and commitment of the client and architect team, and the sheer beauty of how light, materiality and amenity have been woven together.

Building of the Year, sponsored by EH Smith
Conservation Award



RIBA Regional Awards
North East

JILL TATE (2)



GILES GATE, DURHAM
BUILDING DESIGN (NORTHERN) FOR PRIVATE CLIENT

Contract value: Confidential GIA: 117m²

An extension to a grade II-listed Georgian house near the centre of Durham, the project delivers flexible spaces that can adapt to the occupants’ evolving needs as they age. A ‘day room’ living space stretching into the garden can be adapted to become a bedroom and carer accommodation if required. Level access is provided throughout, as is a space for a future platform lift in the garden to link to a new upper workshop.

The new accommodation’s outer appearance combines subtle echoes of its context with bold contemporary materials. Grey standing seam metal panels are used for both the roof and the small areas of solid wall. Judges found the project’s clarity, originality and elegance ‘compelling’, describing it as a great example of how to extend listed buildings sensitively yet confidently.

Project Architect of the Year, David Hunt

ST HILDA’S CHURCH AND KIRKLEATHAM PARISH CENTRE, REDCAR
CHANCE DE SILVA FOR KIRKLEATHAM PAROCHIAL CHURCH COUNCIL

Contract value: £623,856 GIA: 244m² Cost per m²: £2,557

St Hilda’s is a low-budget gem, intensively used and obviously loved by the community. Compact and hard-working, the design does everything simply and without fuss, achieving a timeless and straightforward beauty through its confident application of materiality, light and space.

The timber clad church and community building strikes a dynamic silhouette that references the nearby landmark of Roseberry Topping. Newly designed stained glass also reflects the setting by integrating images of the local industrial heritage, including Redcar Blast Furnace. This beautifully detailed building also incorporates conserved and reused windows from the previous St Hilda’s church. The outcome is a place that uplifts the mood the instant you walk through the door. A long collaboration between client and architect will continue with plans to enhance the church’s immediate surroundings.

Client of the Year

TIM CROCKER



GODWIT HOUSE, WARKWORTH
MAWSONKERR FOR PRIVATE CLIENT

Contract value: Confidential GIA: 204 m²

Nestled sensitively in the Northumbrian landscape, this bespoke house is delivered with elegance and originality, delighting visitors and intriguing passers-by. Bedrooms are located on the ground floor around a courtyard garden while the generous living space is positioned above, making the most of expansive views over the nearby estuary town of Amble.

To achieve Passivhaus standards in tandem with the level of personalisation, site consideration and craftsmanship shown in the scheme is exceptional. The architect worked closely with first-time Passivhaus contractors to exceed performance targets, employing offsite manufacturing to produce timber cassettes filled with recycled cellulose insulation. In doing so, they contributed to a growing knowledge base in the region for Passivhaus design and delivery. Full of personality and warmth, this bold, well-balanced composition sets new standards for private houses in the area.

Sustainability Award, sponsored by Autodesk

NEWCASTLE CATHEDRAL:
COMMON GROUND IN SACRED
SPACE, NEWCASTLE UPON TYNE
PURCELL ARCHITECTURE FOR
NEWCASTLE CATHEDRAL

Contract value: Confidential
GIA: 2732 m²

Purcell’s interventions help create a sense of openness and welcome, while displaying the layers of history in the grade I-listed cathedral’s fabric, helping the client recast its relationship with the city. The project resolved accessibility and heating issues; more flexible, step-free space has helped increase visitor numbers dramatically.

New works have been handled elegantly and with care and craft. Exceptional attention to detail is particularly visible in new joinery and panelling, and the relaid and levelled historic floor, including 100 relocated stone ledgers.

The clarity and confidence with which the team has tackled this immense challenge belie the sheer scale and complexity of this highly sensitive project.



NICK FARKA

North West



7

Winning projects

Projects by architects
with offices in the region

Projects by architects
from outside the region

£69.1m

Total cost of projects

19,034m²

Total GIA

£8,958

Cost per m² of
average project



AVRO, MANCHESTER
STEPHENSON HAMILTON RISLEY STUDIO FOR URBAN SPLASH (BROWNSFIELD MILL)
Contract value: £7m GIA: 4,525m² Cost per m²: £1,547

Located on the Rochdale Canal in Manchester’s Northern Quarter, Avro provides 31 loft apartments in the former 1825 Brownsfield Mill.

The project takes its name from Avro biplanes that were constructed in the building. Careful interventions, attention to detail and the reuse of salvaged materials has resulted in a high-end scheme that allows the charming, warm-toned original industrial features to shine through, as well as each apartment reflecting a sense of the building’s history.

Matt-lacquered oak entrance doors, new windows in W20 section steel, black powder-coated steel framing to kitchen/bathroom units and blackened steel-faced stairs and entrance doors complement the heritage of the building. New elements, including the communal garden and escape stairs on the facade, have also been carefully crafted to sit alongside the existing fabric.

Conservation Award

UCLAN STUDENT CENTRE AND UNIVERSITY SQUARE, PRESTON
HAWKINS’ BROWN FOR UNIVERSITY OF CENTRAL LANCASHIRE
Contract value: £32m GIA: 7,310m²
Cost per m²: £4,377

Designed as an innovative and welcoming campus entrance, the Student Centre and University Square redefines the university’s relationship with Preston to benefit the city centre. The social learning hub consolidates key university services in 8,500m² of civic space. An inviting public route connects the structure, square and gardens to the campus spine.

The openness of the building’s design creates an easy-to-navigate layout, with a variety of scales internally from large atrium to small private areas. The rooftop offers calm spaces, complete with wildflower planting, wildlife boxes and beehives, from which honey is collected and sold in the ground-floor café. The saw-toothed facade embraces the square. Art installations punctuate the landscape. The project is BREEAM Excellent and EPC A-rated, and uses CLT and modern methods of construction to deliver environmentally, financially and socially sustainable architecture.



RIBA Regional Awards North West

HUFTON + CROW



THE MANCHESTER METROPOLITAN UNIVERSITY SCHOOL OF DIGITAL ARTS (SODA), MANCHESTER
FEILDEN CLEGG BRADLEY STUDIOS FOR MANCHESTER METROPOLITAN UNIVERSITY
Contract value: £21.5m
GIA: 5,600m²
Cost per m²: £3,839

Sited at Manchester Metropolitan University’s campus, the School of Digital Arts (SODA) creates a technologically advanced cross-disciplinary learning environment that houses a digital innovation lab and open workspaces as well as editing suites, sound, music and production studios.

Externally, the building’s facade is a huge, four-storey video light wall powered by the PV cells on the roof, which can broadcast designs created by students. The internal material selection is a palette of simple, raw finishes, allowing digital media to be at the forefront. The building itself is future-proofed, able to respond to changes in technology. Circulation spaces are supersized as ‘village greens’ for open learning, events, exhibitions and community activities. The higher-than-average power demand has been offset by locating spaces that do not require facade openings to the south to reduce solar gain.



L'ÉCURIE AT DORFOLD HALL, CHESHIRE
ZOË POLYA-VITRY FOR DORFOLD HALL EVENTS
Contract value: Confidential GIA: 646m²

Located in the grade I-listed Dorfold Hall estate in Cheshire, L' Écurie at Dorfold Hall resurrects a stable building that once stood on the derelict stable yard. Following research into the history of the site by Zoë Polya-Vitry, the new building reflects the scale of the original structure, now offering a flexible venue space reflecting the scale of the original listed building nearby.

Derived from the silhouetted plan of the former stable buildings and the gabled section of the main hall itself, the building has been conceived as a series of sculptural pitched roofs. Consideration has been given to the building’s appearance from various long views across the wider site and the jury found that new and exciting parts of the design were revealed as they walked around the grounds. The venue looks inwards on itself, forming a secluded courtyard which feels private and sheltered for visitors.

The building’s command of space and light is fantastic, creating an enchanting setting for events. The zinc facade runs seamlessly from the base to wrap the structure’s forms, only interrupted by clear and conscious entrance openings. Movement through the spaces is clear and inclusive. The scale of this project and its attention to detail make for an elegant building which sits in its equally beautiful context.

Building of the Year, sponsored by EH Smith

CROSS HOUSE **SCOTT DONALD ARCHITECTURE FOR PRIVATE CLIENT**
Contract value: Confidential GIA: 72m²

Nestled in a quaint street of houses believed to have been designed by architect James Harrison, Cross House is an extended grade II-listed home that at first appears unaltered. The extension is visible but blends seamlessly when viewed from the street. Visitors enter through a reinstated porch and the original hallway to be greeted by an open-plan kitchen/living space enclosed by a 3m-high lattice Crittall window. Simple criss-cross design referenced from the original Gothic-inspired front windows has been disseminated throughout the interior into oak wall panelling and kitchen joinery, and picked up via door handles and bathroom tiles, tying the scheme together. With the rear glazing fully open, the level garden access feels like an extension of the extension. Smaller functional spaces wrap around the newly formed courtyard.

Client of the Year



ANDREW JAMES

PAT CORCORAN

DANIEL HOPKINSON



TOWER OF LIGHT AND WALL OF ENERGY, MANCHESTER
TONKIN LIU
FOR MANCHESTER CITY COUNCIL
Contract value: Confidential
GIA: 39.2m²

The Civic Quarter Heat Network and Energy Centre provides seven of Manchester's civic buildings with energy through a 2km network. Tonkin Liu designed the 40m-tall Tower of Light to support and enclose its flues, and the 63m-long Wall of Energy to enclose the centre while showcasing its workings. Learning from natural geometries, the building's form is its strength; a super light, thin single-surface using minimal material that is underpinned by Tonkin Liu's decade of research into Shell Lace Structures. During the day, polished reflectors inside move in the wind to reflect sunlight into the tower's chambers. At night, LEDs directed at the reflectors create animated light sequences. The jury was impressed that the materials and manufacturing were predominantly locally sourced and by the client's willingness to raise the standards of the public realm.

MANCHESTER JEWISH MUSEUM, MANCHESTER
CITIZENS DESIGN BUREAU FOR MANCHESTER JEWISH MUSEUM
Contract value £3.6m GIA: 842m² Cost per m²: £4,275

This new museum, by Citizens Design Bureau, comprises a gallery, archive, learning space and visitor amenities adjoining a renovated grade II*-listed former synagogue. Located on a busy road, the facade of the 1874 Spanish and Portuguese synagogue, designed by Edward Salomons, stands out alongside the contemporary addition, serving and celebrating the Jewish community. The two elements, visually separated by glazing, have complementary colour and texture. The extension's intricate perforated Cor-ten steel facade harmonises with the brickwork, and continues in the material palette throughout. Within the spacious entrance and atrium, old and new elements combine, producing a delightful function and venue space that is rich in detail. Carefully considered conservation retains the building's character, while historically accurate lighting and cleverly concealed fixtures have expanded the synagogue's functionality and the community it serves. Project Architect of the Year Sophie Kate Marks



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PILMOUR HOUSE, ST ANDREWS LINKS TRUST, FIFE
NICOLL RUSSELL STUDIOS
FOR ST ANDREWS LINKS TRUST
Contract value: Confidential
GIA: 1,184m²

This well-detailed design reflects the culture and corporate personality of its golfing client, embodying both conservative and progressive elements and sited in the famous and meticulously maintained landscape.

A formal hierarchy on the exterior carries through to interiors with a foyer, circulation and cellular offices combining with relaxed open plan spaces. It is most successful on the ground floor where a generously proportioned double-fronted workspace takes in the surrounding landscape, from nearby trees to views northwards across the wide open links to the Eden Estuary.

In a minor but telling detail, the interior upholstery is wittily and accurately colour-matched to the methodically watered greens. Pilmour House embodies neat implementation of a considered, tightly co-ordinated design: the result of a committed client and productive on-site relationship between architect and contractor.



LAIDLAW MUSIC CENTRE, FIFE
FLANAGAN LAWRENCE
FOR UNIVERSITY OF ST ANDREWS
Contract value: £12.5m GIA: 1,656m²
Cost per m²: £7,548

This new music centre caters for professional, student and community users alike. It is a considered, well-composed addition to St Andrews' ancient centre, complementing its listed neighbours, with a plan that meaningfully connects to the street and an east elevation that steps smartly in response to mature tree canopies nearby. Close up the building exhibits unexpected and appealing informality: musical instruments are visibly stored along the ground floor's glazed edge, an over-entrance balcony providing for ad hoc outdoor performances to the newly defined quad below. Alongside suites of rehearsal and practice spaces contained in the building, the McPherson Recital Room main performance space incorporates two world firsts for a chamber hall: a fully mechanized floor beneath it and a reverberation chamber above, innovations that allow the space to be tuned both spatially and acoustically. The result of the latter is glorious.



CAMPUS CENTRAL, STIRLING
PAGE PARK ARCHITECTS
FOR UNIVERSITY OF STIRLING
Contract value: £17m
GIA: 5,505m² Cost per m²: £3,091

Campus Central resolves a 'spatial knot' of poor accessibility at Stirling University campus. Part new build and part extensive reuse of a 1970s steel framed structure, the building and its associated landscape by Raeburn Farquhar Bowen brings generosity and simplicity to the circulation, and a welcoming central entrance to the wider campus. The architecture deals confidently with significant site constraints, resulting in a characterful and well executed new addition, but it is in the clever augmentation and marrying together with the old that a newly flexible and humane environment is provided for learning, studying and pastoral support.

PAUL ZANRE (2)

RIAS Awards Scotland

CUDDYMOSSE, NORTH AYSRSHIRE
ANN NISBET STUDIO FOR PRIVATE CLIENT
Contract value: Confidential
GIA: 171m²

Set in the Ayrshire landscape, Cuddymoss was conceived as a 'building within a ruin' although it is not immediately obvious that anything but the ruin is there; so the design has been realised with great clarity and care. There is a respect for the ruin's lifespan, from its history (it was measured and documented in detail) to future use – very few alterations have been made so the new structure can be completely removed. The intervention sits back from existing stone structure, creating deep reveals in original openings, making it difficult to spot from the outside and creating a beautiful effect internally. A new timber clad extension matches the ruin's form and projects out to the landscape, the wood's silver tone making it appear to dissolve against the background. There is poetic playfulness to the house, with windows designed so the wider landscape feels as if it is entering in. Here, new and old coalesce with rarely achieved control and lightness of touch.

DAVID BARBOUR



HUNDRED ACRE WOOD, ARGYLL AND BUTE
DENIZEN WORKS FOR PRIVATE CLIENT
Contract value: Confidential GIA: 650m²

This large, silver-grey house overlooks Loch Awe. The colour is the effect of render using glass from recycled TV screens, a material choice that began as a joke (the client hates television), but has resulted in a curiously beautiful exterior. Aggregate size changes over the surface to imitate erosion, a response to the exposed site and harsh weather. The house's form was developed from studies of historic Scottish architecture and the sculptural works of Eduardo Chillida. Its plan is set around a central hall which, though sizeable, has a special and intimate feel, with warm light bouncing off a 2m oculus lined in gold leaf. Thick walls with deep reveals create a spectacularly sculptural space and each room has an entirely different character (the barrel vaulted dining room is a highlight), all with carefully curated views of the landscape. This is slow architecture. Feeling ancient and modern at the same time, it is a Scottish broch for the 21st century.

HALF OF ELEVEN, UPPER BREAKISH, ISLE OF SKYE
DUALCHAS ARCHITECTS
FOR CLAIRE AND RORY FLYN
Contract value: £275,000
GIA: 162m² Cost per m²: £1,700

This is a wonderful example of a light and elegant home for a young family executed on a modest budget – the first stage of the regeneration of a croft in Breakish, Skye. The single-storey, timber-framed building has been tucked into the landscape, clad in beautiful silvering larch, which resonates with the tones of the surrounding area. The house is simple in form, in part to ensure ease of construction by the client as self-builders, and works to a very efficient plan, with a build area of 162m² on the croft.

Living room, kitchen and study are a single volume, characterised by exposed timber structure on the ceiling and separated by elegant three-quarter height oak ply joinery. All family spaces benefit from dual aspects, creating a connection to a south-facing courtyard as well as panoramic views up the Inner Sound to the north, allowing direct experience of the dramatic Skye weather.

ROSS CAMPBELL



PAPPLE STEADING, HADDINGTON, EAST LOTHIAN
CAMERON WEBSTER ARCHITECTS WITH IAN PARSONS ARCHITECT FOR PAPPLE STEADING
Contract value: Confidential GIA: 252m²

This Category B-listed steading is one of East Lothian's best agricultural buildings and this project focussed on restoration of the adjacent Grieve's cottage with its toolshed and bothy range. A palette of soft red sandstone, pantiles and grey slate has been sensitively translated to the interior. The architect has retained the building's character while creating an imaginative, versatile and sustainable end use. An out of place box dormer on the front of Grieve's cottage has been sensitively relocated to the rear. A joy is the retention as a sheltered open space of the implement shed, with its slender cast iron columns, showing how it functioned in the past. Inside, the cottage now has four bedrooms and, using the range to the rear, a large, light kitchen and dining space with high vaulted ceiling. Two self-contained cottages after the toolshed echo the bothy accommodation but are now anything but basic. Papple is a triumph of sustainable re-use which has respected tradition and character alongside flexible 21st century living.

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53

Northern Ireland



5

Winning projects



Projects by architects
with offices in the region

£128.2m
Total cost of projects

38,201m²
Total GIA

£2,068
Cost per m² of
average project

ST JAMES' FARM, BELFAST, COUNTY ANTRIM MMAS FOR BELFAST CITY COUNCIL/ ST JAMES COMMUNITY FORUM
Contract value: Confidential GIA: 209m²

This city farm addition is a simple mono-pitch barn forming a protective edge between a residential street and the motorway and organises the farm's functions. The south wing shelters animals, and the north the farm volunteers. Pasture sits to the motorway side; a community garden and raised allotments on the other. The articulation and materiality draw from established farm tropes. A limited material palette serves different functions; recycled timber boards fixed tight to clad internal heated spaces, or spaced to allow ventilation to the animal pens. A loggia on the north wing adds a decorative flourish that offers a place for people to sit in shelter, chat, and enjoy the sun. The architecture is simple and clearly low budget. However, the building and its setting together address the needs and aspirations of a community, creating a place for safe and sociable interaction between people. As such, it is an exemplar of architects proactively enabling community – which has never been more important than it is today.



ULSTER HOSPITAL ACUTE SERVICES BLOCK, BELFAST
AVANTI ARCHITECTS IN ASSOCIATION WITH
KENNEDY FITZGERALD ARCHITECTS FOR
STRATEGIC AND CAPITAL DEVELOPMENT, SOUTH-
EASTERN HEALTH AND SOCIAL CARE TRUST

Contract value: £118m
GIA: 32,250m² Cost per m²: £3,659

This scheme gives waiting spaces good access to daylight and straightforward wayfinding which keeps critical care, staff, patient and visitor flows apart. There were clear strategies for distribution, long-term maintenance and management of services to maintain uninterrupted high-quality clinical space.

The development exceeds statutory minimum requirements for airtightness and thermal design and is an example of architects working closely with a complex and extensive client team to deliver excellence in design. The overlapping demands of internal environments for critical care, staff, patients and visitors are resolved in a seemingly effortless plan that belies the intelligence, diligence and graft demanded of brief development and the synthesis of a successful architectural response.

RSUA Sustainability Award



DONAL MCCANN(2)

HILL HOUSE, COUNTY DOWN
MCGONIGLE MCGRATH FOR PRIVATE CLIENT

Contract value: Confidential GIA: 495m²

In this beautifully crafted house, the architect has wrought a series of ambitious and generous volumes that also offer domestic comfort and warmth. The section responds to the topography of the site and is exploited to maximise enjoyment of space, light and views. The living area, a large volume, is skilfully designed to accommodate multiple aspects of family life in one single space. Built to a high standard, the project demonstrates the connection between good architecture and careful detailing, not least in its exquisite brickwork. Internal joinery is precisely designed and made, contributing to the quality of a project that uses modest materials honestly deployed.

While the form responds to topography, it also references the client's experience of having lived for a time on site in a bungalow with a timber-sheeted butterfly roof and painted internal brickwork. The recycling of this ceiling, and its installation in the new entrance hall, is a physical manifestation of the site's — and client's — histories. There's a sense that the occupation of the house by those who commissioned it has only enhanced its qualities; as such, Hill House is a highly accomplished example of domestic architecture of the highest standard.

RSUA House of the Year

RSUA Liam McCormick Prize



AIDAN MCGRATH

BALLYHACKAMORE HOUSE, BELFAST
STUDIO IDIR FOR PRIVATE CLIENT

Contract value: £147,000
GIA: 69m² Cost per m²: £2,130

This is a rare and bold architectural response to the extension of a 1912 Edwardian house in Belfast, creating a new space at the heart of the house for a growing family. A simple repeated rhythm of brick piers and lintels defines the L shape of the plan, creating a colonnaded extension which is infilled with full-height frameless glass panels. This forms a space which has a seamless relationship between inside and out, and old and new.

A simple palette of brick, glass, painted wood and terrazzo has been used to complement the brick and other materials used on the original house. The use of long-format bricks with matching mortar gives the framing structure a monolithic appearance but at small scale the project has been detailed with sensitivity and care, with every fixture and fitting carefully chosen to work with and complement the overall design concept.

RSUA Small Project of the Year



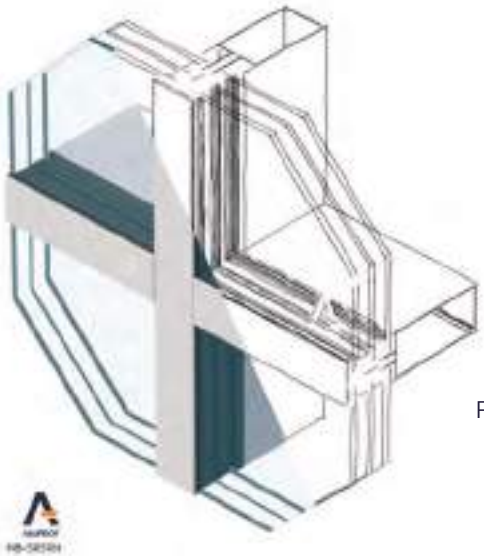
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South

11

Winning projects



Projects by architects
with offices in the region



Projects by architects
from outside the region

£92.8m
Total cost of projects

20,211m²
Total GIA

£6,670
Cost per m² of
average project



SALTMARSH HOUSE, ISLE OF WIGHT
NIALL MCLAUGHLIN ARCHITECTS FOR PRIVATE CLIENT

Contract value: Confidential GIA: 106m²

Boasting uninterrupted views across the Isle of Wight's Bembridge Harbour, this house is a stunning example of modern architectural design. Conceived as a delicate steel frame pavilion, it references the repeating pitched-roofed glasshouses that once graced the kitchen gardens of the grade II-listed Victorian house, in the grounds of which the project sits.

This is a tour de force of clean lines and contemporary design. The building features a pyramidal copper roof, with a crisp minimalist eavesdrop edge, that seems to hover above an intricate glass pavilion – its large windows providing glorious views of the surrounding landscape. Use of glass and steel and delicate timber creates lightness and transparency; indeed, the structure appears to float. A large terrace and a series of stepped platforms provide additional outdoor living spaces, enhancing connections between the building and its setting.

The design and execution of Saltmarsh House is faultless, a testament to the power of architecture and the role that it can play in creating inspiring and sustainable structures.



JIM STEPHENSON

HORRIS HILL SCHOOL THEATRE, NEWBURY, BERKSHIRE
JONATHAN TUCKEY DESIGN FOR HORRIS HILL SCHOOL

Contract value: Confidential GIA: 320m²

Horris Hill School's commitment to promoting self-confidence and self-esteem through the arts is evident in its new 160-seat auditorium and performance space. This low-energy building combines historical references, playful use of materials and design ambition to create a wonderful facility.

Reminiscent of a Jacobean theatre, the CLT building employs passive ventilation to reduce carbon emissions in both construction and operation. The exterior uses sustainable Viroc wood fibre panelling hand-cut on site, creating relief and a play of light across the facade. The exposed CLT frame is lined in beech battens, both as acoustic device and compositional articulation.

The building's plan is simple yet elegant, with many spaces performing multiple functions. No part is underused; there is generous area around lighting and sound controls – critical room for teaching back-stage skills.

An outdoor amphitheatre extends the stage into the surrounding landscape, facing the woods and school playing fields. Taken together, the design is a triumph that will no doubt inspire students and performers alike.



RADLEY COLLEGE CHAPEL EXTENSION, OXFORD
PURCELL ARCHITECTURE FOR RADLEY COLLEGE

Contract value: Confidential GIA: 570m²

The extensions to Radley College Chapel in Oxford are a masterclass in architectural design, sitting comfortably within a historic building while being at the same time clearly modern interventions. They are a masterful blend of traditional and contemporary design elements sitting between original buttresses, allowing the historic building and details to remain prominent. The architect has skilfully combined new details with use of traditional craftsmanship to create a bold yet sympathetic dialogue between the two. Material selection has been meticulous, with local handmade bricks, stone, marble flooring and timber, chosen with the utmost care to ensure continuity. Every element has been considered, from brick and stonework detailing to oversized cast hoppers and downpipes.

Interiors are just as impressive. The east end extension is intimate and beautifully proportioned, with clever integration of features relocated from the original chapel. An oak vaulted ceiling, with its glazed lantern centrepiece, is a stunning addition. This project is a testament to the power of good design and the role that architecture can play in creating inspiring and functional spaces. Flowing seamlessly from old to new, the life and potential it creates for future generations is a delight to behold.

Building of the Year, sponsored by EH Smith
Conservation Award

RORY GARDINER

ISLAND HOUSE, ISLE OF WIGHT
MIYA USHIDA ARCHITECT FOR GORDON THOMSON

Contract value: Confidential GIA: 407m²

This stunning house sits on a gentle slope with a breathtaking view of the Solent. The architect's idea was to carve three large volumes of interconnected stone, each one housing a function of family life: eating, relaxing and sleeping; and each positioned to celebrate vistas and connections, creating intimacy between interior and exterior spaces. Stone blocks intersect with Portland bands at regular intervals. The stone roof is punctured by rooflights allowing light to enter north-facing spaces and stairwell. The sitting room features a roof light that slices along the entire apex of the roof, framing the Cotswold stone fireplace and allowing the chimney to rise beyond the glazing.

Use of modern and traditional materials creates a warmth and intimacy in tension, while the large windows and strategic use of light create openness and connection to a stunning landscape. Island House is an exemplary piece of contemporary residential architecture that celebrates the beauty of its surroundings while providing a comfortable and inviting home for its occupants. Project Architect of the Year, Miya Ushida

WINCHESTER SPORT AND LEISURE PARK, WINCHESTER
LA ARCHITECTS LTD WITH STRIDE TREGLOWN FOR WINCHESTER CITY COUNCIL

Contract value: Confidential GIA: 10,575m²

Planning constraints due to the proximity of a National Park and presence of underground rivers with high water tables and flood risk informed this leisure centre design. However, they have been overcome to create a large, complex yet fully accessible building that meets community needs while enhancing the area.

Materials choices are considered, with a combination of curtain wall glazing, bespoke terracotta and high-performing polycarbonate panels giving the building tactility and transparency. Despite the deceptively simple and crisp appearance, the architect employed modern, dry construction methods to achieve a high-performance building that is resilient to the internal pool environment.

Despite its considerable size and complex functions, the building is easy to navigate, with many clever accessible design touches. In all, the Winchester Sports and Leisure Park is formidable, showcasing the power of thoughtful design and careful planning – and all achieved to a tight budget.

Client of the Year



HUFTON AND CROW



NICK KANE



RAK-VALET

RAK-Valet is an award winning bathroom collection designed by Patrick Norguet. Featuring a contemporary and striking design, the range includes freestanding, wall hung and countertop basins, freestanding baths and a range of WC's and bidet's.



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RIBA Regional Awards South

MARCH HOUSE, COOKHAM, BERKSHIRE KNOX BHAVAN ARCHITECTS FOR PRIVATE CLIENT Contract value: Confidential GIA: 167m²

Situated in a flood-prone area, March House is constructed using a SIPS system on a galvanised steel supporting frame, which provides the necessary flood protection. The use of the insulated panel system not only keeps the house energy efficient but reduces its embodied energy and eased construction logistics on the riverside site. The layout is considered, with separate wings for bedrooms for privacy. The central, open-plan living spaces are generous and light-filled, with stunning views out over the course of the day and changing seasons.

Minimal hard surfacing, together with natural planting around the building, enhances the floodplain area while increasing biodiversity. A green roof, planted with local wildflowers, encourages insects and wildlife, and bat boxes are neatly integrated into the external cladding. This ecological strategy makes the house more sustainable and creates a harmonious relationship with its natural setting. It must be a joy to live in.

Sustainability Award, sponsored by Autodesk

FARMED, SHIPTON-UNDER-WYCHWOOD, OXFORDSHIRE TIMOTHY TASKER ARCHITECTS FOR COTSWOLD SEEDS Contract value: £1.6m GIA: 873m² Cost per m²: £1,689

FarmED is an agroecology education centre showcasing innovative and sustainable farming practice. It is designed to promote and inspire sustainable agriculture methods, and educate the public and, vitally, the farming community in the importance of regenerative farming methods.

It is a model of sustainable design, constructed using low-cost agricultural bolted steel frames clad in larch, with sheep's wool insulation and PV panels. Free-draining overhangs shade extensive glazing and protect external paths and seating, reducing the carbon footprint and creating a comfortable environment for its users.

A landscaped courtyard protects from prevailing valley winds. On one side is FarmEAT, an airy barn with a large dining room, kitchen, office and toilets. The opposite barn, FarmED, has meeting spaces for educational events. To the rear a simple structure houses farm machinery, animals and collection points for the farm's sustainably grown produce.

Buildings are warm, spacious, hard wearing and delightfully detailed and expertly executed, creating a seamless flow to the landscape. It is rare to see agricultural design with this level of finesse.

TIM CROCKER



ribaj.com



EDMUND SUMNER

QUATREFOIL HOUSE, OXFORD HYDE + HYDE ARCHITECTS FOR PRIVATE CLIENT Contract value: Confidential GIA: 499.4m²

Quatrefoil House blends Gothic Revival and modernism to create a striking contemporary suburban family home. The brief involved restoration of the historic fabric with upgrades to meet modern living needs, the architect 'completing the square' with a fourth volume to the plan as a new rear extension cantilevering over the garden.

The extension's concrete column cleverly references an adjacent Gothic window, adding a sense of drama to the cantilevered structure. Its ornamentation is notable, with cast bronze tiles providing a bold motif on the facade, inspired by a quatrefoil detail above the property's entrance. Beautifully manufactured and expertly applied, it brings delight and fun.

An eye-catching bespoke timber stair links the home's different levels. An open-plan ground, with triple-height void, is bathed in light. The home is spacious, the stair inviting exploration while retaining the original's intimate formality. High-quality bespoke finishes, joinery and lighting create refined opulence, augmented by the addition's floor-to-ceiling glazing and high-tech retractable skylight.

Quatrefoil House is a stunning example of how a contemporary extension can be added to a historic property without compromising character.

MARTIN GARDNER



The RIBA Journal June 2023



ETON SPORTS & AQUATICS CENTRE, WINDSOR, BERKSHIRE
HOPKINS ARCHITECTS FOR ETON COLLEGE

Contract value: £21.5m GIA: 3,669m² Cost per m²: £5,860

Built on the site of an outdoor pool, this new, fully accessible facility boasts a 25m pool and a four-court, multi-use sports hall complete with associated changing, support and spectator facilities. A central link runs between the two sporting spaces, bringing daylight and fresh air into the building's heart. A beautifully detailed, cantilevered, precast concrete stair leads to a social/teaching space overlooking both, creating a seamless flow of space. The building's interior is calm, with glulam columns and beams supporting a CLT roof. Brickwork is warm and robust, with ply ceilings carefully designed and attenuated.

Changing rooms have dual layouts; one for Eton school and another for community use, allowing the facility to be used simultaneously. The pool is available to local state schools each morning, with wider community uses planned. This community aspect combined with functionality, aesthetic appeal and accessibility ensures that the centre should serve both this private and the state schools well into the future.



ST HILDA'S COLLEGE, OXFORD
GORT SCOTT FOR ST HILDA'S COLLEGE

Contract value: £18.5m GIA: 2,871m² Cost per m²: £6,444

This contextual design uses two buildings of very distinct characters to frame St Hilda's College's site, which responds to the meandering River Cherwell. The larger successfully defines the college boundary, identifying its new entrance and creating enclosure for its beautiful gardens. The riverside pavilion is more transparent, which successfully provides a counterpoint to its neighbour's solidity.

The design signals a new point of arrival and a gives a greater identity to the college. The anniversary building, containing a porter's lodge and study bedrooms, is crowned with a distinctive tower which establishes a dialogue with the historic Oxford skyline — even glowing at night.

The pavilion building contains a multi-functional hall — with foyer, servery, toilets and support spaces — whose form and layout generates oblique, complex views of nearby buildings, embedding it in the college, not least in its incorporation of a historic riverbank wall into the design.

In its scale, materials and details, the design is a remarkable achievement, transforming St Hilda's sense of place and creating a welcoming, accessible environment.



VISHUDDHA YOGA CENTRE, OXFORD
ADRIAN JAMES ARCHITECTS FOR VISHUDDHA YOGA CENTRE

Contract value: £554,700 GIA: 154m² Cost per m²: £3,602

Contemporary exterior treatment blends effortlessly with the surrounding historic context, but its distinctive copper finish sets the building apart. Upon entering, a light, airy atmosphere pervades. The studio, located upstairs, is lofty and bright — an inviting and serene environment to practice in. Downstairs, a large, relaxing social space opens onto a lovely rear courtyard.

Despite the site constraints, the architect has generated a design that is both practical and beautiful, maximising opportunity. Plywood and bare blockwork tally with a robust, resilient design that allows the building to flood if necessary — a condition of the planning consent. Designed to be zero carbon for most of the year, the centre proudly displays its PV array and two Tesla Powerwall batteries. Well-insulated, airtight and with MVHR, it is a comfortable environment for users.

What is remarkable is how the centre's sustainable aims harmonise with the charity's yogic philosophy, with low embodied energy and careful control of daylight preventing overheating. Such alignment of values is exceptional.

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The RIBA Journal June 2023

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South East

8

Winning projects

Projects by architects
with offices in the region

Projects by architects
from outside the region

£100.5m

Total cost of projects

33,900m²

Total GIA

£3,950

Cost per m² of
average project



BLACK TIMBER HOUSE, RODMELL
HAPA ARCHITECTS FOR PRIVATE CLIENT
Contract value: Confidential GIA: 176m²

Sitting confidently in a bucolic setting rife with planning constraints, the house’s external palette of charred timber and copper makes a sensitive modern response to nearby cottages faced in feathered-edge timber and flint. Its silhouette provides a sheltering overhang at the entrance and an attractive verandah at the rear. The internal plan is legible, and the section exploits the pitched roof to create generous bedrooms. A window folding across both wall and roof lights a central oak staircase. A true understanding of the client’s needs is evident in this warm, welcoming and practical family home.

Small Project of the Year, sponsored by Gaggenau



HOUSE IN HOVE
FARSHID MOUSSAVI ARCHITECTURE FOR PRIVATE CLIENT
Contract value: Confidential GIA: 650m²

Built for the architect’s parents, this house is a light-filled oasis on an eclectic suburban street. A compact volume is enclosed by a flush envelope of stretcher-bond brickwork staggered by a quarter of a brick. Windows, placed seemingly at random, accord with the brickwork setting-out and the internal organisation. Inside, a gallery overlooks the lower-ground sitting room, with an understated cascading stair linking all floors. Beyond is the double-height, dual-aspect sitting room, intersected diagonally by a mezzanine library. Cast concrete floors with a subtle blue pigment are among many tactile features; clear or translucent windows give sea views or planes of colour to animate the interior.



UPPER MAXTED, CANTERBURY
HOLLAWAY STUDIO FOR PRIVATE CLIENT
Contract value: Confidential GIA: 43m²

Upper Maxted is a grade II-listed farmhouse dating from 1739. This project rethinks ad-hoc extensions on the rear facade and provides a modern family kitchen and dining room. It convincingly extends the ground-floor plan, feeling like the completion of a circular route one might take around the original fireplace. The stitching-together of new and old internally is convincingly and sensitively articulated. The new addition is unapologetically of its time, but sits comfortably beside the mottled Flemish brickwork of the farmhouse. Steel cladding echoes nearby natural iron-ore deposits, and promises continued subtle change as it weathers.

MIDDLE AVENUE, FARNHAM
RURAL OFFICE FOR ARCHITECTURE FOR PRIVATE CLIENT
Contract value: Confidential GIA: 285m²

An adaptable home for a family with grown-up children, this arts and crafts-inspired house shows a great affinity for its late-19th-century neighbours. In the cosy entrance lobby, a timber screen allows light to glint through basket-weave panels. A triple-height hall is the centrepiece, from which cascade all primary internal and external living spaces. A calm assurance to the spatial sequencing belies the complexity of the arrangement. Across the ground floor, the warmth of bespoke timber elements plays off internal brickwork and painted plaster to great effect. Above, simpler bedrooms hunkered into the roof peek out of finely detailed dormer windows at views of the gardens, treetops and sky.



RIBA Regional Awards South East



F51 SPORTS PARK, FOLKESTONE
HOLLAWAY STUDIO FOR THE SPORTS TRUST
Contract value: confidential GIA: 3,250m²

F51 Sports Park is the world’s first multi-storey skatepark. On approach it looks like nothing else: a shimmering aluminium vessel revealing glimpses of a tangerine-orange structure within. Skate bowls are set over three upper storeys, freeing the glazed ground floor for communal spaces — an engineering challenge. The building also provides a boxing gym and a climbing wall that rises through its full height; there is a palpable buzz to the place.

Concrete bowls sit at first-floor level, with the plywood landscapes of the ‘street’ and ‘flow’ floors above. These beautifully crafted surfaces twist and writhe around the building’s steel structure, creating sweeping curves to explore.

F51’s operator, Sports Trust, is deeply invested in the development of young people from one of the most deprived areas on the south coast, and everything about the building is designed with the utmost seriousness of purpose, and without patronising users. Beneath the aluminium ark and the curving bellies of the concrete bowls, a graffiti mural around the building’s base depicts bikers, skaters and punks. It’s effective signage, speaking directly to young people, and clear in its message: this is a unique, truly transformational building, and it is for you.

Building of the Year, sponsored by EH Smith
Client of the Year



HUFTON + CROW (3)



RHS HILLTOP, WISLEY
WILKINSONEYRE FOR THE ROYAL HORTICULTURAL SOCIETY
Contract value: £30m GIA: 6,088m² Cost per m²: £4,928

RHS Hilltop is a state-of-the-art gardening science hub that allows the public to view research in progress. It provides a protective, climate-controlled home for plant and library collections previously located in an inadequate, century-old building, and is also demonstratively welcoming; its form implies open arms, reaching out towards existing structures in the gardens. Laboratories, a library, and multi-functional spaces fitted out with great care are in the building’s outer wings. Between them is a double-height public atrium, from which the workings of the building are on show behind security-rated glass. Planting softens crisp facades of pigmented precast concrete and sweet chestnut. Three gardens that surround the building encourage exploration, and have a strong relationship with the architecture through well-located openings that allow visitors to pass in or out with ease.



TIM CROCKER

BAYSIDE, WORTHING
ALLIES AND MORRISON FOR ROFFEY HOMES
Contract value: Confidential GIA: 22,766m²

This development provides 141 homes, a restaurant and commercial units next to Worthing’s esplanade and beach at a key point on the seafront. It skilfully mediates between a leisure centre, the historic Brighton Road and handsome terraced houses. New Parade Road, extended through the site, is a key organisational device that dictates the position of the scheme’s two components.

A courtyard block looks out to the sea, giving many homes a splendid view and forming a sheltered private garden. An elegant 15-storey tower is animated by a gently rippling stack of balconies. Craft and care are evident throughout. This scheme raises the bar for design in developer-led housing in seaside places.

WATERFIELD HOUSE, GOUDHURST
PH+ ARCHITECTS FOR PRIVATE CLIENT
Contract value: Confidential GIA: 642m²

The design of Waterfield House skilfully responds to its dramatic context in the Kentish Weald. The site falls steeply from its southern boundary, where another house stood. The new building is positioned to address the impressive view down the valley and create a sheltered entrance court that offers views through glazed walls to the landscape beyond.

Living spaces are on the upper floor with bedrooms below; both levels connect directly with the terrain. A satisfyingly textural brick base is of the earth, while the upper floor is a finely crafted timber box with an admirable calmness; slender shutters slide gracefully across the facade at the touch of a button. Internally, the house provides both openness and enclosure, and places to look out from or retreat into.



TIMOTHY SOAR



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South West



12

Winning projects



Projects by architects
with offices in the region



Projects by architects
from outside the region

£35.3m
Total cost of projects

7,945m²
Total GIA

£4,769
Cost per m² of
average project

EAST QUAY, WATCHET INVISIBLE STUDIO WITH ELLIS WILLIAMS FOR UNION COLLECTIVE CIC

Contract value: £4.5m GIA: 1,650m² Cost per m²: £3,000

East Quay is a project of perseverance and dedication, reinvigorating the local community and initiating the ongoing regeneration of the coastal town of Watchet. A combination of gallery, workshops, and community centre, it is the vision of the local, female-led, not-for-profit company Union Collective, and has been financed by community fundraising. It is located on an abandoned boatyard and is deliberately orientated towards the town, giving a sense that it is wrapping its arms around it in a warm embrace from its idiosyncratic building volumes which poke their heads above the harbour resplendent in seaside stripes.

Pivotal to the scheme's success is the series of public circulation spaces, both internal and external, that weaves its way through the site. At ground-floor level, a pink concrete plinth adds solidity and weight to the composition. Forming the main gallery space, a café and a shop, the plinth looks onto a gathering courtyard space that is protected from the windy and exposed coastal conditions.

On the first floor, the building is connected to the surrounding coastal paths by a walkway that ensures connectivity from all directions. Walkers can glimpse local artists and businesses in their studios, enhancing the sense of engagement and camaraderie. From this level, five holiday-let pods rise from the building, each uniquely designed with windows framing dramatic views of the sea and the town.

This project cannot help but lift your spirits, and the evocative and distinctive architecture has provided a backbone to the town that has consolidated the community by enabling it to gather together here. This is an extraordinary model for community-led economic regeneration.

Building of the Year, sponsored by EH Smith
Client of the Year



RIBA Regional Awards South West & Wessex

COWSHED DAVID KOHN ARCHITECTS FOR PETER REDSTONE & SUZANNE BLANK REDSTONE

Contract value: Confidential GIA: 296m²

Cowshed is part of a welcoming family home, artist studio and office situated in an existing farmstead in Devon. The clients have lived here for 50 years and over the last 15 converted the farm buildings into a housing community, of which Cowshed is the last.

The joy of this project is the repurposing and celebration of the outbuilding. Using the original concrete floor, concrete columns and timber trusses, the new programme is intertwined within the existing, forming a series of spaces that use a palette of simple and honest materiality. The plan of the house is centred on the double height art studio. A clever change in blockwork bonding on several walls serves as a marker of the Covid pandemic, when construction was halted then resumed. Many of the windows have colourful reveals, referencing the client's artwork. This is a humble yet inventive repurposing.



MAX CREASY

DAZZLE, CHARD, SOMERSET BEAM ARCHITECTS FOR MALLINSON WOODLAND WORKSHOP

Contract value: Confidential GIA: 35m²

Dazzle is a striking, compact, one-bed treehouse, built as a holiday let, in an established woodland in Dorset; the name referring to the unusual facade treatments that were used to confuse the form of WWI ships. The architect played on the concept to create a distinctive external pattern of natural timber and black and white paint. While the treehouse is clearly visible, the pattern successfully confuses the shape.

Careful consideration has been given to the positioning of the treehouse between two mature trees, suspended over a stream. Minimal site impact has been considered by using screw piles and reclaimed telegraph poles.

This is a playful and well-executed design sitting confidently in the landscape. Excellent workmanship and timber detailing — especially rooflights and internal marquetry — elevate the project and are a credit to a great collaboration between architect, furniture makers and green wood workers.



A STEELE-PERKINS



JIM STEPHENSON

BLACKBIRD ANDLYONS WITH HAMISH HERFORD FOR PRIVATE CLIENT

Contract value: Confidential GIA: 223m²

Blackbird, a pavilion designed for a couple to enjoy their gardening and artistic pastimes, is sited in the Cotswolds' Area of Outstanding Natural Beauty, surrounded by protected woodland. On approach, its dark oversailing roof barely peeks above the walled garden and the modest, grounded entrance hall belies the awe experienced on rising to the elevated main floor's living spaces.

To the south, a newly created lake becomes a key focal point and it is almost impossible to imagine this home without it. Critically, the lake also had water-source heat pumps that heat and cool the house.

Materially the palette is restrained, often dark but never stark. Referencing the stealth aircraft which shares its name with the house, black metal diamond shingles cover the roof, with charred timber boarding on walls and black oak flooring used internally throughout. But there is lightness and softness too, with exposed spruce rafters and a very huggable green oak post in the living room.



JAMES BRITTAIN

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TONY GILBERT

FOREST ROAD SNUG HOME, BRISTOL
ECOMOTIVE FOR PRIVATE CLIENT
Contract value: Confidential GIA: 44m²

Though small, this 44m² home on a tight urban plot feels surprisingly spacious and light. At ground level is an open-plan living/dining room and kitchen area that opens onto a courtyard, creating a compact but comfortable living space. On the first floor are a bedroom and surprisingly generous bathroom. Off the bedroom, a Juliet balcony incorporates a neatly designed solar shading screen providing privacy from surrounding buildings. Any leftover space is used for storage or sustainable plant.

Key to the project's affordability was adoption of a modular timber-frame, prefabricated off-site with the assistance of local volunteers who received skills training in return for their time. Use of locally sourced or repurposed waste materials from manufacturers and suppliers was admirable, including the novel use of recycled plastics as external wall cladding along with recycled denim.

Despite its small scale and budget, the house incorporates a number of environmental measures that ensure it lives up to its 'Snug' name, with low embodied carbon, low operational energy, good thermal performance and airtightness and very low energy bills.

Sustainability Award, sponsored by Autodesk

ribaj.com

PINWHEEL, CHARD
BEAM ARCHITECTS FOR MALLINSON WOODLAND WORKSHOP
Contract value: £160,000
GIA: 35m²
Cost per m²: £4,571

The unusual volumes and playful shape of this treehouse holiday let are based on the geometry of a children's pinwheel 'windmill', with a cruciform shape cleverly created by shifting four timber boxes, each for a specific spatial purpose. One-way glass is subtly incorporated, ensuring privacy but still allowing visitors to feel part of the woodland beyond.

The geometry runs throughout. Outside, Douglas fir and larch cladding has been painstakingly mapped out and installed in a pattern which creates an interesting illusion of 3D façades, while internally, bamboo sheets have been used in a simpler form. Windows frame the landscape; a particularly nice moment is the large rooflight over the living area, which picks up the trees' canopy.

Pinwheel treads lightly in the landscape through the careful placement of reclaimed telegraph poles as a base to the treehouse. Walls were constructed with SIPs panels, which helped overcome site constraints and enabled quick erection. All timber used was either from the client's estate or from managed forests.



SANDY STEELE PERKINS

BEEZANTIUM, BRUTON **INVISIBLE STUDIO FOR THE NEWT IN SOMERSET**
Contract value: Confidential GIA: 50m²

Beezantium is an intriguing folly set in the bucolic landscape of The Newt, a country estate in rural Somerset. It is designed to educate and highlight the positive impact of bees on the ecosystem. The structure stands purposefully on the brow of the hill overlooking a new lake. A concave copper shingle roof sits majestically atop the pavilion with oculi windows playfully puncturing the gable ends. A highly insulated timber frame is finished internally with polished oak panelling and copper. A cantilevered picture window over the lake connects visitors with the landscape, while internally-visible active beehives in the external facade give a mesmerising display.

The siting ensures its assimilation with the local bee population while local untreated oak cladding will create new habitats for bees and other insects. Beezantium is a creative and playful folly that is well executed, materially rich and beautifully detailed in and out.

PIERS TAYLOR





Contract value: £8.1m GIA: 2,731m²
Cost per m²: £2,965

Imaginative reuse of a 1960s administration block on the university campus created a new student social and support hub. A double-height insertion unifies the existing U-shaped plan to create a spacious main entrance and internal 'courtyard'. A striking coffered ceiling is rigorously detailed, elevating the main atrium space and creating a clear focal point that gives character and identity to the building's new programme. The carefully restored staircase leads the visitor to the first floor where the existing concrete frame is now exposed. Senate House is a fine example of repurpose and reuse, with cleverly integrated new elements releasing the potential of unloved spaces. The extensive retrofit has been handled with skill and ingenuity.



Contract value: £4.5m
GIA: 1190m² Cost per m²: £3,782

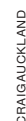
Housed in the city of Bath's historic grade II-listed Roman baths and in a Unesco World Heritage Site, the new Clore Learning Centre strikes a delicate balance between protecting the existing monument and creating a new, spatially complex sequence of learning spaces that reveal and employ underused spaces previously inaccessible to the public. A cramped, single teaching room has been replaced with a series of spacious, light-filled teaching rooms at the upper levels, including an additional lightweight storey on the footprint of a previously removed water cistern. Complicated and complex level changes have been resolved in a rigorous and intelligent way, culminating in the visitor being navigated through the atmospheric and cavernous undercroft level – on walkways woven through the Roman archaeology.

Tectonically and materially rich, the learning centre is a triumph of inventive thinking that has created a series of dramatic spaces that celebrate and highlight the layered history.



Contract value: Confidential GIA: 320m²

Situated unassumingly in an Area of Outstanding Natural Beauty, this new house reinterprets local vernacular dwellings. A crisply detailed hipped slate roof appears to float above the cliff, with white-rendered walls grounding the recognisable form. Built within the tight confines of a bungalow, a clever plan gives all living spaces panoramic views. Visitors are immediately struck by the openness, scale and volume, as their gaze is drawn to the views beyond. An ingenious ash timber stair cuts diagonally through the plan, creating a dramatic double-height space carved into the roof volume. A rock encompassing the site is captured and celebrated internally and externally, creating a tension that locks the house in place. An unexpectedly rich variety of intriguing spatial moments are expertly animated by intuitive and playful use of light.



The Roman Villa Experience is a contemporary museum and fully reconstructed Roman villa in the grounds of The Newt country estate. It is sited over the remains of the magnificent Hadspean Roman Villa; the basis for the new visitor experience. The welcoming contemporary museum has a 50m glass facade – with admirably slender window frames – focused on the villa. Inside a glass bridge and balustrade partly suspended over exposed remains enable a close-up view. The painstakingly reconstructed and reimagined Roman villa is hugely ambitious. Materials were locally sourced: 600mm-thick walls are built with local limestone, and the blue and white lias roof tiles were made specially. Impressively, a hypocaust heating system has been recreated. Replica mosaics are well executed, as are details such as the gutters and spouts of the roof. The whole ensemble has been followed through with a notable level of skill and commitment, creating a visitor experience of national interest and importance.

Project Architect of the Year, Nicola du Pisanie



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RSAW Awards
Wales

Wales

4

Winning projects



Projects by architects
with offices in the region



Projects by architects
from outside the region

£5.5m

Total cost of projects

1706m²

Total GIA

£2,842

Cost per m² of
average project



75



CROFTS STREET, CARDIFF RSHP FOR CARDIFF LIVING

Contract value: £3.3m GIA: 846m²

Cost per m²: £3,914

Built for council rent on brownfield land, Crofts Street is Cardiff's first modular housing project. The two-storey terrace comprises nine, two-bedroom houses and is a partnership between the city council and contractor Wates. Ground floor street elevations are traditional in appearance with a brick slip facade, while the first floor is clad in glass-reinforced concrete boards. Different coloured windows, doors and Juliet balconies add personality to each home, and to the street as a whole. Internally, the rooms are generous in both footprint and volume.

The homes are designed to be carbon positive in operation and have an Energy Performance Certificate rating of A. Judges praised the 'elegant' scheme as an important precedent for successful partnering, speed of assembly and living comfort and for its positive contribution to the urban realm.

RSAW Sustainability Award, sponsored by Autodesk
RSAW Client of the Year, Wates Residential

CASTLE HIGH, PEMBROKESHIRE HYDE + HYDE ARCHITECTS FOR PRIVATE CLIENT

Contract value: Confidential GIA: 490m²

Castle High, in the coastal Pembrokeshire National Park, is a bold, self-built contemporary home completed over the course of a decade. The current generation of an old farming family, the client found the 1950s farmhouse to be no longer fit for purpose. In particular, its random positioning left the courtyard vulnerable to the harsh weather of its location overlooking the Irish Sea.

Built to Passivhaus standards, Castle High brings together old and new in an arrangement that respects and responds to the site's location, climate and character. Its two distinct volumes combine robustness with openness and transparency. At ground floor level, a new, white, concrete superstructure frames a generous open-plan living space in contrast to the zinc-clad first floor. Now that it's sheltered, the former courtyard acts as an outdoor room.



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PEN Y COMMON, HAY-ON-WYE
NIDUS ARCHITECTS FOR PRIVATE CLIENT
Contract value: £210,000 GIA: 100m² Cost per m²: £2,100

A single-storey extension breathes new life into a 17th-century Welsh longhouse on a remote hillside. Avoiding overdevelopment, the clients have doubled their home's footprint without harming its charm and character. The extension hunkers into the site to the south, sheltering a newly-formed courtyard. Local materials include untreated larch for the timber frame and stone from a nearby quarry, while salvaged school laboratory fittings were repurposed in the bathroom and utility room. Cladding in random board widths cut waste, with offcuts used for the front door, while the structural slab was polished to become the internal floor finish. Windows are positioned to offer moments of joy throughout, and a large window seat lined with oak reveals overlooks Hay-on-Wye.

The extension relieves the smaller ground-floor rooms of the pressure of family gatherings, while upper attic bedrooms serve as peaceful escapes. Judges praised Pen y Common for offering a sophisticated balance of prospect and retreat and of light and dark, where the family can comfortably come together or be apart. RSAW Building of the Year, sponsored by EH Smith
RSAW Small Project of the Year, sponsored by Gaggenau
RSAW Conservation Award

RHOSSILI HOUSE, RHOSSILI MAICH SWIFT ARCHITECTS FOR PRIVATE CLIENT
Contract value: Confidential GIA: 270m²

Located 70m above Rhossili Bay on the Gower Peninsula, this dramatic cliff-top site offers enviable coastal views. The clients sought a home where they could enjoy their love of the area while respecting its exceptional scenic qualities. The architect rose to the challenge, designing a two-storey house that, with its pitched slate roof and white render, appears modest and traditional on the outside. Inside, however, the simplicity is enriched by the warmth, beauty and smell of an exposed cross-laminated timber superstructure. The clever positioning of windows offers moments of intrigue while a generous sunken snug provides sofa-level views out to sea. Judges praised the architect for focusing on a simple and appropriate way of building rather than inventing newness. The result is 'both modest and exceptional at the same time'. RSAW Project Architect of the Year Paul Maich



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West Midlands

6

Winning projects

Projects by architects
with offices in the regionProjects by architects
from outside the region£145.5m
Total cost of projects43,987m²
Total GIA£3,517
Cost per m² of
average project

BRICK HOUSE, BIRMINGHAM GLENN HOWELLS ARCHITECTS FOR URBAN SPLASH

Contract value: £8.16m
GIA: 6250m² Cost per m²: £1,305

The Brick House mews form part of Phase 1 of the Port Loop masterplan in Birmingham. The three- and four-bedroom homes are arranged in neat, sympathetic terraces around a communal garden and historic canal.

The project's striking red brick draws inspiration from the surrounding terraces which characterise Birmingham's residential landscape. Along the canal, blue-grey brick echoes the tones of the canal infrastructure. Window and door reveals are lined in reconstituted stone, exaggerating the large apertures that give this scheme an almost Georgian feel in its proportions. This bold typology is ambitious, with spacious, flexible designs that have the potential to transform how we live and interact with our neighbours. Walking through, there is a genuine sense of community.



SIMON MAXWELL PHOTOGRAPHY

HIDDEN HOUSE, HEREFORDSHIRE HALL + BEDNARCZYK ARCHITECTS FOR PRIVATE CLIENT

Contract value: Confidential GIA: 256m²

Carved into the Herefordshire hillside, this beautifully crafted family home is an exemplary piece of contemporary vernacular architecture. Hidden House consists of a sympathetic conversion of a 19th-century barn and a contemporary subterranean extension that provides additional living accommodation. Both have been achieved while preserving the property's historic silhouette as a pair of utilitarian agricultural buildings.

The first step was to reveal the original form of the barn by removing a collection of extraneous structures. The extension was then cut into the hillside, making the most of the site's steep gradient and opening up spectacular views of the Brecon Beacons. Internally, a carefully considered palette of oak, stone and glass combines with bespoke joinery to maximise the sense of space, creating a comfortable four-bedroom house that delights at every turn.

GREG HOLMES PHOTOGRAPHY

UNIVERSITY OF WOLVERHAMPTON SCHOOL OF ARCHITECTURE AND THE BUILT ENVIRONMENT ASSOCIATED ARCHITECTS WITH RODNEY MELVILLE & PARTNERS FOR UNIVERSITY OF WOLVERHAMPTON

Contract value: £26m GIA: 7,870m² Cost per m²: £3,304

Once a major employer in the city of Wolverhampton, Mitchells & Butlers Brewery closed in 1991 and fell into disrepair. Together, practice and university had the vision, courage and commitment to transform this historic relic into an exemplary civic building. Each design choice was influenced by the site's industrial heritage, giving the building a richness that echoes its past while creating a dynamic, collaborative learning facility. External cladding to the new parts is finished in brass and copper, a contemporary interpretation of the mottled brickwork that defines the character of the old brewery. A glazed rooftop cube references the form of the original water tank and acts as a beacon for the rejuvenated site.

Client of the Year
Project architect of the Year Jonathan Dawson-Bowman



HUFTON + GROW

UNIVERSITY OF WARWICK FACULTY OF ARTS, COVENTRY FEILDEN CLEGG BRADLEY STUDIOS FOR UNIVERSITY OF WARWICK, WITH ARCHITECTS MCW PROVIDING ARCHITECTURAL SERVICES TO MAIN CONTRACTOR BOWMER + KIRKLAND

Contract value: £43m GIA: 13,260m² Cost per m²: £3,243

The new Faculty of Arts building for the University of Warwick brings together all the departments and schools of the faculty under a single roof for the first time. In doing so, the design is driven by an intent to foster collaboration and cross pollination across the faculty, while also drawing inspiration from the site's parkland context. The architect has woven these two agendas into one cohesive concept, and executed it with skill and craft.

The scheme consists of four pavilion buildings connected by a lightweight atrium. The configuration allows views from the atrium towards the mature trees that surround the site. This connection with nature is reinforced by the atrium's natural ventilation system and the terracotta cladding that references the earthy tones of the local geology. A feature sculptural larch staircase, inspired by the structure of a tree, grows through its central space, with each 'branch' helping to demarcate various communal spaces to encourage cross-disciplinary collaboration. The base of the stair splays like the root ball of a tree to form an amphitheatre that activates the ground floor and addresses the main entrance. Inviting and flexible, this delightful building enables collaboration, creativity and innovation.

DANIEL HOPKINSON

Building of the Year, sponsored by EH Smith



HOULTON SCHOOL, RUGBY VAN HEYNINGEN AND HAWARD ARCHITECTS FOR SUE GP (JV BETWEEN URBAN&CIVIC AND AVIVA)

Contract value: £39m GIA: 12,134m² Cost per m²: £3,214

Houlton School is a state secondary created on the site of the former Rugby Radio Station. The scheme sensitively reimagines C Station, the iconic grade II-listed transmitter building, and creates three new school blocks arranged around a central courtyard. The architect has skilfully retained the site's utilitarian character while creating a school fit for the 21st century.

New interventions are expressed in a contemporary way, so that the original form of the station is still legible and celebrated. A contemporary cantilevered canopy demarcates the new entrance between the two restored historic buildings that form C Station. A faceted aluminium crown adds an extra storey to the original structure, acting as a beacon for the site and reinforcing its status as a local landmark. Inside, a magnificent dining hall has been created in the double-height space.

JAMES BRITTAIN



TOMBIRD

THE UNIVERSITY OF BIRMINGHAM EXCHANGE, BIRMINGHAM MAKE ARCHITECTS FOR UNIVERSITY OF BIRMINGHAM

Contract value: Confidential GIA: 4217m²

Birmingham's Municipal Bank, a prominent 1930s neoclassical building in Centenary Square, has been repurposed to create an important city centre presence for the University of Birmingham. Now known as The Exchange, the grade II-listed building has been sensitively restored and extended to accommodate a range of different uses including a café in the former banking hall, a gallery and an events space.

The dedication to conservation is exemplary, including restoration of the formal main entrance and the banking hall's original coffered ceiling, and meticulous renovation of magnificent vaults. Services have been upgraded without compromising the building's distinctive character. An new entrance, conceptualised as a contemporary interpretation of a traditional colonnade, provides a gateway to the southern end of the site.

Conservation Award



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Yorkshire



6

Winning projects



Projects by architects
with offices in the region



Projects by architects
from outside the region

£168m

Total cost of projects

55,770m²

Total GIA

£2,949

Cost per m² of
average project

ANNE LISTER COLLEGE, UNIVERSITY OF YORK SHEPPARD ROBSON FOR GRAHAM CONSTRUCTION

Contract value: £64m GIA: 23,280 m²
Cost per m²: £2,749

The project provides 1,480 student residences alongside social spaces across two residential colleges which form a new gateway to Heslington East Campus and are named after LGBTQ+ figures Anne Lister and David Kato. The design arranges 18 residential blocks, nine of which are for Anne Lister College, around interlocking courtyards. Wellbeing is promoted by its landscape setting and a central hub that feels open, inclusive and active.

The overall composition is sophisticated and balanced. The central building is architecturally distinct from the multiple accommodation wings with successful decorative metalwork and an inlaid patterned frieze. Working with Graham Construction, the architect used modern methods of construction, including cross-wall prefabrications, integrated brick finishes, windows, internal walls and bathrooms. The team achieved a level of airtightness close to Passivhaus standard, leading to reduced heat loss, improved acoustics and enhanced fire safety.

Project Architect of the Year Natalia Maximova

JACKHOBHOUSE



STUMPERLOWE PARK ROAD SHEFFIELD ARCHITECT STUDIO GEDYE FOR PRIVATE CLIENT

Contract value: Confidential GIA: 272m²

Built in the garden of the client's home, this new-build house curves around the perimeter of the north-western end of the plot, sunken into the hill, and is characterised by a curving golden drystone wall.

The four-bedroom home is reached at the end of the driveway, tucked into an enclosed private garden, with a generous courtyard surrounded by wraparound glazing. A subtly sloping roof accentuates the building's position in the landscape, concealing a two-storey element and providing a larger volume for the living space. The roof and curved plan are dictated by the contours of the landscape and establish the ordering of the internal accommodation.

Living and sleeping areas are kept apart, and the open-plan kitchen/dining space is separated from the living rooms with a fireplace and screen. What could have felt introspective feels generous and light, with views across the trees.

Small Project of the Year, sponsored by Gaggenau



MARTIN BOUCHIER



SIR WILLIAM HENRY BRAGG BUILDING, UNIVERSITY OF LEEDS
ADP FOR UNIVERSITY OF LEEDS

Contract value £65m GIA: 16,280m² Cost per m²: £3,993

Sir William Henry Bragg Building is a new gateway and collaborative research and teaching facility that brings together the faculties of Physical Sciences and Engineering. The existing grade II-listed structure has been retained and restored to provide a new frontage and entrance to the technical laboratory spaces, and extended to provide a new building of significant scale that sits well among the existing university structures.

Aligned with routes through the campus beyond, the project brings life to the existing building by creating a new accessible entrance in the centre that leads to a community space. This connects new and old and assists with wayfinding to the other associated schools on multiple levels.

The extensive public realm incorporates native plant species, removes vehicles and manages site levels, unlocking access to the adjacent elevated St George's Field (formally Leeds General Cemetery).



NEW LODGE COMMUNITY, NEW EARSWICK, YORK
PRP FOR JOSEPH ROWNTREE HOUSING TRUST

Contract value: Confidential
GIA: 12,635m²

New Lodge Community is a 'Lifetime Neighbourhood' of affordable extra-care apartments, a new 44-bed care home and refurbishment of Folk Hall at New Earswick Garden Village. Walkways, open green spaces and hedgerows protecting small private areas embed the accommodation in the wider area.

The brief sought to address existing problems – unsuitable accommodation for older people and under-occupation of the family housing. The project has clear and distinct architectural form, which successfully plays with two- three- and four-storey massing, using a restrained palette of materials. Inspired by the local arts and crafts vernacular, the architectural approach reinterprets key characteristics from the local conservation area. This includes references such as steep roofscapes, feature chimneys, recessed porch entries, and consistent use of brickwork and tiles, making the buildings feel both familiar and quietly contemporary.

RIBA Regional Awards
Yorkshire

CREATIVE CENTRE, YORK ST JOHN UNIVERSITY, YORK
TATE+CO FOR YORK ST JOHN UNIVERSITY

Contract value: Confidential GIA: 3,014m²

The Creative Centre is a central pillar of York St John University's growth plans. It combines creative arts learning, research and practice in one building that helps create a sense of enclosure in an emerging campus masterplan.

The building comes to life as you step inside and are immersed in a three-storey animated and active atrium. This is the social hub, bringing its student and community populations together for informal performances and events. The timber structure and finishes provide warmth and the opportunity for the building to age gracefully. Playful detailing makes the building feel relaxed and joyful, with framed views of York Minster.

In terms of whole-life carbon, the building is 21% lower than the business-as-usual model. Low embodied carbon materials, such as glulam and cross laminated timber were used, and Passivhaus principles implemented to achieve a BREEAM Excellent rating.

Building of the Year, sponsored by EH Smith
Client of the Year



HUSHH HOUSE
ELLIOTT ARCHITECTS FOR PRIVATE CLIENT

Contract value: Confidential GIA: 289m²

The clients wanted a practical home for themselves and their art and furniture collection. Accessed by a narrow lane and constricted by boundaries with 11 neighbours, the playful yet quiet house is concealed from view. It responds to the inward-aspect with courtyards, raised gardens and secret rooms. A double-height gallery at its heart is used as the circulation node. Contextual local sandstone matches the village and makes the house a secluded walled garden. Slate, lead copings, Cor-ten and other metals reference the local context and history.



Guest content
Recticel

Complete insulation systems puts up-to-date comfort in a dream home

Recticel Insulation's design expertise and product innovation combine to thermally futureproof a stunning home on England's south-west coast.



For the property owner, Chris Potter, building a house which exceeded regulation thermal performance was a crucial requirement. Due to the property's coastal location, it led to the client requiring a PIR solution for the walls, eliminating the risk of water ingress from wind-driven rain, whilst delivering airtight performance that facilitated the required U-value. Following consultations with Recticel's

Above left Recticel's Eurowall+ 115mm High Performance PIR Insulation.
Above right Recticel's Eurothane GP 100mm High Performance PIR Insulation being installed.

Housebuilding and Specification Manager, Jon Parson, Recticel's innovative Eurowall®+ PIR board was specified for the walls. Generally used as a full-fill product, the client was granted building regulation approval to employ the 115mm board in a partial-fill capacity. This was made possible by selecting Recticel's insulated plasterboard, Eurothane® PL, for the property's interior. Panels of 40mm thickness were installed, the interior insulation would help ensure the walls met the targeted 0.11 U-value, whilst the Eurowall®+ board's precision-cut tongue-and-groove joint on its four edges created an interlocking barrier against wind-driven rain. To further protect the property against water ingress, and with it being a requirement

under the building regulations given the exposure of the coastal location, a 50mm residual wall cavity was chosen. Again, this was made possible due to the inventive use of Recticel's Eurothane® PL insulated plasterboard on the property's interior walls upholding thermal values. For the property's 46m² roof, Recticel's Eurothane® GP PIR board was specified. The lightweight, high-performance board provides a thermal capability of 0.022 W/mK and fits easily between roof rafters to create a superbly flat foundation for a waterproofing finish. Chris Potter said: "Recticel's communication and support throughout the project was exemplary. They provided dewpoint calculations and were extremely helpful in terms of modelling different insulation scenarios and thicknesses. Jon's expertise proved crucial to my period home being built to a modern standard and high specification." ●



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86

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2: Intelligence

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ASSOCIATES

What is your anti-greenwash charter?

It sets out what we will do to describe upfront and embodied carbon, and how we talk about them beyond the practice.

Why did you call it 'Tell the Truth'?

We can so easily delude ourselves that we're taking action when we're not, so we need to tell the truth.

How did it start?

The genesis of the charter was us writing things down internally, to be more consistent and more precise – move on from the superlatives. It has now evolved into getting others to sign up.

Where does this matter?

Your own website, in pitches, marketing and press communications. It's across the board.

What have you done to implement your charter?

The most specific change was reviewing our own website and PR text. More generally it is instilling a culture of more substantiated writing and presentations. It's okay to have headlines, but they must be followed by a validation.

What is the biggest mistake in talking about sustainability?

Not having numbers; data is key. One of an architect's frustrations is getting behind the big claims and discovering there's not much there. It's particularly hard when you've seen something incredibly impressive and find it is unachievable.

You'll question yourself and your own ability, whereas in truth, it hasn't been done elsewhere. In his book Sustainable Energy Without the Hot Air, David Mackay calls for numbers not adjectives. Net zero carbon claims are one of our bugbears. As an industry we still have numerous definitions, so you have to define how you are defining it. The Net Zero Carbon Building Standard will help here.

Why put in numbers that may be ignored?

We're doing all we can to end green washing. ●

To see, read or sign up to Bennetts' Tell The Truth charter visit bennettsassociates.com

'We can so easily delude ourselves that we're taking action when we're not'



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

Below For this Tribeca project for the REEF Group, using earth blocks, Bennetts Associates' PR read: 'Earth blocks have one tenth of the embodied carbon of other commonly specified materials such as cement-based blockwork.'



BENNETTS ASSOCIATES

How to weather contractor insolvency

Neal Morris looks at the dangers for architects in the event of contractor insolvency, and at ways they can limit the damage



Business, clients & services



Legal, regulatory & statutory compliance

Construction insolvencies are at cyclically high levels as the UK economy continues to flirt with recession, although happily the RIBA's latest Future Trends survey shows they are off the peak seen last year. Historically, contractor insolvencies tend to rise as economies emerge from recession, rather than enter it, so now is a good time for practices to arm themselves with an understanding of insolvency processes before they get caught in the fallout.

David Fendt, senior associate in the restructuring and insolvency team at Russell-Cooke, suggests architects need to understand the different forms of insolvency and how creditors (architects among others) are likely to be treated under these different scenarios. These range from company voluntary arrangements, where most often the company earnings are paid into a pot for eventual distribution among creditors, to administration which allows companies to be sold and which includes a moratorium on virtually all legal action for 12 months. An architect employed by a client or contractor would almost always be an unsecured creditor, says Fendt.

Architecture appointments

It is important to note that there's a clear difference in how contractor insolvency affects architects according

to the procurement route. Insolvency arrangements become more complicated on design and build projects, where pre-novation the architect is working for the client, and post novation where it's working for the contractor.

Should the contractor become insolvent on a project pre-novation, the architect should be paid by the client as normal, says Philippa Jones, associate at Ward Hadaway LLP. The exception would be where the client's payments to the architect are linked to project build milestones that could be delayed (that is, if a payment milestone was the client entering into the building contract).

In these circumstances, the architect could seek to obtain payment from the client for all work done to date rather than potentially being held to such payment milestones – although there is no guarantee here as the architect could be held to the terms of its appointment.

Post-novation

A Deed of Novation refers to the discharge of rights and obligations between contracting parties and a

If the architect is novated to a contractor who becomes insolvent, the architect could not claim against the client for unpaid fees from the contractor

recreation of them in a new contract between a third party and the remaining contracting parties to the original contract.

Novating the appointment from the client to the contractor would usually result in the client's liability to make payment to the architect ceasing as the architect would be employed by the contractor.

Therefore, if the architect is employed by the contractor or is novated to the contractor, who then becomes insolvent, the architect would not be able to claim against the client for any unpaid fees due from the contractor. Instead, the architect would join the list of the insolvent contractor's unsecured creditors, Jones explains.

Can an architect negotiate a deal?

If, post-novation and contractor insolvency, the architect's services are still required on a project (including but not limited to the provision of as-built drawings or other documents), there are still options. Jones explains: 'This is an opportunity for an architect to negotiate a deal for payment of any outstanding fees owed by the insolvent contractor, as a pre-condition to continuing work.'

Jones adds: 'The architect could approach the insolvent contractor's administrators to seek to move a project forward and so avoid more loss'.

A practice can negotiate terms for any sums that are outstanding as a pre-condition for continuing its services on a project while also negotiating with the administrators over payments for new work. If a new contractor can be appointed quickly, the



Left How do you negotiate your way through contractor or client insolvency?

ISTOCK

architect's original appointment could be novated to the new contractor, with the agreement of the administrators, who may then assume liability for all outstanding architecture fees.

'The architect could also approach the client to see if it would be willing to employ the architect directly to retain its services on the project,' Jones continues. 'This could be done via any step in rights that the client or funder has from the architect under a collateral warranty or third party rights, or by entering into a new agreement with the client.'

A client may be more willing to consider such an arrangement if there is a performance bond, and the client could claim under the bond for the increased costs incurred in completing the project as a result of the contractor's insolvency, subject to the insolvency set-off rules. Most replacement contractors would want to retain the original architect, who is familiar with the project and likely to be able to complete the services for a lower cost than a new one.

Collateral warranties

Where collateral warranties in favour of a client or funder were not entered into before the contractor's insolvency, Jones says: 'If such warranties are still required then the architect should consider whether there is a deal to be done with the client/funder/insolvency

The architect could seek to negotiate payment of outstanding fees before signing a collateral warranty

practitioner/incoming contractor to be paid any outstanding fees before signing a collateral warranty, to ensure the copyright clause is effective if the project is reliant on the architect's design drawings and intellectual property (IP)'.

If the architect has entered into a post novation collateral warranty with the client (or the client has third-party rights under the appointment), the client would usually have the benefit of a copyright licence in respect of IP which would also usually contain a right for the client to request copies of any documents produced by the architect, subject to payment of any reasonable copying fees.

Lawyer-drafted collateral warranties do not usually make copyright licences subject to payment of the architect's fees.

However, if the architect has provided collateral warranties to third parties under standard form warranties (such as those forms produced by the British Property Federation, JCT and

the Construction Industry Council), which do link copyright to payment, the architect should contact the warranty beneficiary to explain that such licences shall not be effective until any outstanding payments due to it under its appointment have been paid and could threaten to claim against them for breach.

The architect could seek to negotiate payment of outstanding fees before signing a collateral warranty, advises Jones.

She adds: 'Consideration should also be given as to whether there is a project bank account which, dependent on its terms, may enable the architect to be paid for its completed services up to the date of the contractor's insolvency. However, the use of project bank accounts is still a rarity on most projects, especially those in the private sector.'

Always seek legal advice

Jones reiterates the need for legal advice to safeguard in the event of insolvency on a project.

'I recommend architects to review their appointments to determine if they protect themselves sufficiently, and when presented with an appointment always try to negotiate architect-friendly provisions,' she concludes. ●

For more detail on types of insolvency see the longer article on [ribaj.com](#)

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ISTOCKPHOTO

Are you ready for whole life carbon assessment?

As whole life carbon assessment moves beyond operational to embodied carbon, Neal Morris looks at what architects know, and what they need to know



Sustainable
Architecture



Legal, regulatory &
statutory compliance

Many small practices are likely to view Whole Life Carbon Assessments (WLCA) as the preserve of leading commercial developers who have committed to greening their portfolios – high-profile, publicly-funded showcase projects and major schemes in London that are large enough to be referred to the mayor.

But designers are being forced to look beyond operational energy for carbon savings, so will need to know how to make Whole Life Carbon Assessments via UK industry-standard RICS methodology. All recent industry definitions and targeting frameworks for low-carbon buildings already assume WLCA (using RICS methodology).

All architects will be familiar with regulated energy calculations for Part L

compliance, and increasingly they are starting to consider embodied carbon associated with products, materials and the construction process, often by using one of the embodied carbon calculator tools that have become available.

But, argues sustainability lead at Hawkins\Brown Louisa Bowles, even together these still cover only a fraction of the considerations of a WLCA.

What are the whole life carbon lifecycle stages?

The RICS Professional Standard 'Whole Life Carbon Assessment for the Built Environment' instantly became the standard methodology after publication four years ago, supported by other environmental standards.

This industry-standard module is

Above Carbon emissions produced during the construction of a building are becoming a critical part of its sustainability status.



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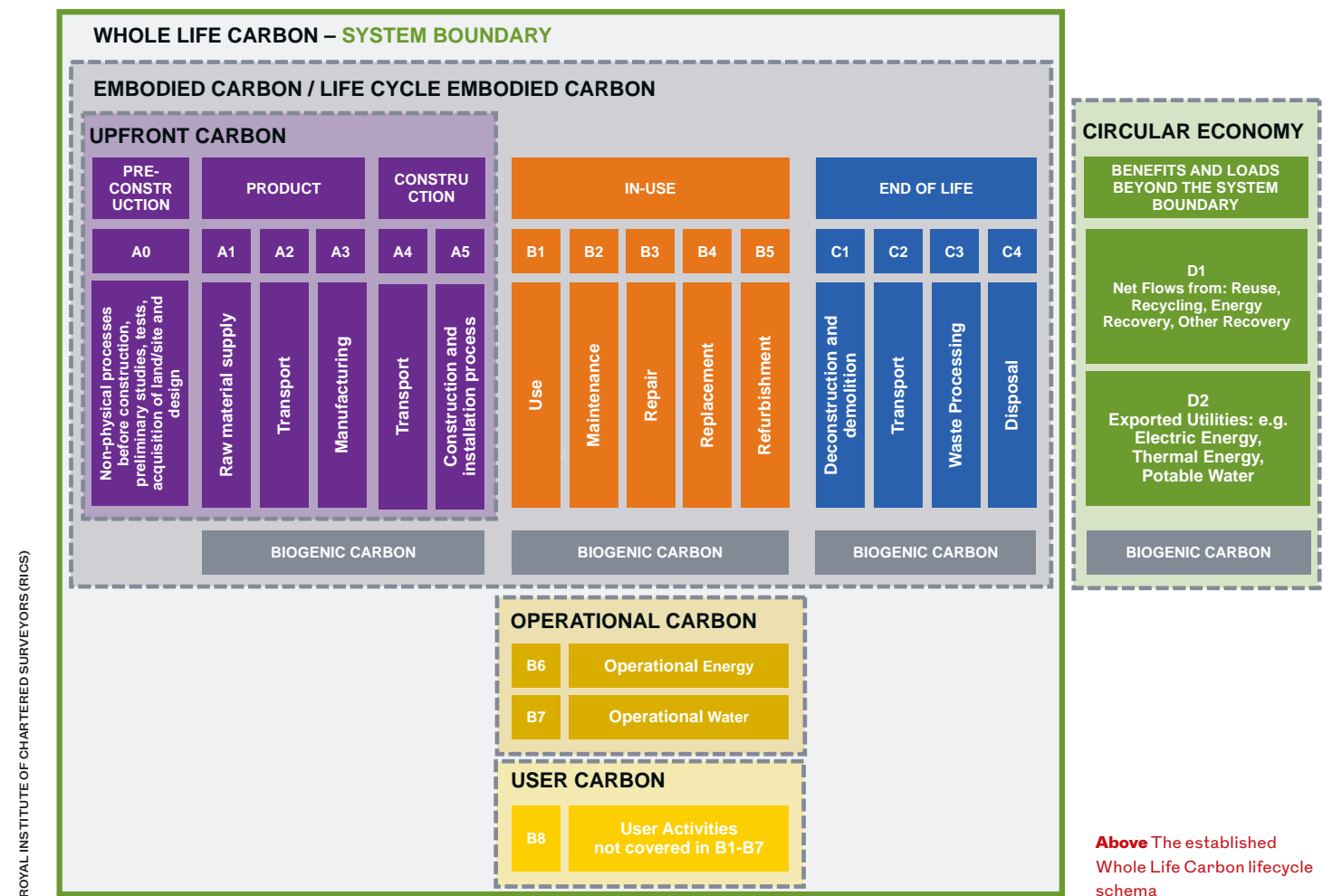
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HADDONSTONE

Intelligence Whole life carbon

91



derived from EN 15978, and breaks down the life cycle stages of a building. They begin with A1-A3, which are product stages, while A4-A5 cover the construction process. Moving through the life cycle, B1-B7 denote use and, finally, C1-C4 covers end of life.

While not included in the WLCA figures, the RICS Professional Standard also requires the reporting of module D, which goes beyond life cycle to consider re-use, recovery and recycling and more.

Bowles says that as a rule of thumb, the carbon emissions estimates that architects may do at design stage become less accurate as you work through the life cycle stages. However, proposed updates to the RICS Professional Standard aim to combat some of these concerns.

The initial stages of a project (A1-A3) encompass embodied carbon associated with the extraction and manufacturing

The carbon emissions estimates that architects may do at design stage become less accurate as you work through the life cycle stages

of products or materials. They tend to offer most certainty.

Data is either generic or specific: generic data often relates to material rather than products but is generally averaged from numerous sources of specific data. Specific data can be gained from manufacturers' Environmental Product Declarations (EPDs).

There are different tools for different levels of access to generic and specific databases. For example, Hawkins\Brown's open-source tool H\B:ERT uses the ICE generic material database as a default, but can accept EPDs, while others allow a search of EPDs to find the nearest match for your assessment.

Stages A4-A5 cover transport and construction, and installation calls for input from the project's contractor on transport, site emissions and wastage. However, estimates at early design stage

are based on assumptions and defaults.

Operational energy use is B6, but Bowles says this calls for accurate energy use analysis that goes beyond Part L compliance calculations, which only cover regulated energy use. Predicting carbon emissions from operational energy use (and B7 water use) relies on a number of assumptions, not least the government’s conversion factors which make assumptions about the speed of grid decarbonisation.

What are the further assumptions in both Use and End Of Life modules?

In practice, Bowles says that there are further assumptions made for some of the other ‘use’ modules, such as maintenance (carbon measurement will often be minimal or subsumed into operational energy uses) and repair (again, usually reported in B4 replacement). Refrigerant leakage is increasingly reported under B1 and can be a large emission but requires knowledge about the MEP systems to include. B4 (replacement) tends to be the largest emission and currently relies on a like-for-like assumption. RICS default replacement is available, but sometimes analysts choose to review how the assessment service life versus warranty periods compare.

By the time designers get to the end-of-life modules, while tools make assumptions on these emissions based on the quantum of material within the building, end of life scenarios are being increasingly interrogated based on the circular economy. To justify decisions

Designers who want to produce WLCA’s may find that smaller clients are reluctant to pay for such analysis

about how likely a material is to be re-used, designers may find themselves turning to a mix of academic and discussion papers. The default values suggested are often ‘cautious’, advises Bowles. This is because designers now don’t really have influence over decisions that will be made decades into the future.

It is easy to overstate assumed recycling benefits, such as re-use of steel, which may or may not have to be reprocessed, and crushed concrete, which could be used as aggregate but may simply end up in a hole as sub-base material.

What goes beyond Part L compliance calculations?

While most of the life cycle stages in WLCA relate to the measurement of embodied carbon, a full WLCA covers operational emissions as well – from energy to water.

For a design stage WLCA, predicted operational energy use is converted to carbon and reported in B6. Methodologies exist for evaluating operational energy use at design stage, such as CIBSE TM54 and the Passive House Planning Package (PHPP), but Bowles says designers who want to produce WLCAs may find smaller clients reluctant to pay for such analysis when they discover that operational emissions cannot simply be derived from Part L.

What’s next for WLCA?

The RICS Professional Standard is about to get a major update with a second edition currently out for consultation (architects can download the draft second edition in full).

Bowles says the 2023 proposals include more consistent guidance on measuring demolitions, refurbishments, masterplans and infrastructure projects.

The absorption of CIBSE’s TM65 into the new edition, which translates the energy used in building services into carbon emissions, is seen as a major step forward. But Bowles says TM65 illustrates that trying to undertake WLCA to the fullest extent possible is still at the leading end of the industry: ‘It

The industry cannot move towards zero carbon buildings without taking up whole life carbon assessment

is early stages. Not many MEP engineers are using it yet and the number of architects taking TM65 measurements on board is very small.’

Given that a low carbon building can be loosely defined as one that optimises the use of carbon resources both to build it and use it over its lifetime, WLCA can be expected to become increasingly mainstream over time, especially as new and improved data sources continue to arrive. Bowles predicts that architects relying on commercially available carbon calculator tools, rather than manual calculation or internal tools, will be adhering to the RICS method anyway as they become more aligned and potentially verified.

Bowles points out that the industry cannot, in any case, move towards zero carbon buildings without taking up WLCA. In order to meet carbon limits you have to do at least one measurement during design and delivery, and you will only achieve the best result if you iterate analysis with design. Based on the current UKGBC Framework definition, you can achieve net zero carbon in operation by minimising, using on-site renewables or purchasing guaranteed renewable energy, but if you are targeting net zero in construction or whole life you have to use a WLCA in order to calculate the cost of any required offset or carbon removal for the embodied emissions. The industry is still waiting for the Net Zero Building Standard to be defined (by the RIBA among others), but it will be aligned with the RICS WLCA methodology. ●

Now even more fire-rated balustrade options from Q-railing

As regulation brings the height for glass balustrades even lower, Q-railing is working on fully compliant fire-rated systems that will help designers achieve their ambitions



Since the changes to Approved Document B in Dec 2018, architects have had to find alternatives to glass balustrades on residential buildings above 18m. In 2022, the Building Safety Act dropped this to 11m for most residential buildings, which for architects and designers means many of their new buildings now fall under the new regulations. Q-railing, wanting to overcome this issue, began to develop a fully

tested, A2-s1,d0-compliant laminated glass balustrade system.

Vertical bar systems for every design

Wanting to expand its fire-rated selection, Q-railing has now introduced an aluminium vertical bar system. These are currently being installed on main contractor projects all over the UK, including TCRW Soho by Galliard Homes and Boatman’s House by NACWL. The beauty of the aluminium vertical bar system is that it’s fully customisable – colours and finishes can be chosen to compliment any design. The vertical bars can also be angled to offer privacy without blocking the view – perfect for city living.

Fully compliant balustrades

The specific regulations and guidelines to be fulfilled are BS 6180:2011 and BS 8579:2020. The second of these documents has been in force only since 31 August 2020, so the new products from Q-railing are truly at the forefront of development in this area. Recent testing has been conducted on the vertical bar system to ensure that it too complies with UK standards. Q-railing chose a UK-based, UKAS-accredited third-party facility to carry out line and point load testing. Architects and specifiers can therefore rest assured that the new products fully comply with trusted British safety standards.

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Q-railing is a global innovator in the field of balustrade systems, providing complete solutions that are instantly recognisable for their quality, unique design and excellent performance. Our international team constantly strives to create the safest and most stylish balustrades and accessories in glass, steel and aluminium. ●

Q-railing

For more information on CPDs, or specification work, contact Q-railing on:
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ukconsultant@q-railing.com
www.q-railing.com



Left Quantock House, Taunton, Somerset.
Above Dock East, London.
Below Tottenham Court Road West, Soho, London.



Enter now: Department 4 Education

The department store has seen its popularity decline, but demand for schools continues unabated. Could one become the other? This competition challenges you to imagine how it could be done



While not a modern concept in itself, the department store is bound into modernism’s consciousness; the high-volume consumer goods sold in them link directly to the pure, unconflicted notions of craft, utility and mass-production first propagated by the Bauhaus in 1919. Architects Erich Mendelsohn in Germany and Britain’s William Crabtree later helped give contemporary expression to these stores – emulated by European and US architects, and creating a globally recognised aesthetic.

Recent history has been less kind to them, the global pandemic accelerating changes to customers’ shopping habits already affected by the exponential rise of online retailing. That has had a marked effect on urban centres, with traditional anchor stores that contributed to the life of our high streets, such as Debenhams, closing down for good. Even UK stalwart John Lewis has felt the strain, with stores closing in Birmingham, Sheffield, Aberdeen, Swindon and Peterborough. It is even re-considering its Partnership constitution to help it raise the billions in capital it needs to restructure its business, with housing and leisure

mooted for town centre sites. But estate development brings its own issues, seen in the planning battle between SAVE Britain’s Heritage and retailer M&S over demolition of its Art Deco, Oxford St store to re-develop the site. It’s not just about old or new, but demolish versus re-use, in this case 40,000t of embodied carbon.

West Fraser, in its ninth RIBA J design competition, is asking you to wade into the discussion. The deep plan and siting of department stores allows amazing opportunities for re-use, so consider that potential in our ‘Department 4 Education’ challenge. We want you to address ever-rising demands for new secondary schools for growing communities, and sublimate that need with the sustainable concept of re-purposing sizeable city-centre department stores. Top of the class wins £2500 – so heads down and get to work!●

Above Cedric Price. Interior perspective for Fun Palace, 1963. Diazotype; verso: blue ball-point pen sketch.

CEDRIC PRICE FONDS/CANADIAN CENTRE FOR ARCHITECTURE

THE BRIEF

Choose any UK department store, redundant or not, and show us how it might be turned into a small secondary school for 750 pupils with an average class size of 30. Inspired by the likes of Cedric Price and Joan Littlewood’s 1960 Fun Palace perhaps, how can the plan form accommodate new educational uses? How could the complex programme and adjacencies of classrooms, labs, refectory, library and school hall play out within the deep plan? Could you knock through floor plates or repurpose the atrium – and what about roof level? Will it fit in a playground or even a playing field? And how does the new programme manifest outside? The Victorian schoolhouse was intrinsic to the city fabric – how might it be again? Using SterlingOSB Zero as one of the main components in your intervention, show us how your design generates an exciting 21st century re-imagining of a 20th century building type.

While we know the SterlingOSB Zero will be used in conjunction with other materials, consider its nature to ensure propositions reflect its materials capabilities where it is specified. SterlingOSB Zero used externally should be adequately protected with a suitable cladding material and insulation; this may also apply to internal finishes.

RIBA COLLECTIONS



Above M&S’ Art Deco Oxford Street store in London.

Below Peter Jones department store, Sloane Square, London, by William Crabtree, 1939.



JUDGING

Chaired by the RIBA Journal, judges will look for imaginative and successful responses to the competition brief that also makes best use of SterlingOSB Zero in its specific context. Pre-fabrication or CNC fabrication to create novel forms will be considered. While other materials may form an integral part of any proposition, it is expected the design will make good use of SterlingOSB Zero.

In this ideas competition, the winning proposal will be the one that the judges consider unites the programme for a school and its attendant spaces with the volume, floor plate and site context of the chosen department store in the most exciting and imaginative way. Blue-sky thinking to interpreting the brief is welcomed – if carried out with conviction!

JUDGES

This year’s judging panel will be Holly Lewis, cofounder of We Made That, Proctor & Matthews Architects’ Stephen Proctor, David Connacher, marketing manager of West Fraser UK and will be chaired by Jan-Carlos Kucharek, deputy editor of the RIBA Journal.

DEADLINE

Entries should be received no later than 14:00 UK time on Monday 3 July 2023.

TO ENTER

Go to ribaj.com/departments-4-education-enter Entries must include the following, laid out on no more than two A3 sheets, supplied electronically as pdfs and uploaded to the official entry website.

- Plans and sections explaining the nature of the school intervention.
- 3D axonometric or internal perspectives conveying the school project at key positions in the building.
- Supplementary images, eg schematics of structure or programme, that would best convey your proposition.
- An explanation of no more than 500 words describing the choice of department store and core ideas for the design concept, siting, layout and internal configuration.

NOTES

- The judges’ decision is final
- First prize £2500.
 - Three commended prizes of £500
 - No correspondence will be entered into by the organisers or judges regarding entries or winners.
 - Shortlisted entries will be notified in writing.
 - Shortlisted entries will be invited to the winners’ announcement and prize-giving on 21 September 2023.
 - Email any questions to ribaj.department4education@riba.org

RIBA Academy: Summer and Autumn highlights



ROADSHOWS

Our RIBA Academy CPD Full-day Roadshows are free to attend.

Sign up to take part at various locations across the UK.

JUNE

RIBA CPD Conservation Conference – webinar – 15 June 9:15am to 5pm

Join us for our online Conservation CPD Conference, hosted by our Specialist Conservation Registrar, Jake Snape, to gain up-to-date specification knowledge and expertise on innovative products, it is free and offers CPD hours and a Q&A session.

JULY

RIBA Health and Safety CPD Conference, webinar – 4 July 9:15am to 5pm

Our online Health and Safety Conference is a great opportunity to learn and speak with experts in the field of Health and Safety.

You will gain up-to-date specification knowledge and expertise on a range of innovative products.

CPD Core Curriculum Topic 4 – Building Regulations Essentials: Building Safety Act – The evolving picture for architects – update webinar – 11 July 2pm to 3pm

If you have booked onto our CPD Core Curriculum Topic 4, in addition to the module, you will have the opportunity to attend live update webinars with the speaker. Sponsored by Gaggenau.

GAGGENAU

SEPTEMBER

RIBA Conservation Register – webinar – 5 September 2pm to 4.30pm

If you are looking to submit your Conservation Register application in 2023? Then join us for our webinar where we will provide you with all the details required in making your application.

RIBA Sustainability CPD Conference – webinar – 14 September 9:15am to 5pm

Our online conference is a great opportunity to meet with experts in the field of sustainability. The conference will open with a welcome from RIBA and will close with a Q&A discussion panel.

Principal Designer Course – webinar series – 26 September to 31 October 1pm to 2.30pm

Consolidate your skills and knowledge in the new Principal Designer role under the CDM 2015 and Building Safety Act 2022. Book on to our six webinars on Principal Design.

RIBA Ethical Practice Guide – 29 September 12pm to 1pm

RIBA Ethical Practice Guide will be the featured book in this month's Cover to Cover webinar. Hosted by the authors Carys Rowlands and Alasdair Ben Dixon, they'll be offering insights and practical advice on their specialist topic.

Find out more: architecture.com/RIBAAcademy

RIBA 
Architecture.com

Intelligence
Writing competition

Inquiry and passion spur on emerging writers

This year's RIBA/Future Architects writing competition drew a bumper crop of entries from around the world, writes Chris Foges. Read the winning entry below



Architecture for
social purpose

This year's RIBA/Future Architects entrants argued passionately for the reform of education to remove barriers to entry, and questioned the structure of the profession. They wrote lyrically – and critically – about fast-changing places, and looked to history for guidance on shaping the future. There were fresh perspectives on technology, regulation and sustainable design. Some were rooted in personal experience, others tackled big issues with far-reaching effects. The best did both.

The jury comprised Financial Times commissioning editor Lucy Watson, architect, teacher and writer Nana Biamah-Ofori, and architect Jane Hall, a founding member of Assemble and author of two books on women in design.

There was clear agreement on the



Above Giulia Panedigrano drew lessons from the Turkish earthquake.

winner, 'Fitzgerald's Immigrants' by Paul Yakubu (Part II, Architectural Association), which calls for residential architecture that recognises a changing population and the ways housing is occupied. 'It's an important topic, sensitively handled without being sentimental', said Watson. 'It's written from experience – with just the right personal touch – but relates it to a broader concern.' Yakubu wins £400 and the title RIBA/Future Architects writer of 2023.

Three commendations, winning £150 each, were awarded. Giulia Panedigrano

(Part II, University of Strathclyde) made a case for the importance of building standards, informed by responses to earthquakes in Turkey and Calabria. 'It packs a lot in,' said Hall, 'but it's well written so it carries you along. An interesting, original approach.' Dele Oye (Part I, University of Benin) looked at how the election of 31-year-old Muiywa Oki as RIBA president cast light on ageism among architects in Nigeria; 'An engaging way to explain the hierarchical context for practice there,' noted Biamah-Ofori. 'It's also interesting to see what the RIBA means in the Commonwealth.' Alanis Burgess (Part II, Northumbria University) looked at gender bias in the built environment; 'A textbook argument,' said Watson. 'A bold opening, with issues, evidence and proposed solutions. Sharp and nuanced.'

The winning and commended articles were selected from a 10-strong shortlist of accomplished pieces: Niamh Quigley (Part I, Bath), on design for neurodiversity; Joseph Istance (Part I, CHAP) on the Jekyll and Hyde character of the profession; Elle Thompson (Part III, William Matthews Associates) on practices with a public presence; Devon Tabata (Part I, Edinburgh) on Italian photographer Luigi Ghirri; Daniel Parkinson (Part II, Nottingham Trent) calling for unionisation in architecture; and Emilia Chegini (Part II, Dundee) on the good, the bad and the ugly of Dundee.

See all the winners at ribaj.com/future-writers

Paul Yakubu: Fitzgerald's Immigrants

Nothing prepared me for the shock that my home would be a public space. That the voices, footsteps and habits of my housemates would always be unfamiliar. That my use of shared spaces – kitchen and bathroom – would be calculated journeys; and within them a contest of territoriality which involved their spatial patterns, furniture, fixtures and even appliances. That although we lived together and speak the same language (English), our accents built walls that

frustrated communication between us.

We all called this home, but it swore to make us strangers. It projected uncomfortable experiences and amplified our differences.

But within this were the lives of people I would always be entangled with: the Pakistani family who lived upstairs, who occasionally sang together in a beautiful language they called Pashto; the older French man who lived in isolation in his room but loved to bring

in our post every morning and sort them out with our names; the Korean who stayed for a short period but told me tales of his time in the army so many times that it feels like a memory I was part of; the Indian who lives upstairs, but draws me on every opportunity in the kitchen to have candid conversations about spices – their natural growing regions and the power they have in meals.

One thing ties us together: we are all passersby, new to this country, this city.



The day we move into this house marks the countdown to our exit. This period of our lives is a continuous negotiation of who we are in this new setting, where we fit in, where our communities are, and how that aligns with our reason to be here – school or work.

As the day winds down and we all return, this architecture give us no respite. We must negotiate every transient movement: any collective activity, the chores, use of space or just curating our indoor climate. The design emphasises our sense of temporary occupation, forcing us to be strangers, ensuring we remain foreigners, never allowing us to settle and call it home but reminding us we are still immigrants.

This is the story of one flat in Fitzgerald House, south London. Originally designed with four bedrooms, its living room was further adapted to make an additional bedroom. All share a single bathroom and kitchen which are about 3m² and 5m² respectively. Its affordability in the economic climate of London makes it an attractive setting for us newcomers in the country. We all move in, putting pressure on its inadequate services while trying to achieve a personalised feeling of home within its diverse sociocultural tenancy.

This story not only resonates with most apartments in Fitzgerald House but also with most forms of tenement housing, as 74% of immigrants in the UK live in the private rented sector. The converted space and shared facilities attract those on a budget, though daily challenges arise from its compact design.

Despite its downsides, a sense of community develops among its

Above Shared facilities in the home can be the site of conflict or an opportunity for integration.

residents, bonding over the struggle of navigating its cramped quarters. Though not an ideal living situation, it serves as a temporary home, a stepping stone towards independence and integration in British society.

Since the events of Brexit in 2020, the UK has developed more immigration schemes and policies to attract the workforce of developing countries to meet its needs. While implementing this, it has not responded through design or policy to create housing that fits the socio-cultural character of these immigrants. It is notable that the country has evolved as a multicultural nation; 9% of the population are people of non-British nationalities. The architecture that houses this population must be sensitive to that.

The design of buildings that house asylum seekers and refugees has received considerable attention, and rightly so, but as the government focuses on refining its immigration laws, it must also pay attention to the housing spaces of other migrants, which should respond to their different cultural backgrounds.

We all move in, putting pressure on its inadequate services while trying to achieve a personalised feeling of home

Collaboration with existing ethnic communities is a starting point to guide design for new new migrants and introduce a settling template for newcomers. Designers should do more to provide functional private and inclusive community spaces, and examine how how the spatial patterns of housing can be enriched through the diversity of their tenancy. Since housing occupancy is directly proportional to its price, a design review of tenement housing as affordable housing is also needed.

What policies could improve the living conditions of multi-ethnic tenement houses? How can design mitigate the language, cultural and religious tension in these residences? What spatial opportunities does architecture gain from multicultural tenancy? As many tenement residences are not initially planned for such use, how can the concept of flexibility also respond to multi-ethnic changes?

These questions should be brought to the forefront of the immigrant housing discourse. They would also inspire a collaborative dialogue between architects and immigrant communities in curating design solutions and developing new housing policies.

The results from this discourse would be tailored to the development of new housing types. Such a scheme should put in its foreground the living room as a space for socio-integration, to prevent its current routine substitution for bedrooms in tenements. The spatial features of this living room, such as size, furniture and fixtures, would also be designed to adapt to the needs of people with various backgrounds.

Such new policies will help improve the conditions of existing tenement residences, proffer ideas for ethnic communities to develop their environs and build a more inclusive society overall. In that society the houses we live in would encourage me and my housemates to build bonds with our diversity. It is one where no matter what country we have migrated from, the spatial pattern of our residence enables an atmosphere of friendship. It builds a household and we all desire to call it home. ●

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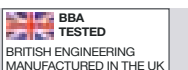


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3: Culture

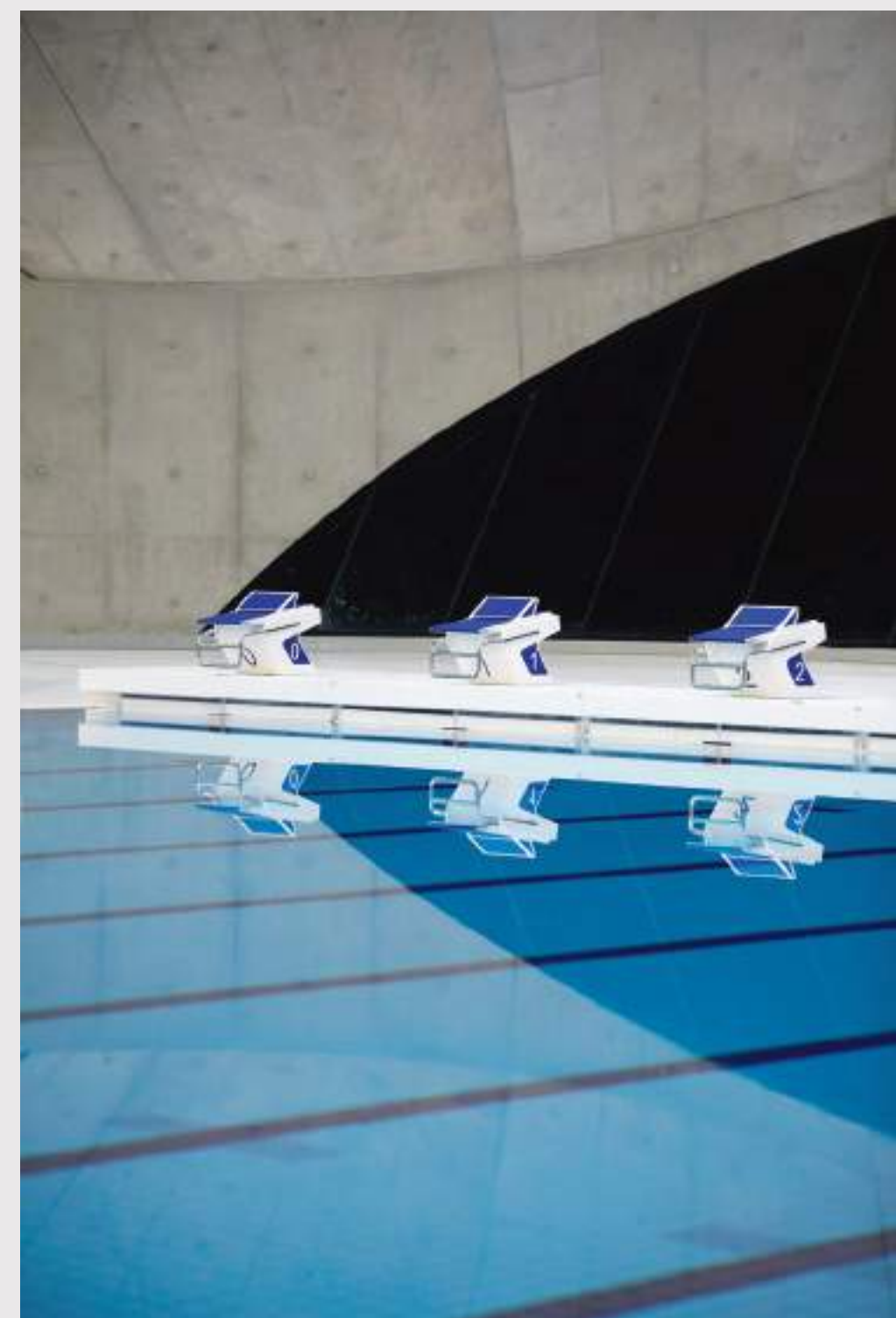
In Janie Airey's other role working in lifestyle, corporate and interiors, female photographers abound – but not here. She's observed architecture's male dominance since moving into this sphere, but why would that bias transfer, as if osmotically, into the membrane of her discipline?

Airey is certainly not intimidated by building sites, where she shoots frequently; nor by the solitary and sometimes exposed nature of her work. 'A camera can feel like armour,' she says, describing how she once breezed in with a cursory smile at security into one of Zaha Hadid's 'extraordinary' buildings to spend the day leisurely tracking its curves. 'I've never felt fearful. You're too involved in what you're doing to feel cautious or vulnerable. You do it with confidence – and no-one questions confidence.'

The London Aquatics Centre – another Hadid one – was her first architectural shoot in 2012. It was, she recalls, a stress-free two days recording the park for the ODA before the Olympics began – and a turning point for her. Of course, she captured the famous diving boards but was more struck by this image's graphic quality; the simple reflection, repeating elements, a black arch nodding to the concrete – like the initial flourish of the designer's signature.

'People ask me what it is like to be a woman architect,' Hadid once related. In a razor-sharp answer – all the more Wildean for its casualness – she'd replied: 'I don't know, I've never been a man.' A bit like this image; intimating what's going on in a non-explicit way: 'Not seemingly conceptual,' adds Airey. 'Subtle but punchy.' ● Jan-Carlos Kucharek

Janie Airey
London Aquatics Centre, 2012
Canon 5D MK IV DSLR



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'The easily-lost flash of insight will be the clear spatial focus and a guiding light – generating, connecting, unlocking the rest of the design'



Art puts it all in focus

One eye-opening exhibition room gives Eleanor Young a sudden perspicacious view of the blurry world of design

This artist's room made me doubt my eyesight. And it made me think. It was like looking out of the side of my glasses, near objects blurry and unfocused, others crystal clear. The juxtaposition of black and white geometries with bright colour has something of the old TV test card about it. But we are generations of technologies beyond that, past the test cards' replacement by CEEFAX, into the shapes of QR codes which send us off into the disorientating information jungle that is the web.

The blurry graphics are squintingly deliberate, they pop up in many of Felipe Pantone's works. But you see a version of this same disjunction in many buildings, places of sharp design focus, places where that has blurred. It is about choosing battles, fighting for only what is important. Its roots lie in contracts and client confidence, personal authority and how much you care. On many projects design focus blurs at the edge of the roof, in others it's at the loos (if you want to understand a building, to get an idea of its values, then examine the loos).

The unreal nature of Pantone's room is also a reminder of the way designs are realised, even before the making and construction. The earliest jostling of design ideas, the grappling with the parameters; site, room schedules, ambitions. The easily-lost flash of insight – like Pantone's squirts of colour – that, if you can just hold onto it, will be the clear spatial focus and a guiding light generating, connecting, unlocking the rest of the design. The elements that come clear to the process and those that take working at, being revisited again and again.

Pantone's room has the brilliant dysfunctional confusion of MC Escher's work – though perhaps Pantone's QR codes do lead somewhere, unlike Escher's staircases. It has an all-absorbing,

headache-inducing resonance with artist Bridget Riley's work; your brain cannot compute. Follow the train of thought to more architectural plays on space, distance and reflection – where scale and distance are confused to suggest something is far grander than it is, with follies like Bath's Sham Castle. Or the layers of paintings in the Picture Room at Sir John Soane's Museum. Or the complex reflections in the tiny courtyards of Sanei Hopkins' Secret Garden in North London that take time to unpick.

All this from one room in an exhibition... It is a reminder that a stimulus beyond our own discipline/profession/obsession fires up a different set of neural pathways. We need to get out more... ●

Below Felipe Pantone's installation was on show at the Saatchi Gallery's *Beyond the Streets*.



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He combined Italian, Dutch and French influences in an architecture of English indecision

Pamela Buxton on Wren's tercentenary
ribaj.com/wren-300

STEPHANIE WUNDERLICH PHOTO: SAATCHI GALLERY

ribaj.com

The RIBA Journal June 2023



AI brings opportunities as well as a challenge

For Simon Allford, the much-discussed potential of artificial intelligence highlights the value of an informed, engaged profession

Much is being made of artificial intelligence and its implication for society's future. As ever there are doom-sayers and optimists battling for headlines. As a fan of the film Terminator I can heed the warning. The debate will rage on, and as architects are at best servants of/selling/offering a service to society we will have to get involved. For now, for us, AI is in its infancy. Progress on BIM in our world suggests we have the knowledge, aptitude and capacity to move fast on AI when we need to do so. We will, of course, be relying on the technical skills of the next generation and the engagement of the wider profession; this is not such a purely technical exercise as BIM.

The government will need to get involved too. Having attended a CreaTech event hosted by the Chancellor, Jeremy Hunt, I'm aware that it's already on it. It knows this is a vital economic driver/opportunity and that using AI in tenders and regulations could help kickstart the revolution.

Which brings me back to the very current discussions, between the RIBA, ARB, our members and the schools, about educational reform. My own position remains that we are here for architecture first, the profession second and the institute third. Architecture existed long before it

was professionalised and will last long after it is re- or de-regulated. The profession matters because it is a generally open, intellectual and practical peer group. The institute matters, and will flourish, as it recognises evermore strongly that its basis is as a learned society that captures and shares knowledge and data; promotes best practice in practise, research, education and intellectual speculation; and hosts an open discourse.

This list of personal priorities does not diminish one or another but it sets up a framework for my thinking. The AI debate further reinforces the need for reflection on the future of knowledge and thought, creativity and craft, skills and learning. Many of you working in schools and practice, along with the RIBA, will already have submitted your response to ARB's speculations. The RIBA's response is punchy and rightly so – as we have acquired an institutional memory as well as skill and knowledge through many years of working with our members in academe and practice in a critically important International Validation programme.

My discussions with many of you in many formats have been informative and engaging and have helped shape my own personal position on our future. We need choice and a rich variety of architectural training routes that focus on the art and technology of architecture, its social purpose and commerce and contract. Space, time and architecture still matters: it should be possible to speed up and slow down the education and the time needed to qualify to suit individuals. Education can be provided in academe, practice and hybrid models. Above all, we need these forms of education to help us develop the intellect and knowledge that allow us to continuously evolve so that we are capable of addressing both the uncertain implications and the opportunities offered by AI. These are exciting times! ●

See the RIBA's full response to the ARB consultation at architecture.com

FOCUS ON USERS

Opening in June, The Architect Has Left The Building is latest exhibition at 66 Portland Place, and showcases work by photographer and filmmaker Jim Stephenson. A dual-screen film installation will reveal how people left to their own devices use the spaces created by architecture. It runs to 12 August. Find out more at architecture.com

Left AI is in its infancy. We need the skills and engagement to make the most of it, rather than going down the Terminator route.



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Natural progression

Isabelle Priest: Why and when did you start Lina Ghotmeh studio?
Lina Ghotmeh: I started my studio in 2016. In 2006, I began a partnership with Dan Dorell and Tsuyoshi Tane. I had been working at Jean Nouvel on a collaboration with Foster + Partners near St Paul’s Cathedral. I was always looking at competitions and found one for an Estonian National Museum. Estonia had regained its independence in 1991 and joined the European Union in 2003. I identified with this country that had lived through occupation and war. I was 25 years old, and we won. It was a long ride. Coming from Lebanon, you learn to pull things along yourself. People didn’t believe it would get built. We delivered the project 10 years later, but during the collaboration I naturally started developing my own way. I started Lina Ghotmeh Architecture by taking over some of that company.

IP: Tell me about the studio
LG: We are an international team of 25-30 people. We’re in Paris, but we have people from everywhere: Africa, the US, Europe. It’s a microcosm of the challenges of our world.

IP: You were born in Beirut. How has this influenced you and your work?
LG: Growing up, I saw the city destroyed by war. I witnessed what humans can do to places and each other. At the same time, I saw the power of nature, because between the ruins nature spurred, giving beauty and hope. Symbolically and physically, it made one think about architecture as an act that brings people together and the pleasure of feeling at home. Beirut has been buried seven times. Wherever you walk you have texture and layers of history, and a feeling of unfinishedness. I was fascinated by the process of searching, tracing, assembling and constructing a story. I wanted to be an archaeologist, but I also wanted to be active in the space rather than relating only to the past. Unfinished spaces unleash the imagination. It’s precious how as architects we can allow

Top French-Lebanese Paris-based architect Lina Ghotmeh.
Left The Serpentine Pavilion 2023 design is shaped to avoid the surrounding tree canopies and roots, becoming structured like a leaf.
Left below An early sketch of the Serpentine Pavilion design Built with Nature, which will open on 9 June.

spaces to be open. Beirut has a porosity. For example, the sidewalk is a public space to sit, put a table, have a coffee or appropriate. This fluidity is spontaneous. It’s inspiring to think about architecture not as an act of creating closed spaces or boundaries, but of relationships and porosities. At our Hermès project, which opened in April, you enter a courtyard that’s open. It feels almost like a ruin, which allows it to be used in many ways.

IP: Why is the studio in Paris, and what are the differences between Beirut, Paris and London?
LG: Paris is where I first landed from Beirut in 2006. In a way it’s a coincidence, I had an apartment to go back to. There are different ways of thinking about creativity in London or Paris. London is more cutting edge and experimental. Paris is more historic. They are an interesting mix and complement my culture. I went to French school and I did my studies at the American University of Beirut. Paris is an in-between point between Beirut, London and the rest of the world.

IP: How did you come to be an architect?
LG: My mum was studying architecture when



Lebanese-born Lina Ghotmeh designed this year’s Serpentine Pavilion. Now Paris-based, she talked to Isabelle Priest about her life, work and influences

Portrait: Gilbert Hage

LINA GHOTMEH ARCHITECTURE, COURTESY SERPENTINE



LINA GHOTMEH



I was little, submitting her diploma when I was six or seven. I remember her models and Rotring pens. This was from 1980 to 1992 during on-off bombing. Creativity was the place where one could unleash, imagine, dream of another world. I spent so much time drawing. My mum never practised as an architect, she taught design. When I started studying, I was also interested in genetic engineering. I was fascinated by the body. At the American University you can do other courses so I did some in biology. Now, when I think about them, they’re all interlinked. Architecture is an expansion of the body and nature.

IP: What is the role of sustainability in your work?
LG: At Lina Ghotmeh Architecture, the ‘A’ of architecture is a multiple ‘A’ for architecture, aesthetics, artisanal and artefact. Architecture can envelope multiple disciplines, but the environment has always been at the heart of my practice – what ties us to this world and how can we make sense of what we’re making and make it worthwhile, especially with the pressing environmental crisis.



More and more I believe we are climate beings, linked to our geography, the soil, topography, weather and what we eat. We're rooted in a place in the ways we grow up. The relationship to the climate is strong – mine to the Mediterranean, sun, colours and feeling of intimacy on your skin. I look for this in architecture to create places that are warm and cocooning through colour and texture.

IP: How did you go about designing the Serpentine Pavilion?

LG: I was invited in August last year. The design is not spectacular, but subtle, and about interior. We started by looking at the concept of the park and how the Serpentine galleries are separated by the lake. Our perspective was how the pavilion can emphasise nature. Historically, the building next to the pavilion was a tea house so this idea of eating and being together was already part of the space. The table became the starting point. Then it was about creating a structure that would not disturb the tree roots and canopy. That gave a circular form that follows the ribbed structure of a leaf. It looks organic, but the same beam supported by two columns constructs the space. This generates a gallery on the perimeter, leading towards an open centre in the roof where people meet. It's playful, almost like a carousel. I've enjoyed that it's time apart to make something from scratch and explore. There are no constraints except for park regulations and low-carbon requirements. It's also open to everyone, a joyful place. That's exciting – as is the seriousness of the discussions that can take place there.

Culture Profile

IP: How do you go about designing new projects?
LG: It's about materials. Hermès in Normandy is a manufacturing facility for leatherwork. It was a push into how we use local resources, like bricks, and vernacular construction; how to take them forward using technology, our understanding of material consumption and the beauty of architecture. The bricks are made close to site. We did bioclimatic studies on how to reduce the environmental impact, taking advantage of north light and prevailing winds, and using geothermal energy and solar panels. Designers tend to design, then work out the structure. What we did allowed Hermès to be low-carbon, energy-positive and passive with ambitious architecture. We brought back local bricklaying skills that had been lost. The building is on an industrial estate, with hills and nature beyond. We aimed to restore the dignity of the site.

IP: What has been your turning-point project?

LG: Every project is a learning process to push boundaries. However, Stone Garden in Beirut is most personal because it's in my home town. It tries to critique housing strategies in the city. The project started when I met Fouad El Khoury, a photographer. He had inherited land from his father who was a Lebanese modernist architect. He wanted to develop the site next to the port that was destroyed by war. The question was how a residential building can speak of the memory of the city, and not be just another developer tower.

The housing does not repeat the footprint. We are in the Mediterranean, so we don't need glass buildings. The openings are spaces for nature, full of planters. I also wanted the building to emerge from the ground, worked by hand. Beirut is a seismic area, so we couldn't build using earth. The facade is a hand-combed render. The photos were taken by Iwan Baan before the explosion in 2020. It wasn't finished, but I'm grateful I had some. The structure was solid, but the windows were blown out. It's an unfolding building.

IP: What is on the horizon next?

LG: We have won a competition to design a museum in Saudi Arabia that is in partnership with the Pompidou Centre. The project is a cultural oasis in an agricultural setting, so it plays a role in reviving agriculture, intertwining arts and agriculture, building with the earth and local industry. We are also in the process of finishing a logistics building, where the envelope is sculpted by hand. ●



LAURIANGHINITOIU

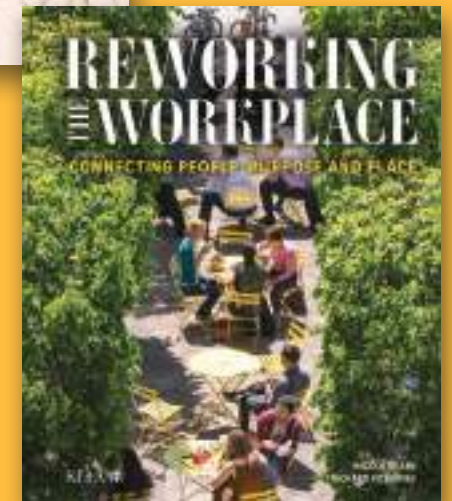
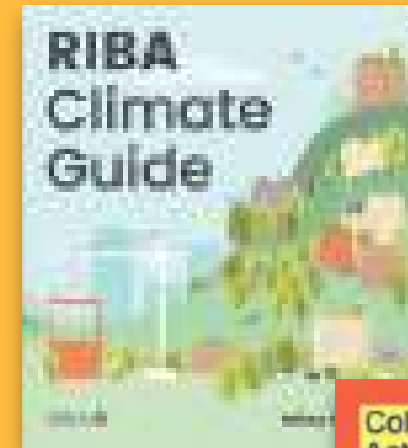


Top The Estonian National Museum, Tartu, Estonia, completed in 2016 from a competition ten years earlier.

Middle left The new Hermès leatherwork facility in Louviers, Normandy. The arches echo the movement of horses, the courtyards allow room for expansion.

Middle right Stone Garden, Beirut, a housing development aimed at people in the creative industries.

Above Les Grands Verres restaurant interior design at Palais de Tokyo, Paris.



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Designing the window between death and life

Identity, authenticity and dealing with grief – in this extract from their book Michèle Woodger and Tszwai So consider the nature of memorials, memory and design

MICHÈLE WOODGER: Memorials are places of communion between the living and the dead, twilight zones between here and wherever souls reside, one-way portals to the River Lethe. Like tabernacles or shrines, memorial sites are numinous places, borderline sacred ground. The most powerful memorial architecture surmounts unavoidable politics with sensitivity and meaning. But at the centre of it all is that alchemic element called memory.

Identity

TSZWAI SO: Memorials have a lot to do with identity. Which is why memory loss is destabilising – it entails an erasure of identity. When we erect memorials to ancestors or loved ones we are also doing it for ourselves, for our sense of identity. A gravestone is memorial architecture in its most basic form, and the identifiers on there – ‘our beloved grandmother’ etc – are really important. We want to remember our family members because the personal relationship we had is important to us, sure, but also because our past shapes our identity as the son of someone, the grandson of someone... For public memorials this is scaled up, which is what political scientist Benedict Anderson was getting at in his work on imagined communities. From him we have learned that a community starts as a household, it becomes a village, then a nation;



Remembrance Now: 21st-Century Memorial Architecture By Michèle Woodger and Tszwai So, 176pp, Lund Humphries, £45. Available from RIBA Books

in order to establish and cultivate an identity, so that the collective can work as a unit, you need a narrative. The whole question of narrative building is therefore crucial to nation building. The Chinese author Bo Yang once opined that, although some historians were reluctant to give weight to national myths or narratives, myth was the soul of a nation. ‘If the history of a nation does not include myths, this nation is nothing more than a group of puppets’, he said. Without stories and tales, you cannot have a nation or national identity. Memorials help to fill that space. Memorials bring people together and centre this sense of identity and belonging.

The physicality of grief

MW: Everyone encounters loss in their lifetime, but it is endured alone. On the death of his wife, Joy Davidman, CS Lewis wrote: ‘Grief is like a long valley, a winding valley where any bend may reveal a totally new landscape.’ The emotional pilgrimage begins as a series of cul-de-sacs – truncated conversations – yet wends over time

Above Designed by Gómez Platero Architecture and Urbanism in 2020 this World Memorial to the Pandemic is a testimony to loss, physical separation, the power of nature and the interconnectedness of people. It was imagined for Montevideo, Uruguay – a concave bowl stretching out from the waterfront towards the open sea, accessed by a long, thin walkway.

towards something more spiritual. A memorial is like a physical marker on this journey towards acceptance. Grief is a bleak state with no apparent prospects; seeking stability, we reach for something tangible. In wars, natural disasters and terror events, loss occurs abruptly, unfairly, arbitrarily, to a large number of people. This shakes us existentially and raises metaphysical doubts on a grand scale, about nihilism, fate and the existence of justice. A public memorial becomes a focal point where open expressions of mourning are acceptable, and stands as a public recognition of an incomprehensible event.

Authenticity, ego and the architect

TS: Art and architecture both have the potential to be a selfish business, where egos reign supreme. As architects we are creating public spaces that people have to live with. The architect has to understand the limitations of self expression and to reconcile that with the public and the clients, really. 'If you are obsessed with self-expression or with the ego,' Moshe Safdie beautifully expressed, 'then your priorities change. So I think it's a given that a serious architect... will achieve a kind of self-expression because their being is in it, but it's a by-product rather than an objective'. For an 'authentic' memorial, the architect has to

understand the needs of the client, and the public, and those being commemorated, and the context, and put those needs above those of creative self-expression.

The nature of memorials, so often associated with tragedy, forces the architect to think about existential philosophies, which aren't usually a preoccupation of day-to-day practice. Those memorials that have come into being through a rigorous, empathetic, sensitive and intellectual architectural process certainly merit closer consideration and appreciation. Adolf Loos wrote that 'Only a very small part of architecture belongs to art: the tomb and the monument. Everything else that fulfils a function is to be excluded from the domain of art.' Memorials are a rare typology that blurs the distinction between the disciplines of architecture and art, and like art, memorial architecture can mediate between the sayable and unsayable, the knowable and unknowable. ●

'The architect has to put the needs of the client, the public, those being commemorated and the context above creative self-expression'



Left Competition winning scheme for the National Monument, Thunderhead 2SLGBTQI+ designed by Public City, with Shawna Dempsey, Lorri Millan and Albert McLeod in Ottawa, Ontario, Canada. It is part of a reconciliation project around the discriminatory practices that persisted beyond Canada's decriminalisation of homosexuality in 1969. With education and performance spaces it has an imposing columnar form cut away to reveal a glowing interior that rises like a cumulonimbus cloud. The interior is covered in glass mosaic tiles like a disco ball. It is due to complete in 2025.

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Time Life building
New Bond Street, London, 1953

The Time Life building in New Bond Street by Michael Rosenauer was described in The Architectural Review as ‘the most lavishly finished building of its kind to be erected in London since the war’. Sir Hugh Casson was appointed as the co-ordinating designer for the interior, assisted by Misha Black of the Design Research Unit. They were asked to create a rich setting that would not overwhelm the casual visitor and to provide a showcase of British contemporary art and design.

The first floor reception designed by Casson and Black fulfils this. Large enough for parties,

it has the warmth of a welcoming club, with its scattering of easy chairs and low tables designed by RD Russell. The gold clock at the far end, designed by Christopher and Robin Ironside, sits on an Armillary Sphere, on which are engraved the signs of the zodiac. An American eagle, a British lion and the figure of Time in gilded wood are grouped around it. A wrought-iron sculpture on the far left, entitled ‘The Complexities of Man’, is by Geoffrey Clarke.

‘Office Chic’, an exhibition of post-war office interiors, is in the RIBA Library until 28 July. ● Suzanne Waters

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