

Fletcher Priest's lively West End block

Houses: get inside eight great homes

WWM's almshouse holds city presence

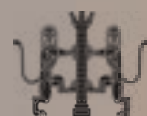
Indy Johar on how to fix the system

Rising Stars: tomorrow's big names

The RIBA Journal

November/December 2023

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A demountable art gallery, Module of Temporality is helping restore Ukraine's artistic scene

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On the cover
Staircase at Fletcher Priest's Lucent. Dirk Linder



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There's a lot about the house this issue – and for something different read Indy Johar's view. Send us your thoughts!



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| 0.13 | 70 | 250 | 275 |
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Ideal home –
House of the Year
08

Lab tested –
University
44

07

1: Buildings

MOT, UKRAINE
BALBEK BUREAU

Read the full story:
ribaj.com/balbek-ukraine

Eleven years ago, architect Slava Balbek's practice manufactured a series of bespoke cargo containers for an architectural project but the initial commission fell through. Last year Balbek Bureau's forlorn project was resurrected as a modular, relocatable art gallery (designed to be de- and re-assembled in less than ten days) for don't Take Fake, a cultural organisation mobilising a fundraising campaign for the restitution of Ukraine's artistic scene. MOT (Module of Temporality) now hosts the work of 28 different creators and since February 2023 has toured Kyiv, Dnipro, Lutsk and Lviv.

MOT's interior is purposefully neutral, yet the material properties of metal are celebrated – in a feature spiral staircase and the exposed fixings and joints holding the containers together. In a symbolic gesture, the architect sourced additional beams and sheets originating from Illich Iron and Steel Works

and the famously besieged Mariupol Azovstal.

The structure is deceptively complex, with a cantilever, drainage and heating requiring particular attention. And there are moments of surprise, notably the entrance sequence, where one is initially squeezed through a confined entryway, to be suddenly faced with an unexpectedly expansive, naturally-lit, double-height atrium.

But nobody is as surprised as Balbek himself. 'I still don't quite believe it...I mean, it's been 10 years – come on!' Still, he couldn't be happier about MOT's eventual purpose. The finished architecture and the work of 28 different artists was deployed in 'only a few months, which is almost impossible to do in the art world, not to mention in a country where a war is going on,' he says. 'I am really happy that this project is happening in Ukraine right now.' ●

Michèle Woodger

ANDRIY BEZUGLOV



RIBA House of the Year

Six diverse projects have been shortlisted for the coveted 2023 award. Which will be proclaimed the winner on 23 November?

COWSHED, DEVON

DAVID KOHN ARCHITECTS FOR PRIVATE CLIENT

Over 15 years Suzanne and Peter Redstone have worked with former House of the Year Award-winner David Kohn Architects to convert agricultural buildings on their dairy farm to residential use. The fifth and final piece of the new community is their own home, office and artist's studio, created from a barn built by the couple in 1979. DKA set out to retain as much of the existing building as possible, both for economic and environmental reasons, and to help secure planning consent. Original concrete columns and timber trusses are visible in the double-height studio around which the house is planned.

New work uses sympathetically simple and robust materials. Super-insulated external walls are clad in Devon cedar, while internal partitions are in exposed Cornish blockwork, which makes a rugged backdrop for numerous paintings sculptures and is elevated by subtleties in the detailing; a change in the bond marks the moment when construction resumed after a lockdown-enforced hiatus.

Living accommodation wraps around the workspace, whose glazed elevation onto the farmyard is inset to form a sheltered veranda and outdoor workshop. Lower roof heights give these areas a more intimate character. Some bedrooms are on the step-free ground floor to ensure that the house can support all stages of life. Playful details include a lunette window onto the yard. Suzanne's artwork is referenced in the bright colours of bathroom tiles and the reveals of windows, including a large oculus in the roof, that flood the barn with light.



NICK KANE (2)

SALTMARSH HOUSE, ISLE OF WIGHT

NIALL MCCLAUGHLIN ARCHITECTS FOR PRIVATE CLIENT

Built in the grounds of a large 19th century house on the edge of a tidal lagoon, Saltmarsh House provides compact guest accommodation in three timber pods – a cabin-like bedroom, kitchen and bathroom – beside a long glass-walled dining room with a copper-clad roof of pyramids that recalls the garden's original glasshouses.

Treading lightly in such a sensitive setting, the architect conceived the building as a delicate floating frame, open to the landscape. A timber deck cantilevers from quadripartite steel columns composed of 42mm tubes, which branch into a cat's cradle of metalwork outlining the triangular roof planes and serried skylights. Deep eaves shelter a veranda that wraps the dining room, and an outdoor terrace at one end. Glass walls pass through the centres of each skeletal column cluster to preserve legibility of the structure from both inside and out. Fine tolerances were achieved through offsite prefabrication by specialist contractor Millimetre.

The geometric order and warm larch linings make for a restful but unobtrusive interior that allows guests to appreciate the outdoors – an effect enhanced by three large motorised windows that drop below the deck to admit the breeze and the scent of the sea. At night, wooden panels pop up from the sills for privacy.



Buildings House

09



THE GREEN HOUSE, LONDON HAYHURST & CO FOR PRIVATE CLIENT

The small, unmade Tottenham lane on which the Green House sits would once have been surrounded by orchards, greenhouses and market gardens. Its design draws on that history, and subverts convention by putting an 'active' and translucent facade on the lane, with a living wall of bamboo visible through sliding panels of polycarbonate and galvanized steel. A more restrained rear elevation is clad in corrugated panels of recycled cellulose and black bitumen.

The 189m² two-storey single-family house, which replaced a taller and clumsily extended 1980s house in multiple occupation, is arranged around a double-height, top-lit atrium ringed by stairs and landings in green-painted



KILIAN O'SULLIVAN (2)

steel. The architects liken it to a Moroccan riad. An open-plan ground floor connects gardens at the front and back, though richly coloured curtains subdivide the space.

Cross-laminated timber was selected for ease of construction and its insulating properties, as well as its suitability to create the desired 'agricultural' aesthetic. End grain is exposed, and door frames and architraves omitted. Without additional linings, the whole building's embodied carbon is 373KgCO₂eq/m. And with high U-values, an air-source heat pump and rooftop photovoltaic panels, operational energy use is 29 kWh/m²/year, or 410 kgCO₂/m² over the building's lifecycle – all well below the RIBA 2030 Climate Challenge targets.

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DENIZEN WORKS FOR PRIVATE CLIENT

Denizen Works' seven-bedroom, 650m² house overlooking Loch Awe takes inspiration from 19th century Highland baronial architecture, but is also infused with references ranging from Mackintosh's Hill House and Charles Moore's Sea Ranch to the carved sculptures of Eduardo Chillida, and gives a quirkily contemporary twist to historical allusions. Facades are finished in traditional Scottish harling, but the rough-cast render is made of TV screens – a wry joke as the client doesn't watch television.

The house was principally to be a retreat for the clients' extended family. Its physical and symbolic heart is a double-height hall, dimensioned to allow a 5.5m-high Christmas tree. It stands below an oculus lined in gold leaf and above a drain.

Living accommodation wraps around this space, rising to three storeys to make one 'tower' on the southern corner and two in a bedroom wing, whose sloping roofline echoes the fall of the land down to a small loch at the eastern end. Interiors share something of the building's spare, rugged outward character, with a giant harling-covered hearth filling one corner of the living room, and a white-tiled one in the double-height, barrel-vaulted dining room. On top, a fireplace in a sheltered roof terrace warms guests enjoying spectacular views.



GILBERT MCCARRAGHER (2)





MADE OF SAND, DEVON STUDIO WEAVE FOR PRIVATE CLIENT

Named in honour of a historic sandpit on which it stands, Made of Sand is a timber-framed self-contained annexe to a stone cottage in rural Devon that can be used by friends and family of the clients, or made available to artists as a creative retreat.

Replacing a down-at-heel garage and workshop, the 85m² extension has an L-shaped plan. A single-storey kitchen is set behind the existing house, and the addition rises to two storeys against its gable end, with a bedroom on the ground floor and a living room above, whose large window frames a view of a meadow in front of the house and the Blackdown Hills beyond.

Facades are clad in Western red cedar that is silvering to match surrounding woodland, with slender upright and diagonal timbers that lend texture and express the structural arrangement within. Inside, the frame of Douglas fir remains on view throughout, with the spacing of beams also reflected in a web of battens over timber-lined walls. Heavily figured Douglas fir is also used to form integrated storage and window seats. The warm tones of the wood are enhanced by a material palette that includes brass, cob, hand-made terracotta pavement tiles and a pinkish lime plaster to which some sand was added in a subtle acknowledgement of the site's former use.

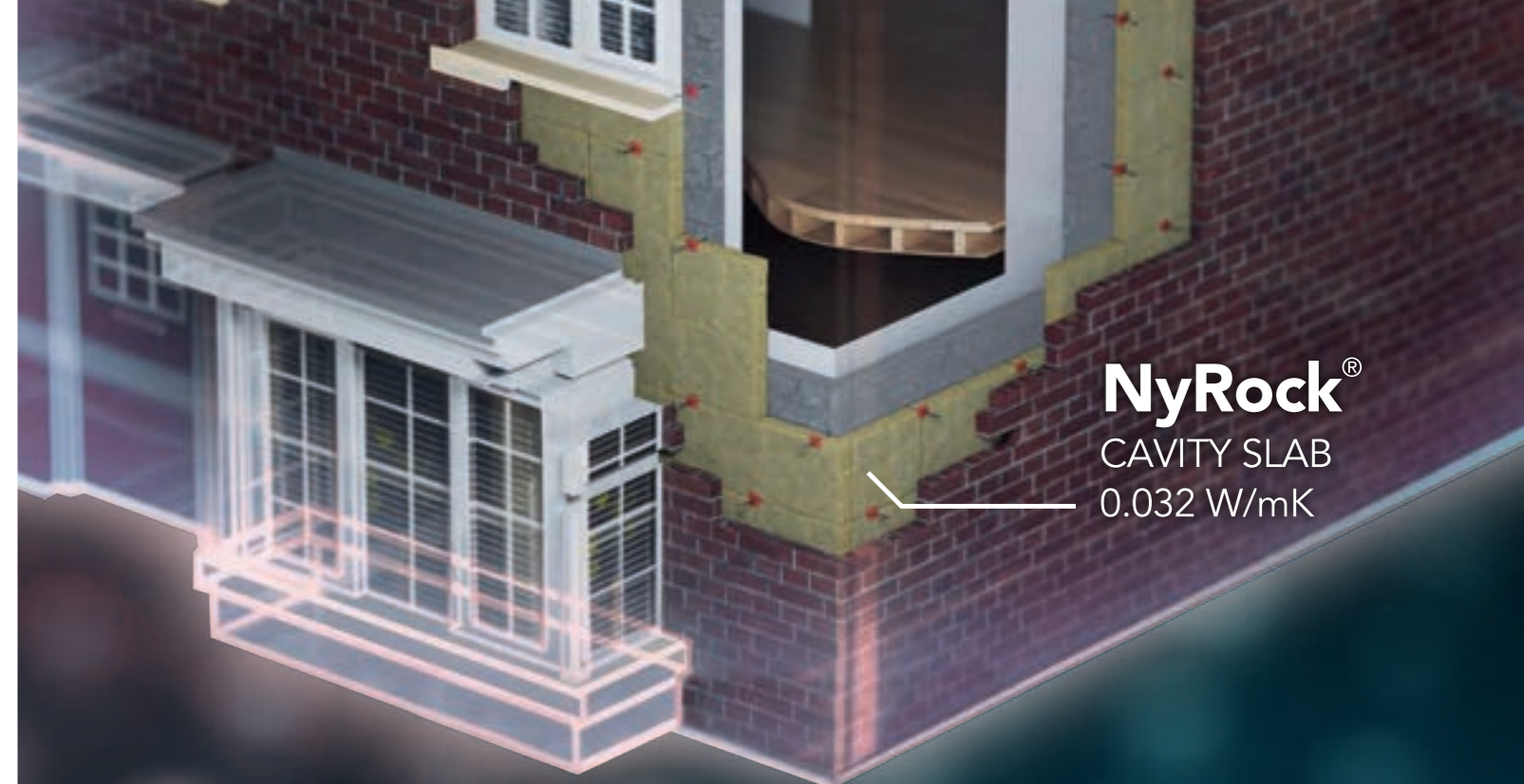


MIDDLE AVENUE, SURREY RURAL OFFICE FOR PRIVATE CLIENT

When the clients for this 285m² home in suburban Farnham first appointed Carmarthen-based Rural Office, their intention was to renovate a run-down inter-war bungalow that previously stood on the site. They were attracted by the architect's rustic revamp of a Norfolk barn, which was one of the practice's few completed projects at the time; the 2017 House of the Year winner Caring Wood was still under construction. Feasibility studies determined that there was little worth preserving, but the newbuild house has the craftsmanship, comfort and historic sensitivity that its owners had admired in the barn.

A 4m-high clay-tiled roof studded with patinated zinc dormers gives a subtly contemporary inflection to the Arts & Crafts style of neighbouring houses, as do crisp white-rendered gables and chimneys. The plan is organised around a triple-height hall which connects all levels of the house and the main living areas, as well as garden 'rooms'. Bedrooms for the clients and their two grown-up children are tucked under the steeply pitched roof – tall, airy spaces given a more intimate character by a datum of dark through-coloured MDF.

Natural materials are in evidence throughout, detailed in a way that again recalls the Arts & Crafts movement. Light filters through basket-weave timber panels at the entrance. Oak marries the custom-made kitchen cabinets to partitions between the ground-floor rooms and the staircase, and harmonises with the brick-paved floors and hearth to make refined interiors that are understated but nevertheless warm and inviting. ●



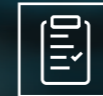
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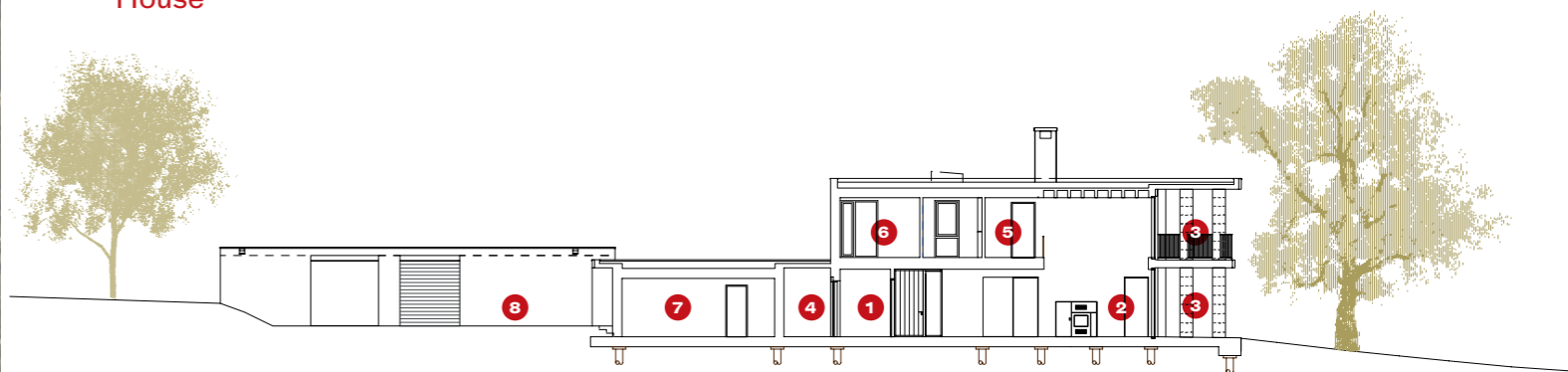
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View of Bury Gate Farm's formal colonnaded elevation from down the field, between the trees.

That's the way to do it

Buildings House

13



Section AA

- | | |
|----------------------|--------------------------|
| 1 Main entrance | 5 Galleryed landing |
| 2 Double-height hall | 6 Guest bedroom |
| 3 Colonnaded terrace | 7 Annexe main room |
| 4 Utility | 8 Rear parking courtyard |

Sandy Rendel Architects' new house on the South Downs is elegant and liveable – and could have been bigger

Words: Isabelle Priest Photographs: Ståle Eriksen

The feeling I get about Bury Gate Farm does not come naturally. The project is a new house designed by Sandy Rendel Architects near Pulborough in West Sussex. It is in the South Downs National Park on the flat Wealden Greensand before the ridge rises sharply and dramatically, a great humpback. Peeping at it through a hedge from down a long field, the house sits almost isolated in its spacious setting – meadow in front, a backdrop of mature oak woodland. The owners' original 1930s country home is just out of view to the south-east, hidden by foliage. My feeling is that it is occasionally a shame that self-building a home in the UK has become so complicated and expensive, because Bury Gate Farm could, and perhaps should, have been bigger.

The house took a year in planning, five in construction and completed in June. But it's not that. The house is a five-bay stacked colonnade, book-ended by chimneys. From that distant position you can't see the rough aggregate finish of the concrete columns, nor the fine framing of the floor-to-ceiling glazing. However, the grid is slightly squat, deliberately diminutive in the landscape. More generosity with the scale would set off the building and its setting, making them that bit more resplendent.

The house is designed as it is because of geology. The Wealden Greensand – clay soil on sandstone bedrock – has always been unproductive, leading to its recreational use. The gentry built their farmsteads on the productive land to the west and houses here. As a result, the



Site plan

landscape is spotted with small and large country homes. Bury Gate Farm evolves that architectural heritage. It meets those qualities, which is why it could be bigger. The building's contemporary portico faces the Downs in the same way, and it deserves more presence like them.

It isn't a small house, of course. The building you see from the field is 459m², then there is a 50m² annexe and 73m² garage behind. The owner, a former building contractor, lived next door for 35 years and bought it 25 years ago. When Rendel got to the project in 2016, the



The house is positioned in the landscape as a centrepiece in a formal parkland.



The main approach from behind is more informal and conventionally contemporary with stacked, slipped volumes.

existing bungalow had been demolished and the piling mat for a larger pitched roof house in a Wealden vernacular was already down. But the client had a change of heart and approached the practice having seen its Corten and glass South Street house in Lewes at the other end of the national park. The client wanted to broadly keep the layout, but explore different articulation.

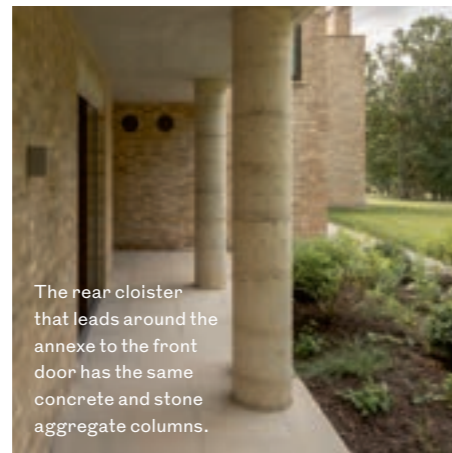
The previous design had obtained planning permission relatively easily. This one didn't. The proposal went to committee, and it was fraught. 'We submitted the project to the South Downs National Park Design Review Panel,' explains Rendel. 'That's not normally something we would do for a scheme this size.' The panel is led by Allies and Morrison's Graham Morrison and was instrumental in the house getting permission. The design review panel showed the design met the criteria – including being smaller than the previous design. There was no way

the local authority could object – but it was concerned by views from the South Downs Way, three miles away. The gate at the end of the meadow where we looked through was removed as part of the permission. So the house is not seen.

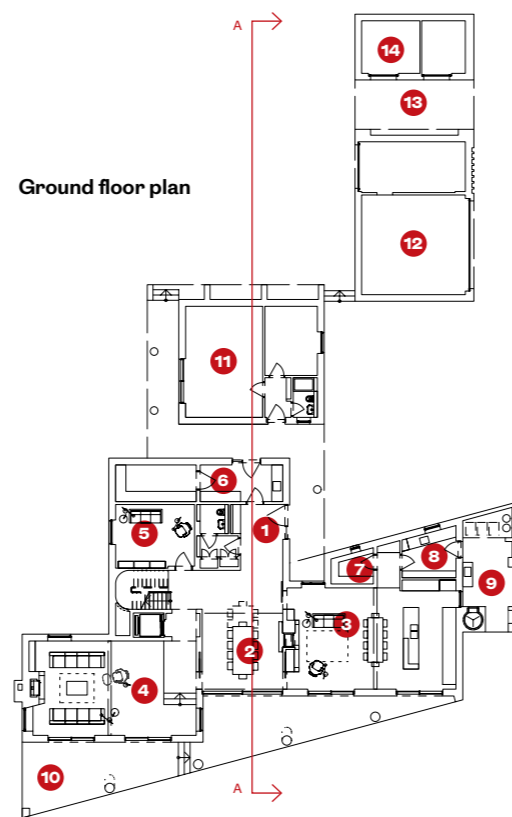
Evidently, I think it's regrettable. To the landscape is the formal facade. The plan strings the principal rooms – kitchen family room, double-height hall and formal living room downstairs, master and family bedrooms above – along this south-facing elevation, stepping forwards and down the site from the north-east to south-west and fronted by the double colonnade. To the rear, the plan breaks into more informal components with a wing containing the WC, utility and plant room on the ground floor and guest bedrooms above. Beyond is the annexe, arranged as two main spaces and a shower room, as well as the garage and store. This is the view on approach from the horseshoe driveway; a cluster of stacked and slipped



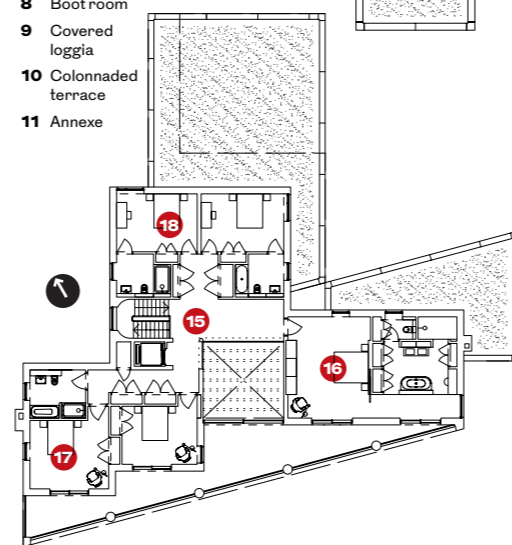
The buff brick house faces the humpback ridge of the South Downs.



The rear cloister that leads around the annexe to the front door has the same concrete and stone aggregate columns.



- | | |
|---------------------------|-------------------------|
| 1 Entrance | 12 Garage |
| 2 Double-height hall | 13 Porte cochère |
| 3 Kitchen and family room | 14 Stores |
| 4 Formal sitting room | 15 Galleried landing |
| 5 Snug/study | 16 Master bedroom suite |
| 6 Utility and plant room | 17 Family bedrooms |
| 7 Pantry | 18 Guest bedrooms |
| 8 Boot room | |
| 9 Covered loggia | |
| 10 Colonnaded terrace | |
| 11 Annexe | |



First floor plan

More generosity with the scale would set off the building and its setting

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View past the double-sided fireplace from the kitchen/family room into the double-height hall.

Buildings House

IN NUMBERS

582m²
GIA

13,700
predicted on-site
energy generation
(kWh/yr)

**A-rated
(110)**
EPC

Credits

Client Confidential
Architect Sandy Rendel Architects
Structural engineer Structure Workshop
ASHP and PV design and installation Invicta Clean Energy
MVHR design and installation Built Environment Technology
Precast concrete Cambridge Architectural Precast
Bricks Petersen Tegl
Glazed windows/sliding doors Panoramah and Schueco
Flat and green roofing IKO by Sussex Asphalte
Soft landscaping Euphorbia Design

Below View out onto the South Downs hills from the double-height hall at the centre of the plan. The colonnade steps past at both ground and first floor.

Bottom left The colonnade through the window from the formal sitting room, which steps down the site.



outcome appears to be a result of the craftsmanship and knowledge of traditional techniques that have been embedded into the fabric of the building – by Rendel but also by the client.

Externally, the brick was chosen to closely match the colour of the local buff Fittleworth stone. The columns use that stone as aggregate. The brick is pointed using lime and Flemish bond, with detail vertical brick detailing. Brick returns on the window openings minimise the frames. Internally, the walls are lime plaster. Floors and main doors are oak, like the surrounding trees. The halfback stair is lit by a west-facing window and lands in a central galleried landing. There is even some 1970s sustainable tech. In a house like this, electricity-only, super-insulated and low-energy in use, a woodburning stove is not necessary. However, for the client, it is an essential part of living in the countryside. The double-sided surround is large, but the actual unit is small, and its energy captured to heat hot water.

The thinking behind this project is so good, I'd have liked to see more of it. ●



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Got it down to a T

Knox Bhavan’s Little Big House creates just the right balance of aesthetic delight and essential practicality for an artist and author living with life-changing injuries

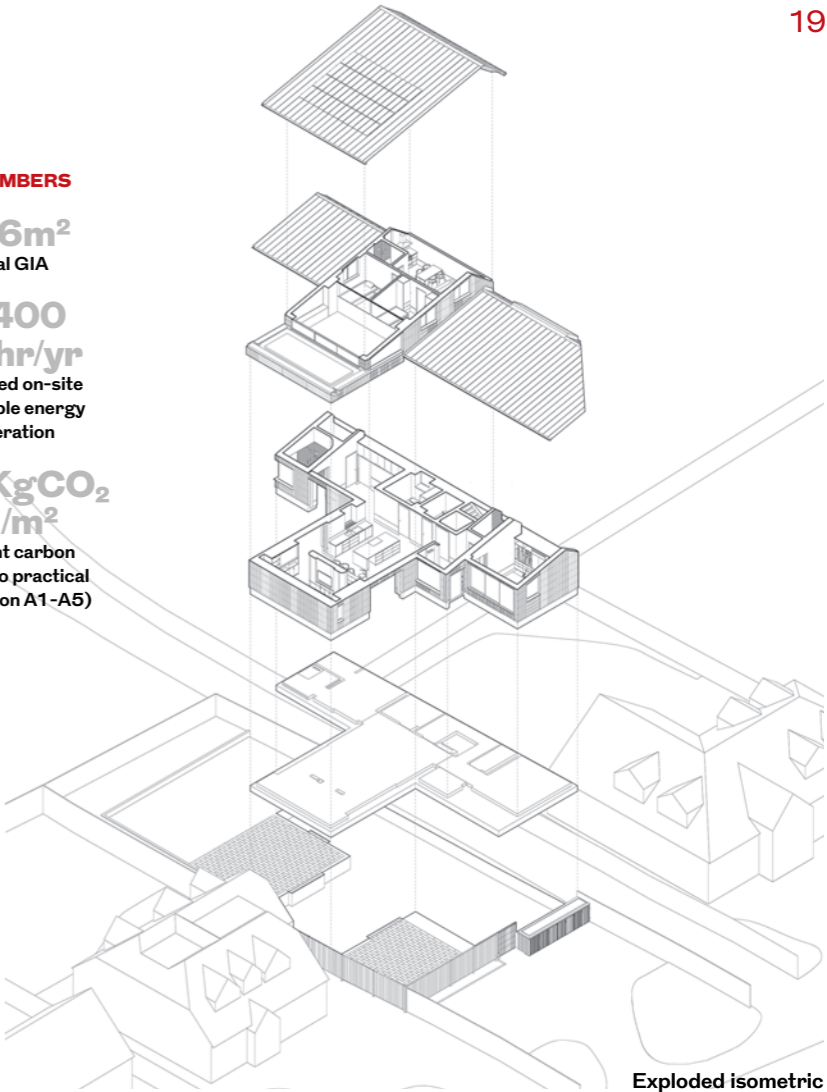
Words: Rachel Coll Photographs: Edmund Sumner

Knox Bhavan’s design is a little house down a quiet lane in Hertfordshire, but it makes a big impression.

On arrival, the Little Big House personifies its name. Set back from the road on a T-shaped footprint, it has a modest street presence, but the dramatic cantilevered roof sweeps out to greet you with a big statement of intent. Bold and ambitious, it is the culmination of a challenging and inspiring journey between Knox Bhavan and its client, Henry Fraser. Fraser is an artist, author and motivational speaker and was the inspiration for the West End musical ‘The Little Big Things’. It’s an impressive CV for anyone, but especially given Fraser’s pivot following a life-changing accident that left him paralysed from the shoulders down. Culmination, however, feels the wrong word. From the start, this house was about ambition, hope and life. Knox Bhavan became involved, pro-bono, with the family soon after Fraser’s accident to help adapt the family home. The

opportunity to develop a purpose-built home allowed Fraser to take his next step to independence. The Little Big House, in a quiet lane, replaces a 1950s bungalow which Knox Bhavan concluded could not be retrofitted and adapted sufficiently to meet the requirements. The newbuild is a fulfilling and energy-efficient lifetime home made using modern methods of construction. Budget constraints drove the design towards a prefabricated timber cassette system, developed in a partnership of Knox Bhavan, BlokBuild and Price & Myers, and produced by a bespoke digital pattern. That provided the efficiencies, minimal waste, speed of construction and high thermal performance. It has been combined with PVs for energy collection and air source heat pumps to supply the heating and cooling for the controlled environment that life changing injuries require. So far the expansive opening glazing and thermal performance seem to be enough not to need the cooling much. The swooping roof creates a sheltered arrival point, specifically protecting Fraser from the weather and leading through the entrance gate into the first courtyard to the front door. The floorplan is orientated to suit the sun path and allows the central living space to straddle peaceful courtyard gardens on either side. The external envelope reflects the overall design and offers the first evidence of design sensitivity throughout. The reflective aluminium roof soffit contrasts with walls clad in warm

IN NUMBERS
226m²
Total GIA
6,400
kWhr/yr
Predicted on-site
renewable energy
generation
268KgCO₂
eq/m²
Upfront carbon
(cradle to practical
completion A1-A5)



Left The covered porch entranceway through the gate, everything lined and clad in timber.
Right Client Henry Fraser’s artist’s studio, which looks over the entrance courtyard but has views through to all ground floor areas.



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MATERIAL**

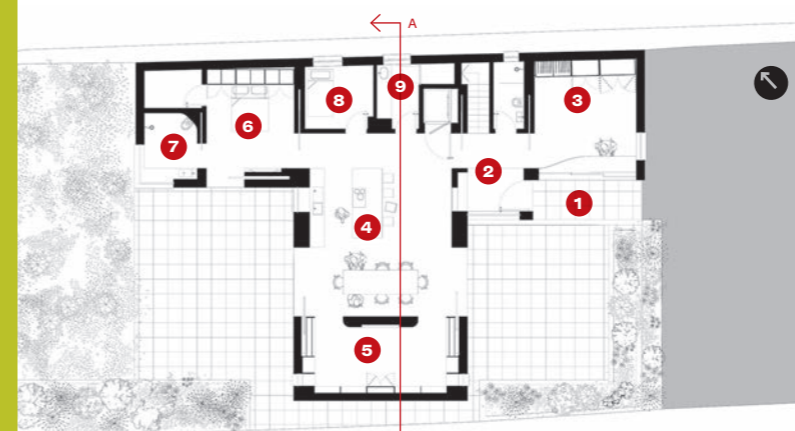
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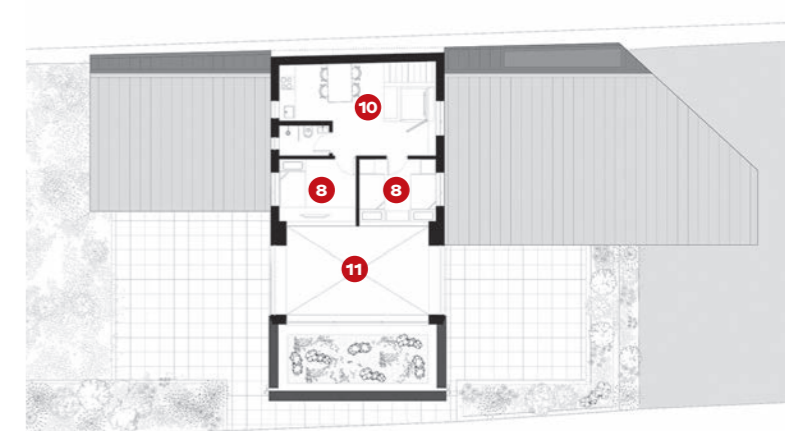
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Buildings House



Ground floor plan



First floor plan

timber – technically challenging while creating a welcoming, highly functional sustainable home. The rainscreen cladding is larch, treated with SiOO:X to provide a natural barrier further protected by the extended eaves.

In its close relationship with the client, Knox Bhavan has understood the brief and requirements and sensitively implemented them to retain a sense of home while meeting everyday needs. Clear vistas through and across the house give Fraser maximum visibility – impossible with a conventional cellular floorplan. From the art studio to the right of the hallway you can see into the kitchen, bedroom and garden beyond. A pocket door divides access as required to separate use and provide privacy. A

- 1 Covered entrance porch
- 2 Hallway
- 3 Artist studio
- 4 Kitchen and dining space
- 5 Sitting room
- 6 Master bedroom
- 7 En suite
- 8 Bedroom
- 9 Utility room
- 10 First floor living space
- 11 Void over ground floor dining area

Credits
Architect Knox Bhavan
Structural engineer Structure Workshop
Landscape designer AJG Design
Services engineer Paul Bastick Associates
Quantity surveyor Ian Thomson & Company
Contractor Philiam Construction
Timber frame engineer Price & Myers
Timber frame contractor BlokBuild

Below left Fraser in his studio, seen from the ground floor bedroom across the hallway.

Below The kitchen/dining area is separated by a blue wall from the sitting room. Both spaces have double aspect windows onto the courtyard gardens.

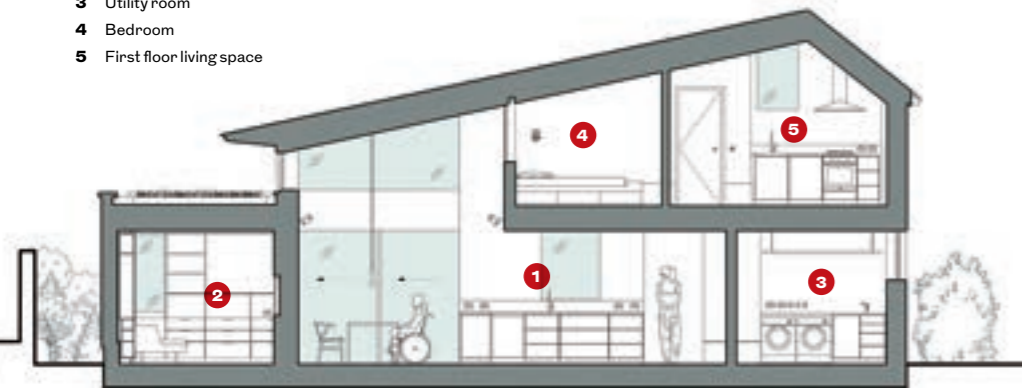
discreet staircase allows carers up to first floor kitchenette and bedrooms, which is neatly tiered to gently overlook and add height above the central living hub.

The house is a masterclass in subtle accessible design, which only comes from a full absorption and understanding of the specific needs, avoiding institutional standard responses. Doorways are wide enough to allow wheelchair access and oversized pocket doors function as sliding walls, allowing flexibility, maximum manoeuvrability and freedom. Door handles, used by carers, are standard knobs. Flush detailed joinery conceals hoists that pull out onto what appear at first sight to be concealed lighting tracks, to be accessed only as needed but not left on display. Such



Section AA

- 1 Kitchen dining space
- 2 Sitting room
- 3 Utility room
- 4 Bedroom
- 5 First floor living space



features are sensitive to Fraser’s needs and those assisting him, without defining the aesthetic or overpowering the design.

Close attention has been paid to the location and design of the principal bedroom suite where Fraser spends a significant proportion of his time. The bathroom takes prominence on the corner with an expansive glazed corner into the garden that is a calm and serene space to start the day. Both spaces take advantage of the orientation to bring in light and connect to the garden.

The modest first floor adds two bedrooms to those on the ground floor, as well as a kitchenette and small dining/

study space for guests and/or another carer. Once installed, the lift will connect the ground floor to this area, reflecting Fraser’s will to access every part of his home and always looking to the future.

This is a house for a positive man with an exciting life ahead. Its polished concrete floors and sliding glazed doors open the central kitchen and dining area to the courtyard and garden spaces either side, inviting – almost demanding – social interaction and life to enter. The material selections are not just clean and practical, but the aesthetic choices of a young man who wants to make a home with a bright future. The display

case of colourful objects, at the threshold between public and private, embody the character of the owner which pervades the design. The layout is a meticulous translation of the client’s brief and requirements and a celebration of that day-to-day experience. It is filled with natural daylight and the double height central space feels bright and optimistic.

Fraser has been on an incredible journey and this house feels like the culmination of that experience; it embodies the hope, zest and drive that he has for life and living. ●

Rachel Coll is a director at Tigg Coll Architects



Part of the Manchester Science Park masterplan, Base is a new five-storey specialist hub that has provided the area with a 91,000sq ft office space.

The £21m redevelopment was designed by Bridge Architects to provide an environmentally sustainable workspace, specifically designed for occupiers in the computer engineering, energy technology, light manufacturing and materials science sectors.

Taylor Maxwell worked closely with main contractors Speedclad Ltd to specify and supply the grey multi Corium brick cladding used across the facade which was installed by Longworth Building Services.

The BBA certified cladding system, manufactured by Wienerberger, was installed onto Rainspan panels directly which helped reduce installation time on site. The design possibilities of Corium allowed for the building’s design to match the overall masterplan brief to create a cohesive Manchester Science Park.

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Photography by Beccy Lane.

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One for all

Witherford Watson Mann's Appleby Blue almshouse gives ordinary people the kind of elderly housing that is normally the preserve of the wealthy

Words: Eleanor Young Photographs: Philip Vile



A good few buildings have one remarkable room. Only the best have more, and of those just a few make travelling from one lovely space to another a pleasure in itself. Appleby Blue almshouse in Bermondsey, designed by Witherford Watson Mann, is one such place. Built to house the older residents of Southwark in south London, it corrals the sun into airy social spaces, warm, generous walkways and 57 neatly appointed flats that borrow their character from the structure and the city. At its centre are ginkgo trees and the sound of water runs through its courtyard, while on the boundary to local terraced streets, pleached fruit trees edge sunny growing spaces. Residents can take a circuit right around the building, pausing for conversation at the benches in front of each kitchen window.

Over the last decade housing for older people has had its own market grow up around it. You no longer need to buy a bungalow to downsize, you can move to a tailor-made community of elderly peers, with classes and tea parties and a lift to your brand new flat. It has a certain appeal – and a hefty monthly fee.

The social, low cost version of this arcadia has traditionally been provided by almshouses. Influenced by ideas from the visitors' book at its Stirling Prize-winning Astley Castle, and news of the much reported killer loneliness, Stephen Witherford, co-founder of WWM, unwittingly contributed to a new brief for such a place when he attended the away day for a small Southwark almshouse and grant-giving charity, United St Saviour's. There he listed the best things a building



Left A projecting wooden frontage builds a closer relationship with the street.

This image Benches outside kitchen windows on the wide walkways create immediate sociable space.

can bring: a sense of how light moves, time, memory, the joy of garden focus, shared place. These, rather than space requirements became the brief. The relationship with the charity grew.

The project took time to crystallise, eventually settling on the site of a squatted 1960s former care home and car park on which Southwark Council bought out the lease. The money was to come from a Section 106 on a major development, Triptych Bankside behind the Tate Modern, for developer JTRE London. Happily, JTRE, which hails from Slovakia and has developments across central Europe, took on the drawings at Stage 4.2 and kept on Witherford Watson Mann through the construction management contract, even though much of the professional team was changed.

Witherford explains that the design started with the traditional almshouse diagram – a U-shape of homes reaching towards the street. But instead of burying community spaces at the heart of the homes, the practice designed them to face the street, separating the courtyard while offering views into it.

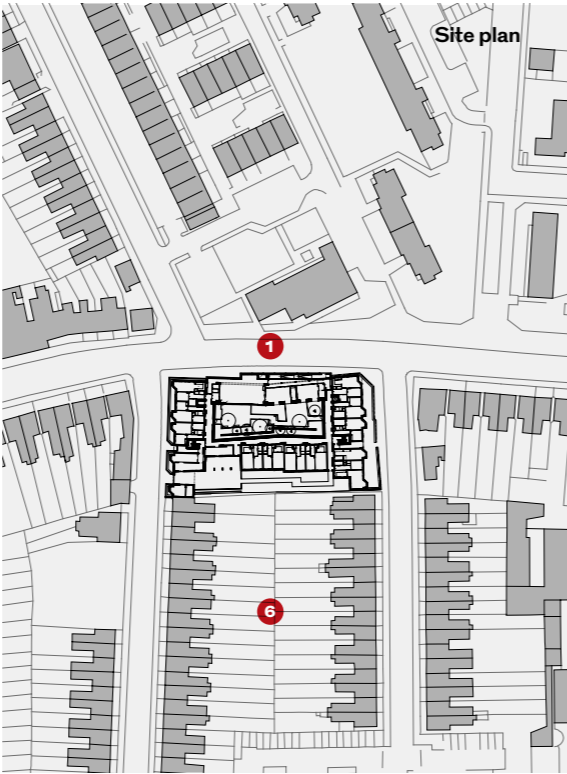
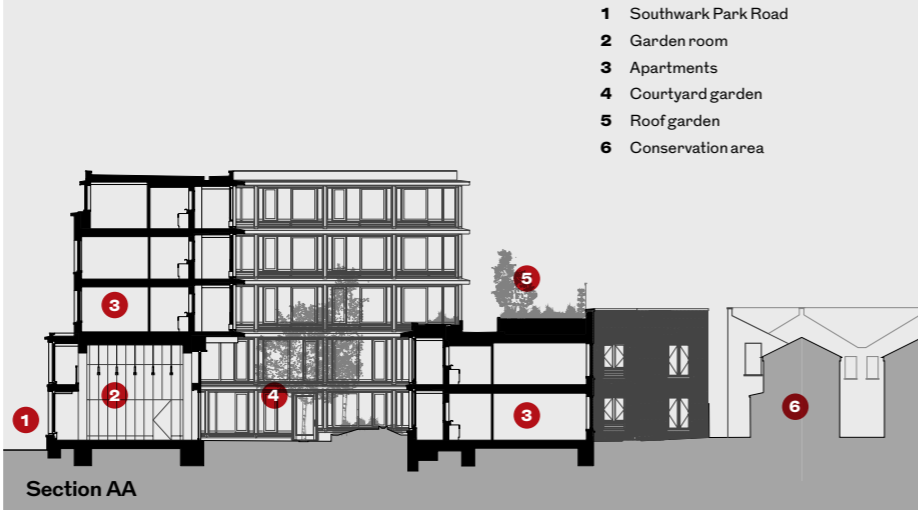
Approaching the building the four storeys of brick with a stepped-back zinc top storey has much in common with the many brick apartments that have gone up over the last decades across England’s major cities. But it is somehow more. A few small details, and one big one, make it stand out. The big one is the two-storey projecting timber and glass of the community elements with just a kink to guide

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you to the entrance. The timber window frames and panels and projecting brick headers in bluey Danish brick give depth and a warmth of extra detail. Playful corners enliven the block as it turns towards local terraces and steps down from five storeys to two, using projecting two-storey bays with little gardens at their feet, as it cosies up to its neighbours.

The design has subtle layers of public and communal space. While the building appears open and welcoming from the street, the raised ground floor gives those inside the gallery a view onto it. Its signalling fits the charity’s plan for a place that the community can be invited in to, but only as valued guests. Thus the communal double-height garden room that spans the building from street to courtyard garden feels self contained, and turns naturally towards the internal courtyard it opens onto.

The walkway acts an organising device,



The south-facing courtyard is overlooked by walkways with windows that can be smoothly slid open.



IN NUMBERS

£25.1m
construction value

5800m²
GIA

£4328
cost per m²

77,000kWh/y
predicted on-site renewable
energy generation

105 litres
predicted potable water use
per person per day

56 kWh/m²/yr
predicted annual gas use

57
apartments
plus 2 studios

Construction management

On side streets
projecting bays set
up a rhythm that fits
the terraced houses
they run into.



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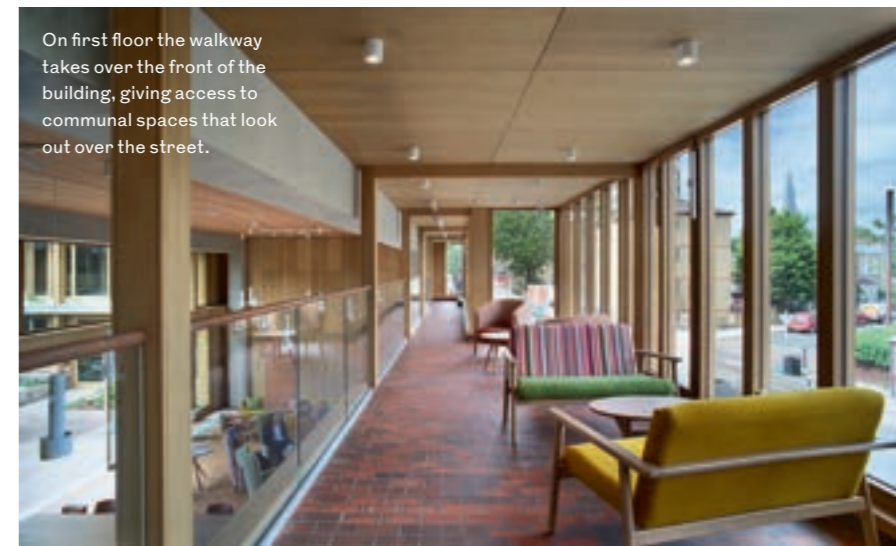
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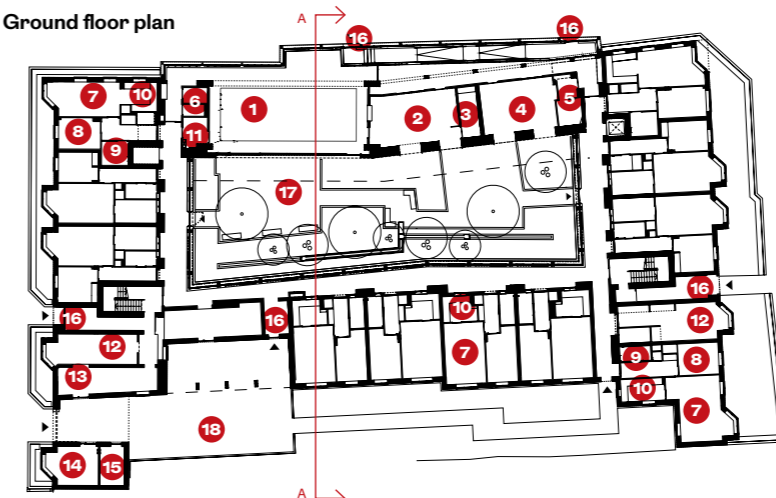
running around the edge of the courtyard, except for a first floor diversion to the street side of the building. It is a buffer between the communal and the more private spaces of private front doors and kitchen windows. Some residents have separated themselves off further with net curtains, others have populated their windowsills with plants and decorative jars of pasta and cornflakes; still others have started to colonise the walkways, planters and benches with ferns, roses and conversation – it is the perfect place to slide back the glass screens of the walkway and sit down with a passing friend, a kind of sociable winter garden. And all overlooking the courtyard and the planted roof garden.

The walkway is also an example of how London's Housing Design Standards open up architectural possibilities. In project workshops people asked why

On first floor the walkway takes over the front of the building, giving access to communal spaces that look out over the street.

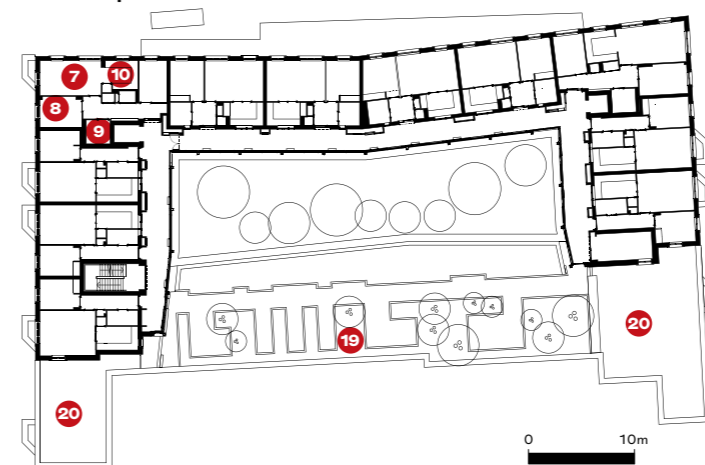


Ground floor plan



- | | | | |
|------------------|-------------------------|----------------------|---------------------|
| 1 Garden room | 7 Apartment living room | 10 Apartment kitchen | 16 Entrance |
| 2 Cookery school | 8 Apartment bedroom | 11 Storage | 17 Courtyard garden |
| 3 Scullery | 9 Apartment shower room | 12 Plant room | 18 Parking |
| 4 Office | | 13 Bin store | 19 Roof garden |
| 5 Bermondsey Spa | | 14 Scooter store | 20 Rubble roof |
| 6 WC | | 15 Bike store | |

Second floor plan



The allocation for private outside space was folded into the circulation to provide generous tempered spaces

they would want a balcony when they would be on their own. So the allocation for private outside space was folded into that of the circulation to provide these generous, tempered spaces that also give shade to the windows. At a build level the walkways are a testament to collaboration. JTRE brought on board the Lithuanian-based Boisrois which worked with WWM on the design of solid oak frames for the windows and glazed screens, with integrated glass balustrades and vents – both passive and automated. The frames are robust and handsome, promising quality and care from Appleby Blue.

As we walk around a small group of residents is finishing up in the community kitchen and share slices of brownie. Residents pause to exchange a few words; many of them came for Witherford Watson Mann's 21st party here a week before. There is a sense of the jobs people have had, the work that still continues for some, lives of addiction or the move with family (one local resident has her sister living just along the way). There is optimism about being able to move somewhere new – often from tired council housing – in their local area, where red double deckers going past the window can take them up to their club at London Bridge or a short ride to Bermondsey Iceland. They can gather in the lounge and watch Strictly or take a comfortable chair looking out over Southwark Park Road.

The charity sees itself, and its two earlier

almshouses, as enabling people over 65 to remain part of the city, rather than retreating. Different local groups are being brought in – gardening, cooking, perhaps sharing craft skills – bringing the 63 residents together with people from other generations. For many there are challenges with the move itself and failing health, and despite the immense feeling of privilege in being among the natural materials of the building and the gardens, there is acknowledgement that lives can be hard. The community kitchen is something of stand against both food poverty and loneliness. There is a logic in sharing resources, one example: shower rooms in the modest flats are augmented with what is jokingly named ‘Bermondsey Spa’ where any inhabitant can take a soak in the bath.

Charity chief executive Martyn Craddock says: ‘We expect this to be a benchmark for older peoples’ housing for a number of years.’ It has been a huge undertaking, avoiding the dumping down of the project as the developer took on the contract, the worries over Covid and materials shortages. And now there’s the pressure on staff and finances of taking on another almshouse. Despite that, Craddock is toying with the idea of building another. Spending time at Appleby Blue it is easy to see why embarking on another almshouse build is such a compelling idea. ●

Credits
Client JTRE
User United St Saviour’s Charity
Architect Witherford Watson Mann
Structural engineers Price & Myers (stage 0-3); Pringer James (stage 4-5)
Services engineers Skelly & Couch (stage 0-3); AWA Consultants (stage 4-5)
Landscape architect Grant Associates
QS Thompson Cole (stage 4)
Project management Gardiner and Theobald (stage 2-3); Beyond (stage 4)
Planning consultant DP9
Fire consultant The Fire Surgery
Acoustic and thermal Consultant Ramboll
Main contractor JTRE London

Bottom right At the back of the site the building steps down to meet surrounding terraces. A rooftop garden creates more shared sunny spaces.



Cutaways at the corners make them interesting, in the tradition of Bermondsey corners, says Witherford.



Garden room with the red buses of south east London passing on one side and the gentle trees and water of the courtyard on the other.



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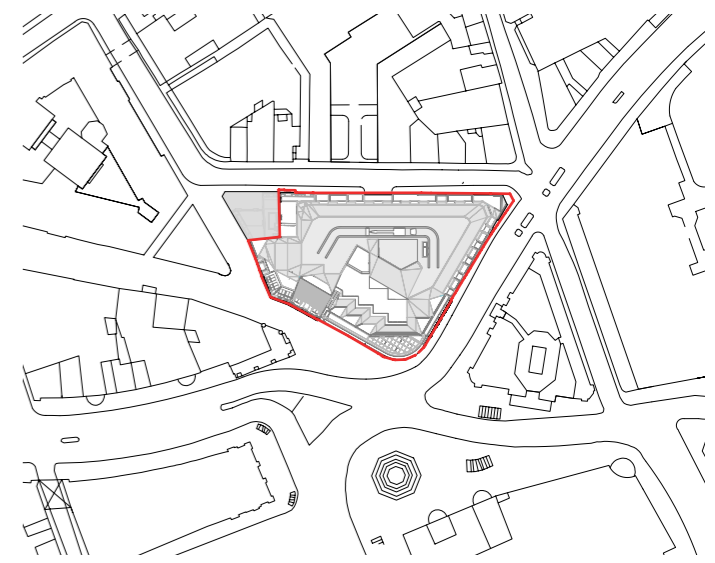
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Face value

Lucent still looks like 13 buildings despite the single space they enclose, expanding and enriching the streetscape in the heart of London's West End

Words: Isabelle Priest



- IN NUMBERS**
- 13,494m²**
total GIA
 - 11,138m²**
grade A office space
 - 2,044m²**
retail space
 - 312m²**
residential
 - 1,132kg CO₂e/m²**
whole building embodied carbon

As an almost triangular plot measuring 3,047m², Lucent is not the largest city block, yet its position makes it one of the most loaded – perhaps in the world. Its name is a clue, but perhaps not quite enough of one. Because even if you don't know the project you do know the site. Everyone does. Lucent is the new name for the city block that accommodates the Piccadilly Circus Lights. What makes it loaded is that each of its elevations are so atmospherically different. You have the digital screen, which contrasts to the classical formality of Regent Street. Then there is Denman Street, a narrow lane of lower, humbler townhouses that is more Soho than Regency. The remaining side on Shaftesbury Avenue is part of theatreland, with its neon signs and aspect to the casinos and cinemas of Leicester Square and Chinatown.

The site's owner, Landsec, has been acquiring the individual buildings that make up the island since the 1960s. It took over the last in October 2012. That's how Lucent came about. Previously, the site comprised 13 buildings with a dank courtyard in the centre. The broad idea was to bring them into a single building. Fletcher Priest Architects was brought in via a closed invited competition, having worked with Landsec several times.

At that point the extent of the works wasn't clear. However, phase 1, the replacement of the Piccadilly Lights

Above Site plan of Lucent outlined using red line.

Left Lucent is the city block that contains the Piccadilly Lights. This aerial view of the new building shows its faceted roofscape to protect views.



with one huge digital screen from the previous five, required an overhaul of the structure. Planning was granted in 2016 and the new lights completed in 2017. The essential part of that was that construction had to take place around the three flagship retail units beneath – then Boots, Barclays and GAP.

The remainder of the project has taken substantially longer because much of what's visible is listed or considered of local architectural importance. A three-level basement has been inserted under the site too. Even though the general approach is simple – hollow out the site, retaining many of the facades – each building has undergone its own special and highly laboured treatment.

Along Glasshouse Street, to the left of the Lights, for example, number

Credits
Client Landsec
Architect Fletcher Priest Architects
Main contractor Wates
Structural engineer Waterman Structures
Services engineer Long and Partners
Facade engineer Infinity Facade Consultants
Cost consultant Rider Levett Bucknall
Conservation Donald Insall Associates
Project manager Third London Wall
Planning consultant JLL

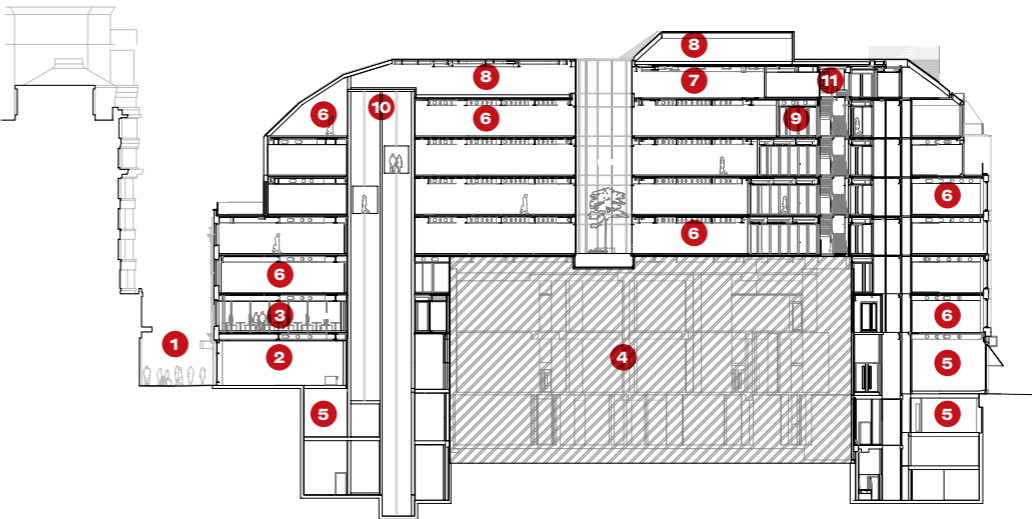
Above View from Glasshouse Street showing the new infill entrance building to the left, two restored and 'stretched' stone buildings, and the Lights beyond.
Below right Tumbling roof, three-storey bay window and grey faience facade.
Below left Sculptural staircase to the first floor lounge and bar in Lucent's office entrance.

Each building has undergone its own special and highly laboured treatment



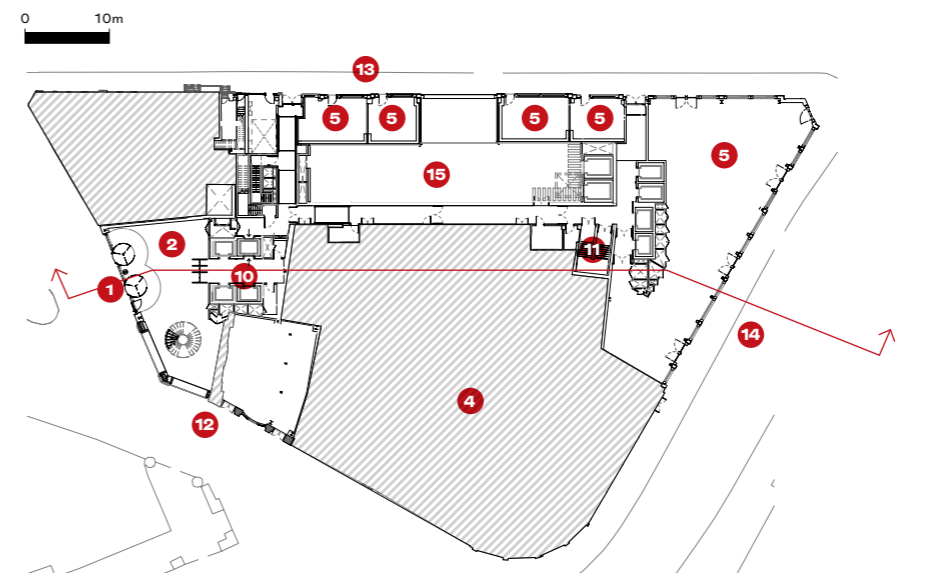
4-6 is a listed Portland stone former banking hall for London County and Westminster Bank, designed by Edward Keynes Purchase and Reginald Blomfield in 1909 in an exuberant baroque style. Here, the facade was taken down and sent to Dorset for each stone to be reworked and refreshed by piece by piece. On its return, it was put back 'stretched' so that its parapet aligns with the top of the Lights, with an extra level inserted between floors five and six, and everything else slightly elongated too. The listed internal features have also been reinstated.

To the left again is 8 Glasshouse Street, which turns a corner with 1 Sherwood Street, and is a similar story. This time the facade is Bath stone, the building wasn't listed but it has also been stretched in height to line up with the internal levels of next door and had a mansard roof level added with a roof terrace above. At the ground floor, two huge shop windows open onto the lobby

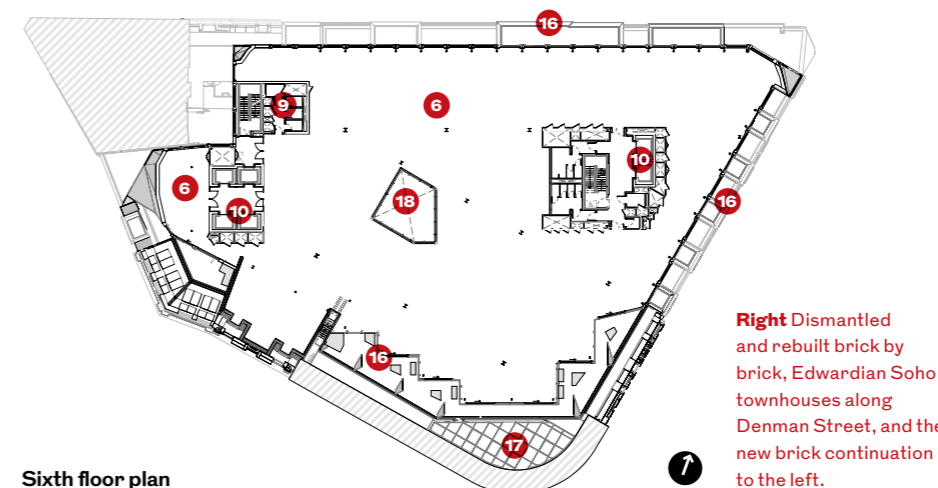


Section AA

- | | | | |
|--------------------------------|---------------------|-----------------------|------------------------------|
| 1 Sherwood Street | 5 Retail | 10 Lift | 15 Loading bay |
| 2 Office reception | 6 Offices | 11 Stairwell | 16 Roof terraces |
| 3 Lounge/bar | 7 Public restaurant | 12 Glasshouse Street | 17 Winter garden atrium void |
| 4 Retained and existing retail | 8 Plant | 13 Denman Street | 18 Central atrium void |
| | 9 WCs | 14 Shaftesbury Avenue | |



Ground floor plan

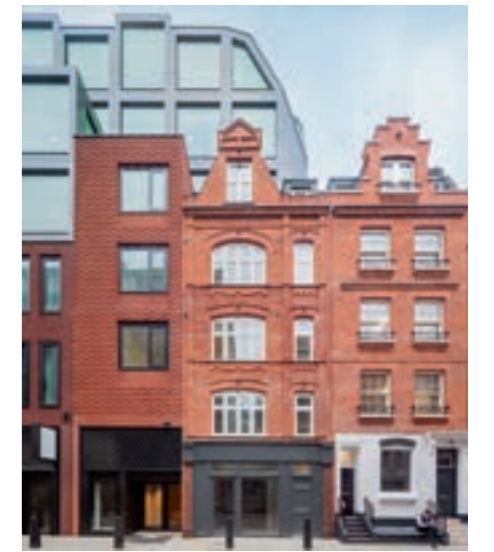


Sixth floor plan

Right Dismantled and rebuilt brick by brick, Edwardian Soho townhouses along Denman Street, and the new brick continuation to the left.

The three-storey dormer looks like it belongs in the streets of Rennes or Rouen and is completely endearing

of the main entrance to the Lucent block – a lobby with artwork exhibited on the walls and a sculptural spiral staircase that project architect Joseph Sweeney says is designed to 'hint at Mayfair galleries'. The entrance, however, is in the new infill building beyond. A narrow frontage, this is one of the few areas of the elevation where the geometry of the new city block-sized roof (deliberately faceted to preserve protected views) is visible, a plane of Welsh slate tiles streaming down the elevation. A three-storey dormer sits within it, and another roof terrace to the other side. Its asymmetrical design and focus on the roofscape rather than the facade shakes up the street scene, making it almost medieval in nature. It could belong in the streets of Rennes or Rouen and is completely endearing as a consequence. The facade is a deep grey-blue faience developed with Darwen Terracotta and, like the slate, references the 19th century buildings all around Piccadilly, as well as Eric Parry's nearby 2013 One Eagle Place.





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Roof terraces on top of the bay projections of the new building along Shaftesbury Avenue for taking calls or getting fresh air.



Buildings Place

Continuing to Denman Street, the three corner buildings are not part of the Lucent plot (hence not quite a triangle), but are undergoing their own independent renovation. From here the street is red brick and designed to a townhouse format that carries on from numbers 19 and 20 at the western end. These are Edwardian and were dismantled brick by brick like those before, but have been converted for residential use with seven apartments, separate entrances and a bike store. Next is another 52.1m-long newbuild section that reverts to retail on the ground floor and workspace above. The long elevation is broken into six townhouses, using alternating brickwork patterns and styles from English, Flemish and modern stack bonds inspired by Soho's typical Westminster Dutch style. The units are purposefully boutique-size for smaller brands to occupy.

Finally, a new retail unit wraps Denman Street onto Shaftesbury Avenue.

This replaces a 1970s brown brick building with a memorably irritating colonnade at ground level that was awkward for the passing crowds to navigate. Fletcher Priest's replacement again uses faience, here manufactured by NBK. It shines brilliant white on a sunny day and is designed as a complex facade of closed bays and recessed balconies to maintain the classical proportions of the last section in the island block, the 19th century, cream faience, 11-17 Shaftesbury Avenue, to the right of the Lights. The faceted roof again drops down on the corner of the new building. Inside is a 13,000m² retail unit on the ground and basement floors, already let although not yet open. The last existing building also underwent the 'stretch' process, with new levels and an infilled mansard from the third floor upwards. The building was not listed, but a certain lightness has grown denser in its redeveloped guise.

So what of the inside? Creating

From here the street is red brick and designed to a townhouse format

Right White faience elevation of the new Shaftesbury Avenue building which replaces a colonnaded 1970s brown brick building.

Below Shaftesbury Avenue elevation picks up the neon and brightness of the theatreland.



workspace with the largest floorplates was what it was all about. Six levels of offices accommodate around 1000 people, with a restaurant on the seventh floor. At their largest, the floorplates are 2500m², their span requiring two lightwell atria for daylight. One of these is in the middle; the structure of the other, behind the Lights, forms the framework for a vertical winter garden. The most successful office floors are five and six; the latter has surrounding curtain walling that sits in the folds of the roof and opens onto semi-sheltered terraces which ingeniously provide solar shading and shelter for all-weather use so workers can pop out there for a coffee, to have meeting or to take a call. Nevertheless, each level has almost 360° views, the best higher up the building over other rooftops. The public restaurant has a substantial terrace directed towards the sculpture of Eros on the Circus and to Westminster Palace. However, there are 20 roof terraces snuck into the building, designed long before the Covid pandemic hastened their implementation.

The lower office floors exhibit the facade retention approach more than

those above. A phenomenal amount of work and attention has gone into those processes, which is fantastic, especially the focus on craft and traditional skills. The resulting array of window types internally, however, is less convincing – as are the spaces, which prompt the question of whether it is just the facade that matters in a historical building, or what sits behind it, including the memory of its footprint. There is an increasing number of these types of projects. Perhaps as more clients and designers push similar programmes in ever-densifying cities there will be improved ways of conveying external character to internal configurations, rather than the same internal treatment of white walls being used to draw together the 13 originally separate buildings here.

It hardly matters, though, as the site was dictated by the steels involved in holding up the new screen for the Lights. You can see the steel truss in the restaurant, and it is a formidable piece. A few years ago, this area behind Piccadilly didn't offer much. Dixon Jones and Donald Insall Associates' Quadrant 3 across Sherwood Street precipitated this improvement, but Landsec's investment solidifies that, and makes visible an



One of 20 roof terraces tucked into the faceted roof for workers on the sixth floor office.

impressive confidence and swagger in London itself. The transformation of the island into Lucent makes a destination worth visiting for more than the famous Lights. Within three short, newly concentrated streets, Fletcher Priest Architects has captured the thrilling diversity of the West End so that you can almost experience it in a single city block. It's an impressive feat to pull off – and a morale boost for the city. ●

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Architecture and nature in harmony at Sigma's new headquarters

Arper's role in the fitout and furnishing of an office complex in Kawasaki, Japan, was symbiotically entwined with the architectural, environmental and natural priorities of the client

A lively professional space, in close dialogue with the surrounding natural environment and made dynamic by fluid interaction among colleagues: this was the vision that inspired Kajima Design Studio in the design of the new headquarters of Sigma, a leading Japanese company in the field of photographic optics.

That inspiration became manifest as a building – constructed in just two years – in Kawasaki, in an industrial area surrounded by greenery, a stone's throw from Shinkōji Park.

The architectural complex rises at the back of a hill and consists of three parts: two white elements connected by a dark monolith. It is inside the brighter blocks that corporate life takes place, not only in the offices but also in the laboratories, darkrooms and photo exhibition rooms.

The dark-colored block, on the other hand, is a space that chronicles Sigma's innovations in technology and design, with a museum-like layout.

The building truly seems to live in symbiosis with its natural surroundings and seasons, thanks in part to the landscape



Above Outdoor courtyard in close dialogue with the surrounding natural environment, furnished with Arper's Leaf and Pix collections.

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design, construction and maintenance by Green Wise. In spring, the cafeteria building has a view of cherry blossoms, in the autumn, yellow chestnut-leaved oaks celebrate the landscape, while the entire building is traversed by green corridors and patios. Even its main facade of mirror-brushed aluminum seems to dematerialize in its embrace with nature.

Similarly, sustainability features prominently in Kajima Design's construction choices, which favoured precast and prefabricated structures to make the building more streamlined and environmentally friendly.

It is a sustainable building in terms of energy too, thanks to a photovoltaic system that meets the needs of the entire building and powers the electric charging stations in the parking lot.

The rooftop garden, created to promote thermal insulation by reusing residual earth after excavation, is in line with these solutions.

The intimate relationship between architecture and natural surroundings is guided the interior design project, created by architect Riccardo Daniel in collaboration with Arper.

'The light colours of the offices and common areas – from plaster to wall coverings – are enlivened by the palette of the furnishings: a mix of neutral tones and shades of green in the meeting areas and open spaces, with counterpoints in bright, autumnal tones in the recreational spaces.

'Arper collections become sparks of color, whose nuances identify the intended use and atmosphere of a space,' says the architect.

The synergy that was created between Sigma and Arper with this project is also due to Ichiro Iwasaki, creative director of the Japanese company and creator of several of the Italian company's collections.

'Since I have a deep knowledge of both

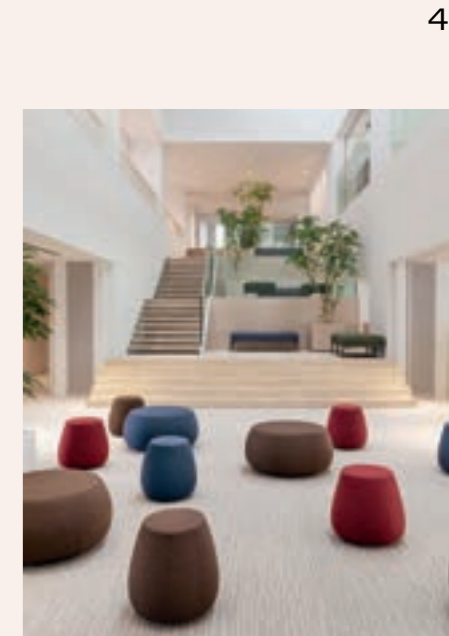
The intimate relationship between architecture and natural surroundings also guided the interior design



Sigma and Arper, I had an active role as a supervisor in this project,' Ichiro says. 'Right from the start, I felt that these spaces needed to support the daily activities of the people who work for Sigma. These people focus every day on microscopic details, those of the precision devices produced by the company. "Concentration" and "relaxation" are thus the two thematic strands that alternate in this new location, depending on the intended use of each area. And the same logic guided the selection of the furniture – which also needed to convey the Arper spirit – which I would call "Arperness" in this context,' Ichiro concludes.

Indeed, the lines of the furnishings redesign the interior volumes, their heights playing an important role in bringing space back to a human and dynamic dimension that encourages interaction and sharing.

An orientation also present in the idea



Top left Large, open multi-use space. Large windows, potted plants and wooden flooring merge indoor and outdoor. Furnished with Arper Adell armchairs, Gher tables, Kiik modular benches, Catifa 80 lounge chairs. **Top** Gathering area fosters communication between adjacent lens and camera design departments. Furnished with Arper's Pix ottomans, Steeve benches. **Above** Open workspace, furnished with Kinesit task chairs. **Left** Cafeteria, with Meety tables and Catifa 46 chairs.

of the 'open desk', proposed by Arper and embraced with conviction by CEO Yamaki Kazuto, which encourages using the office in a more active and lively way.

This is a revolutionary stance not only for Sigma, but for Japanese companies in general, demonstrating how the concept of a space can influence not only the lives of those who inhabit it, but also the very idea of that environment, the conventions and atmosphere it evokes. ●

Architectural design Kajima Design
Construction company Kajima Corp.
Landscape design Green Wise
Interior design Riccardo Daniel, Kajima Design
Sigma creative director Ichiro Iwasaki
Arper products Adell, Arcos, Babar, Catifa 46, Catifa Up, Catifa 80, Cila, Cross, Dizzie, Duna 02, Gher, Kiik, Kinesit, Leaf, Meety, Nuur, Pix, Planesit, Ply, Song, Stacy, Steeve, Wim



Statement of intent

With East Marshgate, UCL's expansion into London's former Olympic park, Stanton Williams creates a convincing piece of a promised new urban quarter

Words: Hugh Pearman Photographs: Hufton + Crow

The £250million building is the first of four 'Palaces of Learning' that will increase the future capacity of UCL by almost half as much again.

Tall, vertical precast concrete slats accentuate the massive scale of the new campus building.



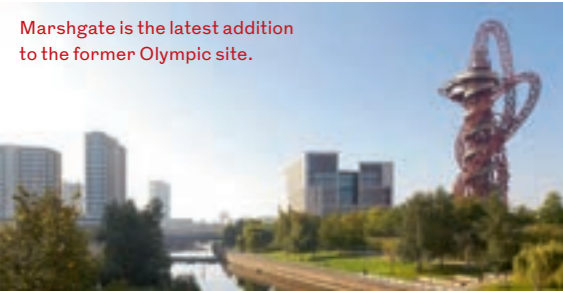
**Buildings
University**



Go to the district in Stratford, east London, branded as East Bank, and you are in the world of large discrete objects set among waterways and railway lines. To the 2012 remnants of the cut-down former Olympic Stadium (now West Ham FC), swoopy aquatics centre and the fading red steel tubing of the ‘Orbit’ sculpture/observation tower, you can now add a new university campus. This, at the southern end of what was the Olympic park, is the chosen expansion zone of University College London. It is building UCL East with conviction, from deep pockets, to compete with research-science rivals including Imperial College, Oxbridge, Manchester and Edinburgh.

The first element of the masterplan to complete last year was the nearby One Pool Street by Lifschutz Davidson Sandilands, four floors of labs, studios, public and exhibition space and a plush lecture theatre/cinema, topped with 552 student rooms in two towers of 13 and 17 storeys. Now it is joined, across one of the several channels of the River Lea delta, by East Marshgate, a £250 million megastructure by Stanton Williams that is the daily workplace for some 2,500 students, teachers and (as with One Pool Street) as many of the public as care to come in.

Marshgate is the latest addition to the former Olympic site.



Facades are a full-scale sampler of various concrete finishes, with exposed aggregate at ground level.



Left and below left
The central atrium is gargantuan. At ground level it is dedicated to community outreach, with exhibition space, café and school teaching room.

Right A double-height laboratory with a view.

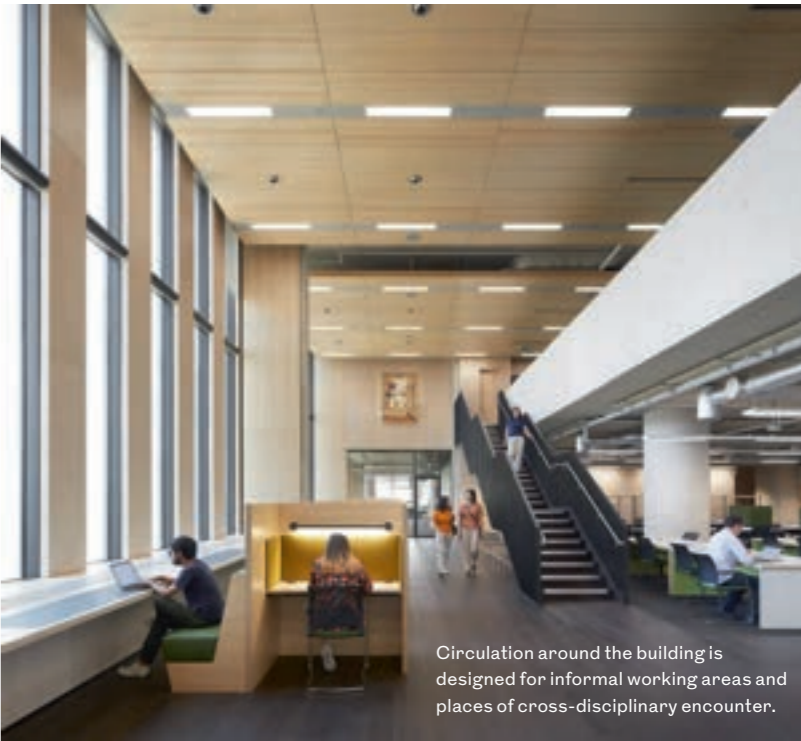


This is the largest single building in UCL’s portfolio. Its presence, the way it sits in the landscape – especially this flat windy landscape of memories industrial and athletic – is the thing. It may be only eight storeys high but they are tall storeys: the overall height is what you’d expect from a conventional 12-storey block. Its external appearance is all about the large scale, emphatic modelling of surfaces and textures into four zones from bottom to top. It is an inscrutable beast, its facades including a series of heavyweight vertically-slatted precast screens with the razor-sharp concrete detailing that is the trademark of the practice.

The facades are a full-scale sampler of concrete finishes, on lower levels referencing boardmarked and pick-hammered types. Today these finishes come from moulds and, while presenting textural variation, lack the sharp definition of their forebears. With BREEAM Excellent as

the target, relatively low-carbon concrete of the slow-curing variety with a high proportion of cement-replacement fuel ash is used. Exposed-aggregate concrete is used at ground level, polished for the floor, as a memory of the riverine gravel beds underlying the site. And as Stanton Williams director Gavin Henderson points out, a key element of sustainability is building for the long term: minimum 60 years in this case.

It is a handsome building with something of the air of a fortress. The second-floor terrace projecting above the entrance has a Corten view framing device with a gatehouse feel. This defensive impression comes partly from it being the first of a planned cluster of four buildings, likely to go to competition. So it will not continue to stand in isolation. By the time UCL East is built out, the university will have expanded its capacity by 40% and, with the associated landscaping, have made a new city district, the four palaces of learning



Circulation around the building is designed for informal working areas and places of cross-disciplinary encounter.

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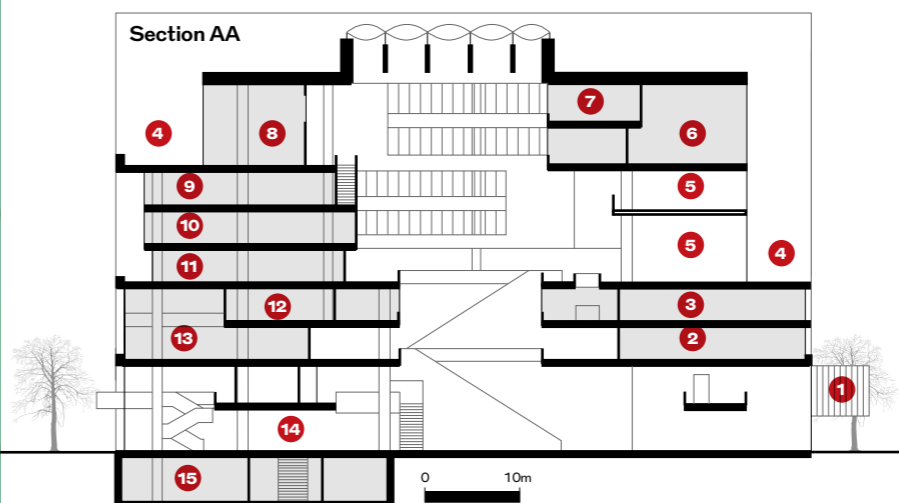


**Buildings
University**

49

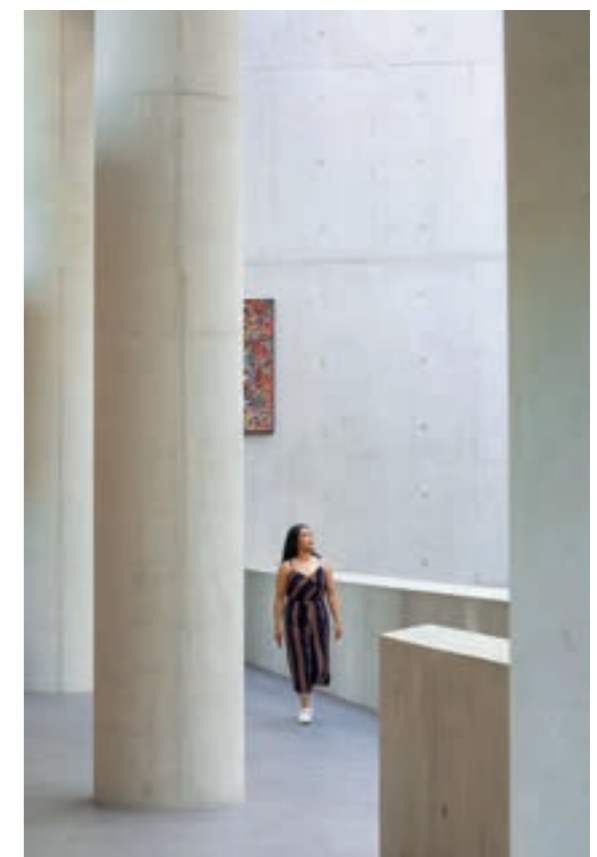
Left The Corten upper level viewing space gives something of a fortified gatehouse feel to the east entrance.

- 1 Lecture theatre
- 2 Specialist computer lab
- 3 Media studios
- 4 Terrace
- 5 Project space
- 6 Manufacturing Futures lab
- 7 Workspace
- 8 Staff common room
- 9 Management education suite
- 10 Innovation lab
- 11 Large design studio
- 12 Teaching space
- 13 Refectory
- 14 Institute of Making
- 15 Cycle parking & showers



Below Lofty student refectory on level three. Staff get their own equivalent on the top.

Right It's a world of smooth low-carbon cement finishes.



arranged around a square.

The architectural expression matters because one of the headline ideas behind UCL East is being open to the public. The ground levels of all the buildings on the masterplan are 'fluid', containing cafés, exhibition spaces and outreach teaching spaces for local school pupils and the like. East Marshgate does all this, in a distinctly patrician manner. It's instructive to compare it with LDS's smaller One Pool Street which, with its radiused corners and brises-soleil, avoids the austere magnificence of its big neighbour but gives the brief a perhaps friendlier physical expression.

So as things stand, one not of the academic world might approach East Marshgate with some trepidation: just a few hundred yards to the east the gargantuan Westfield shopping and entertainment mall offers its more obviously accessible alternative wares. Nearing completion even closer northwards is a rival cultural quarter with branches of the V&A, Sadler's Wells, London College of Fashion and BBC studios. One remembers former London mayor Boris Johnson's boast that this whole post-Olympic quarter would be a new Albertopolis on the South Kensington model. If so, only the university buildings seem to be full-size or even, in the case of Marshgate, slightly over-sized.

Buildings University

On plan there are two wings at angles flanking a lower central section, making an unequal quadrilateral. This translates into broadly U-shaped upper floors which are rotated in three pairs to frame views to east, north and south. The west flank will be hard up against a future phase, so no vista is set up in that direction. The shifts in aspect as you rise through the building – by escalator around the atrium, or via one of the four lift/stair cores – provide variety and orientation as you move around.

The result is a readable sequence of spaces, though the Cyclopean scale, industrially-inspired finishes and earthy colour palette continue to be the dominant attributes. An enormous 'Gaia' globe hanging from the atrium roof – the kind habitually seen as installations filling cathedral naves – looks

from below almost too small, balloon-like. The columned double height staffroom with its open terrace on an upper level aspires to the condition of a temple. Helped by the hard material palette, the overall internal experience is perhaps less the fortress, more akin to an art gallery carved out of a power station, complete with mandatory turbine hall. For galleries, read laboratories, on display through glass walls. The highly-serviced nature of labs doubtless accounts for a chunk of the construction cost: at £7100/m² GIA this compares with £5,000 for Grafton Architects' recent £90 million Marshall Building for the LSE, which is non-science. The exceptional strength of the Marshgate frame to take heavy loadings and be vibration-free, along with the overall generosity of scale, also plays its part.

IN NUMBERS

£250m
contract cost

35,000m²
gfa

£7,100
cost per m²

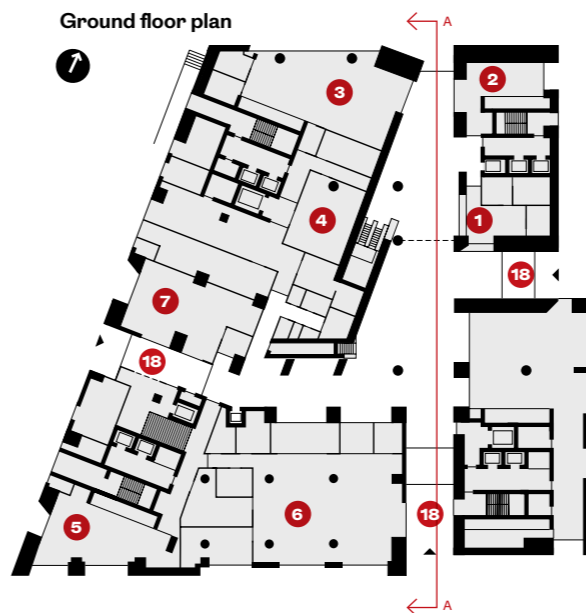
2,500
person capacity

970 kg
CO₂ eq/m²
whole-life carbon
A1-A3, B4, B5, C4

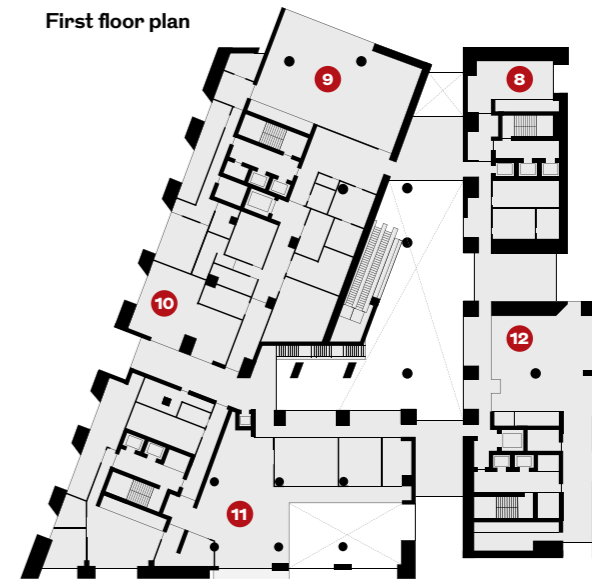
BREEAM 'Excellent'

NEC3 with
Option A
form of contract

Ground floor plan



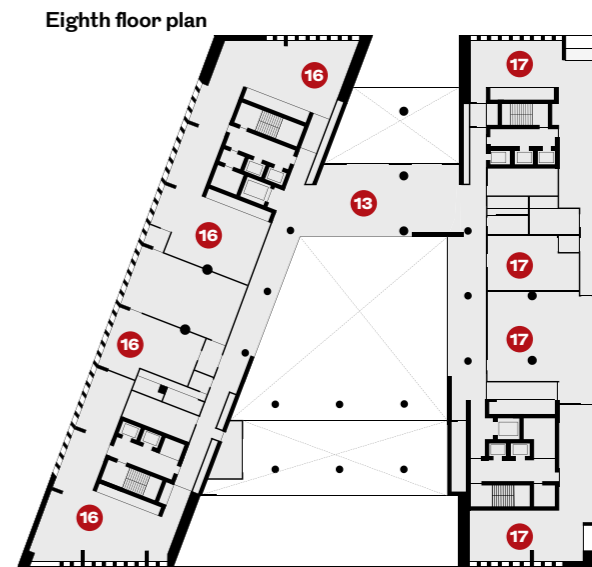
First floor plan



Fifth floor plan



Eighth floor plan



- 1 UCL reception
- 2 Community classroom
- 3 Learning studio
- 4 Future lab black box
- 5 Precision fabrication workshop
- 6 Institute of Making
- 7 Café
- 8 Specialist computer lab
- 9 Lecture theatre
- 10 Making space
- 11 Institute of Making
- 12 Cinematic & videogame architecture studio
- 13 Workspace
- 14 Teaching space
- 15 Innovation lab
- 16 Manufacturing Futures lab
- 17 Advanced propulsion lab
- 18 Entrance

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The programme is not all science and engineering: ‘creative industries’ including architecture and animation are in the mix. You will find only one relatively small – 120-seat – lecture theatre, made externally important by its Corten cladding projecting at an angle from the north facade. Pedagogically UCL is moving away from the model of individual faculties with professors addressing crowds of students scribbling in notebooks. The watchword now is cross-disciplinary collaboration. Floors are organised into a series of ‘neighbourhoods’, each of which has a double-height ‘collaboration space’ for informal meetings or exhibitions. As is increasingly the way with new higher-education buildings, circulation routes are designed to maximise chance encounters, with places to pause, sit and talk.

East Bank as a whole has a way to go yet before it finally knits together as a convincing new district, with the UCL campus as its southern anchor. East Marshgate is a self-contained world: touring it is an urban exploration in itself. The quality of architecture is first rate. Now we await the promised quality of urbanism. ●

Below Collaborative working in action – the Project Space occupies three levels.



Above The staff Common Room has a generous exterior terrace.

Right Concrete and Corten speak of the campus building’s ostensibly defensive language.

Credits
Client University College London
Architect Stanton Williams
Interior architects Stanton Williams and Sheppard Robson
Delivery architect Sheppard Robson
Contractor Mace
Landscape Vogt Landscape
Structural design AKT II
MEP, infrastructure, lighting, acoustics, logistics, vertical transportation, transport, BIM, security, sustainability Arup
Project manager WSP / Turner and Townsend
Cost consultant Aecom
Accessibility All Clear Designs / Arup
Design manager Plan A



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Specifier: Scott Brownrigg

Sustainability shapes Rwanda’s Ellen DeGeneres Campus of the Dian Fossey Gorilla Fund

The Ellen DeGeneres Campus of the Fossey Gorilla Fund in Rwanda was purpose-built to save gorillas – and inspire a new generation of environmental advocates. By Matt Alderton

This is an excerpt from an article that originally appeared on Autodesk’s Design and Make, a site dedicated to inspiring construction, manufacturing, engineering and design leaders. Scan the QR code below to read the full article.

The 5ha Ellen DeGeneres Campus of the Dian Fossey Gorilla Fund continues the legacy of primatologist Dian Fossey, embodying the principles of conservation and sustainability in every aspect of its design, construction, and operation.

Architecture, design, and build firm MASS Design Group developed a measurement framework for the campus that evaluated mission-driven impacts in five areas: environment, economy, education, equity, and emotion.

Green roofs, native plants, local materials, and a natural wastewater-treatment system are highlights of the project, which employed more than 2,400 Rwandans in its design and

construction, accounting for 99% of project labour. Gorillas are grand, not only in size – the largest gorillas weigh up to 440 pounds – but also in significance. They help maintain the tropical rainforests that humans rely on for clean air, crop-nourishing rainfall and life-giving medicines.

Sadly, gorillas are dying. Numbers have been dwindling for decades due to habitat loss, poaching and disease, according to the World Wildlife Fund, which says populations of eastern and western lowland gorillas in Central Africa have declined by more than 50% and 60% respectively since the 1990s.

The mountain gorilla – a subspecies known for its thick fur and high-elevation habitat – is the exception to the rule. After falling precipitously in the 20th century, the population of mountain gorillas in Central Africa has increased from 620 in 1989 to approximately 1,004 today, reports WWF. The organisation attributes this growth to conservation efforts

by fearless gorilla protectors like the world-renowned Dian Fossey, who studied gorilla behavior in Africa’s Congo Basin for nearly 20 years before her untimely death in 1985.

Fossey was found murdered in her cabin at Karisoke, the gorilla research center she established in 1967. Theories vary about the motive, including the widely held belief she was killed as revenge for her outspoken crusade against the illegal poaching of gorillas. But even in death, she would not be silenced. Nearly 40 years later, the Dian Fossey Gorilla Fund continues her life’s work by funding the conservation, protection, and study of gorillas and their habitats in Africa.

Its efforts are stronger than ever thanks to the Ellen DeGeneres Campus of the Dian Fossey Gorilla Fund, a new multi-building campus funded by the comedian and talk-show host’s philanthropic Ellen Fund. The campus opened in February 2022

Green roofs, native plants, local materials, and a natural wastewater-treatment system are highlights of the project



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adjacent to Rwanda’s Volcanoes National Park, where Fossey based her research. A collaboration of the Fossey Fund and MASS Design Group, the project marries conservation with contemporary sustainability to expand Fossey’s legacy for a new generation of ecological activists worldwide.

A ‘Purpose-Built’ Project

When MASS began working with the Fossey Fund in 2015, it introduced the organisation to its Purpose Built design process, conceived in 2014 and based on extensive research about how nonprofits and their funders can make the most of capital projects. Its research showed that capital projects are most successful when they’re built around a mission-based objective that informs all design decisions.

For the Fossey Fund, that mission is to make gorillas an entry point for a

lifetime of conservation activism.

‘The real inspiration for this project came from Dian Fossey herself, and the great work that she was doing,’ says Emily Goldenberg, MASS architect and project director for the Fossey Campus.

Long before scientists understood climate change, and decades before the modern sustainability movement reached its tipping point, Fossey understood that protecting gorillas meant protecting their habitat. MASS and the Fossey Fund agreed that conservation and sustainability were two sides of the same coin. To integrate them in service of Fossey’s legacy, MASS established five impact frameworks to design the Fossey Fund’s new campus, each measurable throughout the lifespan of the construction project. It calls them the five Es of impact: environment, economy, education, equity, and emotion. ●

[Read the full article here](#)





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2: Intelligence

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AMANDA BAILLIEU &
GUS ZOGOLOVITCH

If there were more architect developers, our society would have better housing. They tend to care about quality, and with enough of them in the system other developers would have to up their game. That's one reason why we've written a book for architects covering every stage of the process.

One essential skill that many architects need to learn is development appraisal; managing risk is the primary task. Otherwise, they have advantages over anyone else starting out, such as the ability to spot promising sites or changes in planning policy. That should give confidence. Do your sums properly, and you should expect to succeed – though most first-time architect developers find that it takes more time, effort and money than anticipated.

Opportunities and challenges exist in any market, including today's. When it is easier to find land, it can be harder to raise finance. Every developer starting out has to box clever. Those without capital might look for joint ventures, or get options on sites without planning consent.

Architects can feel embarrassed by the profit motive, but do have to be commercially minded to make it work. Those featured in the book had a variety of objectives besides making money. Some wanted greater design freedom or to be more hands-on. Others aimed to launch a practice or prove its capabilities. If nothing else, the experience teaches you what people really want and about the financial implications of design decisions, which can make you a better, more practical architect for other clients. It's like the missing piece of architectural training. ●

'Architects can feel embarrassed by the profit motive, but do have to be commercially minded to make it work'



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




Left Developer Gus Zogolovitch and ex-RIBA Journal editor Amanda Baillieu are founders of the Developer Collective events forum, and co-authors of *How to Be an Architect Developer* (RIBA Publishing, £35), available from RIBA Books.

RNIB welcomes neurodiverse and blind people to its new HQ

How Kay Elliott Architects and Buro Happold reworked the Royal National Institute of Blind People’s Grimaldi Building as an exemplar of inclusive access

Words: Andrew Pearson Photographs: Buro Happold



Design, construction
& technology

Jean Hewitt accessibility and inclusive design consultant at Buro Happold and technical author of PAS 6493 Design for the Mind - Neurodiversity and the Built Environment
Yuli Cadney-Toh project architect, Kay Elliott Architects
Chris Kenny associate, Kay Elliott Architects

How did this office refurbishment become the first to incorporate the standard for design for people with neurodiversity, BSI PAS 6493?
Jean Hewitt: I was already working with the RNIB on a project at Moorfields Eye Hospital. After buying this building, the RNIB asked me to do a light-touch access audit to highlight the big ticket items.

Tricia Smikle, RNIB senior project manager, wanted the building to be exemplary in terms of accessibility, and I was just finishing writing a new standard about designing for neurodivergence, so we included that. The project was fast-track. Buro Happold’s lighting, acoustics and asset consulting teams were quickly on board. The RNIB needed an architect; we were working with Kay Elliott on a project for Guide Dogs for the Blind, so we knew they understood about designing for sight loss and they teamed up with us.

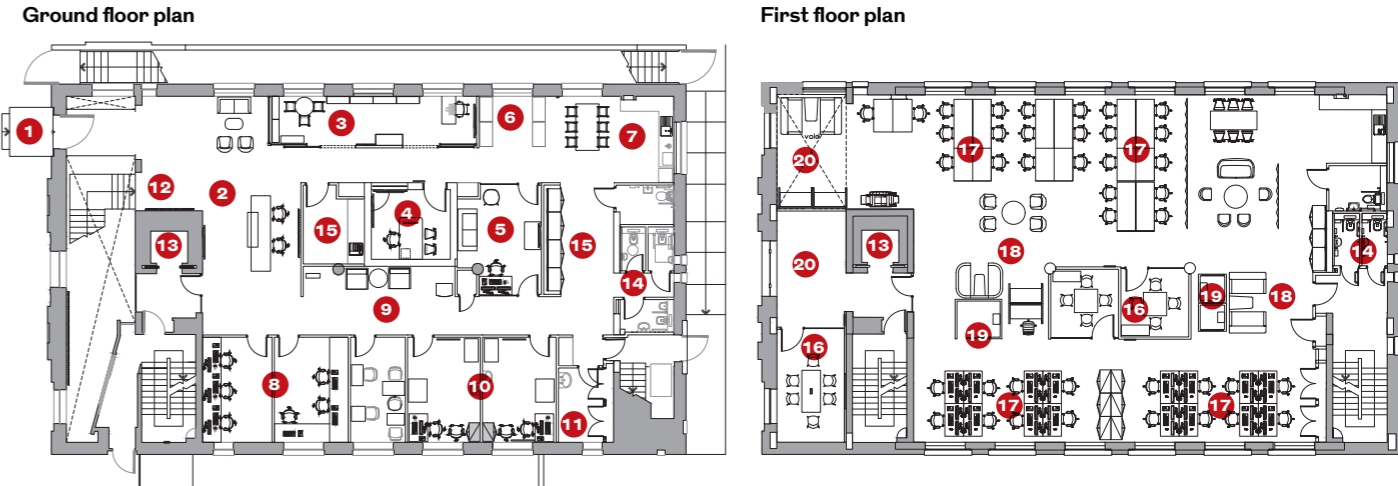
What was the architect’s role?
Yuli Cadney-Toh: The RNIB’s headline for our appointment was: ‘We want to



create a beacon of accessibility’. We began by engaging with stakeholders, taking on board lived experiences, and looking at how people would like things improved when downsizing and moving to the Grimaldi Building. Built as an office in 1990s, it is a replica of a church that originally stood on the site. It has five floors, an existing lift and staircases front and back. We already knew from Jean’s accessibility audit which elements didn’t work, and being tired, the building needed



Right The reception and waiting area at ground level. RNIB has employed wayfinding software as well as spatial considerations to help users navigate the building.
Left The Grimaldi Building was a 1990s office built in the form of the church that formerly occupied the site.
Below left Contrasting trims on stair nosings and ramps consider accessibility from the get-go.



remodelling generally. Our role in designing for accessibility started at the front gate and continued throughout the interior levels, to create the diverse environments identified by Jean, from a designated quiet floor and collaborative spaces to a serenity room. I found working for the Institute a joy, the architecture and detailing of spaces were always inspired by inclusion, never about constraints or just meeting building regulations. It is by holding fast to ‘no compromise’ on the accessibility brief that got the RNIB this result.

Are there conflicts between adapting a building for differing access needs?
JH: Designing for blind and partially sighted people is mostly compatible with designing for neurodivergent people. Most neurodivergent people have information sensory processing differences, around 70% of which will be

people who experience hypersensitivity to the environment they are in, often in response to lighting and noise. However, lighting glare can also adversely affect people with certain types of sight loss. When we did user trials, we found that most people with sight loss wanted a bluer light while people with hypersensitivity generally favoured a warmer light. What RNIB has done is provide fully adaptable, adjustable lighting for both Lux level and colour temperature for

every cluster of desks on the three office floors; people sit based on their lighting preference, which works well. The same adjustability is provided in the shop, boardroom and Serenity (quiet) Room. There is a designated quieter office floor and a collaborative office floor.

How do you reconcile having visually contrasting surfaces with providing a calming environment for neurodiverse occupants?
JH: The building has a calming colour scheme based on mixed monochromatic backgrounds of greys and whites, which gives good visual contrast with splashes of colour added to differentiate the floors. It is a legal requirement under Building Regulations to have visual contrast between adjacent surfaces, so we always maintained a minimum contrast of 30 points difference in Light Reflectance Value – as is required in the UK.

How do the blind and partially sighted people navigate the building?

JH: There is beautiful tactile signage that incorporates braille, and raised lettering so that non-braille readers can feel the words. There are also tactile additions to the staircase handrails with embossed bars to count down steps from the landing, with three, two and then one.

The main circulation route on each floor is indicated by an embossed vinyl path – the flare path. Normally for the RNIB this would be bright yellow, which I thought would create a conflict between user needs because often neurodivergent people with visual hypersensitivity are sensitive to bright colours. Happily, testing with visually impaired users showed the flare path could be a similar colour to the adjacent surface if it felt different underfoot and could be detected by the long cane used by blind people.

The building also uses NaviLens wayfinding software. This has a code, similar to a QR code, that can easily be picked up by the camera on a mobile phone. It gives an audio description of the immediate area. For example, if I point my phone in one direction it might say, ‘Three metres to store cupboard’; then if I continue to move my phone it might say ‘10 metres to reception’. Staff also have the code on their lanyards so people know the name of those approaching.

NaviLens codes have been installed along Pentonville Road too, to direct people from King’s Cross to the building.

What other adaptations are there for blind people?

JH: There are integrated tea points on the office floors. Because all the cupboards look the same each has a tactile sign in charcoal grey that says what it contains.

Also, the cupboards are fitted with two 300mm doors rather than the usual 600mm single door, so that if the door is left open it will not project beyond the worktop. The signage manufacturer MK Designs has added a highlight colour to the leading edge of each door that matches the theme colour for the floor to make them visually apparent.

Also, some worktops have a lipped marine edge to help contain any spills.



Above Flare paths guide users along circulation routes and make tactile distinctions between this and office areas.
Left In the kitchen, wall units have double 300mm doors so as not to project beyond lipped worktops.
Below The serenity room provides fully adjustable artificial lighting to allow for multiple user need.

How did the design process work?

Chris Kenny: First we’d have a workshop with Jean and representatives of the different functions of the RNIB. Then we’d present our designs in a workshop, for feedback. Presenting was very different, we had to put a lot more thought into describing the layout to help people visualise our proposals. Jean would follow with a more detailed mark-up of plans. This happened on an iterative basis as the design was refined.

There are a lot of publicly accessible spaces: the low vision clinic, Products for Life store and recording studios. A big success was being able to plan these to feel welcoming on the public floors, which are the ground and lower ground. Spaces are designed to share functions. For example, the Products for Life store is adjacent to a living room space that can be used as a lounge or to demonstrate products. There is also a kitchenette for staff use where members of the public with sight loss can try out kitchen aids.

How easy was it to incorporate PAS 6493 into the design?

JH: I thought this would be an interesting test for the standard because of the potential conflicts of designing for sight loss, but it was surprisingly easy. What we’ve shown with this project, which isn’t even a new building, is that it’s possible to design for inclusivity and neurodiversity. If it can be done here, on a charity’s budget, anybody can do it. ●

There are a lot of publicly accessible spaces – a big success was being able to plan them to feel welcoming

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Intelligence
Fire safety

Second stairways: which way now?

Safety in residential blocks has won a victory with the lowering of the threshold to 18m for second stairs. Now the industry must tackle the practicalities

Words: Andy Pearson



Health, safety
& wellbeing



Design, construction
& technology

In July, the government confirmed that it will adopt an 18m height threshold for second staircases in all new residential buildings. The announcement of the lower threshold was a huge win for the RIBA-led coalition of built-environment and fire safety groups and a vital step towards safer residential buildings.

A second staircase in residential buildings over six storeys gives residents alternative escape routes and fire-fighters the option of a dedicated fire-fighting stair.

While nobody would argue that putting in a correctly designed second staircase would make a building more unsafe, there are concerns that it will reduce the area of the building available for sale, effectively cutting the value and viability of a development.

Space-saving stair

So some see the requirement for a second stair as a hinderance to development, but others have embraced it as an opportunity to benefit a scheme.

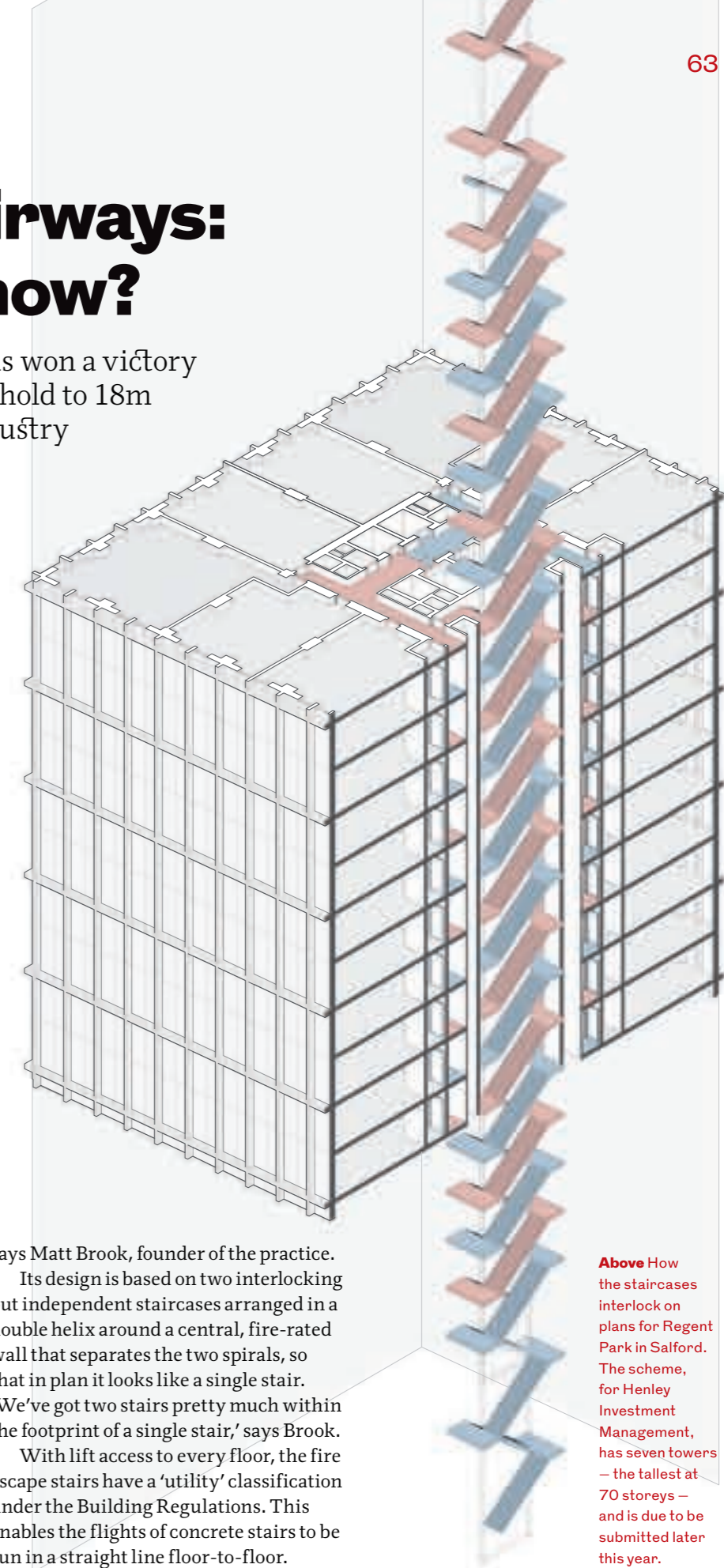
Matt Brook Architects is one such practice. Working with fire consultant OFR, it has developed a two-stair core design for a series of residential towers in Greater Manchester which maximises safety and accessibility benefits while increasing the useable floor-plate by 5% over a typical two-stair design. 'It is quite a significant saving in a tall building when you multiply it by, say, 50 floors,'

says Matt Brook, founder of the practice.

Its design is based on two interlocking but independent staircases arranged in a double helix around a central, fire-rated wall that separates the two spirals, so that in plan it looks like a single stair.

'We've got two stairs pretty much within the footprint of a single stair,' says Brook.

With lift access to every floor, the fire escape stairs have a 'utility' classification under the Building Regulations. This enables the flights of concrete stairs to be run in a straight line floor-to-floor.



MATT BROOK ARCHITECTS

Above How the staircases interlock on plans for Regent Park in Salford. The scheme, for Henley Investment Management, has seven towers – the tallest at 70 storeys – and is due to be submitted later this year.

Lifts and separation

Stair flights are incorporated in a square concrete core which, on a 50-storey scheme, holds four fire fighting and evacuation lifts, arranged in pairs either side of a central lift lobby. Concealed twin doors in the centre of the lift lobby separate the pairs of lifts. The doors close in a fire, dividing the lobby in two – each half having access to both a fire and evacuation lift and an escape stair.

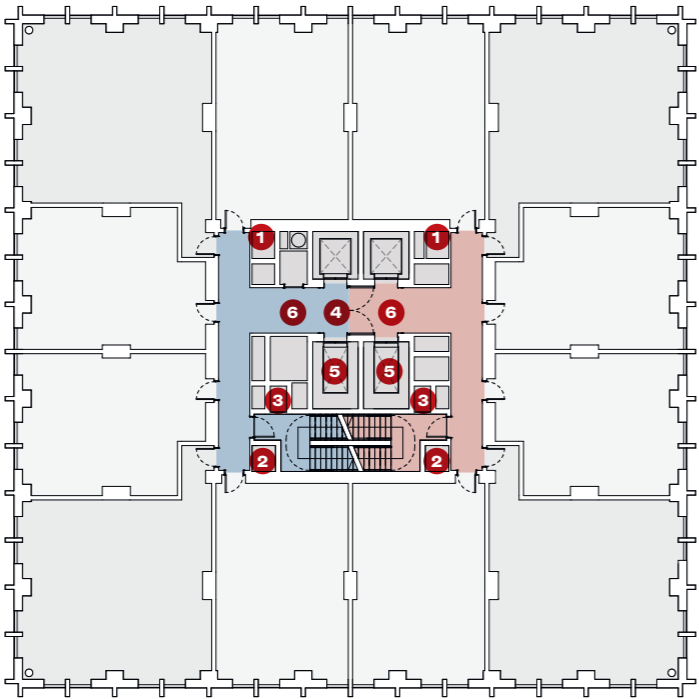
‘The design provides two independent stairs and at least two lifts for use during an evacuation,’ says Richard Rankin, design director of fire engineer OFR Consultants. ‘The fire service also has access via the stairs and fire-fighting lifts.’

Crucially, each half of the core is served by a dedicated smoke ventilation system to ensure complete separation. ‘The smoke control systems are designed not just to prevent smoke getting into the staircases but to protect the route to the staircase and the route to the evacuation lift in the affected corridor,’ explains Rankin. ‘

Notably, no refuge is located in any escape stair, but with two protected lobbies formed once the central doors close, if one is compromised, wheelchair users can move across to the other lobby – a lobby being a commonly accepted place of relative safety. Brook adds: ‘Each lobby has a lift for self-evacuation before the fire service arrives, with an emergency call point for communication. This means all residents can self-evacuate and no one need wait in a stairwell refuge for rescue,’ he adds.’

The scheme also incorporates two vertical wet risers, located at the top and bottom of each flight of stairs. ‘Because the stairs interlock, you have access to two wet risers within the same fire fighting stair, when normally you’d have access only to one,’ explains Brook. ‘It means one fire team can be connected to the wet riser on the lower level and one team on the upper level, so crews can protect each other while keeping the remaining stair free for occupant evacuation.’

Rankin says the ‘slight complexity’ with the interlocking stair arrangement is that while each staircase has access to all floor levels, they do so in an alternating position on each floor; so if



Left Typical floor plan showing how the two staircases work together along with risers and extracts.

- 1 Smoke extract
- 2 Air inlet
- 3 Wet riser
- 4 Cross-corridor door
- 5 Fire fighting and evacuation lift
- 6 Protected lobby including emergency call point

you enter the stair on the south side of the core you will exit on the north side on the floors above and below.

While this arrangement will have no impact on the occupants leaving the building in a fire, it will affect how the fire brigade approaches the fire. According to Rankin, to fight a fire in a tall building, fire fighters typically take a lift to the floor below the fire and then proceed to the fire-floor via a staircase. ‘It means they will exit in the opposite corridor to the one from which they entered,’ he says. ‘However, the level of protection afforded to the fire-fighters is identical and all apartments can be reached with standard hose distances regardless of which stair is used,’ he adds. To aid fire-fighter wayfinding, a discussion with Greater Manchester Fire Brigade suggested colour coding each staircase to help with identification.

Two into one

Despite the stairs’ alternating entrance/exit arrangement, Brook and Rankin are insistent that this space-saving two-stair solution is not an iteration

To aid fire-fighter wayfinding, colour coding each staircase could help with identification

on a scissor stair. ‘Often, a scissor stair has no separation, so the two flights are intertwined in one core without a dividing wall; it is used to get twice the number of people down a staircase,’ explains Rankin. ‘Here we’ve provided two separate staircases with identical levels of fire protection. It’s like two single staircase buildings merged and arranged so that a single fire cannot compromise both escape routes at once.’

Because this core is being developed for a tall residential tower it will come under the remit of the Building Safety Regulator at the HSE when it is submitted for formal Gateway One planning application. ‘We’ve done a lot of work using CFD analysis to show this design works,’ says Rankin.

In advance of this submission, the design team has undertaken a pre-application submission to the HSE which Brook says ‘had no concerns’. He says that in their response in support of this solution the HSE makes it clear that ‘scissor stairs are not allowable but that this design is not considered to be one’.

This space-saving, interlocking stair is highly adaptable, depending on building height and type, says Brook. ‘The number of lifts will vary, but there is always access to fire-fighting and evacuation lifts in each half of the lobby. We’ve developed the four-lift version for towers of around 50 storeys; and similar solutions for a range of tower heights and building typologies.’ ●



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SAFE RETURN

In its twin-stair design for Urban Vision's 100 Broad Street, Birmingham, Howells has used more conventional 'return' staircases for this 32-storey, 294 apartment, build-for-rent scheme.

Howells' design exploits the need to accommodate a larger core to establish the building's massing. 'We've placed the tallest element in the middle of the site and stepped the building down on both sides to give it its identity, along with other benefits such as the creation of roof gardens and dual aspect apartments,' says Howells director Rob King.

As with Matt Brook Architects' solution, a fire door in the lift lobby is used to separate the two staircases to create separate escape routes, each with its own fire fighting lift and smoke extraction system.

'Our approach was to wrap two-bed apartments around the core, to give us the square form – then you start to incorporate other apartments that don't need to step out as far as you pull away,' King explains. 'That allowed us to step the massing while limiting travel distances on the lower floors to a maximum of 15m.'

HOWELLS

Considerations and complications

Paul Bussey, architect, fellow of the Institute of Fire Engineers and member of the RIBA expert advisory group on fire safety

The case for a second staircase in new residential buildings over 18m has been won, but of course the total picture is more complex. Existing buildings which cannot accommodate a second stair will need remediation work, with additional layers of safety to compensate.

It is helpful to remind ourselves of the circumstances under which emergency evacuations take place. To tackle a fire, firefighters will use the primary firefighting staircase even if there's a fire-fighting lift, wearing their bulky fire retardant protective suits and carrying large hoses, breathing apparatus and other important equipment. When they charge these lengthy multiple hoses, attached to dry rising mains in the staircase, a dynamic force is generated that can flip and twist on the stair, additionally leaking water everywhere. Passing through the corridor access door, hoses can allow smoke onto the staircase.

Watching fire-fighting practice drills it's clear that with a single staircase, firefighting and evacuation are unavoidably entwined. Evacuation is hard enough for the able-bodied on a smoke contaminated stair, but for the semi-ambulant, children, elderly or those recovering from an operation it is nigh-on impossible. And getting 'all people to a place of safety' has to be the plan – as is written into the new 'Secretary of state's intentions' of the functional requirements in the Approved Documents (ADB 2019 Vol 1 B1 with 2022 amendments, p 8). Everyone is looking for a one size fits all solution for the second stair – but that is impossible. The RIBA has identified and explored possible layers of safety.

In Australia interlocked stairs that are fire separated have been adopted, with colour coding. This would help residents but does not save as much area

as imagined and can be complicated for both residents and firefighters.

Two stairs allow one for firefighting, and the other for escape. But the size of the floor plate is critical. With a big plan area hose lengths must reach any fire and both stairs may need to be fire cores with dry risers. Placing wet or dry risers in a protected lobby off the staircase can reduce the problem of dynamic hoses, trip hazards and water leaks on the stairs, and prevent smoke ingress.

Existing tall buildings with a single staircase ideally need a second, escape, stair plus a firefighting staircase. There are now bespoke and prefabricated products offering this, erected by crane two storeys at a time off a low loader lorry.

Fire protection within the building with sprinklers in flats and a temporary place of safety – typically a protected lobby next to the staircase with ventilation in the form of smoke extract or opening windows – can also help.

Depending on dynamic circumstances during a fire, it is sometimes impossible to escape down a staircase at one point; later the smoke clears, permitting escape. Voice connection capability within the fire alarm system to each flat and refuge can allow a fire leader on site to direct residents to the best course of action.

Financial and commercial ways to encourage the second stair could include planning area exemption, zero VAT, and it being protected from weather but outside the thermal envelope – which could all soften the perceived loss of area and additional cost. This will need government help to implement, and could help amend the regulatory ambiguity of combustible cladding at Grenfell. Contractors could also use the second stair for future refurbishment and fit-out works access.

The RIBA fire expert panel has discussed and developed a document that explores all these and other layers in more detail – for instance smoke control, compartmentalisation, refuge lobbies and travel distance issues. Now that the fundamental human right of an alternative means of escape for all has been established, further development of these layers could be considered. ●

100 Broad Street,
Birmingham.



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Dulux unveils Sweet Embrace as its Colour of the Year 2024

Colour and design are intrinsic to the way people feel within a space. Specifying colour correctly is crucial to evoke the right emotions in building occupants. Here, Dawn Scott, senior colour designer at Dulux Trade, discusses the latest colour trends and how the Dulux Colour of the Year 2024 can support specifications

The Dulux Colour of the Year is decided based on extensive global trends research, and this year the team needed to find a tone that reflected people's need for stability, comfort and a sense of belonging in the wake of recent global events.

They chose Sweet Embrace™; an understated, neutral pink with subtle grey undertones. It is welcoming, calming, optimistic and modern – and incredibly versatile as it brings a sense of stability and softness to any space.

A beautiful standalone colour, Sweet Embrace also matches perfectly with numerous other shades, so it can be used as a backdrop to build a totally individual space upon.

Complementary palettes

To further inspire specifications, Dulux has launched three supporting palettes:

- Warm – Earthy terracottas and burnt oranges create welcoming, familiar spaces.
 - Calm – Serene greens and blues evoke relaxation and tranquillity
 - Uplifting – Cheerful yellows and soft lilacs energise and inspire.
- Each one works perfectly with Sweet Embrace to create beautiful spaces across all sectors.



For additional guidance on the use of Sweet Embrace™ and its supporting palettes, the Dulux Trade Commercial Colour Services team is on hand to help and create bespoke palettes for your project. Alternatively, refer to the Dulux Trade Colour of the Year 2024 Specifier Brochure: www.duluxtrade.co.uk/COTY24.



Above Dulux Colour of the Year 2024

Education

To make students, staff and visitors feel welcomed, joyful and motivated use the Uplifting palette's ochre-based tones like High Summer and soft pastels such as Fragrant Peony. They bring joy, without being too overstimulating.

With both saturated colours and muted pastels, this palette can be used in primary or secondary education settings alike.

However, for areas like libraries or time-out spaces (including staff areas), shades from the Calm palette are recommended as the sage greens and sea blues provide a subtle link to nature and help people unwind.

Healthcare

To create positive environments for hospital staff, patients or visitors use the restorative and soothing Calm palette's soft blues, for instance Serene Waters, and greens such as Tranquil Dawn.

In care homes, aid wayfinding by using Sweet Embrace on main walls to

ISTOCK(a)



make bolder tones like Sapphire Salute or Neptune Seas in the Calm palette – or the Warm palette's Peanut Butter or Fireside Embers – used on critical surfaces (doors, handrails etc) stand out.

Offices

For an upbeat welcome use the Uplifting palette's brighter yellows like Tailors Chalk and Ochre Sands in lobbies and entrances. To boost productivity and offset the high intensity of the work area, use the Calm palette's Pea Shoot and Ocean Stone to boost focus and help people relax.

Hospitality and leisure

The Warm palette can create a home-from-home feeling with tones such as Pink Sandstone and Copper Glow, which are inviting and reassuring. Alternatively, for leisure spaces, the Uplifting palette's brighter colours will bring energy and encourage playfulness.

Residential

Every room in the home should evoke different emotions in occupants. For such relaxing spaces as the living room and bedrooms consider the Warm

palette's more saturated hues. The Calm palette can be used to create a sense of calm and belonging, making it the ideal choice in bathrooms. To bring energy to the hallway and kitchen, for example, we recommend the Uplifting palette to bring joy and friendliness.

The perfect paint

While colour is key, paint choice also affects a scheme's success. Dulux Trade offers a wide range of products that can be supplied in Sweet Embrace and its supporting palettes. For high-traffic settings use Dulux Trade Diamond Matt. Based on in-can VOC content and measured in accordance with ISO 11890-2:2013, it withstands up to 10,000 scrubs to provide a professional finish that lasts, and supports sustainability goals as it is 99.9% VOC free¹. Dulux Trade Scuffshield Matt is another tough, water-based emulsion that is designed to protect walls against scuff marks.

In the healthcare sector where hygiene is critical, Dulux Trade Sterishield delivers antibacterial protection, with its wipe-clean surface limiting bacterial growth. ●

¹ Based on in-can VOC content and measured in accordance with ISO 11890-2:2013

Above Dulux Colour Futures, Calm palette.
Below left Dulux Colour Futures, Warm palette.
Below right Dulux Colour Futures, Uplifting palette.



ribaj.com



The RIBA Journal November/December 2023

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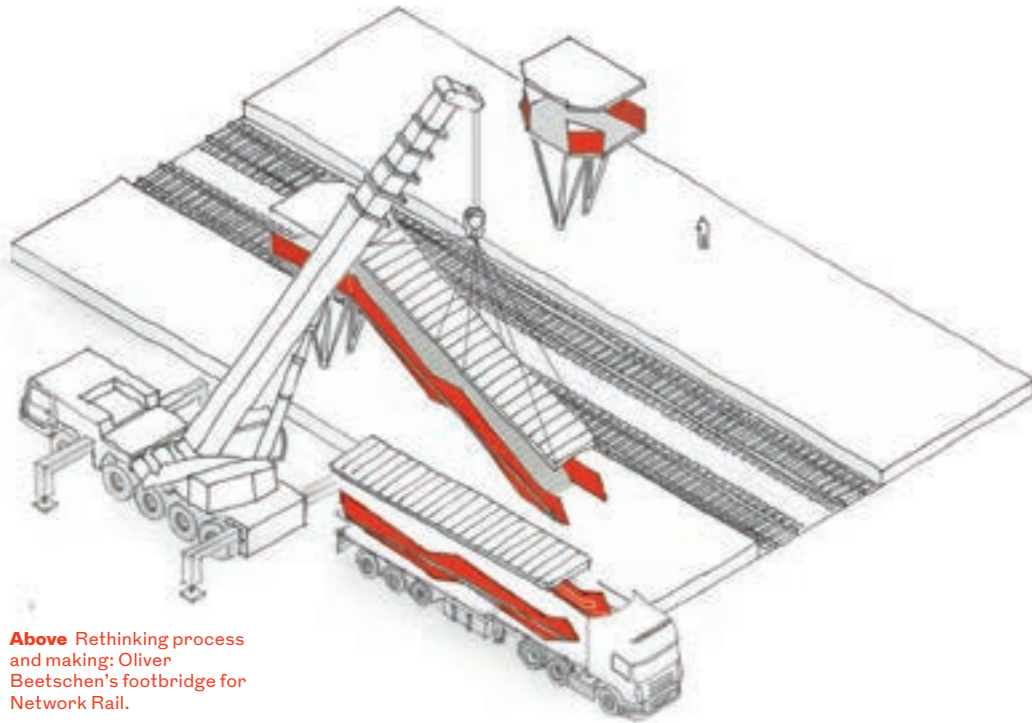
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RISING STARS

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DOORS AND WINDOWS

2023

AGILITY UNDERPINNED BY COMMUNITY



Above Rethinking process and making: Oliver Beetschen's footbridge for Network Rail.

This year's cohort of 10 RIBA Rising Stars demonstrates the variety of routes through the profession that could be seen throughout the many impressive submissions we received this year.

The Rising Stars are leading architecture into areas beyond the traditional boundaries of the building contract. They are pushing material innovation into building products, using design for manufacture with a clear logic and strong design thinking, and working through the impact of artificial intelligence.

But these are not just technocratic problem-solvers. Everything they do is underpinned by community, their peers, colleagues and the people beyond, whose needs drive the projects.

The final word should go to judge Lucy Clark: 'The agility of thinking and creative response is coming through in some wonderful, quality work.'

Eleanor Young, editor, RIBA Journal

Origin is thrilled to be able to continue supporting the RIBA Rising Stars competition. Even after seven years of championing this brilliant initiative, the talent coming through never ceases to amaze me.

The breadth and diversity of submissions fills us with optimism that the future of the architectural and building industry will be in very safe hands. The entrants have shown a strong capability to innovate and push boundaries. This will be more poignant than ever given the requirement for creative problem-solving and the increased focus on sustainability and thermal efficiency.

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Ben Brocklesby,
sales and marketing director, Origin

THE 2023 JUDGES



Lucy Clark
Head of public space programme,
Natural History Museum



Nick Hayhurst,
Founder, Hayhurst & Co



Eva MacNamara
Associate director, Expedition



Berry Owoo
Architectural designer,
Be First London
and Rising Star 2022



Eleanor Young
Editor, RIBA Journal (chair)

DAVID GRANDORGE; ANDREW BAKER

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ribaj.com



CLEMENTINE BLAKEMORE

DELIVERING INVENTIVE AND INCLUSIVE PROJECTS
WITH A POSITIVE IMPACT ON THE ENVIRONMENT

Director, Clementine Blakemore Architects
Part 1: 2012 Part 2: 2015

Nick Read, director of Wraxall Yard, is Clementine Blakemore's client and referee. He is glowing in his reference. 'I doubt there is a more satisfied client than me, truly overwhelmed by the finished result, delivered without stress and on budget,' he says. 'Clem's delivery of the project was completely outstanding.'

Blakemore came into architecture through a study of sculpture and film, then spent a year hands-on building with Rural Studio in the US. She continued self-building through leading AA summer schools and her dissertation at the RCA which she turned into a live project, the inventive timber-frame Music Pavilion for a primary school in Buckinghamshire, built in two phases. All the funding was raised by Blakemore and the school's PTA.

Her Wraxall Yard project, highly commended in this year's RIBA MacEwen Award, converted old farm buildings into inclusive holiday accommodation with education and shared community spaces in an enriched, biodiverse landscape. It has been taken

up by families with disabled members (60 per cent of bookings so far), by groups using the space for supported holidays for local disabled people and by a volunteer scheme for young people with mental health and/or addiction issues to get them into the countryside. 'The quality of her buildings is clear to see,' said judge Eleanor Young.

Her work has been widely recognised – she was designer in residence at the Design Museum and her practice was selected as one of the AJ's 40 under 40. 'She's what a Rising Star should look like,' says judge Lucy Clark. 'She's set up her own practice in a difficult climate and is delivering high-quality projects at the same time as having a young family.'

Right St John's Music Pavilion, Buckinghamshire.

WILL SCHOTT



What piece of architecture or placemaking do you most admire and why?

I'm lucky that my child attends one of the 289 board schools in London. They are handsome, civic buildings that still function as neighbourhood landmarks. They are robust and well built with generous ceiling heights, large windows, excellent natural light and passive ventilation. The scale and materiality is both humane and dignified.

Left At Wraxall Yard Blakemore has created accessible space lettings and community space. Clementine Blakemore Architects

Below The farm experience at Wraxall Yard.



CLEMENTINE BLAKEMORE ARCHITECTS

EMMA LEWIS



ELENA SHILOVA

LEADING MATERIAL INNOVATION AT GRIMSHAW WITH INITIATION OF RADICAL SUSTAINABLE SUGARCRETE SLAB

Architect, Grimshaw; visiting professor, University of East London
Part 1: 2016 Part 2: 2018

‘Elena’s pioneering work bridges academia and practice, propelling Grimshaw towards sustainable construction practices,’ says Andy Watts, director of design technology at Grimshaw.

‘Her potential to shape a new practice agenda at the intersection of material craftsmanship and technological innovation makes her a standout candidate.’

Shilova has made an especially strong impact with her initiative for Sugarcrete Slab, which brought together the University of East London, where she teaches, a by-product from Tate and Lyle, which is based nearby, and Grimshaw.

She describes the material and the system that has grown from it: ‘Sugarcrete is an innovative kit-of-parts construction system using sugar cane by-product (bagasse) with a mineral binder, which can be disassembled, reused, or extended in new or existing structures.’

It has been used at the Royal Docks for a festival project but the hope is that, in sugar producing regions, this open source system could contribute to more

What piece of architecture or placemaking do you most admire?

Two projects hold a very special place in my heart. First, Bath Schools of Art and Design – an inspiring example of adaptive reuse by Grimshaw, which transformed an industrial building into an art school, preserving its heritage.

Secondly, 15 Clerkenwell Close, London, by Amin Taha. I frequently contemplate its presence and bold blunt beauty from the neighbouring churchyard. The building symbolises a paradigm shift in architecture from the steel and concrete status quo, emphasising raw materials’ inherent design potential, and sparking valuable discourse within the architectural community.

Top right Load testing Sugarcrete in the laboratory.
Right Prototyping the system of Sugarcrete blocks.



sustainable construction practices building community resilience. The team is exploring its potential in the Global South and it has been recognised with a nomination for the Earthshot Prize 2023.

In the meantime Shilova continues her work on major projects at Grimshaw, contributing through her work on computation and advanced fabrication while building on her projects and workshops directly with communities and young people.

Left Eden Project Foyle, in Derry-Londonderry, Northern Ireland.



MARTHA SUMMERS

ARCHITECT AND ARTIST DESIGNING QUEER AND FEMINIST COMMUNITY SPACES AS PERSONAL PROJECTS

Architect, Martha Summers Part 1: 2012 Part 2: 2016

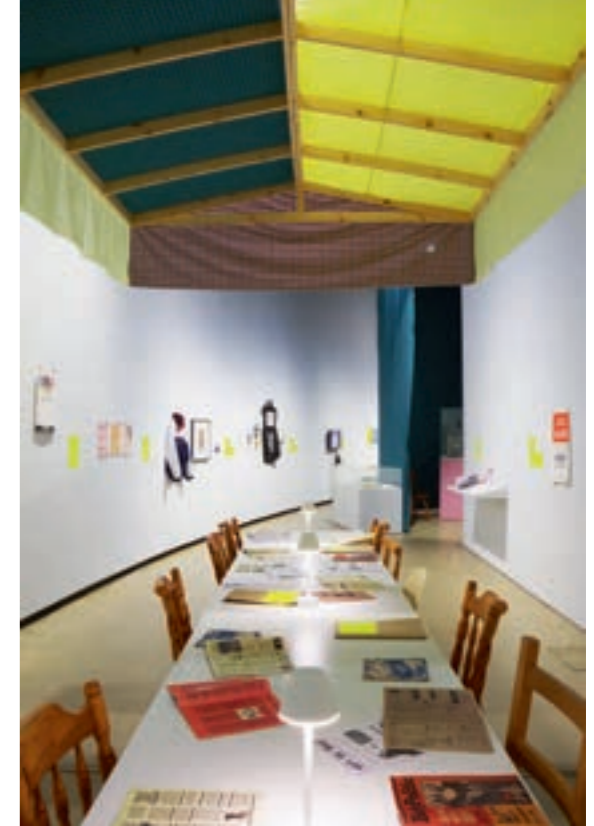
‘I’m always keen to be working with people I’m already in community with,’ says Martha Summers of the many queer and feminist projects she has taken on in addition to her day job at Feilden Fowles.

These include co-founding the Feminist design collective HI-VIS!, which provided design services for Feminist Library’s new home in Peckham. She recently designed INTRA - Depend On Me Bby – a exhibition raising funds for low-income tickets to Camp Trans. Designed on a material budget of £200, it included a flatpack stage and canopy, tent and projection screen and is designed to be reused at the camp year after year.

Summers also volunteered on the creation of the LGBTQ+ Community Centre, a temporary installation on London’s South Bank, assembling an all-queer construction team from architect to plumber. The initially six-month pop-up has since been extended to five years.

‘It felt like a really radical construction site,’ says Summers, who is autistic, from a working class

Right Out and About exhibition at Barbican’s The Curve gallery (2022).



background and identifies as a butch lesbian. ‘It was really healing for me to be respected automatically.’

She particularly enjoys the creative freedom of these pro-bono projects, and the opportunity to relax and ‘take your guard down’ in a way that might not happen at other sites and workplaces.

‘Projects are more hands-on and experimental,’ she says. ‘It’s a really joyful process, often working with people who are your friends.’

Judges were impressed with the breadth of her activities and in particular her lean design approach when working with limited budgets.

‘Martha’s quietly assured work is holding space for queer communities,’ said Betty Owoo. ‘Martha’s been properly busy,’ added Nick Hayhurst. ‘She’s been founding collectives, creating exhibitions, building pop-ups – all based around creating queer and feminist community spaces along a theme of material reuse.’

At Feilden Fowles, she leads on Charlie Bigham’s campus in Somerset and is working on a proposed satellite venue for the Towner Gallery in Eastbourne. Her referee, practice associate and Rising Star herself Ingrid Petit, praised Summers’ leadership skills, design flair and championing of EDI issues both in her own work and through her advocacy at the practice.



Left Summers made this TOOLbelt-come-sculpture.

Below Camp Trans in Leighton Buzzard.



What existing building, place or problem would you most like to tackle?

It’s been really devastating to see the backlash against gender segregated public toilet provision over the last few years. Fighting for everyone to be able to use public toilets without hostility or violence isn’t the most exciting spatial issue; it’s the pursuit of a simple and basic right. But it’s vital at a time when the safety of gender-neutral spaces is being so frequently and disingenuously attacked.

MARTHA SUMMERS



JAMES PURKISS

ENGAGING SUSTAINABILITY CHAMPION CO-DESIGNED ON RETROFIT WITH BECONTREE ESTATE RESIDENTS

Associate and sustainability champion, Archio Architects, and research fellow, UCL
Part 1: 2008 Part 2: 2013

Changing our thinking is one of the most important tools for reducing the depth of the climate emergency. So converting sceptical Becontree estate resident Kirk to an energetic advocate of retrofit is testament to James Purkiss's skill. It is typical of how he operates, turning his drive for sustainability into expertise and targeted tools that help others – from clients to local authorities and residents – easily integrate carbon-cutting measures.

Archio director Kyle Buchanan describes Purkiss's sustainability champion role as being carried out with 'great gusto', also praising his 'engaging communication style'. Purkiss has started to bridge the gap of educating clients with regard to sustainability, helping

them identify clear goals and draw up a measurement action plan to address potential scope gaps in design team appointments.

Purkiss displays a real fire in his mission when talking about the huge 29,000 public housing estate that is Becontree, as well as other social housing, energetically articulating the health impacts of fuel poverty, damp and mould.

Some of this he pinpoints as resulting from the performance gap, so he has trained as a certified Passivhaus designer because he believes this expertise can help him ensure that buildings are not just robustly designed but perform in line with that promise. He has been able to apply that rigour not just to his



two Passivhaus projects but to all of Archio's projects.

His current part-time secondment to UCL as a research fellow follows the logic of what he observed among residents' enthusiasm for local authority guidance. At UCL he is contributing to the launch of a Net Zero What Works Centre, which will support local authorities to implement proven solutions.

The judges were unanimous in choosing Purkiss as a Rising Star. 'James's entry inspired me,' said judge Eva MacNamara. 'He's identified a need, focused his efforts on it and, in doing so, achieved excellent outcomes.'

'He's fantastic – he walks the walk,' added judge Betty Owoo.



Above, left and right
Making a case for retrofit and talking co-design with the inhabitants of the Becontree estate, with the help of a large-scale model.



What existing building, place or problem would you most like to tackle?

Housing quality issues in the UK, including energy-efficiency, dampness and mould, are a significant challenge. UK homes are among Europe's least efficient. Poor energy performance is linked to fuel poverty and health problems, costing the NHS about £1.4 billion annually. Retrofitting homes for energy efficiency is vital, providing broad societal and economic benefits. I am actively working to tackle these issues through co-design, transdisciplinary collaboration and systems thinking.

Installation in Regent's Park from workshops with Mayesbrook Park School, the RIBA and POoR Collective.



LARRY BOTCHWAY

DEDICATED TO DEVELOPMENT OF COMMUNITIES THROUGH THE ELEVATION OF YOUNG PEOPLE

Co-founder of POoR (Power Out of Restriction) Collective
Part 1: 2015 Part 2: 2019

Larry Botchway's own experiences of discomfort during his architectural career have fuelled his mission to platform and champion young people, most notably through POoR Collective, which recently won the Emerging Design Medal at the London Design Festival 2023.

What piece of architecture or placemaking do you most admire?

I believe architecture is most successful when it clearly benefits the general public. One of my favourite examples is the Mitcham McDonald's. It has now been closed for many years, but I enjoyed how the building functioned similarly to a civic square. It was the designated meeting space for people of all ages, and a warm, welcoming space that could be accessed for free. Its presence in the town centre activated the public realm.

'My experience was very different to most of my peers,' he says. 'I grew up on a council estate to migrant parents and I hadn't met an architect until we started the course. However I grew to learn that my perspective and many others like mine were just as valuable but weren't

being heard in the industry.'

He co-founded POoR Collective in 2019, combining his work there with his role as an architect at We Made That, where he leads on social engagement. POoR seeks to help young people recognise their agency to shape their built environment and give them the opportunity to do so, whether through co-design projects or meaningful internships.

A recent initiative in Bexleyheath addressed tensions between school children in the town centre and elderly residents. POoR organised intergenerational workshops and co-designed a number of wayfinding and public realm initiatives. Another project, Bringing Home to the Unknown, created a pavilion in Regent's Park with teenagers from Mayesbrook Park School in Becontree.

Students were first taught how to draw plans and perspectives. 'It's important to be able to represent your ideas,' Botchway says.

He also makes school visits to promote architecture as a career. 'I want people to meet an architect and see it's an option,' he says.

POoR aspires to design a building. A dream project would be to co-design a youth building with young people, says Botchway, who benefited from youth clubs when he was young, and regrets the closure of so many due to austerity funding cuts.

Judges were inspired by his dedication to both promoting inclusivity in the profession and meaningful co-design engagement.

'He is so passionate about community engagement and is a fantastic role model for those who don't always see themselves represented in architecture,' said Betty Owoo.

Judge Nick Hayhurst added: 'He seems to have his finger on the pulse. He is interested in co-design, engagement, empowerment and entrepreneurialism, and setting up initiatives to make these things happen. Brilliant.'



JACK HAWTHORNE

DELIVERING COMPLEX AWARD-WINNING PROJECTS AND CREATING A FORUM OF INTERNATIONAL DISCOURSE

Associate, Henley Halebrown Part 1: 2011 Part 2: 2015



Proposal for Leimbach School, Zurich.

Judges praised Jack Hawthorne as a 'fantastic' project architect for his work at Henley Halebrown, where he has been an associate since 2021.

'He has worked at the coalface, delivering challenging, very complex, collaborative projects,' said Lucy Clark.

Hawthorne joined the practice in 2015, attracted by the opportunity to work on ambitious public sector housing.

'I was excited at the prospect of bringing some intensity of design quality and ambition to a sector that felt like it would really benefit from it,' he says.

He was project architect on infill

What existing building, place and problem would you most like to tackle?

I think architects have a vital role to play navigating the ethical dilemmas that society faces, and that the built environment helps shape. I'm particularly fascinated by the question of architectural expression in response to decarbonisation. As BT starts to release its telephone exchanges across the country, it would be interesting to consider what role these quasi-industrial, civic buildings might play in the city.



housing at Hackney's Frampton Park Estate, which has been nominated for this year's Neave Brown Award, and is currently working on Charlton & Albany, a Passivhaus project in Hounslow for 209 affordable homes.

'It's a really interesting time to be working in housing,' he says. 'How can we reconcile Passivhaus with the challenges of the city context, diversity of type and issues of viability? The question of what a decarbonised architecture looks like in housing is fascinating – it seems there is no catch-all solution.'

In addition, Hawthorne was project architect on the Laszlo, the adaptive reuse of a Victorian warehouse for flexible workspace in London's Archway. He also leads on competitions and on the practice's Dialogues series of public talks, established in 2016 and intended as an open forum for international discourse. He is currently teaching a masters unit with Tony Fretton at London Metropolitan University.

'He is an exceptional all-rounder, but one who humbly champions creative collaboration with other practices and professions,' said his referee, Henley Halebrown's Simon Henley.

architecture undertaken in her studies through into practice and professional collaborations,' said Nick Hayhurst. Betty Owoo added: 'She's very passionate and engaged. She has taken her interest and really done something with it.'

Malik aims to challenge misconceptions surrounding 'poor man's' materials, such as bamboo, earth and lime, by finding 'beautiful and accessible' ways to build with them. She was praised as 'inquisitive, brave and creative,' by her referee, Kim Qazi, a director at Arup, where she is an architectural assistant.

As well as her MPhil, she attained a first class MEng, BEng in architectural engineering and was a co-founder of the Decolonise Architecture group. After being awarded the Bamboo U x Kenzo Parfums Scholarship, she recently collaborated on the construction of two bamboo buildings in Bali.



SOPHIA MALIK

CHAMPION OF INNOVATIVE AND SUSTAINABLE BAMBOO CONSTRUCTION FOR RESOURCE-POOR COMMUNITIES

Architectural assistant, Arup Part 1: 2018 Part 2: 2022

Judges praised Sophia Malik's commitment to heritage reuse, which led to a collaboration with Yasmeen Lari as part of her MPhil research into adaptive reuse in Pakistan using low-carbon materials.

'She's one of the youngest applicants and she has been able to apply her research into hybrid bamboo-earth



Visualisation from Malik's thesis exploring heritage reuse.

SOPHIA MALIK

What existing building, place and problem would you most like to tackle?

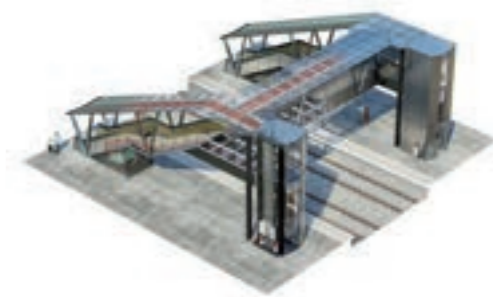
My thesis project! It is a very real problem in Karachi – there are thousands of unused, damaged stone buildings that need reusing. I want to be the first person to adapt an existing stone building with bamboo, and I have this beautiful vision of the very rigid, rectangular colonial buildings being repaired with a contrasting bamboo structure. The old and the new, the British and the Pakistani. It's poetic, functional and low carbon all at once.



OLIVER BEETSCHEN

AGILE DESIGNER WITH A PASSION FOR PREFABRICATION AND EXPERIENCE IN THEATRE DESIGN, RAILWAY FOOTBRIDGES AND ELIZABETH LINE STATIONS

Architect – theatre designer, Charcoal Blue Part 1: 2014 Part 2: 2016

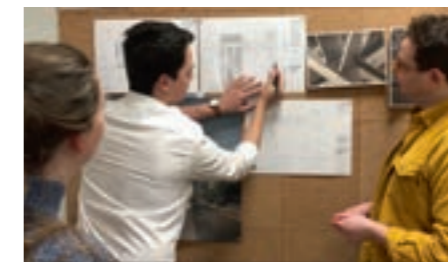


Judges praised the breadth of Oliver Beetschen's creativity, which includes designing infrastructure, theatres and – in his spare time – working as a freelance sound engineer and set designer. After delivering Elizabeth Line Stations for Hawkins\Brown, he now works as a theatre designer for Charcoalblue.

He particularly impressed with his commitment to harnessing design for manufacture and assembly (DfMA). This included his role as project architect on a project to disrupt conventional approaches to the design and delivery of railway infrastructure, funded by Innovate UK, Network Rail and the Department for Transport. The outcome was a footbridge built using a standardised kit of parts. Manufactured and assembled off-site, these can be adapted to site-specific conditions.

'Oli clearly has an agile, cross-discipline mind,' said judge Eva

Below Design session developing a DfMA footbridge (above right) for Network Rail.



MacNamara. 'He has demonstrated originality of thought in DfMA, a challenging area in which to build something beautiful and timeless.'

'He's championing lots of DfMA technologies and processes and applying them in a number of different ways on a range of building types,' added judge Nick Hayhurst.

Beetschen is enthusiastic about the potential for industrialisation in infrastructure to benefit civic architecture. 'By embracing lessons from diverse industries and cross-discipline collaboration, and allowing architects to diversify, I believe we push the boundaries of what is possible,' he says.

It is particularly important, he believes, to foster creative growth in early-career architects.

His referee, Expedition senior director and founder Chris Wise, praised his very clear knowledge of lean materiality and sustainable detailing.

What existing building, place and problem would you most like to tackle?

I would love to radically tackle the sustainable regeneration and refurbishment of our ageing civic building stock – particularly theatres, schools, libraries and even railways! I'm passionate about creating well-designed spaces in our communities that bring people together regardless of who they are. I trust and hope that the architectural industry is changing for the better, and feel passionately that we can create better spaces, be more sustainable and more inclusive by learning from other diverse industries and communities.



FAYE SEDGEWICK

DRIVING INNOVATION AND QUALITY IN THE DESIGN OF HOMES AND CARE ENVIRONMENTS FOR OLDER PEOPLE IN THE NORTH EAST OF ENGLAND
KTP associate and Part 3 architectural assistant, Building Design Northern
Part 1: 2014 Part 2: 2018

Faye Sedgewick impressed judges with her commitment to inclusive design for healthy ageing, which extended to living in a care home in order to understand the impact of building design on vulnerable populations.

'She's shone a spotlight on the important issue of taking care of a vulnerable population,' said judge Betty Owoo, while Nick Hayhurst added: 'She has an original area of interest, working across academia and practice using evidence-based research.'

Sedgewick is leading a knowledge transfer partnership (KTP) between Northumbria University and Building Design Northern, where she is KTP associate and architectural assistant. This initiative aims to improve homes and care environments by enriching the architectural design.

'Collaboration is at the heart of my architectural philosophy,' says Sedgewick, who has a PhD in creating

supportive living environments and has collaborated with organisations such as the Centre for Ageing Better and the Royal Society of Art.

She is keen to embrace the role of architect as an agent of change – as recently advocated by RIBA president Muyiwa Oki. 'I firmly believe that my diverse architectural experiences equip me with the skills necessary to champion this change and advocate for socially responsible architecture,' she says.

She hopes to become a housing leader and inclusive consultant as well as advocating for women in construction and promoting inclusive design practices.

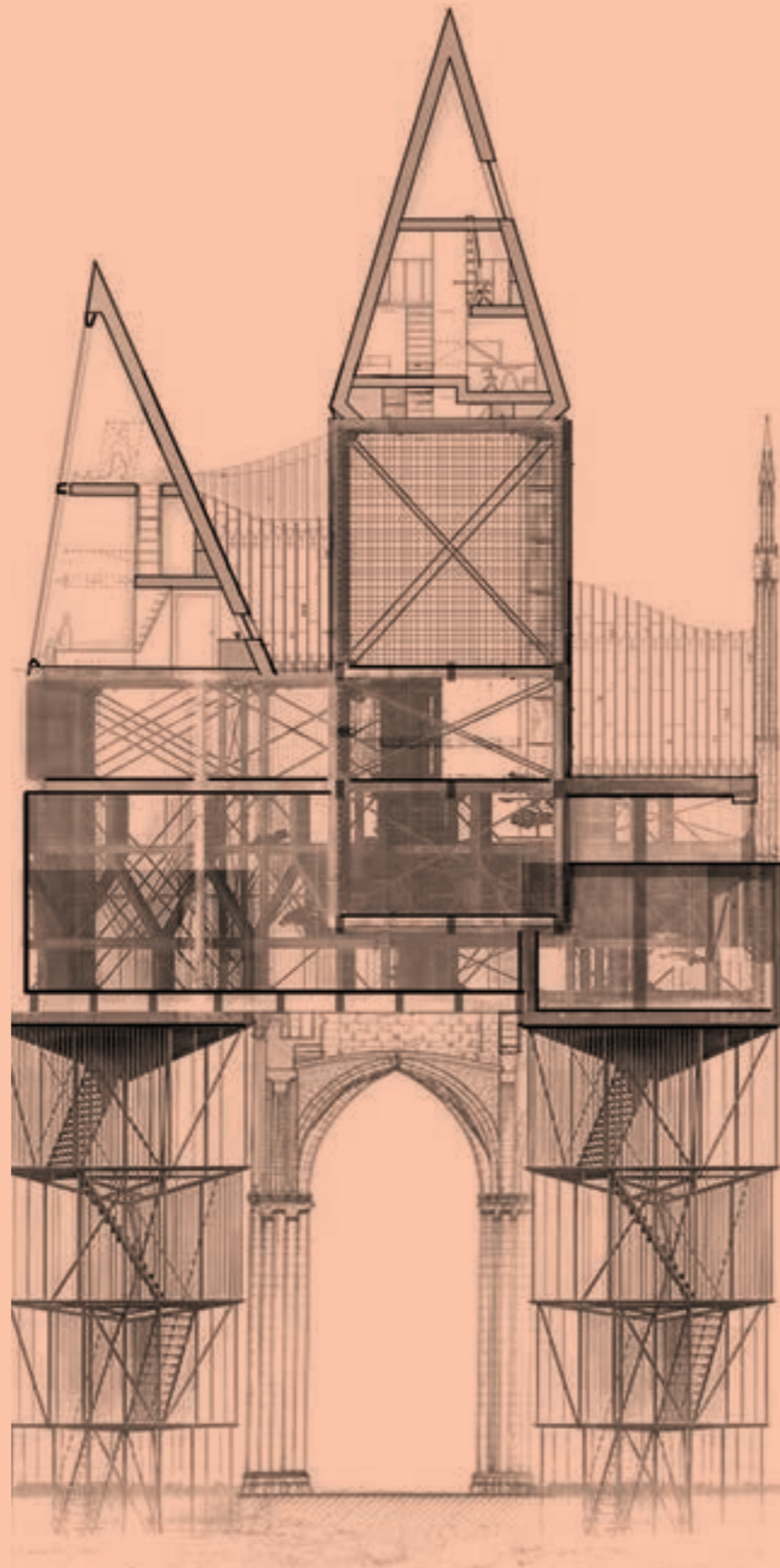
'Her collaborative work ethic and expertise have not only impressed our team and clients but also fostered new industry relationships and opportunities,' said her referee, Building Design Northern managing director Richard Marsden, who also praised her for leadership within the longevity sector.

What existing building, place and problem would you most like to tackle?

We urgently need homes that are both accessible and adaptable for our ageing population – set to reach one in four by 2050. Presently only nine per cent of homes meet basic accessibility standards, exacerbating the housing crisis. We must collectively tackle this problem by reimagining housing for longevity, implementing inclusive and enabling strategies for all ages and abilities.



Left Collaborating on creating more supportive living environments.



HAMZA SHAIKH

ARCHITECT, PODCAST HOST, ARTIST AND INFLUENCER, EXPLORING EXPERIMENTAL ARCHITECTURAL DRAWING
Architect, artist, Gensler Part 1: 2017 Part 2: 2020

Hamza Shaikh has always been intrigued by experimental drawing methods and the possibilities of architectural representation. His referee, Chris Hildrey, architect, founder of the Hildrey Studio and a 2018 Rising Star explains: 'Hamza's commitment to architectural engagement is impressive and effective.'

He documented his earliest forays on Instagram where he started to get a strong following (he has nearly 35,000 followers). A book followed this year, Drawing Attention: Architecture in the Age of Social Media, a RIBA Publishing bestseller; along with an exhibition of the same name at the Roca Gallery. His YouTube videos demystify the process of drawing – the most watched one now has over 22,000 views. He has also presented at schools of architecture.

His reach is undeniable but has been given added impetus by his exploration of artificial intelligence, melding it with traditional sketching techniques. He has offered seminars on this to share his learning and experience with other architects. And all this while working in practice, completing his Part 3 and bringing up a young son.



Opposite Shaikh's drawing: Shared place of worship.

Below For a Design Museum manifestos event, Shaikh came up with this drawing to help rethink sacred space.

What existing building, place and problem would you most like to tackle?

I am very passionate about rethinking sacred spaces. I believe the need for pause, reflection and awe within the noise of our busy cities is needed now more than ever. I see a unique and much-needed opportunity to revitalise our existing places of worship – especially those that have become disused or run down.

His entrepreneurialism has now secured him a new title at Gensler as architect and digital artist, working to understand and best to implement AI visualisation. With Gensler's 7,000 employees it is clear his influence on the discourse around architectural visualisation will continue to grow.

'He's agenda-setting at the intersection of social media, AI and architecture, and is a thought leader in this space,' said Betty Owoo. 'He's pushing the boundaries; bringing debate and expertise to an area that needs to be approached with responsibility.'

THE RISING STARS 2023 SHORTLIST

James John Cliff (Rogers), director, Studio Weave
Played a key role in the growth of Studio Weave, developing the practice's approach to holistic built environments that address the changing climate.

Pati de Souza Leão Müller, public programme curator, Building Centre
Makes knowledge of the built environment engaging and accessible.

Hajir Kheder, engagement manager, Karakusevic Carson Architects
Draws on her architectural training to deliver creative collaboration and effective co-design.

Evie Martin, Part 2 architectural assistant, BDP
Devised the BDP People Library to create more meaningful and diverse imagery to populate project visuals.

Claire Miller, associate architect, Askew Cavanna Architects
Advocates for gender and racial equality, education and social mobility in the built environment in addition to leading community engagement and co-design work.

Akshara Pulpa, architect, Connolly Wellingham Architects
Project architect for Feilden Fowles' acclaimed Homerton Dining Hall in Cambridge and now focused on reuse at Connolly Wellingham, with her qualification as a retrofit coordinator.

Lois Shannon, architect, Taggarts Project architect
With an expertise in construction contracts, and chairperson of the Early Career Architects Forum at the Royal Society of Ulster Architects.

Tobi Sobowale, Part 2 architectural assistant, Gensler
Architectural designer, photographer and writer who advocates for diversity and inclusion in the architectural profession, and has pioneered Gensler's Behind the G initiative for graduates.

Greg Walton, director, Studio McW
As well as heading his own practice, he co-founded Made of Good, a company focusing on property development as a creative practice.

Gina Windley, architect/ sustainability designer, Levitt Bernstein
Committed to improving sustainable practice both at Levitt Bernstein, where she leads on sustainability in the Manchester studio, and more widely for LETI and Architects Declare.



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COLOUR SHOWN: CARAVAN 453

Perfect plan
– Will Wiles
88

Only way is ethics
– Muiywa Oki
91

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3: Culture

Studying for a masters in urban regeneration at The Bartlett, Chilean architect and photographer Francisco Ibáñez began a pet planning project, cycling around London visiting building sites, to capture them in various states of demolition or erection. Unlike his own capital Santiago, where decisions to do away with or keep seem more cut and dried, here, he felt, guidance could lead to very strange scenarios indeed.

The project snowballed. Friends told him of sites they'd seen; or as he was photographing one, a local might tell him of another nearby. His book 'Non-Structures' has only 140 images but having amassed over 1000, Ibáñez felt the need to categorise them under headings like 'Obsolete', 'Ghost', 'Deconstructed', 'Naked'. This retained

facade, propped by a frame that itself depends on party walls each side, he termed 'Unsustainable'.

Ibáñez considers this curio on Grosvenor Street theatrical; not just visually, but in terms of the stage it struts philosophically – whether its preservation was worth the effort, what its story will be once part of a new structure; or, indeed, if it is really 'real' at all. Such thoughts may come to the fore in his role helping Santiago city government regenerate the public realm of its Avenida Alameda. 'Construction sites are strange places,' he muses. 'While being transformed, they seem to disappear from the city's collective imagining until finished and then they're suddenly unveiled: new, different – but architecture again. ● Jan-Carlos Kucharek

Francisco Ibáñez
Unsustainable
Structures 7
Mayfair, London 2018
Canon EOS 5 with
Tilt-Shift lens



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Projects photographed:

New Library, Magdalene College, by Niall McLaughlin Architects. RIBA Stirling Prize winner 2022. © Nick Kane.
Friendship Hospital, Satkhira by Kashef Chowdhury/URBANA. RIBA International Prize 2021 winner. © Asif Salman.

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Culture
Leader

87

'The sham classical sobriety of the porch columns was exposed by the utilitarian tap positioned prominently alongside'



Who needs complicated?

People experience buildings differently, so clean and simple design is essential – and all too easily neglected, finds Eleanor Young

It's only ok if you can look at it with a hangover and feel alright; that is artist Hugo Dalton's verdict on public sculpture. What happens if you apply the same rule to architecture? Does the work of Frank Gehry get knocked out of the ring or does it neatly sort his projects? Do Battersea's squiffy flats go out while the silvery titanium arcs of the Guggenheim Museum Bilbao stay in?

How people experience space is intriguing. There must be papers on why teenagers don't see their bedrooms as messy, even while their parents despair of ever getting a Hoover round. I have been accidentally experimenting with perception, first with long Covid then migraines. Stairs looked evil for a long time to me, struggling with fatigue and breathing issues, long flights were even worse and I still can't understand those evening events with no seat in sight. The brain tangles and then the neural disturbance and hypersensitivity of migraines mean that now I use 'complicated' like a swear word, damning train stations with their complex navigation between competing pulses of passengers, hospital waiting rooms and the unremitting fluorescence of shops and offices.

The balance between these different perceptions and needs can be hard to strike. Should we eschew putting staircases front and centre because that disadvantages so many or should we celebrate the demands they make on the able bodied and the potential to incorporate a sociable fitness regime into, say, office life. At the RNIB's headquarters the design team showed that asking questions of users can lead to a middle path that works for more people, a contrast in texture could work without the busyness of strong visual contrast.

What is remarkable is that the barriers to creating calm environments are so hard to break down. Standards such as the new PAS 6463 on

neurodiversity and the built environment can help, good budgets and generosity of space can help (don't they always?). The building, outside and in, has to be designed for the life around it. Reducing the number of materials and their messy interfaces, and using ones we see as natural can help. But how they work together all comes down to the design and how it is constructed.

I started thinking about this piece staring at a new million-pound stone house where the sham classical sobriety of its porch columns was exposed by the utilitarian tap positioned prominently alongside them, a yellow hose snaking from it past the meter box. Ceilings randomly studded with smoke sensors, CCTV or light fittings are another reliable measure of the architect and their relationship with the contractor and subbies.

Making complicated simple can start small with services co-ordination. Remember the test: It's only ok if you can look at it with a hangover and feel alright. It's lucky I'm not drinking. •

ONLY ON RIBAJ.COM

The attitude in both daily habit and urban fabric, temporally, spatially – is one of collaboration with climate

Postcard from Florence:
ribaj.com/florence-postcard

Below Complicated:
the concourse at
London Liverpool
Street station.



STEPHANIE WUNDERLICH PHOTO: BIM I STOCK

ribaj.com

The RIBA Journal November/December 2023



Going to plan

Floor plans reveal many of a building's secrets while maintaining the mystique to arouse your imagination, says Will Wiles

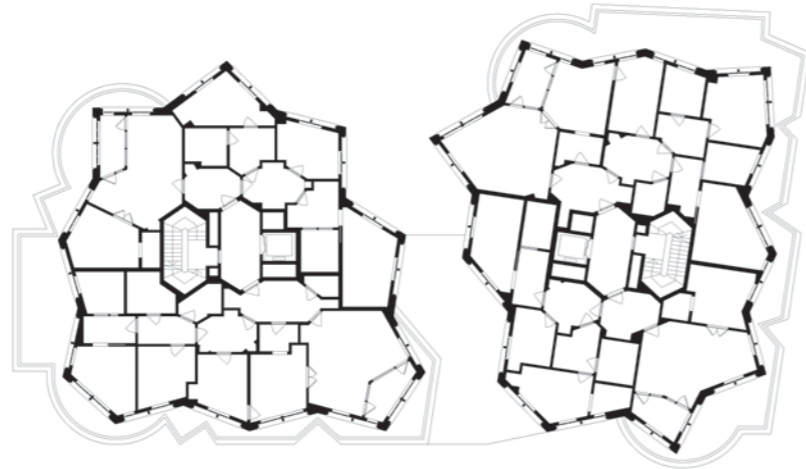
Castles are very good. Hotels often are as well, more so than you'd expect. Theatres are terrific. Very large functional buildings like hospitals and industrial plants can be engrossing, but too arcane to really enjoy. Churches can be good but abbeys are better. Modern apartment buildings aren't as good as they should be, apart from the very best and the very worst. Pre-war apartment buildings are a lot better. Stately homes can be a little dull, unless they've built up over time. Gothic always beats neoclassical. Which brings us back to castles.

We're talking floor plans, of course, and how absorbing they can be even if one knows nothing else about a building. There are floor plans that have the ability to surprise or disturb, for instance that of Howells department store in Cardiff, which was built up around a historic Baptist chapel – invisible from the street, a ghostly off-angle aberration in the plan of the building.

Howells is something of a special case. Some typologies seem to naturally generate intriguing plans. A couple of years I discovered an Instagram account by the name of @mistercicerone, which mostly posts the floor plans of high-end pre-War Manhattan apartment buildings. These plans have a peculiar ability to beguile, and are stacked with peculiarities.

Servants' quarters are a lot more common here than you might expect, and sometimes have their own shadow networks of circulation. Grand staircases are de rigueur in the duplexes – why even have a duplex if your staircase isn't grand? Another recurring status symbol is a round or oval room, generally a foyer, which creates all sorts of interesting little triangular linen closets and so on as it is reconciled with the orthogonality of the rest. And many of these high-rise buildings have fireplaces, creating voids for chimney courses on upper floors.

Every one of those buildings, it seems, had a quirk of layout – possibly deliberately as an effort to insert character into what could otherwise be a very homogenous type. The Ansonia residential hotel on the Upper West Side has a profusion of round and rounded rooms, giving it a strange echo



of a refinery or the 'Tree of Life' of the Kabbala. 1107 Fifth Avenue goes for curved corridors instead. The library room of some apartments at Rosario Candela's 720 Park Avenue have concealed doorways leading to a small lavatory, for those more private reading sessions.

A few months ago in this column I wrote about the attraction of cutaways, which provide a glimpse of a hidden world. Plans, while naturally telling us a great deal, are less voyeuristic: they appeal more to the imagination than curiosity, even without any other information. (Seeing pictures of the interiors can in fact be strangely deflating). A turreted library in the corner of a building is naturally enchanting, but a small maid's room with a tiny corner window into a lightwell also spurs speculation. Voids, hidden passages and unusually spacious closets create uncanny possibilities, a reminder that the devilish events in the 1968 film *Rosemary's Baby* are set in motion by an abnormality in the layout of a Manhattan apartment building.

Plans, like maps, are inherently narrative: to be drawn into them is to tell oneself a story. One of the great strengths of the Journal is its inclusion of plans, revealing such delights as the cellular irregularity of Sergison Bates' retirement apartments on Fitzjohn's Avenue in Hampstead (RIBA April 2022). Thank heavens some modern buildings have the capacity for startling plans. ●

Will Wiles is an author. Read him here or on ribaj.com

Above The delight of the plan: cellular irregularity at Sergison Bates' apartments on Fitzjohn's Avenue in north London.

LOOK AWAY NOW

From the sublime to the ridiculous: an inverted form of the pleasure I describe here can be found in looking at some of the plans of permitted development conversions of deep-plan office blocks, with their myriads of railcar-wide studios, windowless bedrooms and nightmare corridors. *Rosemary's Baby* has nothing on those real-life horrors, but they have a grisly fascination on the page.

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Moral stance is good for business

Muyiwa Oki discusses the ethical imperative for a more resilient profession

The world of work has fundamentally changed following the upheaval of the pandemic. As more of us reflect on what we want and expect from our working lives, architecture – as much as any industry – stands at a crossroads.

Ethics – for design and people – has come to define this transformative moment. It's about doing what's right and maintaining trust, but it's not just about morality; it's also good business.

Some employers are offering flexible working arrangements and rethinking traditional office setups. This underscores a commitment to employee wellbeing as a defining trait of the modern workplace.

The RIBA recognises that ethical practice necessitates equilibrium between the needs of employers and employees – as we represent both. The strength of the architectural profession hinges on both the health of its practices and the wellbeing of its practitioners. So as president I will be dedicated to cultivating a fairer, more inclusive profession. We'll prioritise the employment and wellbeing of those shaping our built environment, guiding chartered practices to be a force for good.

Our commitment is reflected in our work to foster inclusion and diversity, in both the RIBA and the profession. This includes collaborating with individuals and practices who are actively modelling a more inclusive profession. I firmly believe that diverse perspectives produce better outcomes, benefiting both practitioners and the communities they serve. There is more to come on this in my Biennial Plan, which Council and the Trustee Board have recently endorsed.

To truly succeed in this endeavour, we must shed the notion that overworked, underpaid employees are a badge of honour. Research by Oxford University's Saïd Business School underscores the relationship between wellbeing and productivity, with happier employees shown to be 13% more productive.

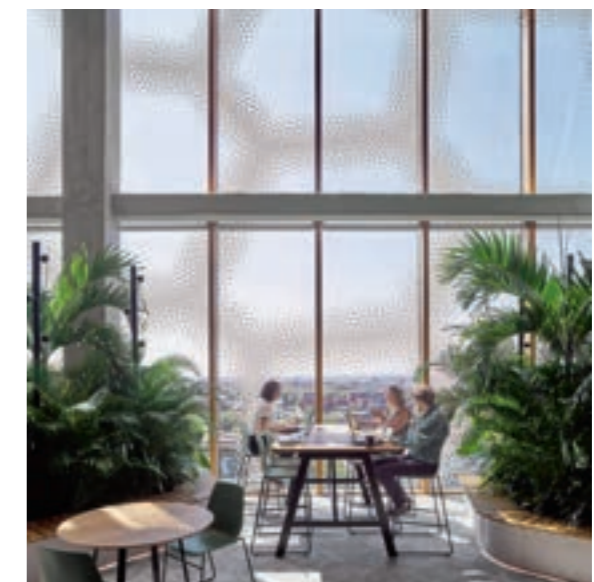
Poor employment practices don't just affect employees; they also tarnish the reputation of architectural offices and the entire profession. Practices that value their staff, promote work-life

balance and foster inclusivity attract and retain top talent better and produce better work.

In a world of fierce competition for talent, we must also reckon with societal shifts. Having one of the longest and most expensive training routes of any profession, architecture faces clear sustainability challenges. I have seen people who wanted to be architects going into finance, management or big tech. They deserved the chance to be architects. Young people today know their worth and their career expectations.

Ethical practice isn't a mere rulebook; it's a testament to the worthiness of our endeavours. It's about enhancing human experiences, championing sustainability, and upholding the highest standards. As president, I'm committed to championing fairer practice and nurturing a culture that values every individual's wellbeing.

Remember, there's no finish line in the pursuit of ethical practice. It's a continuing journey; a commitment to better ourselves, our workplaces and our profession. Today, let's pledge to make happiness the cornerstone of our work, building a better, brighter future for architecture. Let's prove that ours is a personal, social and a financially viable endeavour. ●



CO₂ AT COP28
Later this year, I will represent RIBA members at COP28 in Dubai. Our message to the UK and international governments remains the same – architects are critical to the decarbonisation of the built environment.

Architects know how to design for wellbeing – as at The Spine in Liverpool by AHR – and better employment practices in architecture could also boost productivity.

PORTRAIT: STEPHANIE WUNDERLICH PHOTO: DANIEL HOPKINSON

Fixing the system



For Indy Johar, everything from mortgages to planetary health is entangled. His mission to redesign bureaucracy for the common good can seem both idealistic and the only real solution

Words: Chris Foges Portrait: Cheriha Hassan

Above Indy Johar co-founded Dark Matter Labs with Architecture 00 colleague Joost Beunderman.

Dark matter is the most abundant substance in the universe, and the most mysterious. Although invisible, its gravity shapes everything we can see. As a practising architect, Indy Johar quickly became aware of a parallel with the intangible forces that govern the built environment: maintenance contracts, mortgages, investment models. He saw, too, how they serve private interests at the expense of the common good. What is needed, Johar believes, is a radical redesign of everything from property rights to measures of value. With tongue in cheek, he calls it the 'boring revolution'. In the vanguard is his free-thinking strategic design practice, Dark Matter Labs.

It emerged seven years ago from London-based Architecture 00, the office Johar co-founded in 2005, which has incubated numerous innovative start-ups including the open-source construction system WikiHouse. It's in the Hackney studio shared by the 00 family that I meet Johar – 50, casually attired in a quilted gilet, affable but quietly intense.

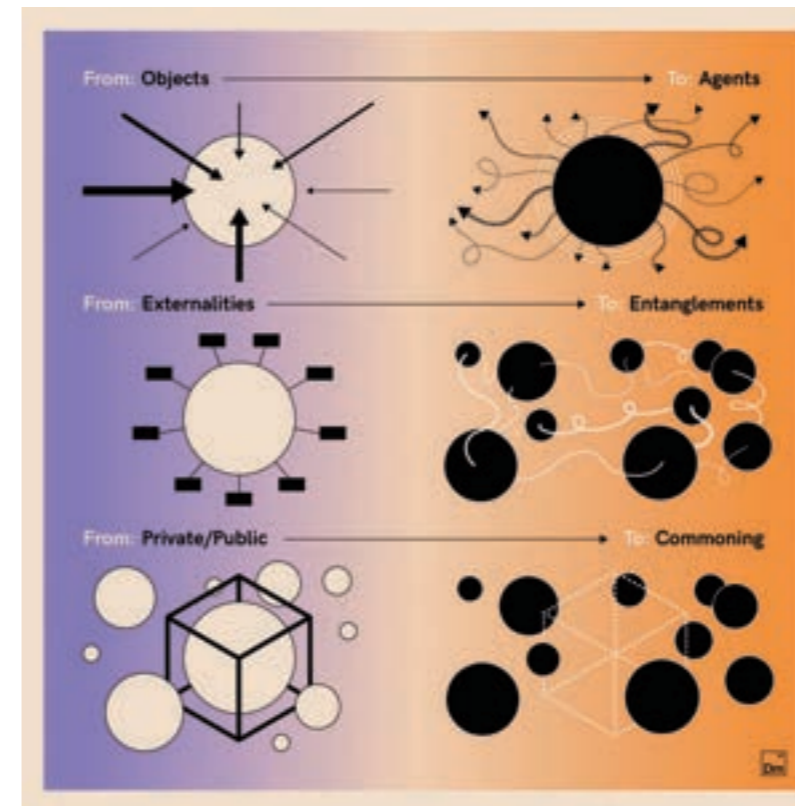
As he explains it, DML operates like a think-tank. It has overarching 'missions', like spatial justice, and collaborates with partners ranging from universities to city councils to formulate small-scale projects intended to infect mainstream thinking. 'We're looking at how you organise, govern, contract and finance civic goods'. A non-profit, it has branches in Sweden, South Korea, Canada and the Netherlands, and the 65-strong team including architects, economists, lawyers and data scientists is dispersed around the world. This is a rare visit to base for the frequent-flying 'mission steward'.

So what made him think that an architect could alter conditions that most regard as immutable? 'It looks extraordinary, I'll grant that,' he says, 'but we've always developed by exploring adjacent possibles that reveal themselves as you work'. The plywood table at which we are sitting was an attempt to democratise design through distributed digital



Above TreesAI uses data to show social and financial value of urban forests.

Below The DML 'provocation' Radicle Civics encouraged new forms of agency and collaboration.



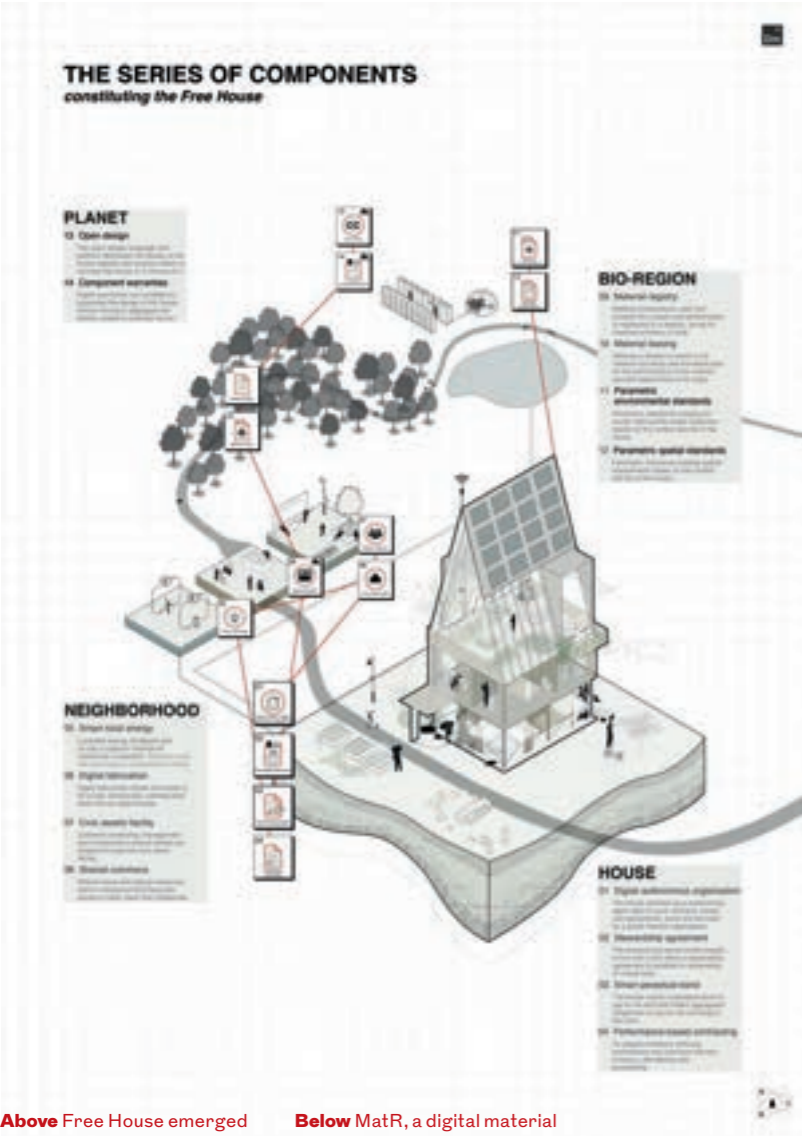
manufacture, but that demanded a new approach to warranties. 'Every rule is only there until you make a better argument,' he adds.

Though measured in his speech, there is a sense of urgency as Johar outlines why change is vital. For 400 years, he says, we've imagined a world composed of discrete objects that could be governed by simple rules and rigid bureaucracy. It engenders rivalrous, extractive relationships between people and things. Climate change is one outcome. 'Who thinks of boring property rights as enslaving things to you,' he asks, 'and creating externalities that kill?' (Johar has a knack for the arresting phrase). We need to construct relationships in a way that reflects 'entanglement' at local and planetary levels, he says.

Conversation cycles rapidly between the objectives of a given project – how to govern autonomous surveillance cameras, for example – and esoteric references that illuminate complex interdependencies. Quantum physics is followed in short order by machine-enhanced ecological consciousness.

If the scope of Johar's thinking can be hard to process, so is the nature and range of DML's work. A single project might produce an entire ecosystem of policy proposals, digital tools and on-the-ground pilots. Most exhibit a blend of idealism and close attention to worldly concerns.

Take the effort to position trees as critical urban infrastructure. The benefits are abundant – from flood mitigation to better health – but hard to quantify and finance. Moreover, trees tended by local communities are most likely to survive. 'So the real design problem is not drawing a tree on a plan,' says Johar. 'It's the accounting, and doing that in a way that doesn't put money over



Above Free House emerged from a Lottery-funded project. DML's diverse project partners include Google and Arup.

Below MatR, a digital material register and performance data store developed with the Center for Spatial Technologies.



other forms of currency, like love and care.’ DML’s solutions – being tested in Glasgow and Stuttgart – include data gathering and tools to measure value and match against liabilities. Other experiments with the governance of nature aim to secure legal personhood for the River Don in South Yorkshire and the Yarra in Melbourne.

Architects have much to contribute to this kind of work, which is essentially about the qualities of place says Johar. ‘They are extraordinary synthesisers of complex information and can imagine anew.’ There is frustration, though, that the profession doesn’t fully recognise the scale of transformation we face. Carbon budgets will allow very little new building or even retrofit, he argues. Designers must envision new ways of sharing, but few are yet developing the necessary capabilities.

Nor has architecture grasped the real significance of the digital technologies that underpin all of DML’s work, from open-source material registers to mass participation in planning. ‘It’s a bureaucratic revolution which is changing our relationship with the physical world,’ he says, pointing to Airbnb as a prime example. ‘That has much more architectural significance than squiggly buildings.’

It’s been years since Johar last sketched a plan, but the project he’s currently most excited about is an experimental home. As well as biomaterials and digital manufacturing, Free House will demonstrate a host of intangible features – perpetual bonds and smart many-to-many contracts – that fundamentally alter the nature of a building. ‘It isn’t owned by anyone, and residents have a stewardship relationship to land which is self-sovereign,’ he says. ‘They have custody over materials in a stewardship chain which will sequester carbon for 200 years.’ The aim is to create a template for zero-carbon housing that creates positive externalities and gets cheaper over time. DML plans to build the prototype with a museum.

The big question is whether such attractive, ingenious ideas can really thrive outside the laboratory. Johar will admit no doubts. Climate breakdown is merely a symptom of the problems with our current system, but also threatens the predictability on which so much depends, from insurance to capital markets. Entanglement can no longer be ignored. ‘Not long ago I’d speak at conferences and be treated as lunchtime entertainment,’ he says. ‘Now pretty serious people are inviting us into interesting conversations. The world has already changed.’ ●



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Peter Buchanan

1942 – 2023

Peter Buchanan, who has died aged 80, was an architect, writer and teacher committed to the idea that architecture should draw from the full breadth of human knowledge and cultures, and who advocated a more central place in architectural thinking for tradition, psychology and the natural world.

‘He sought to become specialist across every field, describing architecture as “the nexus of all disciplines, as fundamental as language”,’ says his friend and colleague Will Hunter. ‘At its most compelling, this enabled him to put architecture into its largest perspective, explaining “design as the way humanity can consciously participate in evolution”.’

Born in Zomba, Malawi, Peter studied science in Johannesburg before taking up architecture at the University of Cape Town, graduating in 1968.

He worked for two leading practices in the city, Gabriël Fagan and Revel Fox & Partners, before moving to London in 1972 where he joined Halpern & Partners and then Siddell Gibson, masterplanning an extension to the city of Arak in Iran.

In 1979 he switched to journalism, joining the Architects Journal and the Architectural Review (AR), becoming deputy editor at the latter three years later. ‘Peter Davey, the editor, was the magazine’s heart, while Buchanan was its brain’, recalls his colleague Julia Dawson. ‘Though Peter Davey had an impressive intellect, Buchanan’s was of a higher order than most mere mortals’. He also had prodigious energy, authoring entire issues on the Netherlands, Switzerland and Spain.

When the magazines changed hands in 1992 he went freelance, beginning work on a five-volume series of monographs on Renzo Piano Building Workshop. He also taught and lectured extensively, from Uzbekistan and Peru. As a

curator he had notable success with *Ten Shades of Green*, an exhibition exploring the opportunities for creativity and invention provided by sustainability. First shown at the Architecture League of New York, it toured museums across the US. As a critic he contributed to numerous publications, and was on the editorial boards of the Harvard Design Magazine and Japan’s A+U.

His most influential writing was *The Big Rethink*, a series of 12 essays published in the AR between 2011 and 2013, which called for a reconception of the discipline in response to economic and environmental crises, and for the enrichment of life. It took aim at targets from ‘starchitects’ to narrow functionalism, and championed esoteric ideas from Integral theory to spiral dynamics. ‘He was interested in the human mind and spirit,’ says the historian Alan Powers, ‘and ways of recovering from the mistakes of modernity.’

One broadside targeted architectural education, and Buchanan continued to discuss the subject with AR deputy editor Hunter, who in 2015 founded the London School of Architecture. Buchanan was a founding faculty member and the school’s reader in architecture and urbanism, whose wide-ranging lectures could last late into the evening. When students suggested they might be curtailed he countered that they were too short; he had given talks on Le Corbusier that lasted five days. Former students remember his generosity and enthusiasm, and a forthright, even fierce critic.

Towards the end of his life, when seriously ill, he continued to correspond with numerous international architects whose work he admired, and had done so much to encourage. He is survived by his sister, Yvonne, and nieces Catherine and Robyn. ●

IN MEMORIAM

Hugh Andrew Nottidge
ELECTED 1956, SURREY

David Hugh Arthur Evans
ELECTED 1959, SURREY

John David Hackett
ELECTED 1963, HAMPSHIRE

Arthur Potts
ELECTED 1974, STOKE-ON-TRENT

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Garden elevation
57 Ham Street, Ham Common, London, 1953

One of a pair of small single-storey, three-bedroom houses on the site of an old orchard, 57 Ham Street was architect Stefan Buzás’ own home – built in a Miesian style and highly regarded as an example of modern domestic architecture. The local authority had demanded that the street elevation be brick, but allowed Buzás more freedom of expression for the rest of the building, with its large glazed facade and freely planned living space set around a central core of sanitary and heating functions topped by a timber-clad loft area.

With the deteriorating political situation in Vienna in 1938 Buzás (1915-2008) had been

sent to England, completing his studies at the Architectural Association. He became a founding partner of James Cubitt & Partners in 1948, where perhaps his most significant works were the adjoining South Africa Tourist Board and Quantas Airways showrooms. Featuring glass extending down to pavement level these frameless spaces gave a new sophistication to shopping, setting the standard of design for the future.

From 1965 there followed a long collaboration with Alan Irvine including interiors for the Queen Elizabeth II liner. ●
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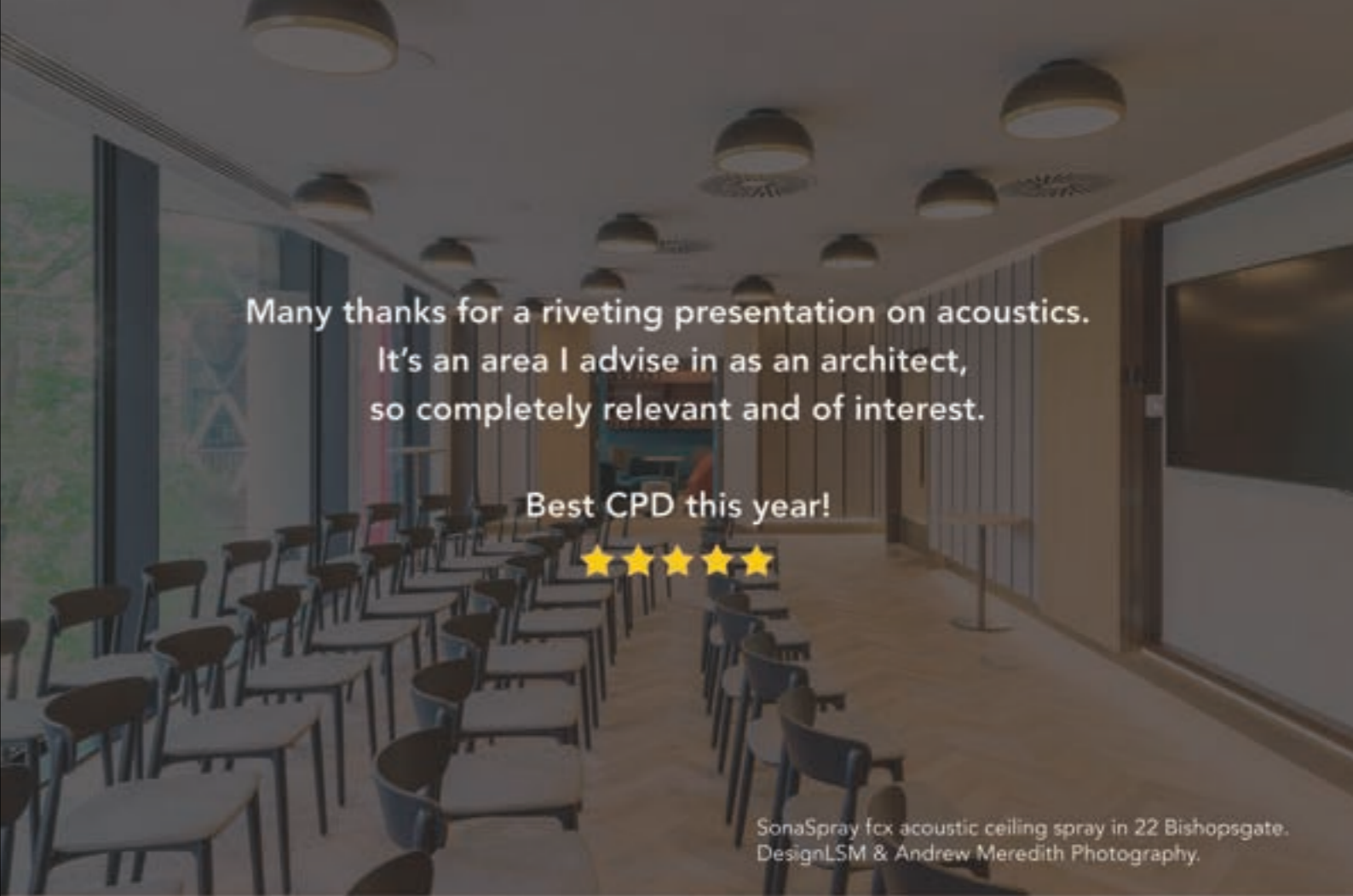
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A photograph of a modern house at dusk. The house has a light-colored exterior and a dark roof. A large glass extension is attached to the front, revealing a bright interior with a white sofa, a dining table, and a kitchen area. The sky is a deep blue, and some bare tree branches are visible in the foreground.

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