THE ROYAL FINE ART COMMISSION TRUST

BUILDING BEAUTY

AWARDS 2022 | SPONSORED BY ballymore.

CONTENTS

AWARDS

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WHY THESE AWARDS?

There are plenty of architecture awards, so why these ones?

We're starting them because architecture is the only art that none of us can avoid. Whether we spend much time thinking about architecture or not, we all consume it on some level, whether we live or work in a building, visit it, pass it by or just glimpse it on the morning commute. In a fractured world, it's one of the last great shared experiences.

And what we see affects our mood. Buildings have the power, at their best, to lift us up – at their worst, to depress us. Between one extreme and the other, the impact on our wellbeing can be considerable. So every one of us has skin in this game, and we all have a right to say what works for us.

Of course we know that successful architecture is about more than surface appearance. There are lots of things a building ought to be, functional and sustainable among them. But the outside of a building is all most of us see of it; so how it presents itself externally is important. When buildings delight those who have to look at them, they add real social value.

The inaugural 2022 Awards were open to UK projects completed since the beginning of 2019 and visible to the public. The award categories were Buildings, Engineering structures, Public Space and Little Gems, the last covering small interventions, possibly quirky ones, that add to the gaiety of a place and punch above their weight in doing so.

WHY NOW?

Beauty in buildings is topical, and rightly so.

The National Planning Policy Framework is being rewritten to give councils more power to reject applications on aesthetic grounds. Whether a building is beautiful really does affect whether it gets built.

And so to get planning permission, people will need to think about what makes a building beautiful. In practical terms, whether they are deemed to have succeeded will be a matter for local planning committees. But as we know, local authority resources are limited and their judgements aren't always consistent. They are going to need guidance. The Government will give them some, in the form of design codes.

But it will still be useful, we think, for planning committees and developers to have a body of live examples to draw on. By holding up exemplars and advertising excellence, we hope these awards will help.

Not everyone, of course, will agree with the conclusions of our award judges. We don't expect them to or even necessarily want them to. What we want to do is get people thinking – and then, we hope, get them demanding buildings that look good and make our daily lives richer and better.

"Ballymore is proud to sponsor these prestigious awards, since the appreciation of beauty in design has always been at the heart of our developments. Through these awards, we are excited to see the importance of beauty in design being brought into sharp focus."

ballymore.

SEAN MULRYAN
FOUNDER AND CHAIRMAN,
BALLYMORE GROUP

ON BEAUTY

Since at least the early 1960s, and the explosion of abstract expressionism, or perhaps already since Duchamp's famous urinal (or "Fountain") of 1917, beauty has been severely out of fashion as a necessary quality of anything that is to be considered great art or architecture.

Often regarded as the province of the backward-looking traditionalist, it has become a word that tends to evoke at best embarrassment and at worst feelings of piteous contempt for those who refuse to see that art in all its forms must be free to express the world in all its dimensions; and that these dimensions include alienation, brutality, violence, and the practical, functional everyday.

But this falling out of fashion is based on a fundamental error: to assume that the experience of beauty can be evoked only by certain canonical qualities, such as harmony and symmetry. Such were the properties that, for example, Aristotle said must be possessed by anything deemed beautiful. But this is hard to accept. Many will find beautiful Bosch's "The Garden of Earthly Delights" or Picasso's horribly distorted paintings of Jacqueline, or Andy Warhol's "Death and Disaster" series. Why?

I think because we see beauty in things – works of art, nature, people - that offer us fresh ways of seeing and experiencing the world, and that therefore besiege us with new life. They give us a sense of belonging to, and in, the world that they open up to us - even if, sometimes, they portray alienation and brutality.

In this way the beautiful seduces us to affirm life to a degree of which we might otherwise be incapable. It opens up fresh ways of being – unlike, say, Kitsch which, as the critic Clement Greenberg once wrote, is "mechanical and operates by formulas", always returning us to familiar, comforting forms.

It is often hard to say exactly what qualities cause us to say that a building or a work of art is beautiful; but what we do know is that, just as when we fall in love with someone's beauty, we find ourselves riveted to the beautiful object of our contemplation, which disarms our usual state of inattentiveness to people and things. In this sense, beauty is the siren call that opens our eyes and ears to another.

Beauty besieges us with new life in sometimes (and only seemingly) contradictory ways: it shines a merciless light on reality— and, as Nietzsche insisted, it conjures illusions that protect us from realities that might otherwise destroy us. It liberates and it imprisons, consoles and unsettles, empowers and overwhelms. It can inspire the clearest sight and the wildest falsehood. It can guide us to truth and goodness— and it can delude and corrupt. Or it can do all of these things. Beauty is by no means "only the promise of happiness", as Stendhal famously claimed ("La beauté n'est que la promesse du bonheur"), though the awareness of beauty and the feeling of happiness are surely closely connected. It can also be a harbinger of fear, precisely in its power to speak of the world, with all its

BY SIMON MAY

terrors, in which we live and must find our home. This is perhaps what Rilke gets at when, in the first Duino Elegy, he writes that:

Beauty is nothing

but the beginning of terror, which we still are just able to endure,

and we are so awed because it serenely disdains to annihilate us.

Every angel is terrifying.

Beauty is, of course, more than nothing but the beginning of terror, just as it is more than nothing but the promise of happiness. Indeed, the terror and the happiness that beauty arouses in us are two sides of the same coin: for beauty's power to symbolize, to signify, to point to, to disclose, to render intelligible or experienceable—"graspable"— those worlds, whether we find them good or bad, in relation to which we crave a living bond is itself both terrifying and exhilarating, a source of awe as well as of joy.

This is why, I suggest, beauty is both "in the eye of the beholder" – and to that extent subjective – but it also necessarily refers to how we meet the world that is given to us and to which we seek a living relation – and is to that extent objective. In other words, it is subjective in that we are moved only by the beauty that speaks of what we personally most care about: what is most deeply in accord with our own taste and concerns and ends and hopes. But it is objective insofar as it is the power to disclose or display those external realities, whether they are seen as timeless or time-bound, as universal or local, as good or bad, as reassuring or frightening, as significant or trivial, to which we are driven to find a living relation if we are to be anchored, and so to flourish, in the time and place we inhabit – in the world and culture into which we have been cast.

Simon May is Visiting Professor of Philosophy at King's College London and a trustee of the Royal Fine Art Commission Trust.


£10,000
PRIZE
UK ENTRY FOR
INTERNATIONAL
BUILDING
BEAUTY PRIZE
SEE PAGE 28

OVERALL WINNER + ENGINEERING WINNER

TINTAGEL CASTLE FOOTBRIDGE, CORNWALL [2019]

NEY & PARTNERS (LEAD DESIGNERS AND ENGINEERS) + WILLIAM MATTHEWS ASSOCIATES (ARCHITECTS) FOR ENGLISH HERITAGE

PHOTO: HUFTON +CROW

225ft-span steel bridge providing level access to Tintagel Castle, comprising two cantilevers with a gap in the middle to allow for expansion. Footway of slate quarried locally from Delabole, with handrails in oak and stainless steel balustrades designed to be fine enough to disappear against the sky when viewed from a distance.

This was a challenging assignment, given the terrain and the sensitivity of the site as both an ancient monument and a place of natural beauty. How best to complement the dramatic context? The answer is not timidity but the kind of boldness that suits the rough and raw Atlantic coast of Cornwall.
The designers, necessarily, have understood every inch of their canvas and from an intellectual response to the engineering requirements have generated something graceful, perfectly poised, restrained: nothing here is unnecessary but what is necessary has been finessed to the point of beauty. The result is a functional and aesthetic triumph, a striking footpath to a spectacle that is a spectacle in itself: it is perfectly possible to imagine that, as with other fine bridges, this will become much more than a means of spanning a void and become an attraction in its own right.

ENGINEERING COMMENDED

LEEDS FOOTBRIDGE [2019]

GAGARIN STUDIO/ DP SQUARED STRUCTURAL ENGINEERS FOR CITU

Single-span steel footbridge across the River Aire, linking two parts of Leeds' Climate Innovation District which, when complete, will contain 500 low-carbon homes. The weathered-steel balustrades are cranked through a series of profiles to create a twisting concertina form.

This bridge stamps an impressive mark on a blank canvas. This is beauty used as a catalyst, an attractor, something showing the way and expressing confidence and optimism. The clients have understood that investment in the visual quality of a gateway project like this, uniting a development site bisected by the River Aire, inspires hope that what comes next will be equally thoughtful: it sets a standard, denotes expectations and encourages others to put their faith in the wider development. The delicacy and slenderness are impressive for a 165ft span.

PHOTO: ANDREW WALL

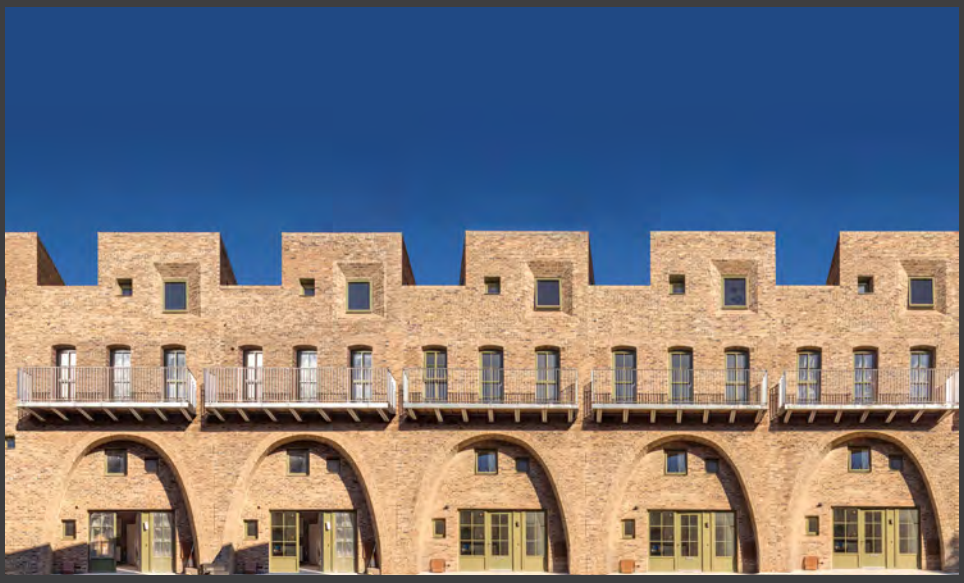
BUILDINGS WINNER

MCGRATH ROAD, STRATFORD, LONDON [2019]

PETER BARBER ARCHITECTS FOR THE LONDON BOROUGH OF NEWHAM

High density, shared-ownership housing development set around a central courtyard, a reinterpretation of Victorian back-to-back housing typology.

Peter Barber is one of most innovative and exciting of social housing architects, creating developments with marked visual and kerb appeal. The care, attention to detail and imagination evident in his projects offer a lesson for all social housing providers. High-quality materials, provision of communal space and a robust, muscular aesthetic - all evident at McGrath Road – generate pride and a sense of ownership in residents (as was clear to the judges when they visited) and act as a beacon locally, giving a lift and a sense of civility to a neighbourhood that suffers the usual inner-city problems of crime and anti-social behaviour. The articulation and massing are impressive: clever breaks in the façade and the use of parabolas reminiscent of Karl-Marx-Hof in Vienna elevate not just the building but its surroundings. And by following the pavement line, the building has a proper sense of definition: instead of offering the residents uncontrolled waste space on the street side, the architects have given them defensible space in the form of a communal courtyard. As a demonstration that social housing can be both urban and urbane, the project has few equals.



BUILDINGS COMMENDED

OGLESBY CENTRE, MANCHESTER [2019]

STEPHENSON HAMILTON RISLEY STUDIO FOR HALLÉ CONCERTS SOCIETY

Corten steel and brick extension to a deconsecrated (but listed) Victorian church, housing rehearsal, performance, education and ancillary spaces for the Hallé Orchestra and Choir.

This distinctive contemporary extension is an attempt not to ape but to add, with the result that the host building, instead of being diminished by weakly imitative architecture, is elevated by a respectful but confident neighbour. The Ancoats area of central Manchester (and this is true of most Northern city centres) has a wealth of fine brick Victorian buildings and plenty of tawdry brick-veneered residential blocks from the past twenty years, most of it so superficial a response to the built inheritance that it ends up debasing it. Here the response is well-judged. Bricks have been specified to match those of the 1880s Italianate church and the massing is contrived to allow views of its campanile but subservience is avoided in favour of a building with sufficient quality and a strong enough personality to make its own powerful contribution.

PHOTO: DANIEL HOPKINSON

WELCOME BUILDING, RHS GARDEN BRIDGEWATER, SALFORD [2021]

HODDER + PARTNERS FOR THE ROYAL HORTICULTURAL SOCIETY

Pavilion with an overarching glulam timber diagrid roof structure supported on structural glulam trees, providing visitor facilities on the former Worsley New Hall estate.

This is partly a garden building, akin to a folly or eyecatcher in a designed landscape; partly also a gateway, whetting the visitor's appetite for the delights beyond. Both functions it performs well. As the previous focal point of the estate, Worsley New Hall, disappeared as long ago as the 1940s, this building has to serve to some extent as a substitute, a visual anchor. Its primary purpose though is as a form of public concourse, filtering visitors before their onward journey. To that extent it is almost analogous to, say, Stansted, another beautifully-executed arrivals hall. The visual purity of both is vulnerable to being compromised by signage and other assorted clutter and we hope that care will be taken on that front at Salford, in order to preserve the excellence that a fine architect has delivered for a discerning client.

PHOTO: H&P

PUBLIC SPACE WINNER

ILLUMINATED RIVER, LONDON [2021]

LIFSCHUTZ DAVIDSON SANDILANDS + LEO VILLAREAL STUDIO FOR THE ILLUMINATED RIVER FOUNDATION

Lighting project stretching across nine Thames bridges in central London. LED light sources are controlled by custom software, so that patterns are never repeated. Light spill is carefully controlled to avoid disturbing the riparian ecology.

Until recently – until this project, more precisely – the Thames in central London was a black ribbon with precious little night-time personality, its darkness punctuated every so often by more or less random floodlighting. No more. This art installation, covering three miles of the serpentine river, acts as a permanent yet ever-mutating light festival: the lighting on each bridge changes to a timed sequence but also with the tide and the river's moods – the reflections on the water mean that this is a light show on the river itself as much as on the static mass of the bridges. The project places our liquid superhighway where it deserves to be, centre-stage, no more so than in September 2022 when it buoyed the queue for The Queen's lying-in-state and then again when it provided a spectacular canvas for the dusk flotilla in memory of The Queen.

PUBLIC SPACE COMMENDED

WALALA PARADE, LEYTON, LONDON [2020]

CAMILLE WALALA FOR THE SHOP OWNERS OF LEYTON HIGH STREET

Crowdfunded mural covering the façade of eight different buildings, partly using donated leftover paint. The final design was voted on by the local community.

This reinvigoration of a scrappy London shopping parade – it happens to be in Leyton but could be in any number of London high streets – has such flamboyance as to be almost transgressive, and in lesser hands it might have been, but the effect is life-enhancing. Far from being spruced up, the varied shopfronts are simply swept up into the art as objets trouvés, lending the project a gritty and slightly anarchic dimension. Mercifully so: this is not like a townscape heritage initiative where all is prim and proper; nor is it the kind of pious public art that is often pressed into service to leaven antiseptic gentrification. This remains earthy East London in Mondrianesque gladrags.

PHOTO: TIM CROCKER

PUBLIC SPACE COMMENDED

BOROUGH YARDS, SOUTHWARK, LONDON [2021]

SPPARC ARCHITECTS FOR MARK

Mixed-use development set around new public space, alongside Borough Market. The project reuses 90,000 sq ft of railway arch, converting some into a public arcade that helps re-establish mediaeval street patterns lost when the railway viaduct was built.

The snaking railway lines that carved through the South Bank of London nearly two centuries ago remain a massive, brooding impediment. A vital artery fifty feet up, they induce sclerosis at ground level, frustrating movement, fracturing the city and choking activity by putting whole acres out of commission. Yet the potential for more productive use is considerable. This project helps breach the barrier through a clever mix of elegant new-build, quiet space away from the mêlée of neighbouring Borough Market and, not least, the introduction of permeability through the redeployment of railway arches as arcades. The result is a charming piece of urban knitwork that draws people in not by cacophonous signage but by its sense of calm and by the simple appeal of its brick fabric.

PHOTO: ED REEVES + SIMON CALLAGHAN

LITTLE GEM WINNER

TOWER OF LIGHT AND WALL OF ENERGY, MANCHESTER [2022]

TONKIN LIU ARCHITECTS FOR MANCHESTER CITY COUNCIL AND VITAL ENERGI

Combination of a tower, clad in laser-cut steel sheets in a shell-lace structure developed with Arup, that houses flues for a low-carbon energy centre; and a street wall clad in ceramic tiles in a tessellated lozenge pattern.

Projects of this sort can be stage-set flimsy, the visual appeal fading from the moment the cheap materials collide with the messy reality of city living. But these structures are convincing and solid, beautifully made in durable materials: one feels their aesthetic appeal will grow rather than ebb with time. Clever lighting gives the ensemble a powerful presence at night, when the perforations in the envelope mutate into compelling patterns and the wall surface reflects the headlights of passing cars. This is a dramatic intervention that helps redeem a banal junction recently sullied by pedestrian new buildings: it is precisely places like these that need redemption if our cities are not to split into prettified ghettos and remaining acres abandoned to mess and detritus.

PHOTO: DAVID VALINSKY

LITTLE GEM COMMENDED

HOUSE IN LEYTON, LONDON [2020]

MCMAHON ARCHITECTURE FOR A PRIVATE CLIENT

Detached brick house comprising two distinct blocks, a monolithic plinth at street level and a finely detailed timber structure above.

The obvious solution for this infill site in a largely identikit street would have been to knock up a debased version of the neighbouring Victorian terraces, mimicking their form but lacking their craft. Happily the architect chose the more adventurous route of producing an exciting essay in delicate latticed brickwork, the house set back behind a perforated wall that provides enclosure while maintaining a visual connection with the street. The effect is enticing, enlivening and at the same time disciplined: an exotic interlude and an antidote to the jumble that so often afflicts streets of this sort, with front gardens a broken-down mess of improvised car parking and rubbish bins.

PHOTO: FERNANDO MONOSO

69 OLD HIGH STREET AND THE CABINS, 23-25 TONTINE STREET, FOLKESTONE (2021)

NEAT FOR THE ROGER DE HAAN CHARITABLE TRUST

The Old High Street project is a mixed-use residential/ workspace development across three historic building plots in Folkestone Old Town conservation area, its bright red fins appearing as a continuous façade when viewed obliquely. In Tontine Street, a cluster of simple timber-framed buildings in the tradition of seaside weatherboarding houses a variety of creative uses.

Sir Roger de Haan deserves credit for his innovative model of buying land and investing in permanent low-rent space for creatives: a prescription for the kind of slow, organic growth that feeds true urban vitality. We are used to monocultural development of the sort that stifles creativity, and with 'meanwhile' interventions that give it only a moment to flourish. The Folkestone model feeds the authentic, anarchic, enduring beauty that develops if a thousand flowers are allowed to bloom. Along with other local improvements, these charming artists' studios have been a tonic for Tontine Street, previously marred by anti-social behaviour. And the adjacent Old High Street project uses bold colour with conviction and confidence, avoiding the modern terror of random polychromy, the twenty-first century equivalent of flinging paint pots in the face of the public.

PHOTO: (LEFT) TIM SOAR, (RIGHT) EDMUND SUMNER

LITTLE GEM COMMENDED

IVY STREET, HOXTON, LONDON [2022]

SAM JACOB STUDIO FOR SAM JACOB / IVY STREET FAMILY CENTRE

Community facility with apartment above and retained pub façade alongside, topped with timber-clad cylinders.

This bullnosed barbican of a building occupies a prominent island site, next to a disused pub and across from a monolithic post-war housing block, that could so easily have been infilled with low-grade development or left vacant to attract rubbish and graffiti. Either would have accelerated a downward spiral and cemented the fractured state of the immediate locality. Instead, the pub has been spared obliteration (we count the disappearance of pubs as a significant loss of simple quotidian beauty) and Sam Jacob has invested in a beautiful jewel of a building that adds wit and fun while also being a serious and powerful piece of architecture: at once both expressive and introspective. We need more such civilising interventions in our inner cities.

PHOTO: JOHAN DEHLIN

FLOATING CHURCH, HACKNEY WICK, LONDON [2020]

DENIZEN WORKS FOR THE DIOCESE OF LONDON

Church and community space serving two Stepney parishes. Moored on the River Lea Navigation in East London, on the edge of the Queen Elizabeth Olympic Park.

A beautifully-crafted and imaginative project: the designers have taken inspiration from organ bellows and the classic Volkswagen camper van to produce a concertina pop-up roof that rises to give headroom in the 'nave' and lowers to allow passage under canal bridges. Fashioned from translucent sail cloth, the roof functions as a lantern when raised, advertising church services; the literal raising of the roof is a spectacle in itself. The beauty here is intermittent, as an ordinary canal boat shapeshifts into a delicate beacon, and is the more compelling for it.

PHOTO: GILBERT McCARRAGHER

THE TROPHY

The Building Beauty Awards trophy, awarded to the overall winner, has been specially commissioned from acclaimed jewellery and silverware designer Theo Fennell, who has fashioned the awards logo from Portland stone and rhodium-plated metal and mounted it on a bespoke brick plinth.
For representatives of the commended projects, he has created rhodium-plated lapel pins in the form of the awards logo.

OUR PRESENTER

LORD FOSTER OF THAMES BANK OM FRIBA FCSD RDI

PRESIDENT OF THE ROYAL FINE ART COMMISSION TRUST

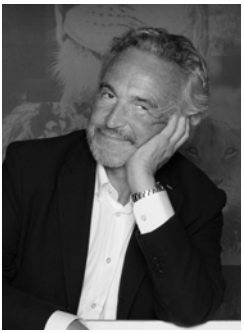
Lord Foster is the founder and executive chairman of Foster + Partners. Over more than five decades the practice's output has encompassed urban masterplans, public infrastructure, airports, civic and cultural buildings, offices and workplaces, private houses and furniture design. Major projects include Peking Airport, the Millau Viaduct in France, 30 St Mary Axe (also known as the Gherkin) and the Great Court at the British Museum in London, the Hearst Headquarters tower in New York and the Museum of Fine Arts, Boston. Recent projects include Apple Park in California, Bloomberg's European Headquarters in London, the Comcast Tower in Philadelphia and the Norton Museum of Art in Florida. Some of his current projects within the practice include 425 Park Avenue in New York, the Narbo Via museum in Narbonne, the Magdi Yacoub Global Heart Center in Cairo and a community boathouse in Harlem.

He is president of the Norman Foster Foundation, based in Madrid with a global reach, promoting interdisciplinary thinking and research to help new generations of architects, designers and urbanists anticipate the future.

Lord Foster was appointed by Queen Elizabeth II to the Order of Merit in 1997 and in 1999 was raised to the peerage in the Queen's Birthday Honours List.

PHOTO: FREDERIC ARANDA

OUR JUDGES



STEPHEN BAYLEY

Stephen Bayley, Chairman of the Royal Fine Art Commission Trust, is the person for whom the term ‘design guru’ was coined. This he accepted with self-deprecating irony. He was plucked by Terence Conran from the tedium of provincial academe to create The Boilerhouse Project in the V&A, an exhibition space devoted to design which became London’s most successful gallery of the eighties. The two of them then created London’s influential Design Museum. He was – briefly and hilariously – Creative Director of The Millennium Dome before a spectacular falling out with the Government which he wrote about in his book *Labour Camp* (1998).

Over the past forty years his writing has changed the popular perception of ‘design’. His more recent books include *Ugly – the Aesthetics of Everything* (2012), *Value – what Money can’t Buy* (2021) and *The Art of Living* (2021). He has been art critic of *The Listener*, architecture critic of *The Observer* and design critic of *The Spectator*.

He is a Chevalier de l’Ordre des Arts et des Lettres, a Fellow of The University of Wales and Honorary Visiting Professor at Liverpool University School of Architecture.

PAUL FINCH

Paul Finch is programme director of the World Architecture Festival, deputy chairman of the Royal Fine Art Commission Trust and former editor of the *Architectural Review* and *Architects’ Journal*. He chaired the Commission for Architecture and the Built Environment 2009-2011, having been a commissioner and deputy chairman 1999-2005, and also chaired Cabe’s Olympic Design Review panel from 2006-2012. He was awarded an OBE for services to architecture in 2002.

KASSIA ST CLAIR

Kassia St Clair is an author and cultural historian whose *Secret Lives of Colour* was a BBC Radio Four Book of the Week and *Sunday Times* top-ten bestseller. She lectures widely at international venues including the Dallas Art Museum, the Hay Festival and the V&A and in 2018 collaborated with Color Factory to create an exhibit at their New York site. She contributes to numerous publications including *The Economist, Architectural Digest,* the *TLS, The New Statesman* and *Elle Decoration*, where her colour column has been running since 2013.

CLIVE ASLET

Clive Aslet is a writer, commentator, historian, novelist, editor and lecturer. The latest of his twenty or so books on architecture and history is *The Story of the Country House,* published by Yale in 2021. He spent a decade as architectural editor of *Country Life*, before becoming its editor in 1993, and more recently he has been instrumental in establishing the Ax:son Johnson Centre for the Study of Classical Architecture at Downing College, Cambridge, which opened in 2021.

RORY SUTHERLAND

Rory Sutherland is Vice Chairman of Ogilvy, where he has worked since 1988. This attractively vague job title has allowed him to form a behavioural science practice within the agency dedicated to uncovering the hidden business and social possibilities which emerge when you apply creative minds to the latest thinking in psychology and behavioural science. He is the author of three books: *The Wiki Man*, the best-selling *Alchemy – The Surprising Power of Ideas which don't make Sense*, published in the UK and US in 2019, and, co-written with his former colleague Pete Dyson, the newly released *Transport For Humans* on the behavioural science of transport.

THEO FENNELL

Theo Fennell is the founder and Creative Director of Theo Fennell Ltd, which he founded in 1982. The company specialises in handmade and bespoke jewellery and silverware and is one of the last in the United Kingdom to make all its silverware by hand. His studios and workshop are now based at Chelsea Barracks, after forty years on the Fulham Road.

Theo is committed to developing young talent and actively promotes the future of the British silversmithing and jewellery industries by collaborating with a number of colleges and schools, including Central St Martins and The Royal College of Art.

INTERNATIONAL BUILDING BEAUTY PRIZE SHORTLIST

THE ROYAL FINE ART COMMISSION TRUST

ballymore.

World Architecture Festival 2022
30 November–2 December
Lisbon

The Royal Fine Art Commission Trust International Building Beauty Prize will be awarded at the World Architecture Festival in Lisbon on 2 December 2022. The judges - Stephen Bayley, the architect Yael Reisner and the architectural writer and curator Owen Hopkins - will decide the winner from these nine shortlisted projects, following live presentations by the architects. The prize is sponsored by Ballymore and will be presented by Sean Mulryan, Chairman of Ballymore. You can find out who won by visiting https://www.worldarchitecturefestival.com after 2 December.

TINTAGEL CASTLE FOOTBRIDGE, CORNWALL, UNITED KINGDOM [2019]

NEY & PARTNERS (LEAD DESIGNERS AND ENGINEERS) + WILLIAM MATTHEWS ASSOCIATES (ARCHITECTS) FOR ENGLISH HERITAGE

PHOTO : HUFTON + CROW

As overall winner of the UK Building Beauty Awards, Tintagel Castle Footbridge *(see p10-11)* automatically joins the shortlist for the International Building Beauty Prize.

PHOENIX CENTRAL PARK, SYDNEY, AUSTRALIA [2019]

DURBACH BLOCK JAGGERS / JOHN WARDLE ARCHITECTS FOR JUDITH NEILSON

PHOTO : MARTIN MISCHKULNIG, TREVOR MEIN, ANTHONY BROWELL

Hub for visual and performing arts. The brick skin provides visual coherence, canting, curving and stepping to embrace a street garden and multi-figured 'cloud window'. The bricks are unusually long and flat, akin to a stacked stone and emphasising the mortar joints. A thin veil of mortar has been washed over them to exaggerate the continuity of surface. This surface is then twisted, cut, vaulted and pressed inward, notably where a dimple is formed to frame a large oculus.

ESSENZA, PORTO, PORTUGAL [2019]

VENTURA + PARTNERS FOR LUCIOS IMOBILIÁRIA

PHOTO : ANTÓNIO TEIXEIRA AND NELSON GARRIDO

Residential building alongside City Park in Porto. The concrete façade has tapering geometric 'rips', accented by frames in golden aluminium, that create the illusion of undulation and movement; to maximise views, these openings are larger in the elevation facing the park. The building's plinth at ground level is covered by a golden grid that replicates the design of the openings in miniature.

DEXAMENES HOTEL, KOUROUTA, GREECE [2019]

K STUDIO FOR DEXAMENES

PHOTO : CLAUS BRECHENMACHER + REINER BAUMANN

Seaside hotel that reuses a group of derelict winery tanks on the Peloponnese coast that had lain relatively untouched since the 1920s. The architects played on the bare aesthetic of the site and avoided introducing alien elements or materials: this objective of preserving the history and raw beauty of the existing buildings led them to their palette of concrete, steel and engineered glass, with the addition of timber as a nod to the nautical context.

KOHAN CERAM CENTRAL OFFICE, TEHRAN, IRAN [2019]

HOOBA DESIGN FOR KOHAN CERAM

PHOTO : PARHAM TAGHIOFF, DEED STUDIO

Headquarters of Kohan Ceram Brick Manufacturing Company, wrapped in an all-over double skin of bespoke brick designed by the architect to represent the factory and dubbed ‘spectacled brick’ to denote its punctuation by repetitive domino holes. These perforate the building envelope and lend a sense of both transparency and solidity, the brick working as masonry, finishing and insulation and blurring the distinction between interior and exterior.

MICROLIBRARY, WARAK KAYU, SEMARANG, INDONESIA [2020]

SHAU FOR ARKATAMA ISVARA FOUNDATION

PHOTO : KIE

The fifth in a series of Indonesian microlibraries built in low-income neighbourhoods from responsibly-sourced local wood. The deep brise-soleil is inspired by the Zollinger Bauweise, a 1920s German construction system with a distinctive diamond pattern, which reminds the architects of Semarang’s local mythical creature ‘Warak Ngendog’ and its dragon-like skin. The elevation of the building on stilts, in the manner of a traditional rumah panggung, creates a ground floor space for community uses, including workshops in sustainable construction techniques.

BASUNA MOSQUE, EGYPT [2019]

DAR ARAFA
ARCHITECTURE FOR
DR USAMA AL-AZHARI

PHOTO : ESSAM ARAFA - TARIQ AL MURRI

Replaces a mosque terminally damaged by flash floods and soil subsidence. The main dome is constructed using Egyptian-made light sand block, reducing the building's weight and so decreasing the volume of the reinforced concrete elements. Staggered tessellation gives it a unique appearance: a special steel compass had to be devised to guarantee the correct positioning of each block. The dramatic minaret takes the form of a tapered, twisted column.

HOUSE OF WISDOM, SHARJAH, UNITED ARAB EMIRATES [2020]

FOSTER + PARTNERS
FOR SHUROOQ

PHOTO : CHRIS GOLDSTRAW

Social hub for learning, supported by innovation and technology, that seeks to be the catalyst for a new cultural quarter. The two-storey building embodies a sense of clarity and lightness, with a large floating roof cantilevering on all sides of a transparent rectilinear volume. Throughout there is an emphasis on creating views to the gardens, including the formal garden to the north containing The Scroll, a contemporary interpretation of Arabic scrolls as a single, spiralling sculpture.

KIRKKONUMMI LIBRARY, FINLAND [2020]

JKMM ARCHITECTS
FOR MUNICIPALITY OF
KIRKKONUMMI

PHOTO : MARC GOODWIN, TUOMAS UUSHEIMO, PAULIINA SALONEN

Adaptive reuse of a 1980s library near Helsinki to create a new civic centre. The concrete structure of the original library is retained and overlain with copper shingle cladding that evokes the maritime setting. A long sheltered terrace emphasises the relationship with the neighbouring mediaeval church. The reading rooms follow the Finnish Modernist tradition in their highly crafted design and carefully detailed interiors, using bespoke lighting, brass fittings and subdued colours to complement the rhythmic posts and beams in fairfaced concrete.

THE ROYAL FINE ART COMMISSION TRUST

The Building Beauty Awards were conceived and founded by the Royal Fine Art Commission Trust (registered charity 298201). The Trust was set up in 1987 as a complement to the Royal Fine Art Commission, the Government's independent adviser on matters affecting public amenity and aesthetics in England and Wales. Over the past thirty-five years, it has sought to promote visual awareness and public appreciation of high-quality design, for example through educational initiatives and its Building of the Year Award, which ran until 2005. Today it promotes design excellence in architecture and the built environment through commentary on design matters, by undertaking or commissioning relevant research and by partnering projects where its involvement can add value.

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Ballymore, sponsor of the Building Beauty Awards, is a leading property developer with a multi award-winning portfolio of some of Europe's largest and most transformative urban development projects. Their projects are defined by their originality and a commitment to quality, driven by an intent to set new standards in design, creativity, and architecture. Ballymore takes 'placemaking' seriously and puts quality of life and connection to arts and culture at the core of its developments, creating places that have soul. They have provided a home for the English National Ballet at London City Island, delivered the world's first 'Sky Pool' at Embassy Gardens and worked with the US Embassy in London on their move from Mayfair to Nine Elms. Ballymore was founded by Chairman Sean Mulryan in 1982.

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