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Student Number: M00516453: John Raymond Hall

Ray Hall FRSA, AA Diploma (Architecture), AA Diploma (Planning), Architect rtd, RIBA

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Building a sense of belonging. Exploring the design relationship between people and places



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INTRODUCTION



Imagine a young man in shallow water looking out to sea that represents a lifetime ahead.

He is sitting on a surfboard getting ready.

That surf board has on it one word.

It is 'belonging'.



Image 1: That young man was once a boy in short trousers. That boy was me, seen here with my mum, the woman who gave me life



Image 2: The same boy grew to have bigger trousers. I am here with my sister, Barbara. When as children, we both experienced love and a sense of deep belonging

This document has two ambitious goals.

The first is to establish an understanding of a phrase that has enormous relevance to us all. It is a phrase that some have said is a mystery, about which we can gain insight, but not ultimately define. It is also a phrase that, when experienced, can enable each one of us to touch the seeming infinite, if not the very reason for living and then even for life itself. That phrase embraces the word on the young man's surfboard. It is 'a sense of belonging'.

The second is to explore how to enable that sense of belonging to be experienced by as many people as possible in as many arenas as possible. That exploration is particularly relevant to my own practitioner disciplines of Architecture, Planning, Interior Design and Development Facilitation. Its focus, therefore, is how to design buildings, both internally and externally, where people can belong.

Such belonging can be experienced by people as individuals. It can be experienced when individual people share a relationship with another. It can be evident in large gatherings of people who share an identity locally, as well as nationally. That belonging can also be there in the way we as individuals, as well as communities, relate to the places, large and small, in which we live our lives.

The contents have been through many iterations and revisions, both during the subject-defining stage of the Professional Doctorate programme and then when defining the response as a Context Statement of the many public works referenced. There are three main sections, as follows:

- a) *An Introduction* that sets out my objectives when reviewing my professional practice and the method adopted in preparing the document which then follows.
- b) *A Context Statement* that includes examples of my professional work over a period of some 50 years as a practitioner. All of those examples are in the public arena. All are also my response to what became my life's goal of enabling a sense of belonging through design.
- c) *A Teaching Tool Kit* that followed my Viva, knowing I may now have sufficient experience of theory applied in practice to be able to teach others. This final section is, therefore, preparation towards doing so.

The Title

The title comprises three parts:

'Building':

In 1972, when still as a student, I founded and led for 34 years what became a multidisciplinary practice, initially called 'Raymond Hall Architects', with many built projects following. The practice was based in London and had a national and international reach. Since 2007, my focus has been harnessing the experience gained by shaping and facilitating large scale development strategies, with each containing a multitude of building projects both large and small. Examples of both projects completed and strategies conceived are fundamental to the text that follows.

'A sense of':

Words can summarize, albeit often inadequately, the deepest emotions felt by human beings. One example is 'love', about which a multitude of letters, poems, plays, films and music has been written. To be loved, to give love and then to share love is a need that, I suspect, is there within all of us. As a result, I concluded to make 'loving others' through my place of work my point of reference. It cannot ultimately be tied down, but I concluded that it can be sensed, as can its effect. You will be able to say whether or not I have succeeded in that goal. If in some small way I have enabled others to feel loved, I would be pleased.

'Belonging':

When setting out as a practitioner, I was very aware that sometimes over-defining an experience can have a negative effect. In this example, love can grow cold and even die. That is why I also concluded to focus on a manifestation of loving and being loved by seeking to understand the meaning and even the structure of 'belonging'. I then sought to express insights gained through my design disciplines when serving some 800 clients.

When theory about the design of places where people could belong had been evidenced in a range of projects, I concluded to rename my practice 'People and Places Architects', with several other discipline-based companies following using the same name. Their focus was 'enabling a sense of belonging' for the individuals and communities I and my teams served. Their context was an ever enlarging and multi-layered understanding of the design relationship between 'people' and 'place'. Apart from one, all of those vehicles for serving others had closed by 2007. I now shape major development strategies through the one company that survived, 'People and Places International', which has the same goal.

Since that pivotal year, in parallel with shaping this submission, I have been pursuing a much bigger programme of written work in the form of three manuscripts of some 150,000 words each. One manuscript is now complete, with the second in draft. The third is in outline, with much of the content of these pages and their appendices as material. Through each, I explore in greater depth why words such as 'love' and 'belonging' are not only important in our lives as human beings. I also explore how both can be experienced, enabled by design, with their ultimate reason why as the point of reference. I do that in a social, scientific and historical context. Their focus is the practical outworking of an understanding of the design relationship between people and places, as well as, significantly, far more.

The paragraphs and headings set out here are, therefore, an essential step towards a much bigger goal. With that in mind, the process of preparing this submission towards a Professional Doctorate has been invaluable in providing a context for rigorous testing, as the content and presentation of the much larger manuscripts has matured. I am, therefore, very grateful to Middlesex University and the team that has assisted me for the timely and very beneficial help given.

Following my Viva, I was asked to set out more fully the method I have adopted both for this submission and in my design work as a practitioner in designing places for people. In this Introduction, I will summarize my approach to the research work concluded here. In my final section, entitled 'Heading 5: A Tool Kit', I will do the same in relation to the design work carried out.

My research methodology

It has taken more than 20 iterations when preparing this document, starting with the subject definition, then extending through the writing of the text and the collation of the many images used. A key starting point was a chronology of my work, which has spanned several decades. That base material then led to an exploration of the many challenges and issues faced, as I sought to enable, when using design skills, a sense of belonging for the many clients I and my teams have served. As the document emerged, so did three distinct, yet overlapping, research methodologies. Each in their different yet complimentary ways unlocked insights into both my approach to my work as a designer of places for people and the value of those outcomes in a much bigger picture.

Those three research techniques are as follows:

1) *Archival Research/Archaeology*

As will be seen, I had accumulated an extensive archive of written and visual material when serving many clients over decades of practice. My point of reference when considering each was whether they illustrated an aspect of what 'enabling a sense of belonging' can mean in practice. Each document was examined, with some selected and edited. This reduced material was then placed in both a chronological and a thematic order, with the latter including the different size, content and context of the project chosen. The range was from a porch for two elderly ladies to a development strategy that embraces a quarter of the population of London. As a result, each scheme shown here is an example of theory applied in practice in a wide spectrum of arenas.

Architecture, Planning and Interior Design involve constructed projects that are very visual. In their different contexts, all can be seen on a daily basis in the public arena. What cannot be as clearly seen are the long and very detailed briefing, design development, planning and regulatory processes that have led to those tangible outcomes.

Even for the seemingly simplest of projects, many conversations are needed with a wide range of people. Minutes, letters, specifications and reports are written. Statutory applications and approvals are sought. Over the several decades of bringing into being design outcomes, I kept many such word based documents. Following that pivotal year of 2007, I edited and radically reduced their number, before storing the residue in my archive, which was a large shed at the bottom of my garden. All of those process-based documents were not the final designed and built outcome. They were, in a sense, only a 'means' that facilitated the construction of the many projects my clients inhabited, whether as a home, an office or a place of leisure. As part of this research, effectively all of those documents were examined as I sought to define, based on my own experience, how the design of places can enable people to belong.

As my decades of practice unfolded, I set out early lessons in written papers and talks. Although I did not know the context, I also planned one day to do what I have now done through these pages. Before 2007, having time to do that was difficult. It then became

possible. I will explain how shortly. One consequence was that I became a form of archaeologist seeking to understand the past through the many documents held in my archive. In so doing, I '*brought forth into the light*' and made accessible insights into the structure and rationale inherent in my lifetime's work. Do note that italicized phrase, as its relevance will become evident as we journey forward through these pages.

2) ***Visual Ethnography***

I am pleased to say that my archive included, not only written documents, but also a substantial number of drawings and photographs of the many projects I and my teams had worked on. When seeing each, memories returned, old lessons were affirmed and their relevance, as well as their application, tested. New lessons then came to the fore. During that process, an understanding of the next era of my life began to dawn slowly. I will give some insights in due course. These pages are, therefore, about a journey. It is my journey and I am privileged to share some of it knowing that every person I know and have served has been on a journey. No matter who we are, we inhabit a context that is personal, community based and societal. We are also part of a flow of history that is rooted in the past and alive in the present. By harnessing what is of value, we can then prepare for whatever is there in the future. For me, the word 'value' had one focus: will it help me enable an ever more meaningful sense of belonging for others in the now reducing time available to me?

Each design project illustrated here has, therefore, a context and is as a result of a process. It was briefed and conceived to help individuals and communities of people move forward into their futures as positively as possible. As a result, part of my research was remembering those many contexts and the new belongings that my clients sought, with my help, to bring into being. No matter how large or small, all of those contexts were already there and had to be understood, with research needed, before design and construction work could commence.

That research carefully embraced not only the needs of my client as a stakeholder. It also involved neighbour relations and historical and cultural influences that caused a community of people in a particular place to be as it was. Such a multi-layered understanding then extended to future contexts through statutory planning frameworks and other building and environmental policy/regulations. All impact people and are relevant to the design of places as, what I called, 'clothing on the lives of people'. All also consistently have a visual dimension and focus. Visual images are, therefore, frequent in the written text here. They provide a visual ethnography of the principles I established, when as a designer of places outworked in practice.

As we progress forward, do note the importance of graphical diagrams when seeking to summarize insights gained, whether as overviews or as particulars in specific situations. Do especially note the relevance of geometries, including triangles and circles, as well as circles within circles. Spirals and helixes have also been key to an understanding of the design briefing and design delivery process. In Appendix 26, I have even described what I called 'My

Professional Doctorate by Public Works Journey' using inward and outward orientated helix diagrams.

3) *Visitations*

Places exist, as do buildings. They are 'clothing on the people that have inhabited them', as workplaces, for example, or homes or streets. They facilitate activity within or around. They affect the way we live and relate to others. People, in turn, impact the buildings they use. Those constructed 'clothes' can enable an activity to be both possible and effective within. They can also do the opposite. They can even change the atmosphere of the bigger place that is their context.

One consequence can be that we change their design by having new internal layouts or additional extensions with further accommodation added. Those variations are almost always with the goal that the relationship between 'the wearer' and 'the clothes' continues to be one of belonging and hence that they 'fit'. Those changes can occur often and especially when the building has been designed to have a long life, by anticipating new scenarios of use in the original design. As will be seen, enabling ongoing relevance has been a key goal in my work, thereby enabling a sense of belonging to be experienced for as long as possible.

Many of the projects referred to here were completed decades ago. The wearer will know whether their design continues to be clothes that fit. As a result, when reflecting on my work as an Architect, Planner and Interior Designer, I concluded that my research had to extend much further than accessing documents, whether as words or visual images. In themselves, they were not sufficient. I had to visit the places I had designed and meet with the people I had served. If I was to understand the longer term relevance of the work I and my teams had carried out, I had to find out how some of the project 'clothes' we had designed felt not only by the people I served, often years before. I had also to gain the response of the generations I did not know and which had followed. That is why I visited a number of the schemes carried out, often decades previously. I wanted to find out whether the ongoing 'clothed' relationship between people and their particular place was positive or the opposite, with my point of reference being 'a sense of belonging'.

The welcomes, or otherwise, I received and the insights gained then became lessons learned as part of my own ongoing life journey: a journey that includes the insights and narrative explored here. Almost all responses were positive, with some not so. I will highlight both ends of that spectrum through these pages and my response to each.

One key outcome of making contact again with past clients was the renewal of the tangible sense of belonging felt when I first served the people and places visited. Experiencing that renewal was, as a result, a form of living research, with relationships deepened. Other relationships were also forged with people I had not met before, with ongoing research being in prospect for many years to come.

A pivotal life experience

Words such as ‘research’ and ‘methodology’ are helpful as tools for understanding. They can appear cold, especially when exploring the design dynamic of love and belonging. It is because they may not adequately recognise one fact in the context of the subject explored here. That fact is the researcher is not a process. He is a person, as was each of the many people I served. People carry with them experiences that are hard to describe and even more difficult to quantify. Experiences seemingly outside the research subject can also dramatically impact and then shape the direction of any process and its outcomes. That has been the case for me.

The subject researched here is specifically about the design relationship between people and people, as well as people and places. The context is my lifetime’s work as a professional in architecture and other related disciplines. Who I am, the experiences that have affected me and the abilities through which I have been privileged to serve are, therefore, crucial to an understanding of a lifetime as a practitioner in my disciplines. All are in the context of a multitude of other individual and shared lives that are inevitably personal. Every one of those lives is then lived in the context of the life we all share on this our home planet, our Earth.

As our lives unfold, we experience crucial moments, with ‘ups’ as well as ‘downs’. Each then influences the way we see life and the way we make decisions. Each is inseparable from who we are. My own experiences are, as a result, inseparable from the research I have carried out.

One particular seeming ‘down’ was pivotal and is important to note. It occurred in a year that I have already highlighted. It was 2007. The multidisciplinary practice I had founded some 34 years previously, with a name that embodied my life’s goal, had been affected by previous recessions and was now facing the impact of what was soon to be a globally felt economic depression. It faced severe financial difficulties and had to close. At the same time, the pressure led to my health failing. For a while I could not move, with urgent action taken when doctors realized my life may soon end.

The major process of editing my archive then commenced as skips were filled with unwanted files and office equipment, with hasty decisions made about what might be of future value if I recovered. The residue was then transferred to the large shed I have mentioned, 16 feet long by 8 feet wide. It was located in the garden of my home and was soon full of filing cabinets, with boxes of photographs and drawings stacked literally to its ceiling. Every file and every drawing was like a book packed with information. Each gave insight into the design and other contractual processes involved, the effect of the scheme on the many people and places involved, as well as the social and other contexts of each client. Some were facing life changing issues, just as I was in the months that followed.

My recollection of that critical period is one of peace. This was partly because I was physically unable to do anything but rest. It was also because I now knew that a very hectic and responsible work life was over. During that time, past and present experiences of belonging became tangibly very hands-on and practical. My wife, Jenny, and my daughters, Becs and Claire, nurtured my slow recovery. My accountant, Peter Willans, stepped in to deal with many of the technical and procedural issues that had to be addressed following the voluntary liquidation of my practice. A former work colleague, Jeremy Lodge helped the remaining clients and a close friend called John Ling, who I met many years previously through a client, became a solid source of support.

I will now use a visual image I will use on other occasions to describe this very practical shared belonging.

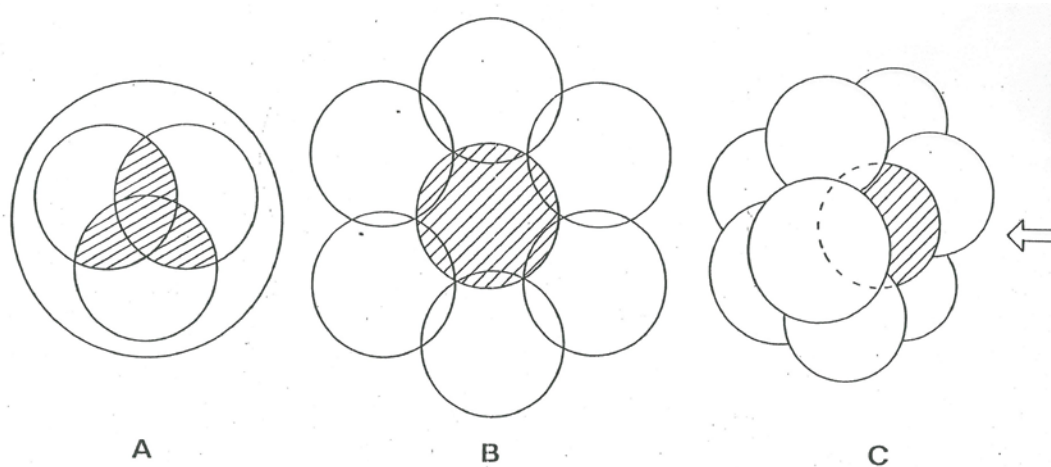


Image 3: A sequence of diagrams

Diagram A tells of people represented by the individual circles coming together with one shared focus. That focus is evident in Diagram B. It is the overlap of each circle and was a Ray that needed protection and help in order to survive. As I slowly recovered, Diagram C then tells of those circles raising me up to be able to receive a new future, as represented by the arrow. Such is the restorative power of shared belonging. Without an office to run, that new future could include a summary of a lifetime of lessons learned. I remember looking out of my bedroom window and seeing the shed at the bottom of the garden. I would now have the time to go through the records held within, research and assemble insights gained and tell the story of a journey that may be of help to others.

I was able to do that knowing how precious life is and how fragile we all are. On each of our birthdays, we can remember that our lives had a beginning. I now knew very experientially that my life will end. I was initially only able to spend half an hour in my archive shed, before tiredness overwhelmed. Nevertheless, a process had begun of accessing, understanding, editing and then articulating a lifetime of emerging theory about belonging and its application in design practice. It was a process that had a form of absolute context. Steadily, short time spans grew longer, as files and boxes of drawings were explored, with relevant items sequenced for future reference here as well as in the series of manuscripts already mentioned.

Because of that pivotal experience, I now see myself in 'extra time'. I valued my life, all of our lives and that of our planetary home before this happened. I now not only value every dimension of life even more. I also know how important it is to see those many dimensions in a much bigger context. That context embraces individual lives, with each having a beginning and an end. It is a context that is the 'far more' I have referenced. It is a context that can then make sense of every aspect of living and of life itself, including why it is that a sense of belonging is so important to so many.

Having included an insight into that bigger context in an earlier version of this submission, I removed it for the document considered at my Viva. My understanding from Professor Kate Maguire, who chaired the examiners, is that it is now both timely and necessary to explore briefly its relevance to

my life's work. For that even more is my ultimate point of reference and what inspires me. I will, therefore, do so in the final heading.

Key lessons learned

As you journey forward through the pages following, I will explore:

- a) How it was that 'enabling a sense of belonging' became the focus of my life's work as a designer of 'places as clothing on the lives of people'; and
- b) How I interpreted the insights gained in visual images, including diagrams, as I sought to establish the basis for a viable worldview that could inform my life's work; and
- c) How those diagrams, in the context of that emerging world view, then became early tools in a tool kit that helped shape the many designs, both small and large, I have been privileged to carry out with teams of others over some five decades of service.

Actual delivered projects then became a form of research that tested my emergent theory about what life is all about. A significant number will be highlighted under a series of thematic categories. With each category, my self-given question was: *'Can I enable at least the beginning of a sense of belonging in this context?'*. Without prejudging the outcome, the answer was always 'yes'.

In each situation, the key person assessing was not me, but the client I sought to serve, not in isolation, but in an ever larger context of neighbours and other stakeholders. The views of fellow Architects, Planners and Interior Designers was important. Indeed, their input always came during the brief formation and statutory approval stages of the design delivery process. As will be seen in my last Heading, I deliberately sought the views of others through my own networks. Success for me, however, has been primarily when belonging is experienced by the people 'clothed' by the places I and my teams had designed.

Such belonging is, in part, subjective and can hence be experienced in the privacy of an individual life. My observation is that belonging is able to be a shared experience, with neighbours next door, in one's street, in our home town, our home nation and in every place, almost without limit. A sense of belonging can also be consciously engendered, facilitated and even shaped by design. Having researched and reached key conclusions, I am now certain that my own professional disciplines can help fulfil the deep human need to belong. As a result, as I move towards a conclusion in this Introduction, there are two key summary lessons learned from my practitioner journey of a lifetime. They are:

1. *Success, for me, is in enabling a sense of belonging; and*
2. *Enabling by a sense of belonging by design is possible.*

An enormous predicament

Do note my deliberate use of the word 'enable'.

As a designer, I cannot force or make people belong. I can, however, enable a sense of belonging to be experienced by people in a place. The people directly involved can respond to that enabling by allowing a sense of belonging to be seeded, nurtured and to grow. To enable is a limitation, but it is also a privileged opportunity. I realized this when as a young student. My response was to discern and set out what became a methodology and approach to design, which could assist me in my self-given task of enabling others to experience a sense of belonging. The consequence was not only an emergent way of thinking, seeing and exploring life in its biggest of contexts. Nor was it the beginning of a tool kit that was very practical on a daily basis in my workplace. Along the way, it became a language and, from there, a way of communicating and sharing with others.

I began to call it 'the language of life'. I will come back to this, because a language carries with it both content and meaning. It summarizes and then enables access to truths that can be inaccessible without it. The language of life, for me, had as its focus what life is all about.

In order to discern and work with that language, a lot of work was necessary, including the realigning of my own thought processes. I can remember the moment when I first realized the necessity of such a change. I was 23 years old and riding my Lambretta 125cc scooter. I knew that I was on a journey, with inevitable twists and turns, as well as ups and downs, from one way of thinking and living to another. It was also from one way of life to one that could make sense of every aspect of life. 57 years later, that journey continues, with a lot learned and lived in between.



Image 4: With my sister's son. My hair was longer when I was a student, amazed about life

That bigger journey has embraced all other journeys, including by me as a practitioner. It has involved reading a large number of books on an ever widening variety of topics. Some are listed in the bibliography in Appendix 6. Hidden within each project or diagram in the visual images that follow this Introduction, is the influence of the many writers listed there. To use another visual analogy, each image is but 'the tip of an iceberg', with what is seen being the visible evidence of far more that is unseen.

A key part of that ongoing journey has been this programme towards a Professional Doctorate by Public Works. I know that a sense of belonging is pivotal to life. I also know that building a sense of belonging using design skills in my chosen disciplines was possible. Those assumptions, however, needed to be tested if they were to be of further help to others. They needed to be deepened, as well as developed and refined. As a result, the 'light' of my life's work has, in a sense, passed through a form of 'prism'. An enriched, as well as colourful, written and visual understanding of the design relationship between people and places has, as a result, come forth. As a result, I see these pages as the beginning of far more, whilst there is time.

Time is an important factor, not only for me in my advancing years. It is a constraint and opportunity given to us all. Time is also a fundamental framework within which life itself functions on this our home planet. Every creature and every dimension of this mutually supportive ecosystem that is life has roots in the past which enable us all to journey forward into the future. Generation after generation we have been able to, in some measure, belong and do so in the context of time.

Early in my student anticipations, I came to one stark conclusion as I looked back and then looked forward. I have highlighted it in 'Heading 1: The Ground', under a subheading entitled 'Deadly serious'. It is that 'The Earth is dying'. In 2007, my health failed. Thereafter, I knew I was in 'extra time'. As I write, it is Tuesday, September 12th in 2017. On a Sunday, I try to read at least two national newspapers. Last Sunday (10 September), it was The Times and The Observer. Below is the headline in the Science and Tech supplement of The Observer. In its inside page was a time line in decades towards the final end of life on Earth. I have included it to point to a harsh prospect that is now in the public arena.



Image 5: A stark headline, with a time line of extinctions within

Last night I watched a BBC2 programme entitled 'The Search for a New Earth'. An extract below from the 'Critic's Choice' accompanying the television schedule of the 'I' newspaper, dated September 11th, 2017, summarized its theme. As you will see, its point of reference was Professor Stephen Hawking's view that the human race has 100 years within which to find and populate another planetary home. He is saying this because he had come to the same conclusion I had in my Finals' Written Thesis when as a student studying Architecture.



Image 6: The Critic's Choice summary

This conclusion then informed and shaped the direction my life and, from there, my work in the decades since. It also caused me to note one key contradiction in terms of a world view. An idea that dominated architectural and planning thinking as we entered the 20th Century was the expectation that that 100 years could host the climax of history. Human beings could bring into being a utopian world, with my disciplines play lead roles. As we move into the 21st Century, the opposite is now seen to be in prospect, namely a world that cannot sustain life as we know it. A number of questions then arise:

If the current prognosis is correct, why did our forebears get it so wrong? Why are we all in this almost absolute predicament? How has that realization then impacted my own work and life's purpose?' If we human beings have to leave, in effect, a dying planet in order to survive, what, literally, on Earth is life all about?

If the following, albeit inadequate and very limited, pages point to a way of accessing and then understanding answers to those enormous questions, I would deem that to be a deep and grateful privilege. If they then become a contribution that enables others to experience an ever deeper sense of belonging, whilst there is time, my gratitude would be beyond measure.

SUMMARY + REFLECTIONS



The image introducing the section was taken when travelling from Greek Island to Greek Island, having just completed my architectural training. I am the long haired one in the middle and to the far left is Michael Keniger, now a Professor of Architecture based in Queensland.

Seeking to engage critically with a lifetime working in the arenas of architecture, planning and interior design has, for me, been as deeply challenging as it has been rewarding. This is especially as it has enabled me to chart, not only the work done I have done, but also the emerging world view that became my pivotal motivation.

I am now in my 70th year and have served some 800 clients since first establishing, when at college, what became a 'transdisciplinary' practice. My teams have worked across the UK, on the European continent, as well as elsewhere in the world.

The resultant projects have ranged from a porch for two elderly ladies who felt the cold to major development strategies that could transform almost half of London.

At whatever scale, every scheme has had a unique context in a particular place. Each has involved people as individuals, families, local communities, companies and, from there, the many dimensions of statutory and other frameworks. All have helped define what works in practice and what does not in a place: my work arenas being profoundly practical.

When I look back, in amongst that breadth of complexity, there has been one guiding point of reference that has been consistently there. It has proved to be not only very practical, but also pivotal to my own discernment of the meaning of success and failure.

For at the heart of our being as people living in places is the need and desire to belong. I realized that in an embryonic form in my teens through observation and personal experience. I then used the freedom given by my college to understand the dynamic of belonging in the context of design.

My conclusion was as pragmatic as it was known. It is that life is fundamentally about one person relating with another so that together they can become, in a multitude of ways, a two-as-one. That relationship of belonging can then go one key step further when it is given to a third, with the prospect of an inherently selfless as well fulfilling three-as-one.

Scientific belonging

Again by observation and personal experience, I had noted that belonging can embrace places as well as people. Could belonging be facilitated by architectural and other forms of design?

Could something very special indeed then arise? Could both people and places experience 'love'?

I have recently learned of the 2nd edition of a report by Professor Richard Layard, the Program Director for Well Being at The London School of Economics, which was published in April, 2011. Its fundamental conclusion, based on a survey of some 200,000 people, was that there is overwhelming scientific evidence that a sense of personal wholeness, good relationship and love shared with others are the primary desired qualities sought by human beings: not material wealth.

Are love and material benefit, however, opposites?

As corner shopkeepers serving a council estate in the north-east of England, my parents' lives were constantly as financially vulnerable as the customers on whose employment they depended. I am also aware that I am now the only blood descendant of their generation remaining in the UK, as effectively all of my family emigrated for more secure job prospects abroad.

That background caused me to seek to generate work and jobs through my workplace, both within my teams and for many others through the major development strategies I shaped. Belonging, therefore, for me has a strong economic dimension.

As will be seen, such belonging-based practical love then became my multi-dimensional point of reference when designing places for people.

As a result, my goal in my professionally very formative years was to 'scientifically' understand, again by observation and personal experience, not only why belonging and love are so important. It has been to discern what enables those qualities and how I might facilitate both by using design skills in relationship to places.

A conclusion I reached was that the number 3 and, from there, triangulation in both human relationships and the design of the structures we inhabit can help enable belonging and even provide a facilitating framework for the dynamic of belonging and then love.

That conclusion then enabled me to shape the beginning of a way of seeing the world. That emergent perception in turn became a basis for me to test the validity of the work I and my teams were doing in its many contexts.

Three words

One such relationship is team play amongst fellow professionals.

In my now 40+ years of service, I have often used the term 'multi-disciplinary'. In the course of this exploration-based critical narrative, I was introduced to the term '*trans-disciplinarity*' to describe what can be the fulfilment of that approach. It was then I realized that I had been thinking and operating in that way for decades.

Similarly a second word, '*transformative*', was part of my vocabulary, but the scale of its centrality to my work had not registered until researching and writing the paragraphs gathered here.

A value of ascending years is the opportunity to look back and assess with a freshness that can more clearly see the substance of one's motivations and their outcomes. To be able to do that here has enabled me to confirm that the word '*transformative*' summarizes my implicit as well as, at times, explicit goals throughout the pages soon to follow.

A third word is related. It is '*metanoia*', meaning a complete change of heart as well as mind: a process that can occur steadily and at times quickly within an individual as well as a whole society of people and places.

When first defining the subject matter and goals of this submission and then when researching its content, I have re-lived and experienced anew the meaning of that word. In my formative years, I

described that process of change as a 'spiralling-in' that has caused not only my theoretical thinking, but also my heart, to re-align. The beneficial consequences in the design work following then became a form of applied spiralling-out.

Some may say that heart and mind can be separated. Within the context of academia, what goes on in one's mind may, by some, be even seen as being primary. The context, however, of a Professional Doctorate - and indeed of life as I have experienced it - is not just theory, but thought processes and motivations lived in practice and with outcomes in the public arena.

Architecture and Planning are inevitably very public arena.

An autonomous mind is, therefore, for me neither practical nor desirable in my own work place. For in my public arena, heart and mind as well as practicality in effect are always present functioning in a multitude of ways as one.

As a practitioner through my own disciplines, I concluded relatively early that as complete a person as is possible was what is needed to enable me to respond through design to multi-dimensional dynamic of people in places and their ever enlarging perceived complexity and inter-dependency.

Design also requires clarity in terms of purpose. I will shortly refer to the role of a brief in enabling effective design. In the context of this submission, the 'brief' defining process before researching these pages went through some 5 iterations. The written submission here is then number 19.

Stepping back to assess before moving forward has, as a result, been '*metanoic*' as not only I have changed, but the way I see my life and the life of others has in turn '*transformed*'.

Please be ready

That process has knowingly meant seeking out and defining answers to many questions, almost all of which start with the word 'why'.

The academic professionals advising me have consistently said, 'Ray, go deeper', with the goal of establishing as clearly as possible my motivations and from there my methods and goals. Their reasons were three-fold:

1. That I might understand more fully what it is that I have - to use a key phrase for me that I will explain - 'brass rubbed into existence' through my workplace in my now lengthening life;
2. That I might then be better equipped to be even more effective as a servant of others in whatever time remains; and
3. That recording the outcomes may then help especially those younger than me in their own work-life journey.

In order to do that, my life - almost from beginning to its approaching end - in its many dimensions has been knowingly and consciously researched and 'laid on the line'. Do, therefore, be ready for that.

As a result, you will be introduced to some of the many people, as well as places, that have influenced me as a people-and-place focused designer. Do, therefore, be ready for that holistic embrace.

Do then be ready for engagement, not only with individual lives, but also with some of the complexities and issues being faced at every level of society. This is because my own arenas of work have touched many of the difficult problems that are fundamental to us all.

Key conclusions

I have three key conclusions when reflecting back on this learning and growing process.

- a) My first is in response to a book that I was advised to read when starting called 'The Reflective Practitioner' by Donald Schon (Ashgate 2011), which I was pleased to do. I was intrigued, however. This was not because the principles outlined were new, but because I realized that they were second nature to me as a designer seeking to serve others. I am sure many colleagues in my professions would agree that the design process is one of constant review, assessment, renewal as well as change: so much that every design scheme is, in essence, a one-off, requiring reflective and tested fresh thinking.
- b) My second conclusion may seem as contradictory to the first as it is very simple. It is that I have found the fundamental idea behind the Professional Doctorate programme so beneficial that I would like it to be planned and built into the sequence of everybody's life. When there, we may all be better equipped to live, to learn, to grow, to serve and then to give back to our communities. Together we may even be able 'to go deeper' and more effective in spiralling-out when enhancing the lives of others and our world.
- c) My third conclusion is to remember that when I started the programme I thought I was at the end of my working life, my health having failed and my architectural practice having closed. I now see myself at a new beginning, in good part helped by the people and place that is Middlesex University: for which I thank you.

Finally in this summary reflection, there is one spiralling-in described in the pages following that led to conclusion that was a form of new beginning, which I did not describe. That transformative and metanoic experience then led to a spiralling-out that touches the deepest motivational place in my heart as well as my mind.

Perhaps there may, one day, be an opportunity to share with you an insight into what that was.

SCENE SETTING: SUCCESS AND FAILURE



Lord Heseltine + the public domain

The UK Central Government's Department for Communities and Local Government has appointed Lord Michael Heseltine to chair a commission that is to define a new future for a nationally significant region from the City of London to the Estuary, both sides of the River Thames.

I was privileged to meet with him on November 3rd, 2016, to discuss a strategy I had tabled relevant to that future. His response is summarized in a letter dated November 8th in Appendix 1 as follows:

Dear Mr Hall

Thank you for coming into talk about your ambitious ideas for a London's Water City.

Your proposal addresses a lot of the challenges around transport, housing, energy generation and, of course, flood protection, in an imaginative and coherent way.

The remit of the Thames Estuary Growth Commission is to think big and long term so I will therefore bring it to the attention of the Commissioners and while I give no commitment, we will give it serious consideration.

As with all documents considered by the Commission your proposal, and supporting documents, will be in the public domain.

I look forward to hearing more from you as you develop your ideas further.

Yours

The Rt. Hon. the Lord Heseltine CH

What was the strategy referred to?

Why was it so relevant to Lord Heseltine's remit?

How was it that I was able to define and then table such a comprehensive solution?

All of those questions will be answered in the pages that follow.

The Quad

On June 29th, 2016, I was pleased to participate in a conference that brought together students from Middlesex University studying toward a PhD or Professional Doctorate.

The venue was the courtyard of the main building in the university's campus, now enclosed with a 'glazed' roof. Called 'The Quad', it has a café, with many places for small meetings and larger gatherings. There is also a focal performance area, with several opportunities for exhibitions and small group meetings. The atmosphere is light, very relaxed and welcoming. The main doors to The

Quad are glass and transparent to the street outside. A staircase and lift rises within what is a very social space, enabling ease of access to upper level galleries and all of the rooms in the original building that surround, on three floors, the former courtyard.

As students from many disciplines met and talked, a frequent question was 'what is your subject?'. When I was asked, I replied that I was an Architect/Planner and that my goal is to set out the lessons I had learned of how to enable a sense of belonging by design. My new found companions looked bemused and asked for an example. I then pointed to the place in which we were gathered.

The Quad had previously been open to the weather and bounded on four sides by windowed walls masking the corridors and rooms beyond. Its original Architects had been mindful of the need for a shared sense of identity in the design, but in more recent times a greater very practical sense of belonging was deemed to be needed. The new, large, light and very accessible focal space was now the heart of the campus.

I pointed to the glass entrance screen enabling everyone within to taste a further sense of belonging in the locality beyond. I highlighted the lack of steps that may previously have prevented people in wheelchairs from entering and leaving with ease, as well as the very visible lift that allows everyone to access every floor and room and, when doing so, have a panoramic view. I was then pleased to congratulate the staff of the university and their Architects for demonstrating that it is possible to *'build a sense of belonging'*.

Excitement then followed as fellow students explored the key role that places can perform in all of our lives. They could now understand not only my subject title in words, but also their relevance to the way they see the world that they could see around them. They began to experience The Quad in a new light and understand why they felt 'at home' there.



Image 7: The Quad at MU

Minimal belonging

The following day I attended a presentation by one of the mature students in the university's theatre. The subject was a 'piece' of 'contemporary music'. The theme of the presentation was the relationship between the music, the place in which it was being performed and the audience who

had gathered there to hear it. I was sitting in the front row next to the composer and we talked briefly. The musician was very skilled, but what was meant to be a 15 minute presentation became unnecessarily extended as the composer kept interrupting. Members of the audience left before the session was complete.

As a specialist in designing places to which people can relate, I dared to suggest at the end that the musical piece had neither embraced the room in which it had been performed, nor had it touched the people it was meant to enrich. My conclusion, therefore, was:

'The music was a failure because it did not enable a relationship with the place or the people gathered. It was fundamentally only about the composer.'

I was encouraged that some staff members in the university agreed with me. One pointed to the composer being a 'creative'. I shared that that word is at the heart of what I consider to be a big problem: to use that word with caution, because we are all 'creative', not just artists, who often see their work as being only about themselves and expect an audience to respond accordingly.

For myself, I have concluded that we are all here to use the gifts we have received to serve each other. Designing, whether a piece of music or a building, is not primarily about me as a designer nor hence about the composer of a piece of music. It is about a giving from one to another and from there a sense of belonging gained through new and renewed experiences. That 'creativity' does not require others to bow to me, no matter how skilled I may be. Its focus is on the people and the place that I seek to serve. I later shared that observation when talking with other students in very different disciplines and it seemed to resonate.

Why am I mentioning these two experiences?

It is because their themes are fundamental to the arena I will explore. I qualified as an Architect, Planner and Interior Designer, which are disciplines that embrace the design relationship between people and places. I also trained as an Arbitrator, because sometimes that relationship can break down, with resolution needed.

My professional goal has always been 'big picture informing small' and vice versa. That is why, when as a student in 1973, I founded what became a multi-disciplinary company that operated across the UK and abroad, I did so with the goal of enabling a sense of belonging by design on as many scales as was possible.

It is now 2017. I have had several decades of testing and developing my theories in my arenas of practice. A Professional Doctorate programme regards such experience as potentially being research. Conclusions can then be determined that may enable an even stronger foundation on which further work can be undertaken with greater beneficial effect.

My goal, therefore, in these pages is to look back at the premise on which my working life has been based. It is then to examine the subsequent 40 plus years of research when serving some 800 clients. A particular focus will be how lessons learned are now informing my more strategic work over the last seven years. I will also explore how enabling a sense of belonging by design has led me into

arenas beyond architecture, planning and interior design. In the process, I will ask and I trust answer the question, *'why is belonging so very important?'*.

Our lives have a beginning and an end. We all are privileged to journey in between. These pages, therefore, track my own journey through time and do so with purpose. For my overriding goal is that the conclusions reached may be of help to others who still have significant life opportunities ahead. The influence and impact of my own disciplines are very visual. They can be seen.

As well as words, I have also used images, whether as photographs or drawings. Each will say something about belonging. It is then for the reader and observer to assess whether there is success or failure evident in each, just as I did in the theatre where the music was played.

My own journey started with a beginning, with its end yet to come. It has been linear, but it has also been much richer than that. There is a sense in which I have been steadily learning how to fathom depths of meaning at the same time as 'reaching for the sky'. The headings that I have concluded to adopt in these pages, therefore, follow the example of a tree. They are:

- THE **GROUND** as the context in which the seed of my life was sown;
- The **ROOTS** as the lives of people and places that led to my goal of enabling a sense of belonging;
- The **TRUNK** as the sapling that grew to become visible in my first completed design project;
- The **BRANCHES** as the projects that then followed as habitat for people in many places; and
- Finally **REACHING FOR THE SKY** as the later substantial development strategies.

Those strategies have been the focus of my activities in the last seven years. All are rooted in the experience gained in the years before.



Image 8: My tree of life, with roots in the ground and a trunk with branches that reach for the sky

HEADING 1: THE GROUND



Foundations

I will start with one key observation.

Although a sense of belonging can be researched, understood and defined, it cannot be determined solely by using statistics and numbers.

Belonging has been described by my adviser, Dr David Adams, as a 'mystery'. It is a feeling that can cause people to smile. It cannot be touched but it can inspire. It can also have very practical effects that, nevertheless, can be described and even quantified. The tangible examples illustrated here are rooted in my own theoretical understanding of the dynamic of that word applied in my own arenas of practice.

As with the example in the public arena of The Quad, they will enable others to assess whether and when I have succeeded or failed in my goal of 'building a sense of belonging' and doing so by design. As a distillation of 40+ years of work, more examples are in the appendices.

Belonging can be very tangible. It is inherent in life. A key milestone in my own life's journey came in 1972, when I founded what was initially known as 'Raymond Hall Architects'. I did so in order to carry out a project called 'Matthew's Meeting Place' in Brixton that was rooted in my studies in architecture and then advocated when I studied Planning.

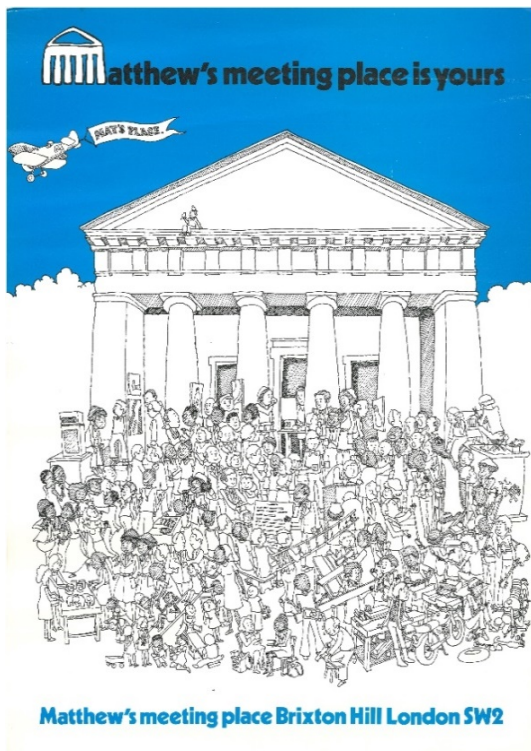


Image 9: A poster designed by Baxter Butterworth and Cope telling of the project in Brixton

It was my first designed and built 'people place'. I later changed the practice name to 'People and Places Architects' when my goal of enabling a sense of belonging by design was more fully seen by others in the work we carried out. That practice then became part of a group of companies

specializing in architecture, interiors, graphics, landscape design, planning, and cost and project management, as well as building development. All had that one goal of enabling a very practical sense of belonging.

In 2007, the last of those companies had to close. My health eventually recovered by 2009, when I was able to concentrate on shaping major design and development strategies, with each being rooted in the experience by then gained.

As will be seen, each strategy seeks to transform into positivity highly complex urban problems in London, the UK and even beyond. Each is also set in a context that many see as being the biggest challenge facing our global community: the negative implications of climate change.

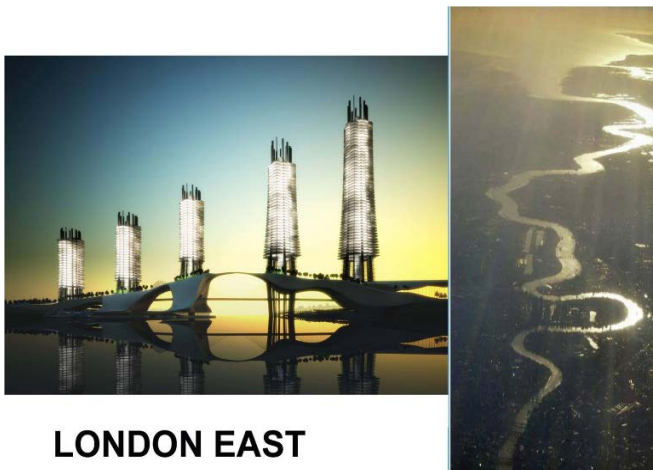
The company I now use for that big picture approach is called 'People and Places International'.

Always in a context

My life and work have always been grounded in a context.

From 1974, when Jenny and I married, my home and office base was until 2013 in Lewisham, a southeast London borough that has a reputation for being 'deprived'. Jobs were needed and employment opportunities were few.

In 2001, I helped found and was elected as the first chair of a new Lewisham Chamber of Commerce. I guided it into a larger grouping now called the South East London Chamber of Commerce. I was later elected chair of the London East Chamber Partnership that brought together chambers in ten boroughs, both sides of the River Thames. That context enabled me to understand a very serious issue that the first of my major strategies seeks to address.



LONDON EAST

Image 10: An impression by colleagues Hall Black Douglas of an inhabited bridge within that strategy

My strategy to bring into being 'London's Water City' has as its focus an urban region that embraces one quarter of our capital city. When seen as a clock face, it is from 1.30 to 4.30. The River Thames

runs through at 3.00 o'clock from the City of London to the Estuary. It has been some 16 years in the planning.



Image 11: A well-known clock face

The issue being addressed is the risk of a repeat of the devastation and death which afflicted the region in 1953 caused by a tidal surge and flooding. More than 300 people died. The Thames Barrier with its sea defences was the response. The 'sell by date' for that infrastructure is 2030, which is 'tomorrow' in development terms. More water is also continually entering the North Sea due to the Arctic ice melting.

It is interesting to note that early in 2017, there was media concern that there may be a repeat.

A further context is that the east side of London has to accommodate some 2m more people by a similar date: 2031. If a repeat did happen, the devastation could, therefore, be worse. My expectation is that in 2020 the media will highlight how short a decade is.

My goal is to get the solution programmed in time and without causing panic. As a result, my strategy has, as its focus, solving a different issue: a lack of river crossings. Nine new inhabited green energy generating bridges are, therefore, proposed that mask their sea defence role. The first bridge at the mouth of the Thames would also be a new barrier.

UK Central Government is acutely aware of the issues. That is why Lord Michael Heseltine was appointed as chair of a commission that is to define a new future for the London East region.

As was noted in my Preamble, I met with him on November 3rd, 2016. Once again, his response, confirmed in a letter dated November 8th, an extract from which is as follows:

'Your proposal addresses a lot of the challenges around transport, housing, energy generation and, of course, flood protection, in an imaginative and coherent way...

I look forward to hearing more from you as you develop your ideas further.

A lot has happened since. I will explain more fully under Heading 4.

A second strategy has, as its context, an adjacent urban region from 4.30 to 7.30 on that same clock face, which, like the London East region, lacks the clarity of identity and, from there, the profile of much of the rest of London, with even more limited investment following.

My solution is to generate an identity for Central South London that would position the region firmly on the world stage. It will take the form of a New Eco Crystal Palace in a transformed Crystal Palace Park.

When in place, the profile of that urban region will transform. This often forgotten part of London will become world renowned once again. Local confidence will soar, with not only a profound sense of belonging following, but also jobs geared to a long term marketplace.



Image 12: A New Eco Crystal Palace drawn by my Architect colleague, Girish Mohile, who now heads an associated practice in Pune in India

It has taken some 18 years to get to the point of possible implementation. My advocacy of it led to me being elected chair of the Crystal Palace and Norwood Chamber of Commerce, which then, for a period, became the fastest growing chamber in the UK.

I will only mention this second strategy further in these pages in the context of others as part of a much bigger picture: at the heart of which is enabling benefit to come for the generations we are all here to serve.

For in parallel with these commercially based ventures, I have also been involved with many charities.

One was the Arts Centre Group (ACG) that brought together some 12 arts based disciplines, ranging from TV and dance to journalism and architecture. In the mid-1980s, I was its first elected chair. During my five years in that role, its membership grew to approaching 1,000 professionals involved in the arts.

I met my wife, Jenny, when seeing her perform in Macbeth at an ACG festival.

My earlier conclusion about the musical presentation on the second day of the conference hosted by Middlesex University was set in the context of lessons learned through my long association with professional artists.

An ever bigger picture, trans-disciplinary, involved, transformative and pro-active approach to solving context-based problems has, therefore, been a key to understanding the work I have been carrying out. That approach has, in turn, been rooted in my long experience of designing unique places that fit the lives of people.

Architecture, planning and interior design are for me, by their very nature, in context. They are also about the lives of people and the places in which they live, work and enjoy their leisure time. The practice of each discipline is fundamentally client based, with his, her or their needs in the form of a brief as the key context and point of reference. Each is also location and property focused, whether as a site or an existing building.

Every brief is a summary of a 'what are we really trying to do?'. Each brief was also special for the 800 or so clients I sought to serve. Sometimes it was a quantity of space in rooms and facilities. Almost always it was also a feeling, with answers that were unique to their situation.

My key tool to define the context was asking questions that could unlock the ingredients of a design answer. The many briefs to which I have responded were, therefore, shaped through enquiring discussions with my clients, whether as individuals, families, charities, companies or a broader community that may not even have realized the problem it was facing.

Whether a client based project or a self-generated major strategy, the reason 'why' for a proposal is key. It must also anticipate the requirements of planning, building control and historic buildings officers, as three examples of the many dimensions of statutory input.

Context also embraces neighbours, amenity and business groups, governmental and even at times pan-national bodies, such as UNESCO. Each may set design criteria as part of the brief.

Design solutions can, therefore, have a context that is multi-faceted by embracing the past, present and future, as well as criteria that are personal, relational, social, societal, legal, economic, environmental, cultural, historical and even political.

When a design is agreed, even for a small site, it then becomes a context for proposals by others as they seek a new future in their own arena.

Transdisciplinary

Small projects may only require the service of an Architect and builder. Larger projects are often designed by a multi-disciplinary team of consultants comprising structural, civil and mechanical and electrical engineers, landscape architects, planning advisers, management and health and safety consultants, as well as construction cost and contract specialists.

Their input then becomes a further context for the work of the coordinating designer: the Architect. I have worked with and within many such teams. I may at times have been the design team leader, but

I was not the one to determine the final built scheme. I almost always had to seek the approval, not only of the client, but also of statutory and other bodies before construction work could commence.

The relevance of context then stretches even further.

By being very place specific, architecture often has to embrace ownership, boundary and neighbouring property related issues. The design process also has, of necessity, to embrace the seemingly non-artistic arenas of foul drainage, electricity, water supply, wind movement, exposure to the sun, the well-being of trees and waterways, as well as even the habitat of a population of, for example, bats.

Architecture, therefore, does not exist in a vacuum, nor have I as an Architect. My working life has been very context based.

The more complex the situation, the more fully a multi-disciplinary approach is needed. The design solution, however, is almost always not rooted in one discipline or even a gathered range of disciplines. It is often, in my experience, rooted in an approach that is fundamentally – to use a word coined by others - transdisciplinary.

A key characteristic of transdisciplinary research is that the domains of science, management, planning, policy and practice are interactively involved in issue framing, knowledge production and knowledge application.

To achieve coevolution of understanding, alignment of purpose and harmonized action across these domains, substantial cooperation and management effort is required at the core of the research project (Hollaender et al (2008), Roux et al (2010:734)

Indeed, my view is that an Architect's role is intrinsically trans-disciplinarian.

The seed of my own abilities in that arena were sown during my days studying at the Architectural Association (AA). It has then taken decades of application in smaller projects before I was able to shape and potentially deliver my major strategies.

When in recent years I sought to define that dynamic, I found a sequence of diagrams I first drew as a student to be helpful.

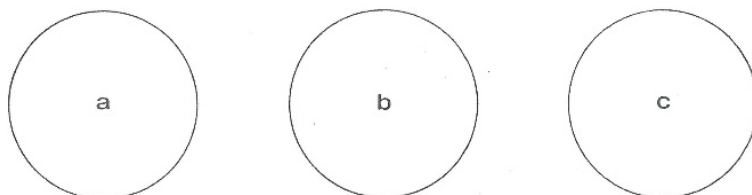


Image 13: Three circles representing a series of different disciplines

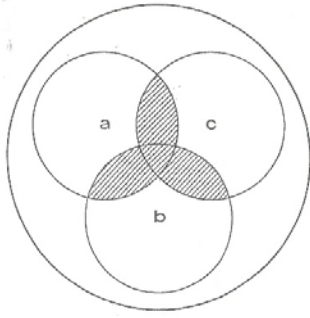


Image 14: When disciplines collaborate in a working relationship, the circles overlap, with the transdisciplinary dimension being defined as a new entity in the outer circle

That diagram can also describe the components of a design: for example a living room, bedroom + bathroom/kitchen comprising a house or glass, timber + a brick surround a window.

Individual criteria for each component have to be satisfied. A bedroom must be a place where one can sleep and the glass in a window must be transparent. It is only when their combined criteria are met that a total picture emerges: a picture that has to embrace all of the component parts and their relationship. A fully workable solution can only then be seen.

I will explore later in more detail how this three-as-one summary has been foundational for me throughout my personal and working life.

Transformative

A design solution can often transcend the many specific contributions made in the briefing and design processes by being both holistic and essentially new.

When built and occupied, that solution can also then transform the lives of the many people and places involved, bringing in an era that has, at least a touch, of positive hope.

The outer circle is a very inadequate way of expressing that transformative dimension. When it comes, the effect can be marked. I am sure a transdisciplinary process led to The Quad, with a genuine transformative effect in the life of the community and perception of Middlesex University following.

In my own contexts, when seeking such a positive outcome by asking questions, I often found that the seed of a solution could be held within an answer given by someone other than myself as the design team leader. Equally such a solution has often not been anticipated by the client, whose expectations have also been transformed.

The 'trick' - if I may use such a word - is to recognise the seed of the solution when it comes. Some have called that seeing moment a design 'leap of faith'. Others 'lateral' or 'innovative thinking'. Some have even used the special word, 'creativity', which points to the originating person, whilst others have used 'inspiration', which intriguingly suggests a source from outside of us all.

What is then received is often indeed only the seed of an idea, which in the hands of a skilled practitioner, can be nurtured to become a design concept, often initially expressed in words, with diagrams and sketches following. More and more detail can then be brought into play as the seed grows to buildable design maturity.

In every situation, the ground is the context for the design and the skill applied by the practitioner. Some have called that 'seeding' and the subsequent growth as a 'metanoic' process. Others, including myself more recently, have called it 'transformative'.

I have also likened it to white light passing through a prism, with very visible colour being seen on the transformative side. I say 'visible' because every design has to be able to be seen and described in drawings and words, as well as numerically as quantities of materials, such a cement, bricks and windows. The building contractor can then envisage the intended outcome, plan and price for it as well as then build it.

When finally ready for occupation, the built scheme has to be known to be fit for its intended purpose. If it cannot, then all of the effort in briefing, conceiving, designing and building has led to failure.

Such failure would not only be theoretical as an academic exercise, it would also be experienced by those dependent upon the outcome. A family, for example, may not be able to live in their enlarged home. A major corporate institution may not be able to occupy their new headquarters.

The costs incurred when needing alternative accommodation can then be expensive, as can the cost of remedying the reason for the failure. The designer may then be accused of negligence and sued. Some Architects have lost their homes in the resulting dispute. Wrong design decisions have also led to people being physically hurt or even dying, leading to the imprisonment of the professional involved.

The context for every aspect of the design and construction process, therefore, is a degree of accountability unknown in many other disciplines. That is why the word 'liability' is a fundamental contextual part of the thought processes and internal language of a practicing Architect. As a result, professional indemnity insurance is an ever present requirement: its purpose being to help ensure that a client does not suffer unduly if there has been design or contractual negligence.

Although neither I nor my practice has ever been sued, the constant awareness that I or my team could fail, with negative consequences for others, was a factor that led to my health collapsing when still relatively young at aged 59.

Places as clothing

Metaphors as parallel images have often helped me understand my goals as a designer. Many are visual. One relates to clothes.

Designing a building is like making clothes, with the client being the person living within the scheme being designed and made. The clothes then enable the client to live as effectively as possible and do

so as positively as possible in the context of the people and the place - and hence the community and environment around.

An example is a tracksuit for an athlete that enables him or her to fulfil a particular role. The best person to know if it is successful is the wearer.

As with the work of a tailor making a suit, asking questions is once again crucial: how does it feel and how does it look? Responses can then be given that ensure the clothes will fit and meet the client's brief and purpose as effectively as possible.

The ability to reflect and then assess the implications of the many briefing decisions that have en-route been made is fundamental to the design process. In essence it is about getting a design answer that is right, with the wearer and observer confirming or otherwise if the Architect has succeeded.

Practicality is always key. A building, like clothes, is an art form that can be inhabited. It also has to do a multifaceted job. If a room is too cold, there will be a problem. If a toilet is not connected to a waste, the consequences can be very unpleasant. If the structural system that holds a floor is inadequate, failure can occur with death being the possible consequence.

The design process requires, therefore, the practice of continual testing and reassessment that often leads to the abandonment of some ideas and engagement with others. Proactive reflection, therefore, is not just desirable in order to succeed, it is a fundamental necessity in order to both get a design right as well as, crucially, minimize the risk of getting it wrong, thereby potentially hurting and even killing someone.

If the composer of the music that conference day had stepped back to listen to his real client - the audience - I suspect the outcome could have been somewhat different: success instead of failure.

Deadly serious

The word 'failure' leads me to one further context that is potentially deadly for every one of us. I became aware of it when writing my finals thesis as a student. I was reading a report entitled 'A Blueprint for Survival'. A copy is in Appendix 2.

Survival implies one thing: if we do not succeed in surviving, we will not only fail, we will die. The scale and the breadth of the issues raised in that document seemed to point to a very harsh scenario indeed. I summarised it in my thesis conclusion:

'THE EARTH IS DYING'

I remember vividly the moment when that realization first dawned. It was spring when I wrote those words. I left my basement student workplace and went out into the sunshine. Tears came as I knew that *'one day there will not be another spring'*.

The biggest context of all from that moment on became the need to help our planetary home survive, life by wonderful life. The living organism on which we all depend is in trouble. It has to be kept alive for as long as possible, otherwise the end will come, not just for us as individuals, but for every creature and, from there, all of life.

In the decades since, the word 'sustainable' has come to apply to almost every aspect of design. Like 'survival' its downside is that if we do not sustain, life will die.

The context ground in which the seed of my working life was sown had now become, not only multifaceted, it had embraced a dimension that was literally deadly serious.

Within that embrace, there is more specifically one prospect that is a fact waiting to happen. My own life had a beginning and is definitely moving towards an end. I, therefore, asked myself one key question:

'If life is in the context of death, what on Earth is it all about?'

An exploration of both the question and my own answer is in a series of six manuscripts that I have been working on since my student days. Four are in draft form and two are in outline. My goal is to complete each in a three year period following completion of this Professional Doctorate submission, with the lessons learned benefiting the text: hence a key reason for me embarking on this programme.

A central feature is me defining a way of seeing life that makes sense of the wonders as well as the harsh realities which permeate life. It is to explore understandings of where we have come from and where we are going. It also to seek to establish the reason 'why' or brief for life and hence why it exists in the design form that it does. It even explores an ultimate remedy for the terminal predicament we as individuals and our planetary home are facing.

The seed for that ongoing exercise was sown several decades ago. As it grew, it has informed both my many architectural projects and the major strategies - and then more - that are part of my focus here.

For me, the key has been recognizing that there is a phenomenon that I call 'the design language of life' in everything that exists. It was then to listen to what was being said through it, with answers that then came to even the most difficult and complex of questions.

I may not be right in the many conclusions I have reached, but one thing is certain. We must all respond to the seriousness of our Earth's plight and do so with honesty, openness and urgency, otherwise the consequences appear to be final.

The working title for the manuscripts is:

TO THE CLIFF EDGE OF TIME: Life, what on Earth is it all about?'

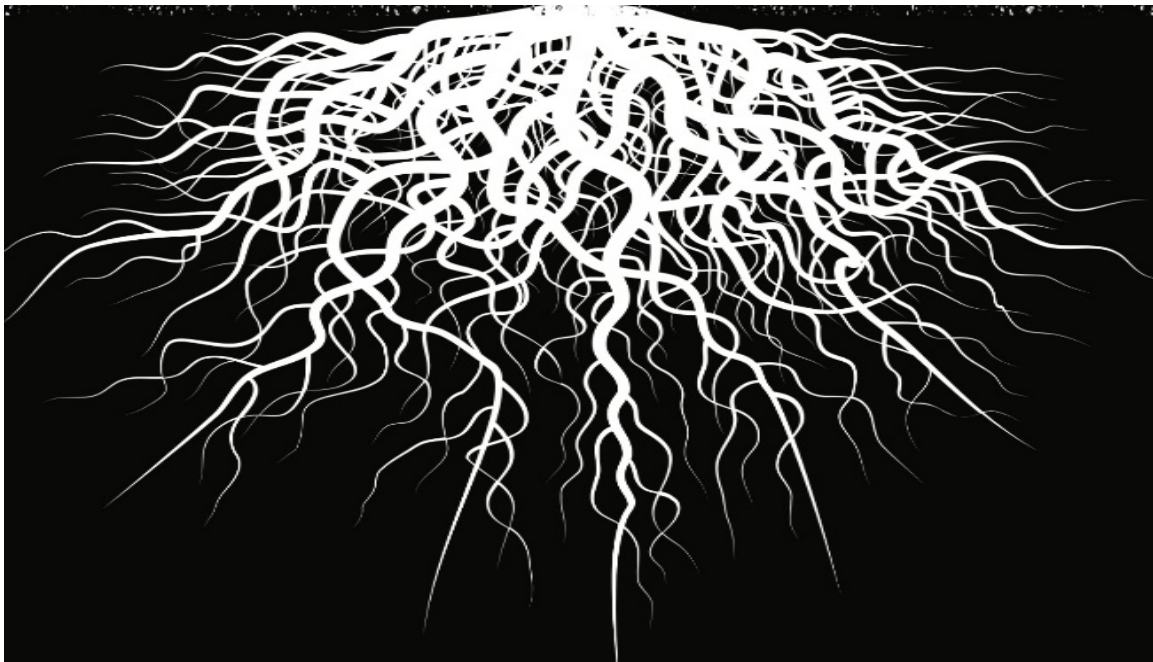
HEADING 2: ROOTS

Without roots, a tree cannot grow

Without roots, there can be no trunk with branches and leaves that can become habitat for many fellow creatures and a source of blessing for us as human beings

Without roots as foundations, building projects can collapse, maim and even kill

Without roots, all of our lives can be unstable and fall



I am a person

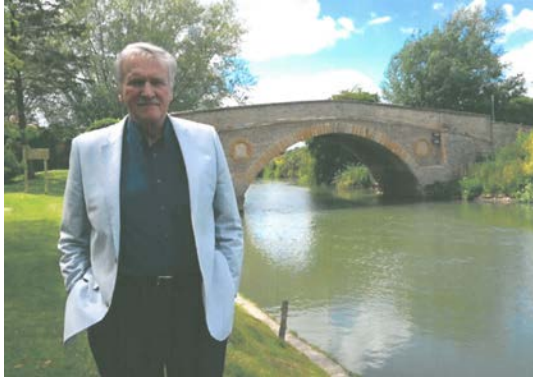


Image 15: By one of many rivers and bridges in my life

The introductory words to this section are my own. My understanding is that they are foundationally relevant to every aspect of life.

I have also used and will use such phrases as: *'people and places'*, *'enabling a sense of belonging'*, and *'architecture is ultimately not about me, but about the clients and the contexts that I serve'*.

I have then proposed that architecture is about the contexts within which we all live. I suspect that principle applies to every discipline. As suggested, they are contexts that can be enjoyable as well as deadly serious.

All of these propositions are foundational to the direction of the paragraphs here. Permeating each is the every present and multifaceted question 'why?'. As a step of informed expectation, I became confident, as a student, that there are answers to every question waiting to be known. I also concluded that I must not get in the way of receiving those answers.

In those formative years, it felt as if I had embarked upon the most important briefing and design exercise I could ever be part of: in essence discerning answers, shaping my own life's work as clothing on each and allowing the outcomes to be seen by other people in as many places as possible.

It was then that I coined the phrase: *'I'm my biggest design problem'*.

Yet I cannot stop being me. Nor can I remove all the inconsistencies and negatives I have generated every day of my life, thereby contributing to the inevitability of my own end and even that of our Earth. I also know that there is not one building anywhere on our planet that has come into being without the involvement of a designer/builder and hence a person like me.

There seemed to be a contradiction that could be resolved. I concluded that the way forward was by seeking to answer the positive question 'why?'. As a specific it was by looking at motivation. What is it that causes the designer to think and act in the way he or she does? In essence, what is the Architect's own reason 'why?'. From there what is this practitioner's own brief for what he does: his and hence my personal reason 'why?'.

My own had been that of building the prospect of a sense of belonging and doing so by design. I then sought to do so during four decades in practice. In the manuscripts I have mentioned, I seek to define in far more detail than is possible here the ultimate reason why that is inside that central personal goal. A taste is only possible in these pages.

A highlight in my own journey came in June 1986 when Prince Charles, with Princess Diana, opened one of my teams' buildings. He unexpectedly said that:

'The Architect is to be congratulated on achieving what is absolutely essential in a place, and that is a sense of belonging.'

Have I allowed me to get in the way? It would seem, at least in some measure, not in that particular scheme. If I had succeeded, how was that possible? More even than that: why had I focused on 'building a sense of belonging'?

In order to answer those questions, I will start by honouring an Architect who is known around the world: Dame Zaha Hadid, who was at the height of her craft when she died last year. In an obituary, Hugh Pearman confirmed that:

'Everybody, it seemed, knew who Zaha was. There are very few Architects, no matter how illustrious among their peers, of whom that can be said...

Now the assessment of her work, surely inseparable from her immense and often challenging personality, can begin...

For me she was the most gifted of her generation - the golden generation that emerged from beneath the wing of Alvin Boyarsky at the Architectural Association in the early 1970s and challenged the tenets of orthodox modernism...'

He then went on to say:

'The first female recipient of the Pritzker Prize, Royal Gold Medal and double Stirling Prize winner was born in Baghdad at a time of comparative wealth and tolerance, educated by nuns before studying mathematics in Beirut, and then moving to the AA.'



Image 16: Page 105 of the Journal of the Royal Institute of British Architects, May 2016

I did not have the privilege of meeting Zaha Hadid. The strength of identity evident in her work has, I am sure, affected every member of her profession. Possibly her most well-known project in the UK is the highly successful Aquatics Centre built for the 2012 London Olympics. It helped define an identity

for an event in a place that needed transformation. As a building, it is now part of London's legacy and also of our shared belonging.



Image 17: The London 2012 Aquatics Centre

As Hugh Pearman noted, Zaha Hadid was not merely a highly accomplished Architect, she was also a human being whose identity as a person - and even her gender as a woman - helped define the design work that in turn has helped shape our lives.

The context within which she was born and then grew, it would seem, helped catalyse her ability to conceive designs that have '*challenged the tenets of orthodox modernism*' and from there changed our perception of what architecture can be. I am unknown in comparison to Zaha Hadid. My own birth was just 3 years before hers, albeit in a humbler context to corner shopkeepers in the North East of England.

I later received a grant enabling me to attend the college she attended, the Architectural Association (AA) in London's Bedford Square, where I studied architecture and then planning. I too benefitted from the oversight of Alvin Boyarsky, although much less directly. The '*golden generation*' Hugh Pearman referenced also embraced accomplished technology focused architects, such as Marco Goldschmeid and John Young (who were founding partners of Lord Richard Rogers' practice), and design-flair practitioners, Campbell, Zoglovich, Wilkinson and Gough.

I do not see myself in their number.

Nevertheless, the AA gave me an opportunity to understand who I was, what I could become and the role I could perform. Its approach to education helped me define my goal of enabling a sense of belonging through the design of places both large and small.

In the decades since those student years, I have come to appreciate and value ever more fully the unique atmosphere at that globally acclaimed institution, with its almost limitless exposure to ideas and ways of approaching what I have come to call the design relationship between people and

places. I will say more about the AA in due course, as its ethos has been key to understanding my own life's journey and the work that I have done.

Like Zaha Hadid, I am a person who has grown from within a specific context. Who I am and who I have become have definitely influenced the nature of my work. I too cannot separate the identity of me as a person from the service I have given to others as an Architect, planner and interior designer.

I am sure my own obituary will not include such phrases as '*challenged the tenets of orthodox modernism*'. Nevertheless, enabling positive change is quietly what I have sought to do. Such a summary may say that I helped numerous clients on small and medium sized projects. It may also tell of the major strategies I have shaped with the goal of transforming whole urban regions in London and beyond. It may even refer to thoughts I will mention later about the way our nation of nations here in the UK and our world could be governed. All are in some way are in the public arena.

As an encouragement to me, a colleague recently suggested each project is a star in a night sky: seemingly small and insignificant at first sight, but nevertheless one by one they contribute to a much bigger picture. If that is the case, then the work of Zaha Hadid is akin to a sun, with my own contribution being a very small cluster of distant stars, alongside the work of a multitude of practitioners like me who daily add to a constellation of dwellings or places that clothe the lives of people and communities.

For myself, my small stars are designed places where, I trust, people can belong.

In the process, I have acquired some titles. I am a Member of the Royal Institute of British Architects. I was elected an Associate of the Chartered Institute of Arbitrators, an Associate of the Chartered Institute of Builders, a Fellow of the Chartered Society of Designers, a Fellow of the Faculty of Architects and Surveyors, a Fellow of the Institute of Directors and most recently a Fellow of the Royal Society of Arts.

I am pleased to have founded and been a director of several companies, as well as a trustee of a number of terrific charities. Appendix 3 holds a short summary. I have also received several awards, but on a relatively modest basis.

I am, therefore, a qualified and experienced professional. I am also a person and the only one that is me. As with Zaha Hadid, that fact inevitably permeates the work which I have done and am doing.

If I am to be of further help to others and especially those far younger than me, then understanding what has shaped me and the motivational reasons behind the projects I have carried out should be explored. The AA encouraged a clear motivation that leads to direction, with tangible outcomes following.

I am sure that encouragement is relevant to every one of us in whatever work arena we may find ourselves: for we are all unique and have special gifts and skills.

We can also in some way help others, especially in the arena of belonging. Indeed helping people is what I believe a professional is all about. Our role is to do something on behalf of others that they cannot do themselves.

With that in mind, my conclusions over some 40+ years of serving many clients are clear:

- *Architecture involves me, but it is not ultimately about me;*
- *It is about the relationship between the people and the places I serve;*
- *The arenas of planning and interior design also embrace that same relationship; and*
- *At the heart of that relationship is an experience we all seem to desire: a sense of belonging.*



Make a Difference
Wherever You Are

Image 18: A helpful postcard

People can make a difference

Everything we do contributes to a bigger picture. Whether we are aware of it or not, our every action on our life's journey affects others.

It may only be a nudge, but its seeming smallness can lead to a ripple effect that can change the dynamic of life itself. Everything we do can make a difference and be of help or otherwise to others. I recently came across the postcard above in Image 18, designed by someone who seems to agree.

I have been affected by the lives of others. Indeed, my own roots are in the lives of some very special people.

In preparing these paragraphs, I have found myself reliving their welcome nudges. I have also shared with some who are still alive an insight into the specific journey that these pages record and have gained their responses to the work I have been doing. Some are in Appendices 4, 13, 15, 18 and 23.

In the process, I have also found myself building a renewed sense of belonging with those people and those places. The longevity of such belonging has led me to one even more fundamental conclusion that is as dramatic as it is well known.

It is that at the heart of belonging is ultimately a deep need which appears to be within us all, generation after generation and no matter where or who we are. It is to be loved.

As an indication, it is probable that every tape, record and cd I possess hosts music themed on love, no matter from which era of my now lengthening life. To love and then to belong with someone are precious indeed, perhaps even beyond measure.

As a result, I have come to see that belonging, as a result of one person relating positively to another, can be a form of seedbed where love can germinate and grow.

No one can force or programme such seeding, germination or growth, but people and places can be akin to the contextual ground that can feed and nurture such growth. In essence they can enable or dis-able a sense of belonging and thereby enhance or hinder the possibility of love being shared.

If I am right, the implications in every arena of living are enormous, with any belonging enabled through my own life's work being a positive contribution. Conversely, my own failure when not succeeding in enabling a sense of belonging is serious.

I first came to that conclusion about belonging in a very embryonic way in my late teens, following a relationship break-up that was immensely painful. It was the defining context within which I commenced my studies in architecture and then planning. That experience helped clarify my goal of enabling a sense of belonging through the design of places, leading in 1973 to the beginning of the design practice 'Raymond Hall'.

The logo for what later became 'People and Places Architects' comprised 'three people', with each being graphically unique. One is relating positively to another and the resultant two-as-one is giving of their relationship to a third.

It was designed in close collaboration with my graphics colleague, Robert Sayell.

It summarized my understanding of the dynamic of belonging and from there the goal of my practice and the teams working with me. It also expressed not just love between one and another, but also told of a given love that was fundamental to the life of any community.



PEOPLE AND PLACES

Image 19: The logo of 'People and Places'

My own roots in belonging

Every aspect of my life is rooted in others who have been supportive of me and who have positively influenced how I have done things.

As for many people, the greatest influences, positive and negative, are parental. In my case the influence was positive. There were also others who enabled me to see how tangible and practical belonging can be. The photographs below allow you to 'meet' some. Each either belongs to me or has been given by the people concerned and are reproduced with their full permission.

As an Architect, my archives are often in images: hundreds and perhaps thousands of them. All of those shown in these pages are in some way relevant to the theme of belonging, the conditions that need to be in place for this precious experience to emerge for each individual and group and from there the Architect's role in shaping those conditions.



Image 20: **Family:** My mum and dad, Jessie and Norman, with my sister, Barbara and me. Jessie and Norman were corner shopkeepers. Despite all of the pressures, relationship by relationship, they steadily built a sense of belonging in the community in which they lived and worked.



Image 21: **Friends:** Barry and Margaret Walker. Barry later provided a site for the generic project - a Meeting Place - that eventually led to my London's Water City and New Eco Crystal Palace strategies.



Image 22: **Mentors:** My first boss, John Taylor MBE, FRIBA: an inspirational professional mentor who gave me opportunities to design schemes that enabled me to test and develop my early design thinking and dare to think multidisciplinary, local and global. Some schemes are in Appendix 4.



Image 23: **Local communities:** Bob Nind who belonged in and loved the people of Brixton

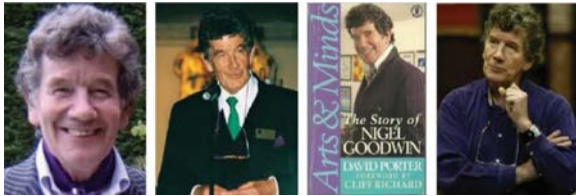


Image 24: **The 'arts':** Actor Nigel Goodwin. Nigel established the ACG where I met my wife Jenny. An Architects' group that I founded became part of the ACG.

Many of its members became work colleagues. The photograph below is from an ACG festival. I am top left next to Simon Plater. Robin Kent*, John Marsh* (who designed the tensegrity structure behind), Graham Stevensen* and Rob Buchan* are in the middle row. David Ferguson and Helen Row* then complete the picture. The people with * later worked in my office.



Image 25: **Professional friendships:** We shared a sense of belonging by all being architectural students with emerging shared values, who wanted to be a positive force for good during our working lives. I am still in contact with most. Almost all have been part of my own office teams



Image 26: **Personal partnership:** A photograph by Claire Swab, without us knowing, of my wife and me before we married and were blessed with children



Image 27: **Belonging and loss:** My father died soon after Jenny and I married and my mother came to live in our home in Lewisham. She died shortly after this photo was taken there. Belonging can, therefore, lead to pain because of loss and separation



Image 28: **Shared by anyone:** Even a Professor at the Institute for Advanced Architectural Studies in York, Bob McLeod, could belong there with a child and vice versa



Image 29: **Belonging through time:** A recent photograph of my family



Image 30: **Community Action and partnerships:** Sue Nagle, who fought for decades against schemes that would harm the place she loves, Crystal Palace. If it was not for Sue, the New Eco Crystal Palace would not be possible as a way of unlocking an even deeper belonging in South London. She recently received Bromley Borough Council's Mayoral Award for her work in her community



Image 31: **Inspiration and envisioning:** Reg Ward

Reg was the first CEO of the London Docklands Development Corporation (LDDC). He could see the bigger picture for the urban region I now call London East, both sides of the River Thames. He died four years ago. I was privileged to speak at his family's thanks giving.

Reg guided and encouraged me in the formative years of developing my 'London's Water City' thinking. As with Sue, if it was not for him the transformation Lord Heseltine welcomes would not now be within reach.



Image 32: **Staff team:** Jean Rogers was my very efficient and always selfless PA

Many people say their office team is a 'family'. Mine was for me. I have been privileged to employ some 120 people during my working life. Photographs of some are in Appendix 15.

A sense of belonging in the workplace through shared values and direction can lead to design thinking that seeks the same for others. The consequence can be the strengthening of the life of a community, with the opposite – de-humanization - caused by other motivations being counteracted. Such positivity starts wherever we are.

In my own arenas relevant to the design of places, the word 'belonging' is now beginning to be used. This is thanks in good part to the observations shared by such popular TV presenters as Kevin MacLeod of 'Grand Designs'. I have watched perhaps every episode and value his appreciation of the enhancing relationship between people and places that design can facilitate.

I can say without embarrassment or apology that for me belonging is both tangible and can be consciously enabled. It can in a sense fill gaps and help generate the conditions for love to be shared - a love of people and of a place; a love of memories and of good times; a love of the sheer wonder that is life.

Perhaps I am merely a child of the Sixties and the proclamation 'All you need is love' by The Beatles. My view, however, is that that foursome was right. People and places can transform when there is belonging, rooted in and enabling love to be seen and experienced. Some years ago, I wrote the following:

Without love we are something.

With love, we know that we are special.

With love that is then given, we can serve others selflessly.

With love, every person and every place on this our wondrous planet can also be special.

With love, individual lives can transform, buildings can become places where people belong.

With love, positive hope can seem to dwell in the very air that we breathe.

Belonging and love, I have found, are very practical in the context of design. I will now try to explain why.

Belonging in a place

People are able to belong in a place.

Below are 4 special places where I have experienced a deep sense of belonging. Each has helped me to understand the importance as well as the design dynamic that can be a seedbed for love to grow. The strategic work that I am now doing to enable an area of London from 1.30 to 7.30 on our capital city's clock face as a place of multi-faceted belonging is rooted in lessons learned through each. The

sense of belonging experienced in each, therefore, has and continues to inform all of my work: even in a city as large, diverse, beautiful and often anonymous as well as rich in possibilities as London.

1. My childhood home

My parents' place of work was not elsewhere in an office, a factory or even a shop. We lived where they worked. The belonging felt in their work arena flowed into our life as a family. I grew with a clear identity. I was Jessie and Norman's son. They were loved by the community they served and so was I. That experience then helped define my approach to life and my own work as an Architect.

Their first shop was in Middlesbrough in the North East of England. Having been unable to emigrate to Australia, their second was in the place we were to leave: Southampton. In both situations the shops were called 'J&N Stores'. The 'J' stood for Jessie and the 'N' for Norman.



Image 33: My mum with my daughters and a former customer called Rita Dalrymple outside what had been our family home and place of work



Image 34: After a Christmas party in our home

My father wanted me to become a draughtsman. As far back as I can remember, I had a pencil in my hand. I drew and painted the world around me: oils being my preferred medium. When I did so, the seeming inanimate could, for me, come 'alive'.

I also enjoyed seeing lives change when the places people inhabited were transformed. Architecture, therefore, became my intended arena of work.

I gained a place with a local authority grant at the Architectural Association: an independent school that was not part of a university, with a training method which included reading and lectures, but which went much further: it embraced life and was seen as a powerhouse of new ideas and ways of thinking.

Students were seen as originators and leaders even before they entered the workplace. The AA's role was then to unlock those abilities.

2. The Architectural Association in London



Image 35: An elegant façade masking adventure within

I started my studies at the AA in 1966 when a new post-war era of technological change was accelerating, assisted by low energy costs due to access to seemingly abundant oil in the Middle East.

'Energy bubbles' were conceived as buildings that did not need solid walls. When walls were designed, they were transparent and could move - as at times could the very building itself thanks to highly flexible technologies that could respond to every human desire and need.

Cars and oil rigs were a source of inspiration as prefabricated mechanical parts welded, bolted or zipped together. They could be delivered to a site for assembly, varied over time or even disassembled and reassembled elsewhere using similar techniques. I learned a lot from that responsive approach to design.



Image 36: The Archigram team were influential thinkers at the AA of my era

An early student exercise was, however, very place related.

As teams, we were asked to discern the ingredients that helped shape the identity of well-known destinations and then express those insights not as a building, but in a less tangible almost diagrammatic graphical form. The montage below was my group's response to nearby Leicester Square.



Image 37: A Leicester Square perception

Through that exercise we sought to identify and then articulate what were the elemental parts of a place that people enjoyed, with each being in relationship together as one. So began an awareness of what I came to call 'the design language of life'.

I then began to expect that such insights gained would somehow help me understand the design dynamic of belonging, love and even pain and death. I also became aware that many of my student and teaching colleagues - and indeed the architectural profession as a whole - did not see belonging as being of primary importance.

As I came to know several colleagues as close friends, it was, nevertheless, clear that they valued belonging and its importance, even though it was not a current theme in design thinking. Many

communities at the time were, however, paying a high price for the architecture of the sixties, which was so often functional, without heart and was soulless.

When I look back, I have great respect for the AA as an extraordinary, rigorous as well as fertile ground within which seeds can indeed grow and shape new futures - my own included. I have returned in recent years as a tutor and mentor. The sense of belonging that I feel when there is tangible, as is the bond with student colleagues when there.

3. Expo '67 Montreal USA Pavilion

In 1967, at the end of my first year at the AA, I bought a '99 -dollar 99-day Greyhound bus ticket' and journeyed some 14,000 miles around North America, starting with the Expo in Montreal. I especially wanted to see the USA pavilion, a large technologically advanced geodesic dome designed by Buckminster Fuller.

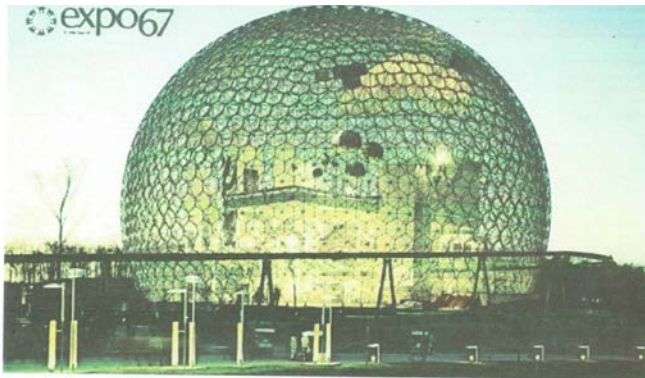


Image 38: The US pavilion at Expo 67. Do note the hexagonal components, comprising triangles

What impressed me most, however, was a queue that stretched further than any other. Thousands of people wanted to see, not a futuristic symbol of global dominance, but a simple box of a building that hosted the elegance of glassware of the comparatively humble Czechoslovakian pavilion.

This not only gave me a great appreciation for the tradition of glass and its juxtaposition with the clean lines of technology. It also taught me that hearts and minds can be touched, without always requiring ostentation. That early influence will be picked up again in the main public works described below.

My fourth formative experience of the importance of belonging came some five weeks later.

4. Falling Water: Pennsylvania

My student travels around the USA were during the era of the Vietnam War. I met several terrified conscripts my own age.

It was also the time of, what was for me, the vacuous promise of 'flower power peace'. Its home was Haight Ashbury, which I visited in San Francisco. It was there I could see that the route to belonging was not by escaping. It had to be by applying skills and capabilities in a different way.

That summer period of my life was one of the most reflective as I had a future before me which was secure, unlike many of the young men I was meeting. I wanted it to be a future that contributed something tangible and useful: something that could inspire and motivate. I had glimpsed that prospect through glassware.

Toward the end, I visited Pennsylvania and a house designed by Frank Lloyd Wright. There above a waterfall, cloaked by trees, was a modern family home that seemed air born floating above the cascade below. It was designed and constructed using concrete, glass and timber, but it was its effect that moved me deeply.

I walked to the base of the waterfall, looked back and compared what I saw to a photograph of the same scene before the building was built. It was then I knew that my goal of enabling a sense of belonging for people in a place was possible.

What for me was striking was that the relationship was two way, because the waterfall now seemed even more fully water falling. Its previous uniqueness as a place was now magnified by the presence of a home for people.



Image 39: The waterfall before and after from 'Frank Lloyd Wright's Falling Water' by Edgar Kaufman Jr. The design seemed to enhance the original setting

I now knew that 'people belonging in a place' as well as a 'place belonging with people' was possible by design.

Whilst on that trip, I met a group of student Architects in New York who had recently become advocates of what could be seen as a reaction against a technological approach to design. It was called 'post-modernism': a multi-faceted response that emphasized composition, townscape presence and style. In the UK, the MI5-MI6 building by the River Thames in London, designed by (Sir)

Terry Farrell, is an example. When asked what my own goals were, I mentioned 'enabling a sense of belonging'. They were as mystified as the PhD students I mentioned that I met in The Quad at Middlesex University.



Image 40: The MI5-MI6 building in Vauxhall

That discussion, however, helped me clarify my own goal of 'enabling a sense of belonging', with technology, composition and style in service to that end. It was then I began to think that a professional practice was the most effective way of explaining what I was meaning. As you know, its name was to be 'People and Places Architects', with a log that tells of belonging.

I was asked not long ago if I was indeed a child of the Sixties with its themes of love and, to use my phrase, belonging for people and places.

All Architects are influenced, whether consciously or otherwise, by their context and some by the past. My parents had experienced global war and I am named after the brother my dad lost at El Alamein. Their generation paid the price for the freedoms mine was privileged to enjoy.

In the post-World War Two era, a dominant desire was to shape what some called 'a brave new world', with architecture and planning as key tools for doing so. Students of my own subsequent era were very aware of the impact of new towns and high-rise, pre-fabricated urban estates. There was a sense of technological utopianism even in Archigram's thinking, just as there was a desire to be someone special in the post-modernism era that sought to address a balance.

For me there was something deeper in amongst all of that yearning outworked in design practice.

It included identity and style. It also embraced technologies that served, as perhaps never before, the people who lived, worked and played within and amongst newly conceived places. Those places could embrace the past as fully as they could reach out into the future. They could indeed be like living clothing of the lives of people: clothing that was enriched by the people who brought them into being.

There was a further depth that I knew was to be my way of fulfilling the sacrifice of the generation which brought me into being. It was by honouring their commitment to me by enabling a sense of

belonging that would embrace them as well as me. It was a belonging that would stretch out into the future with the maximum positivity as well.

Am I a child of the Sixties? The answer must be 'yes', just as we are all children of the eras in which we have grown and seek to serve. As a result we are all able to give to another. Every person and every generation is able to be akin to the meaning of my logo.

Geometries in life

AA students were encouraged to think conceptually and do so using visual tools. I began to draw a series of diagrams with the expectation that they might then inform an approach to my life's work, with its emerging goal of enabling a sense of belonging by design.

Ping pong balls helped to make my diagrams three-dimensional. Each ball represented a definable volume or unit of space. Each student in my first year was asked to experiment with combinations of ping pong balls to begin to understand the very practical design fundamentals of life's design. Tutors asked a series of simple questions:

'What is the maximum number of ping pong balls that can be arranged on a flat surface when all touch the other?'

For every student, the answer was always three: the resultant geometry being that of a triangle.



Image 41: Three ping pong balls with all touching

I noted that triangles were fundamental to the safety of every building, with each having to be structurally triangulated (say with cross bracing or walls at right angles) to prevent it from falling over.

Three-as-one, therefore, was not just an interesting observation using ping pong balls as units of space. It was also life critical. I began, therefore, to relate the triangle to an understanding of belonging emotionally and relationally, as well as architecturally. I noted that my mum and dad were at one time separate. They then came together as one, with the consequence that I was conceived and born. As a triangle, we were a family. Was, therefore, a triangular three-as-one a key to the very structure of our identity as human beings?

The next question given was:

'What is the maximum number of ping pong balls where all touch each other, not just in two dimensions but in three?'

The answer once again was specific. It was four when one was added to three. The result was a triangulated pyramid, with each side being three. Every student came to the same conclusion.



Image 42: 3 ping pong balls with 1 above, making 4

In the second exercise, the original 2-D triangle now had a point of reference outside itself. Four was, in a sense, triangulation given to another. I was intrigued. It was as if three-as-one triangulation was not just a primary geometrical structure that was fundamental to the stability of buildings. It also seemed to be so intrinsic that it was what I began to call part of 'a design language that permeated life'.

As a result, at a very formative stage in my academic/professional life, there came the realization that there was an objective consistency in the design of the structures of life that I had not invented. I had merely been helped to discover it, as were all of my student colleagues. We - and you - could do so because it was already there. More exercises then followed.



Image 43: I learned the maximum number of ping pong balls that can be arranged around one when in two dimensions was $2 \times 3 = 6$. I noted that a week comprises 6 days around a 7th

The rising sense of intrigue then continued when we were asked:

'How many ping pong balls can rest on the top of that horizontal 6 around 1, such that all of the balls still touched the central ball?'

The answer once again was nothing less and nothing more than 3.

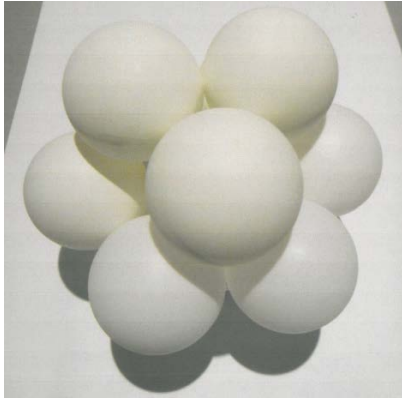


Image 44: 6 + 1 in two dimensions + 3 ping pong balls above when in 3-D

We were finally asked:

'How many ping pong balls can be glued above, around and below one central ball, such that all enveloping balls touch the central ball - and with that central ball then visually disappearing?'

The answer every time was 6 + 3 above + 3 below = twelve.



Image 45: 12 ping pong balls around 1 in three dimensions, with the central 13th ball not seen

Many student colleagues noted that 12 comprises 3 x 4 and that we identify our Earth as having four 'corners': north, south, east and west. I then pondered the fact that our calendar has 12 months in one year. Such tomes as 'Bannister Fletcher's History of Architecture by the comparative method' were consulted in the context of valuable lectures.

A key conclusion was that our distant forebears were masters of geometry. The Parthenon had a triangular pediment with a roof in section that was the same. They surmounted a rectangular plan, which itself was triangulated with right angles.

Circles were seen as a feminine symbol and a square or rectangle male. A triangle told of law and hence the rules of life. Entry was through a series of columns that were circular, just as a ping pong ball was circular in 3-D. I then noted that the Earth is also a 3-D circle, as in varying forms, as are many other cosmic and even atomic phenomena.

The pyramids comprise four triangles rising from a square four sided base, as do ziggurats, and appeared to relate our earthly life to that cosmos. As I looked, I became more and more amazed. The commitment to such consistency and precision was breath-taking, not least when remembering they were built without using the computers of our own era.

Had they discerned the design language of life and encoded it in their buildings? Pythagoras's theory of numbers even began to explain cosmology. Chinese architecture works with squares and circles: a pagoda being one of many examples.

In more recent times, I would recommend looking at, as one example amongst many, Chartre Cathedral through the eyes of a visual language about life that comprises numbers. I will come back to one resultant insight shortly.

Many of those structures were dedicated to something that was seen to be beyond life and indeed was thought to make sense of why life is as it is. Some were seen as gods they were sensing to be at least somehow relevant to the language of which the number systems and geometries were, it would seem, a part.

All played key roles in enabling communities, nations and even empires to unite around a central idea, just as the 12 ping pong balls unite around one.

I even noted that Jesus surrounded himself with 12 disciples such that he was not seen, yet his identity was expressed through the spherical shape Image 45 generates. 'Was he onto something', I wondered?

Triangles are the foundational geometry of these systems. In my own life time, the geodesic dome designed by Buckminster Fuller in Expo '67 was one further outworking. I then began to realize that number systems and triangulated geometries are also everywhere in music, biology, physics and chemistry, as well as in the proportional systems used by artists and architects during the Renaissance.

In the context of my own emerging way of seeing our world, it would seem that through generation after generation all around our Earth, the desire for every aspect of life to somehow belong could be seen. Their route to enabling this was to work with what I was calling 'the design language of life': a language that was already there and a language that seemed intrinsic everywhere.

There also seemed to be a consistency in those geometries relevant to both people and places.

I concluded, therefore, that I should be working with them too. I noted that others had explored this notion and designed very overtly geometric buildings. I found myself doing that initially, but the

outcomes seemed impressive, like the geodesic dome in Expo '67, but cold and impersonal, unlike the Czechoslovakian pavilion. I concluded that a more subtle approach was needed. It was then that a crucial question rose to the fore:

Why is life so specifically like this?

Having found that the design language of life was already there, I also sensed the answer to that question was already there within life and waiting to be understood by being seen and heard.

I had noted that every triangle starts with one point before being joined in a relationship with another. Two can then engage with a third. That principle applies in human relationships, just as it does with the components of a building, whether as rooms or constructional details. That principle was consistent for people and for places.

Could it be that places could be designed that intrinsically belong by fitting the lives of people?

I began to think in terms of a family of two and then three-as-one spaces. Small spaces can accumulate to become big spaces, just as small triangles can become huge geodesic domes.

What was then intriguing was that it also seemed possible all could still reference the base geometry of triangulation in 3, whether as people or as places and no matter what the scale.

My thinking was encouraged by a quite remarkable tutor at the AA, called Keith Critchlow: an enthusiast for life who had devoted his energies to understanding the three-dimensional geometries inherent in crystals, snowflakes, leaves, sound waves and even cathedrals - and hence potentially in everything.



Image 46: A man who inspired a generation



Image 47: Keith's book 'Order in Space' with some of the geometries explored

I had begun to see those geometries in the design of human relationships, buildings and potentially even in large scale urban regional strategies - and even in chairs. Try to sit on a one legged chair without putting both feet down and you will see how very immediate and helpful triangulation can be. Those geometrical formulations were there even when I composed shapes and colours in the oil paintings of my youth.

Others consciously or unconsciously did the same when arranging flowers, writing music, a poem or a play and even when assembling the components of a car engine or mixing the ingredients needed when baking a cake. My earlier question began to take on an urgency, with more questions following, including:

All of this design language seemed to be consistent now and throughout time. As with architecture, was there a brief that led to that consistency? And even:

Did it just happen by accident?

Many people today think so, but being a pragmatic student Architect who was to work with even more practically based builders, I was not convinced. Indeed the opposite was true because of the life and death context of my work.

If it was not by accident, then:

What or who defined the brief, with the answer to my ultimate question, which is 'why is life like this'?

No answers came, but somehow I knew that they were already there waiting to be revealed.

Michelangelo, when describing the process of sculpting a figure out of stone, said he felt that the figure was already there hidden within. His skill was to allow that figure to be revealed, a chip at a time. In my context as an intended Architect, the chipping technique was the skill necessary to design a building - or should I say to allow the building that was already there waiting to be discovered and to be seen.

This approach is in contrast to what can often be a self-centred 'creativity': a taste of which was there in the 'failed' musical presentation at Middlesex University. This thought that an answer is already there, almost waiting, brought to mind the brass rubbing I did at an abbey when I was young. As I

pushed my crayon back and forth, what was visually hidden beneath a sheet of paper gradually began to appear as an image.

During my subsequent 40 + years of designing some 800 schemes, from a porch to macro strategies for whole urban regions, I have yet to find a better parallel for what the design process I have come to know is like. It is that of brass rubbing.

The process starts with knowing that there is an answer and that it is already there. The equivalent of a crayon is asking questions of the relevant people and also of the place. I have then watched, time and again, the design answer come forth - sometimes slowly and on other occasions quickly - on small projects as well as large strategies. My role and those with me has then been to capture that answer when seen and do so in words and then a drawing.

As I have mentioned, some have described that moment as 'a leap of faith', others as 'a magical moment'. I have frequently used the phrase 'tingle time'.

More questions are often then needed of the client and others, such as detail from planners and building control officers, with more specific answers coming, before the final scheme is there ready to be built.

Based on my decades of experience, I have, therefore, concluded that I am not the originator of a design. Nor even am I someone who seeks only to serve others. I merely and wonderfully help a solution that was already there hidden within a specific situation to be seen which embraces people and place amongst places.

For me now, that is what the role of a professional is all about. It is to be a form of midwife who 'enables' places to be birthed that fit the lives of people, as well as vice versa, with both then being a journey towards an expression of the answer to the ultimate question 'why?'.

The first scheme that was birthed proved to be generic as a place which was designed to enable a very practical sense of belonging. It was a student project as my Final's design thesis at the AA and was called 'A Meeting Place'. The next section describes it.

As will be seen, a tree grew from the very practical seed of that building design, as did branches that eventually led to the 'London's Water City', a 'New Eco Crystal Palace' strategies, as well as to so much more.

Consistent in life

Every person, every relationship and every small, as well as large, community experience one common event in life. They share activities and do so using buildings and outside spaces.

Designed places, therefore, 'enable' those dimensions of life to become living realities. Activities in buildings require rooms, which often have to be of different sizes and characteristics relevant to the needs of the users. This can mean a variety of floor-to-ceiling heights and varying degrees of sound insulation, enabling noisy activities to be noisy and quiet to be uninterrupted.

Activities can also vary from one week to the next. Encouraged by the freedoms new technologies were bringing, I knew that it was technically possible for any building to be changed, thereby, remaining relevant to varying needs. I was, therefore, quietly convinced that any place, anywhere, at any time was potentially able to help people achieve 'a sense of belonging'.

A consistent theme in AA thinking in the late 1960s and early 1970s was in that direction. Practices such as Team Four were leading the way in designing highly serviced and flexible structures that also had a relational dimension. One of its founders, Richard Rogers (now Lord Rogers), led my tutorial group and his partner, Marco Goldschmied, was my one-to-one tutor.

Taking first the principle that any geometry must have a starting point, I knew there had to be a place of arrival in a design from which there must be ease of access to and then egress from a range of spaces within - and especially for the differently abled. Movement inside the building had then to be understandable and facilitated with equivalent ease. Support facilities such as toilets were in turn fundamental 'enablers' (that word became very important) as part of any conceptual thinking - as were kitchens, storage of various size, lighting and the means of generating warmth or coolness in a room.

Every part of a building was relevant to the eventual outcome. All were like ping pong balls of varying sizes and shapes touching in a relationship and belonging as one. Together they then became something new in their own right.

Although my understanding of macro-planning in those formative years was limited, I was aware that the application of those principles had no limit. I also knew that the design seed of a way-of-seeing and way-of-thinking could grow to embrace arenas that were almost limitless in scale.

A generic design project became necessary to check the principles I was learning. The opportunity came as the climax of my architectural training. I called what was my Finals' design thesis a 'Meeting Place': a place where everyone in a community could be themselves and also share in relationships with others through focused activities. The consequence may then be people in a place belonging together as one. When experienced, my expectation was that a new shared identity could arise, which would enhance the life of every person and every relationship within that community. It may then beneficially affect the streets, with even their host town being enriched.

Ping pong balls were helpful in understanding this goal, but they lacked the subtlety and depth that I was now anticipating. Something more was needed. I was learning to think visually. In parallel, I first drew the following diagrams as a tool for 'brass rubbing' a design way forward:

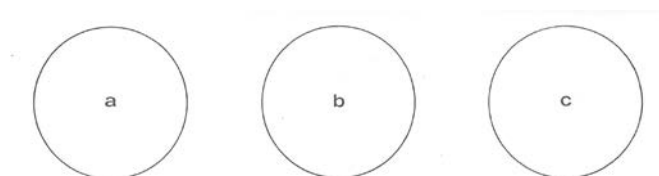


Image 48: 3 separate circles. For example individual and unique people

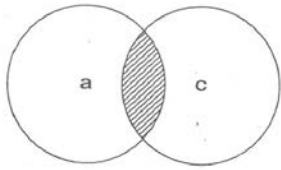


Image 49: Two circles (for example a mum and dad) overlapping as one in a relationship

This diagram went further than ping pong balls could go. It told not just of existence, but also of attraction and commitment: so much so that one circle physically indwelt another to become a two-as-one.

That indwelling relationship could then give of itself to a third person, just as parents do to children.

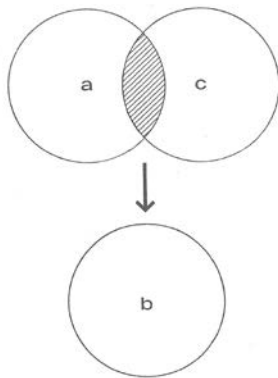


Image 50: Two-as-one giving to a third. The consequence is then:

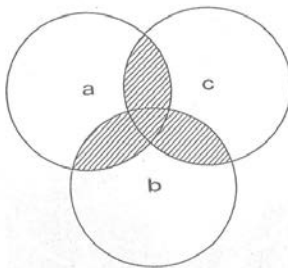


Image 51: 3 circles overlapping as one

A shared, mutually enhancing relationship can then come into being that is more than the individual circles and more even than their given indwelling relationship. A new identity is formed, causing a new outer circle to be needed in my diagram below.

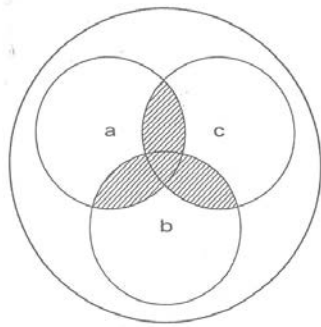


Image 52: 3 circles overlapping within one circle

When I first drew that three-as-one diagram, I could not reduce it or expand it without losing its intrinsic clarity. I was also very aware that, although diagrams are helpful, they do not fully capture the profundity being explored: a sense of belonging which includes confidence in who one is alongside attraction, relationships, selflessness, support, commitment, compassion and even love.

Nevertheless, this is the design shape that for me summarized the design ingredients of a sense of belonging. It, therefore, became my point of reference and testing criterion for any design. I also began to relate that three-as-one diagram to disciplines other than my own.

Was it the hidden reason why musicians in an orchestra can play different instruments in mutually supportive harmonies? Was it why footballers can relate as a team and direct a ball from one end of a pitch to another and score goals?

Was it why artists can blend and balance colours with an overall effect, with a skill far greater than my own? Was it why my mum could bake a cake made from flour, milk and raisins, such that the outcome was yummy?

Was it even why rain-forests, ice caps and sea levels are component parts-in-relationship as an ecosystem that beneficially embraces our Earth?

Was this life intrinsic and life permeating three-as-one also the reason why scientists and others are discovering the ever more detailed inner microbiological realms that have been hidden for so long?

Was that diagram also a key to understanding the seemingly limitless cosmic dimensions of galaxies beyond calculation?

All of these examples are parts-in-relationship-together-as-one. The more I looked the more I saw that three-as-one diagram everywhere. In more recent times, I have read of the work of Arthur Koestler, with particular reference to his thinking about 'a holon' as something that is simultaneously a 'whole and a part'.

The three-as-one diagram is indeed there in life and, it would seem, for all to see and to describe. For me, it summarized the core phrase within the design language of life.

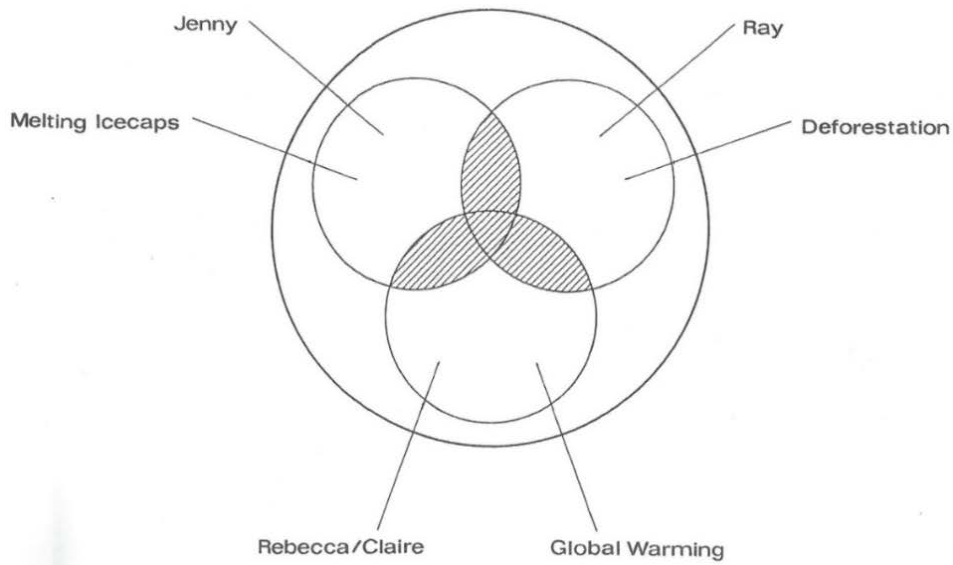


Image 53: Humanity and ecological systems share the same diagrammatic design language of life

What I started to call a total system of parts-in-relationship-together-as-one began to appear. It became potentially a unifying principle for all aspects of design within life.

I, therefore, drew the following diagram:

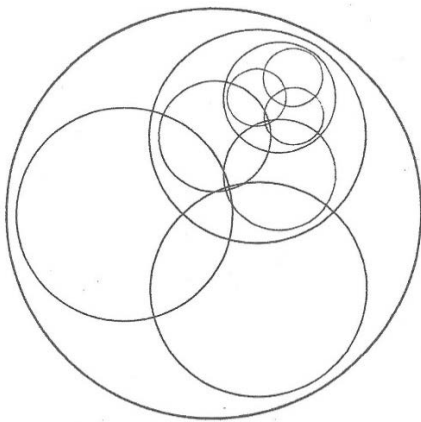


Image 54: Circles within circles within circles

I then drew another that also told of a total system which operated as one and that could be identified, understood and related to.

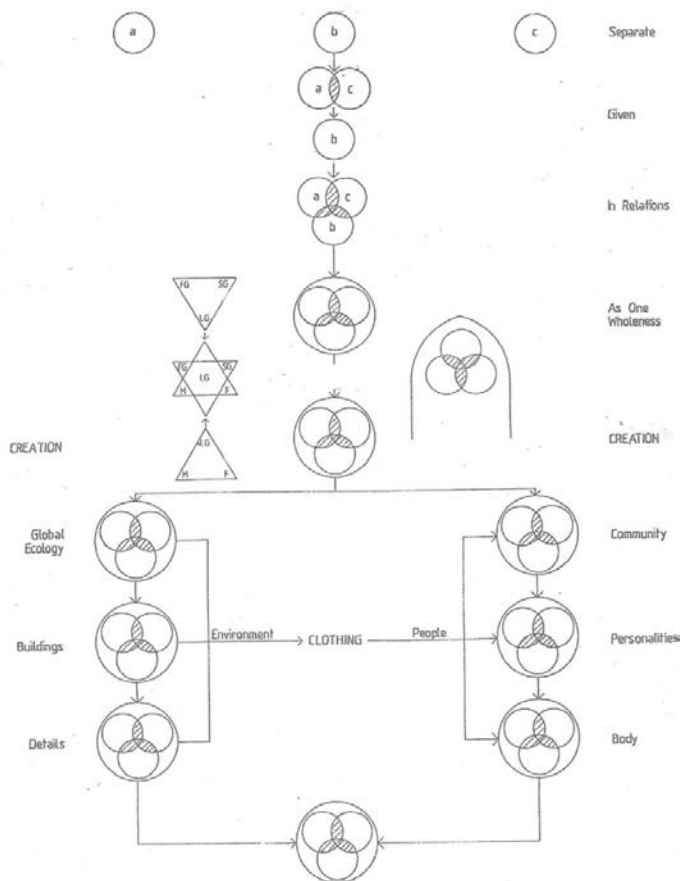


Image 55: A total and consistent system

What then became a tad tantalizing was that this design language of life then seemed to be ‘saying something’.

Many people have used the phrase ‘it spoke to me’ when, for example, hearing a piece of music. I now began to know what they meant, almost wherever I looked. It was also as if this living diagram was wanting to tell me something.

Was it the answer to the biggest question of all: which I saw as being ‘why?’. I began to think that it was.

Was there even a something that knows the reason ‘why?’ and in so doing, wanted it to be known? I did not know, but I began to think that this could be the case.

I even began to wonder whether I could translate any insights that may be given into a design. Could, what I began to call a ‘Meeting Place’, not only embody the principles I was establishing, but could it also help that hidden answer to be seen? It was too early to know. My expectancy, however, was cautiously ‘yes’.

It was then I realized that I had seen the three-as-one diagram before during lectures and when reading about past as well as contemporary cultures. I had seen the outer circle in the single volume of a mosque. The multiplicity of parts relating as together-as-one could be seen in the very detailed

and complex designs of Hindu temples. Had their designers known far more than I? The answer was certainly 'yes'.

Three-as-one was also there as triangles in the Judaic Star of David, where they even overlapped as one. I had noted this in my total system in Image 55.

Did its designer know of the original idea of a three-as-one that could indwell the three-as-one which is life? I did not know. I was, however, seeing that symbol with a new set of eyes.

I then noticed what I had thought was my own special diagram at the top of not just one window, but many windows in buildings across Europe that were approaching 1,000 years old.

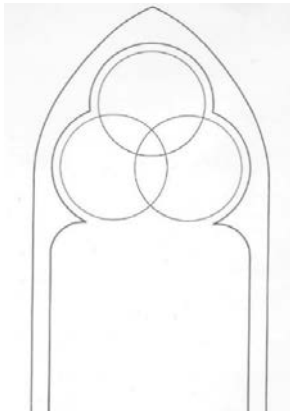


Image 56: A drawing of the top of what is known as a trefoil window

Men and women long before my own era must have seen what I was now beginning to see, but with such clarity and confidence that they described what they saw in stone and glass. Presumably they were doing this so many others might also see and understand what they saw and knew.

I was now seeking to describe through the design of my prototype Meeting Place what they had already done in their own context almost a millennium before. In their designs, life seemed to rise to embrace that trefoil, with its meaning touching every aspect of living.

It was also as if the previously unknown had become known, starting with one point at the pinnacle of the arch, before then touching every aspect of life represented in the images beneath.

The designers of those windows were describing what they knew to be the very reason for life.

What I thought was 'my three-as-one diagram' was, therefore, not mine at all. It was not only already there waiting for me to discover, but, as with the implications of my ping pong balls, it too had been seen and understood far more fully by generations long before my own!

I found this reassuring, for I now knew that I was far from being alone and I was catching up slowly, with so much more waiting to be understood and lived. My response can be summed up with one word. It is 'wow!'.

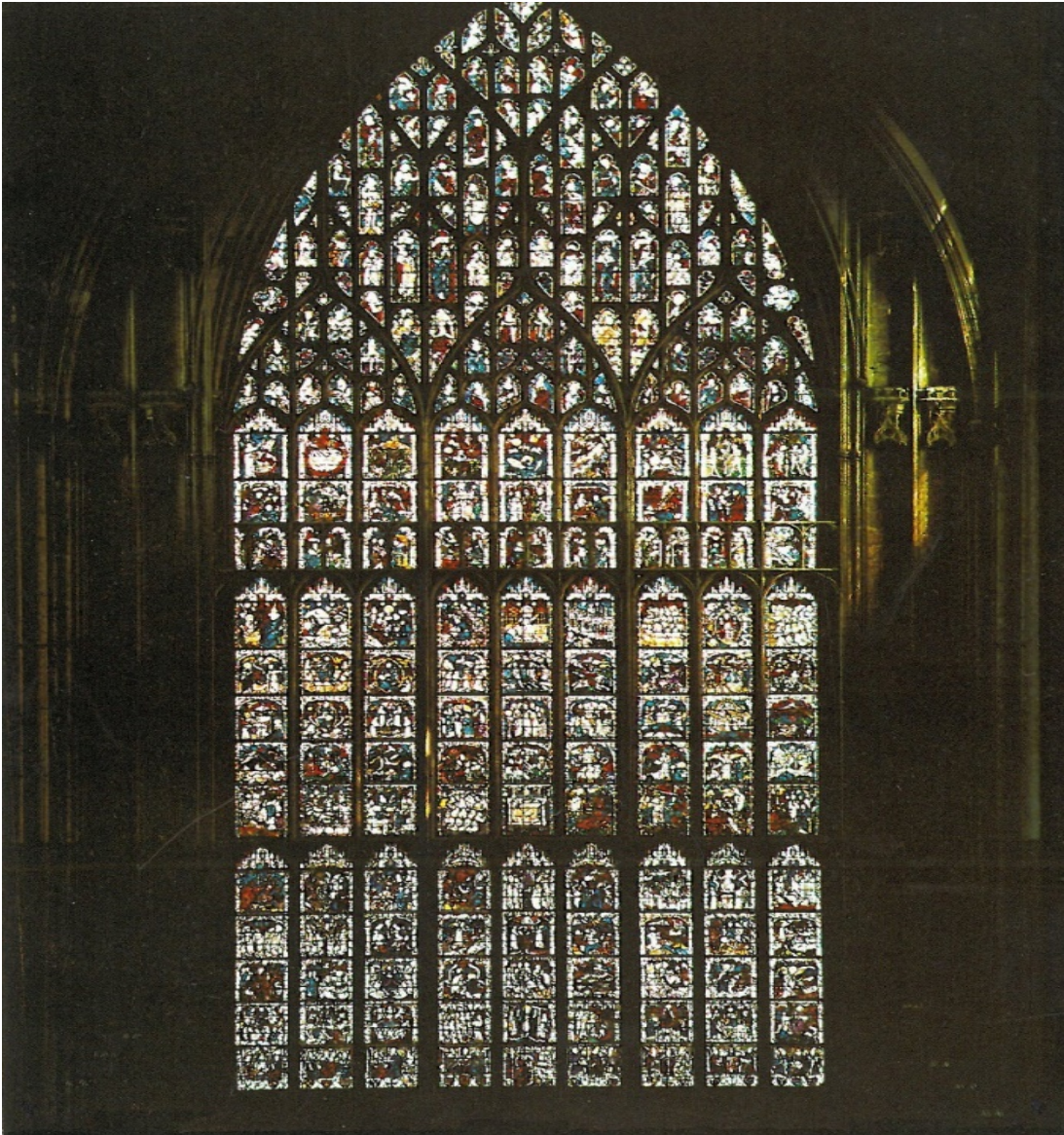


Image 57: Many trefoils can be found in this photograph of York Minster's Great East Window

Theory into commercial practice

I drew those diagrams during the first three years of training, leading to Part One of a process that led to me becoming an Architect.

Theory then had to be tested in practice during what was called a 'year out'. That was when I met John Taylor, shown in Image 22. I soon realized that my own early thinking and explorations into relational meaning and design had fallen on very fertile professional ground.

Below is a list of some of the awards his practice has received.



Major Awards

- 1963** MOHLG Diploma & Gold Medal - Housing at Redannick, Truro
- 1965** Civic Trust Award - Housing at Saltash
- 1966** Civic Trust Award - Tamar Terrace Flats, Plymouth
- 1966** MOHLG Diploma & Gold Medal - Housing at Manadon, Plymouth
- 1968** Second Prize - National Trust Housing, Broadclyst
- 1968** MOHLG Diploma & Gold Medal - Housing at Alverton Court, Truro
- 1969** Civic Trust Award - The Chapter Hall, Truro Cathedral
- 1969** Civic Trust Award - Housing at Alverton Court, Truro
- 1969** Winning Design - Town Centre Redevelopment, Truro
- 1971** Selected Scheme - Anglo Housing Project for US Airforce UK
- 1973** Civic Trust Commendation - St. Peters Vestry, Northampton
- 1973** Winning Design - Carlton Road Housing Development, Bath
- 1973** Winning Design - Ridgeway Shopping Precinct, Devon
- 1974** Finalists - Northampton County Hall Competition
- 1974** West Suffolk C.C. Commendation - Housing at Bury St. Edmunds
- 1976** Heritage Year Award - Cathedral Chambers, Truro
- 1976** Heritage Year Award - Eastleigh Carriage Works, Hampshire
- 1977** DoE Gold Medal & Diploma - Housing at Frome, Somerset
- 1977** DoE Gold Medal & Diploma - Housing at Martock, Somerset
- 1977** Popular Architecture Award - Ocean Quay Marina, Plymouth
- 1978** Popular Architecture Award - Housing at Launceston, Cornwall
- 1979** DoE Gold Medal & Diploma - Housing at Shilhay, Exeter
- 1979** Arnold Sayers Award - Housing at Shilhay, Exeter
- 1980** DoE Commendation - Flats at Eddystone Terrace, Plymouth
- 1980** DoE Gold Medal & Diploma - Elderly Persons Housing at Trowbridge
- 1980** Winning Design - Equestrian & Exhibition Pavilion, Peterborough
- 1980** Winning Design - Competition for Computer Facility, Ferndown, Dorset
- 1981** Winning Design - Daneshill office scheme, Basingstoke
- 1981** Second Prize - Abbey National Housing Competition, Crystal Palace
- 1981** New Years Honours MBE
- 1981** Taunton Deane Borough Design Award - Somerset County Cricket Pavilion
- 1981** Ipswich Society Award
- 1982** RICS/The Times Conservation Award - Retail Development, Suffolk
- 1982** Arnold Sayers Award - Houses at Exeter
- 1982** Stowmarket Society Award
- 1983** Winning Design - Felixstowe Leisure Centre
- 1983** Winning Design - Princess Alexandra Development, Southampton Docks
- 1983** Winning Design - Chippenham Central Redevelopment
- 1983** Arnold Sayers Award - Private House, Exeter
- 1984** Winning Design - New Houses at Gt. Holm, Milton Keynes
- 1984** Winning Design - New Offices for Gloucester City Council
- 1984** Special Commendation: BSC Awards - Mercedes Benz Showroom, Plymouth.
- 1984** Winning Design - Mercedes Benz Showroom, Ashton Gate, Bristol
- 1984** Joint Winning Design - Waterfront Development, Woolston, Southampton
- 1984** Civic Trust Commendation - Daneshill House, Basingstoke

Image 58: MWT stood for 'Marshman Warren Taylor'

My workplace initially comprised a drawing board on storage cases on the empty top floor of an office building overlooking the centre of Southampton.

John was very proactive in seeking work. He often identified sites and linked them to potential clients such as developers and housing associations, with an indicative scheme suggesting what was possible. I watched him 'triangulate' sites with clients and schemes - and I learned. Aged 22, I initially drew what John had in mind. He then allowed me to table my own design thoughts for him to show to clients. By the time I returned to the AA for my next two years of study toward Part Two, I had completed the schematic design of eight substantial projects.

In each, I began to apply embryonic lessons learned from circles-overlapping-as-one. I did that using my rudimentary understanding of designing-by-brass-rubbing and its assumption that the answer was already there. Belonging for people in a place was my point of reference.

Two schemes won developer competitions: although not built, one of them is illustrated below. It was in Southampton and comprised an hotel, with flats and offices ascending round an open central courtyard served by restaurants, cafes and shops. There was a direct pedestrian link from bus stops through its focal public spaces to the main railway station (the area shown in black). It was also designed to belong with its neighbour: a scheme by renowned Architects 'Israel, Lyons and Ellis' at the top of the photograph.



Image 59: A model of the Arundel Towers scheme

A number of schemes I designed then appeared in MWT's practice brochure and are in Appendix 4.

Three-as-one 'meeting place' principles had, therefore, been successfully applied in commercially based contexts.

John asked me to return to work for him with the goal of becoming what he called a 'partner elect' within his expanding practice. I decided, however, to form Raymond Hall Architects and did so in a working relationship with John.

When I look back, it is interesting to note that MWT had a significant number of relatively small offices, generally of some 15-20 staff in the principal towns or cities of the regions they served. Exeter, Bath, Bristol and Northampton and now Southampton were examples. This was to ensure that their design teams had the opportunity to understand the identity of their region and then reflect that understanding in their design work.

That approach, therefore, was consistent with my goal of enabling a sense of belonging by design, with buildings as clothing on unique people in unique places. I was also influenced by John's office

Structure: for after establishing my own office in London, I played a key role in gathering together a series of 6 associated offices in principal cities around the UK.

Under John's direction, MWT later acquired a number of other multi-disciplinary practices to become 'The Company of Designers', which for a period was the 4th largest in the UK. He then formed a consortium with a very large Swedish practice called 'FFNS' that became 'Designers International'. John even tabled the idea that I become its international design director based in London.

Perhaps inspired by that possibility, I later established relationships with practices in the USA and the Asia Pacific region. As can be seen in Appendix 5, there were even conversations about linking my own emerging network with his, with the eventual goal of enabling an organization with a global capability.

John's influence in my life has, therefore, been substantial. I am certain that I would not now be advocating macro strategies, some as will be seen with principles that could be applied around the world, if it was not for him. 'The Company of Designers' later demised, as did so many other practices, due to over-stretch and repeated global recessions. When my own practice closed, I felt John's pain even more.



Image 60: The logo of the multi-disciplinary 'Company of Designers'

After the demise of 'The Company of Designers', John went on to establish a smaller practice called 'Kensington Taylor'. He retired recently at the age of 87! When I told him of the 'London's Water City' and 'New Eco Crystal Palace' project strategies, to use his words, he '*was in awe*'.

I shared that I had been able to shape each because of his example and the trust he placed in me as a student. He also gave me practical insight into what a sense of belonging could mean, especially in a residential architectural context, with an indication of how to enable it through compact teams of professionals of varying disciplines.

Belonging within such teams is often catalysed by an inspirational leader or a skilled and generous mentor who gives, especially young people, the confidence to experiment and dare to explore previously untested approaches to design.

John was such a leader. With humour and insight, he always respected and engaged with those around him, leading to ideas that worked in practice. I do not remember him ever requiring submission to his design ideas. He was, however, firm when the designer appeared to be more interested in his or her interests, instead of those of his clients.



Image 61: John and his wife, Christianne, as we reminisced in 2016. They are part of my tree of life.

John and I belong as Architects. Encouraged by theory outworking in practice, it was during my 'year out' with him that a process began which led to my generic design for 'Meeting Place' as my Finals' design submission.

The original generic meeting place

In 1970, I returned to the AA, not only increasingly confident that belonging was fundamental to life. I also knew that it could be facilitated by working with what I was calling the design language of life.

I had the beginning of a theoretical framework - with early testing in practice - that may enable this precious dynamic to be experienced by the clients I was to later serve through the practice I would found. I could also anticipate a perhaps distant future when I could one day 'reach for the sky'.

Another series of diagrams had by then become relevant as I moved towards a prototype summary Meeting Place design. It was based on an onion and comprised a series of circles, not overlapping this time as a spiral, but one inside the other.

The outer circle represented our environment. The next inner circle told of people-in-relationship. Within was a smaller circle telling of the private identity of each person and, in a bigger context, even that of a community. The final innermost circle told of the selfless three-as-one love that I had concluded must be at the heart of life.

I then added a spiral telling of a journey from an outer circle of belonging in a place, to belonging with other people, before then accessing and receiving an inner belonging with the very source of selfless love, to which I had begun to give a name, without knowing that name's identity.

When experienced and released, my expectation was that this belonging-filled love could then spiral out to steadily transform life - and do so for good.

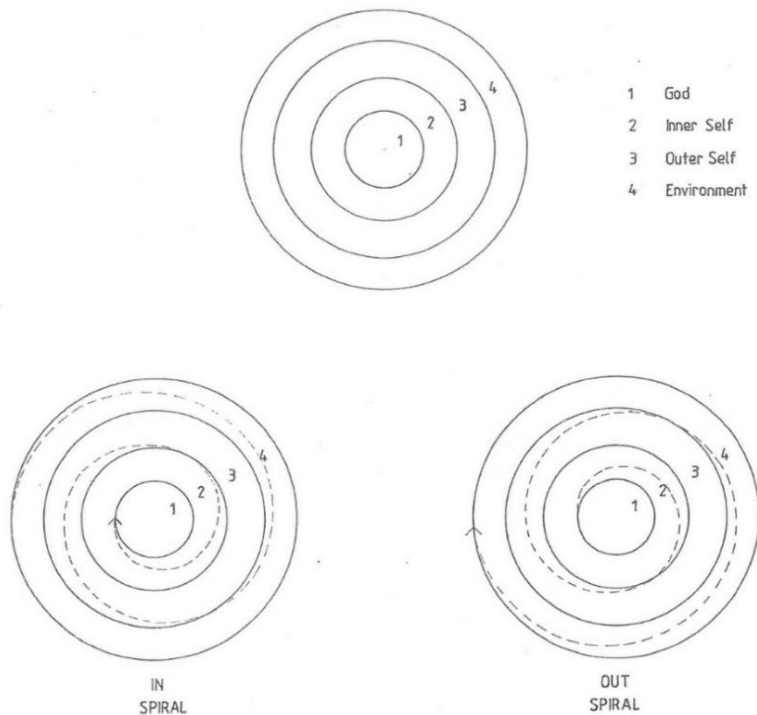


Image 62: My onion diagrams

I somewhat naively tried to turn that spiral journey into an actual building design for a 'meeting place' based on the brief I outlined earlier. It comprised a series of spaces of varying sizes that enveloped a central focal space, with each space being on different levels linked by a ramp.

I drew it as a spiral, echoing the shape of my onion diagram, and prepared a series of reports summarizing my thinking in readiness for my return to the AA.

On my return, my Part Two tutor, Marco Goldschmeid, appreciated the work that I had done. He then rightly 'slammed' my scheme as being totally impractical and far too costly. The reason was its abundant curves, several of which were in three dimensions. His advice was then very direct:

'Make it simpler, Ray.'

I did, but Marco kept saying the same, knowing that a successful Part Two scheme had to be buildable. He also advised against designing in a theoretical vacuum, but in the context of a specific site.

It was then that Barry and Margaret Walker came to the rescue. Image 21 is of them both. Barry was a former architectural student who had become a vicar. He helpfully suggested that the very tight rectangular site on which stood his Victorian Gothic church building in Kensal Rise could meet the requirements of Part Two. My spiral theory now had a real-life context.

Barry sadly died some years ago after a long and debilitating illness. It is now my privilege in a small way to honour both him and Margaret through these pages. Her own response to my draft is in Appendix 25.

To Marco's restrained delight, my scheme now changed dramatically and became effectively square on plan. Instead of curved walls, it now had rectangular rooms on a rising series of levels, accessed by straight (not curved) ramps - and all around a highly practical and expandable square central meeting space.

A lighting gantry enveloped that focal space and served it and all the rooms around. Each could then be contained behind moveable screens. The external walls held 900mm deep storage in floor to ceiling height volumes that enabled even furniture to disappear - and all as part of a highly flexible approach to design.

Outdoor spaces were in two diagonally opposite corners. In the other two corners were staircases, toilets, a kitchen, bulk storage as well as mechanical and electrical equipment.

Below was a highly sound insulated basement room capable of hosting very noisy activities, as well as limited car parking. The roof was flat and accessible by the two internal stairs. It had a garden and play-equipment and hence was as valid as any space inside.

The central meeting space was, thereby, enveloped by a series of spaces in three dimensions. It was sophisticated as a concept, yet simple as a design. My 12 ping pong balls around one, my three-as-one and my onion diagrams had all become the beginning of a buildable scheme.

With an approving smile, Marco asked me to clarify the construction of the new Meeting Place. Using a steel frame with modular concrete planks as floors, it was to be clad in highly insulated prefabricated panels: a design approach adopted by Team Four and Richard Rogers in their early buildings.

It was, therefore, of its era and benefitted from contemporary thinking and available technologies. In essence, it was a prefabricated building that could be erected relatively quickly and then varied over time, thereby potentially always being relevant to the needs of the people within.

At street level, this square Meeting Place had a fully glazed wall with glass doors that enabled transparency and ease of access, just as in my mum and dad's shop.

As you saw, the same principle applied to The Quad. As also with Middlesex University, the entrance could host a café as a starting point. It was set back beneath the projecting upper section of the building, enabling protection from adverse weather and an opportunity for seats and tables outside.

Marco was, at the time, designing and building the Pompidou Centre in Paris, with its multi-coloured structural frames and equally colourful exposed piping systems.

I kept my own pipes inside for ease of maintenance, but nevertheless welcomed Marco's advocacy of colour by proposing a mural on the outside that told of the many activities enabled within.



Image 63: An essentially mechanistic yet also liberating Pompidou Centre

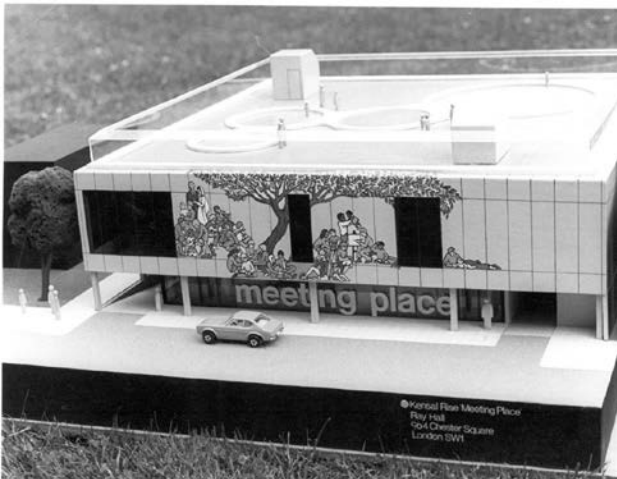


Image 64: A photograph of the outside of a model of the square Meeting Place

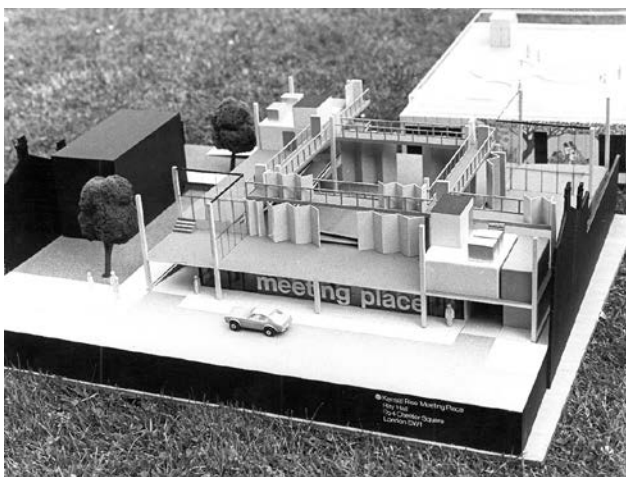


Image 65: A photograph of the inside of the same model.

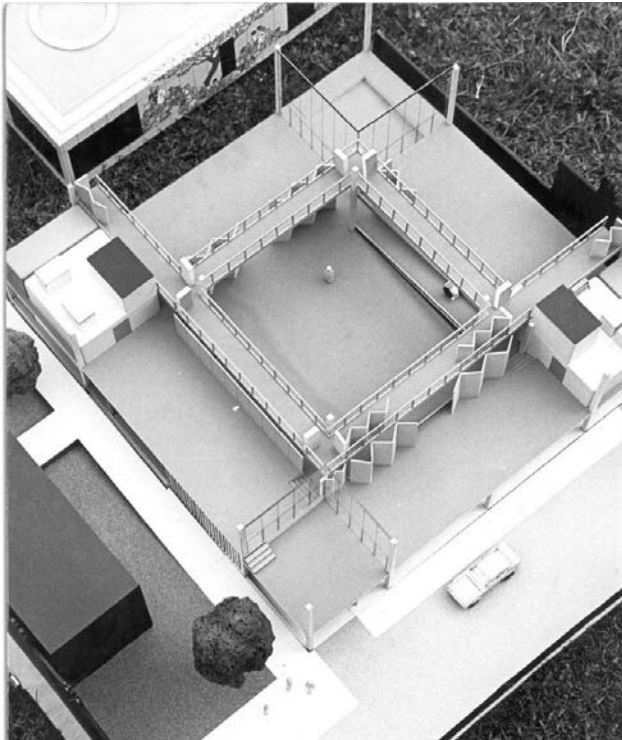


Image 66: Showing the gantry. Early colleagues, Dave and Sue Donkin, made the model

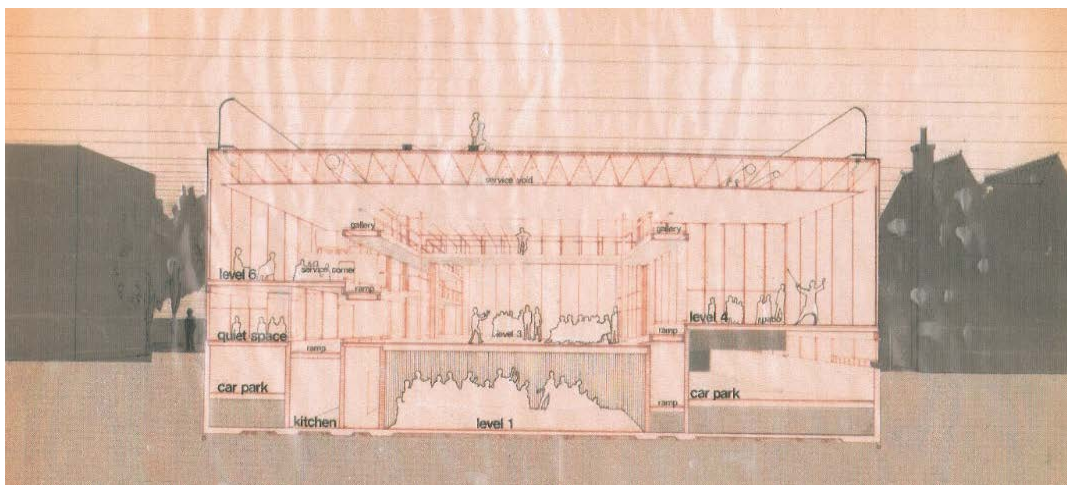


Image 67: An internal drawn section

The design was a consequence of ping pong balls enveloping one central ball. Even the space outside the entrance could be represented by one of those balls, with the remaining circumferential ping pong balls being the variable spaces within.

The overlapping circles of what I thought of as my three-as-one diagram were then evidenced in the movable screens that enabled each space to interconnect in a variety of highly flexible ways and relate together as one. Whatever the format, every arrangement pivoted around the central space.

The helical principle of my onion diagram was then facilitated by the ramp that enveloped the square central meeting space, thereby enabling ease of access to every level and doing so at a low construction cost.

A variation on the original ping pong ball diagram was that all of the spaces, although simple in form, were not identical. Each was unique in shape and size. The variety of combinations was then large, enabling the intended wide range of uses. Every space and every activity had become a *'part'* that was intrinsically *'in a relationship'* with all the other parts *'as one'*.

I saw a parallel in a guitar which has a series of different strings that can be played with many rhythms and melodies coming forth. This Meeting Place was, therefore, akin to a musical instrument that could be *'played'* by many people in its host community.

Having carried forward the momentum from my time with John Taylor, I had at first *'hit a brick wall'*. Thanks to Marco's directness, the radical change in direction from a spirally curved design to a square and rectangular scheme occurred in a matter of weeks. With a lot of ongoing hard and determined work, I was then ready to submit my portfolio for Part Two after two terms as against two years.

The AA did not publish grades at that time. I have been told that mine were amongst and may have even been the highest in my year, but I cannot be certain.

A seed with deep roots in the lives of people and of places had now risen as a sapling that would soon become visible to the world. That part of this journey started with an onion diagram as a spiral. This later Professional Doctorate part of that extended journey has followed the same diagrammatic experience. Appendix 26 summarizes how.

More brick walls

It was during this period that I then hit two further *'brick walls'*. The first was the realization already mentioned that *'the Earth is dying'*. I drew the following diagram:

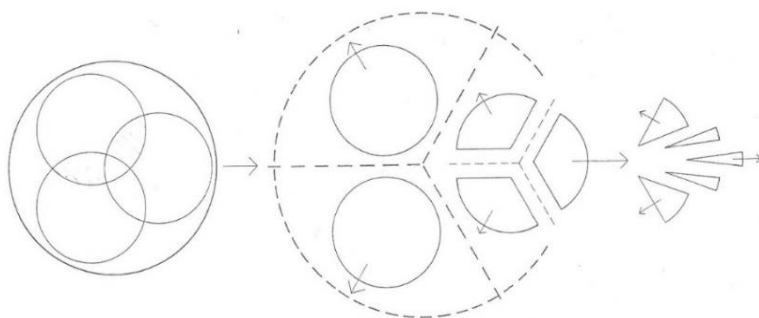


Image 68: Circles breaking apart

For many years, I kept my thesis conclusion quiet as few people seemed willing to talk about, never mind face, its harsh implications. I was not alone. In 1989 a headline brought it to the attention of millions:

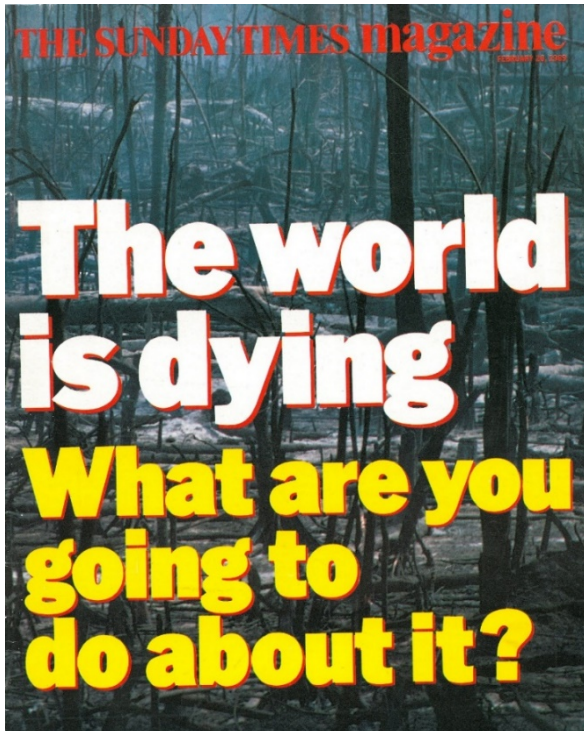


Image 69: The front cover of 'The Sunday Times' magazine: February 26th of that year.

I have since kept many newspaper and other cuttings, as well as quotations from the many books I have read, to chart what has been a growing global awareness. Some of those books are in a sample bibliography in Appendix 6.

I have previously highlighted that our nation's response to that challenge can now be seen in planning law, building regulations and codes of practice, as well as in ever more detailed treaties between countries around our world. All have that one word as their fundamental point of reference:

'Sustainability'

It is a word that implies but one thing: if we do not sustain the parts-in-relationship-multiple-three-as-one ecosystems that enable planet Earth to live, life itself will die. It has already happened on a micro personal scale with my dad, my mum and my sister. It will certainly happen to me. It also seems to be happening at a macro global level and a myriad of interconnected ways in between. It would even seem that this collapse is accelerating steadily.

From my AA days onwards, its prospect began to inform every scheme that I designed, including a porch to stop drafts and minimise heat loss in a house owned by two elderly deaconesses in Image 70 below.

I will mention other opportunities as we journey forward through these pages. For me, their climax so far is the major strategies for London already mentioned, one of which I will describe in more detail shortly.



Image 70: A small beginning: Deaconess Lister and her porch

The goal of enabling non-waste, highly insulated and energy self-generating houses, as well as communities and cities, is now at the forefront of the thinking not only of individuals. It is also a central goal for such global commercial giants as Siemens and TATA. Both have played a valuable role as I developed, in particular, my 'London's Water City' strategy.

What is a sustainable house or city if it is not a people place that enables life? It is where a people and a place mutually support on a daily basis, with every part living, belonging - and even selflessly loving - as a form of three-as-one. Ecological issues and personal belonging, therefore, do not occupy separate realms.

They are both part of the same dynamic that is life, as summarized in the total system shown in Image 55. All of its three-as-one diagrams appear to be vulnerable and some are breaking down. There are many examples of partial reverse and I am seeking to add to their number, but fundamentally the direction appears negative and even terminal.

That is why I now see my goal of enabling 'a sense of belonging' in a new light. Belonging is not now only about personal or even societal fulfilment. Nor is it even about exploring and understanding life's reason for being, pivotal though that is. It is also about the very continuance of life here on planet Earth.

It was then that I hit 'full face' the second 'brick wall'. In 1971, I enrolled at the AA Planning School and soon began to discover that it was Marxist based, with perfect future, utopian expectations embodied in the theory-into-practice being not just explored, but promoted. That lack of reality, as expressed by some fellow students, steadily made the first brick wall feel even harder.

During the two years there, it also made me more determined, step-by-step, to make a long term positive difference as I prepared for the day when a sapling Meeting Place of embryonic theory could be applied in practice.

The section following gives insight into the substance of that next stage toward the shaping of my reach-for-the-sky London-wide as well as other strategies.

HEADING 3: A TRUNK WITH BRANCHES



The trunk: Matthew's Meeting Place

The tree of my life had deep roots in the soil that was the lives of the special people and special places already mentioned.

Helped by diagrams that sought an understanding of what I called the design language of life, a sapling had begun to rise above ground. With some early testing in the commercial world, it took the form of an embryonic theory about life outworked in academic design practice. At its heart was the goal of enabling a very full and practical, even healing, sense of belonging that could provide a context for an experience of multi-faceted love.

I knew that the framework I was touching was evident in every aspect of life and that there was always a bigger context of application and transformation. The ability to conceive how to transform half of London can, therefore, be traced back to those formative years.

Every student at the AA Planning School was required to carry out a main project. I decided to focus my emerging three-as-one Meeting Place thinking on an urban area renowned for its economic deprivation and transient population. It seemed to embody many of the issues that were being highlighted in the course.

It was 'inner city' Brixton which was seen as 'the UK's Harlem': a troubled place where people from many ethnic backgrounds had come to live, including those from the West Indies.

It was now the late autumn of 1972. The challenge I gave myself was to work out how to enable a sense of belonging in a very local, but also globally complex and highly pressured urban environment. I spent time getting to know its street markets, Caribbean shops, bars and cafes - and in the process met some of its people. It became clear that a man called Bob Nind was a highly-valued member of the community.

Bob had lived in the West Indies and was now vicar of St Matthew's church, which had a large Doric Temple of a building that stood in the middle of a traffic island opposite Lambeth Town Hall. It was at a very visible and pivotal location in Brixton.

He understood how the many recently arrived migrants were feeling. He, therefore, sought to make them welcome and opened his crypt as a venue for their young people and others to meet. His wife ran a locally-based furniture recycling charity to help those in need.

Image 23 is of Bob. The photograph below is more recent. He and Bridget now live near my new home in Witney. It is included as a way of thanking them for loving a people and a place that I now also love.

As I write, Bob is well into his 70s and he and I are in regular contact. I may even be helping him on a new project. We both remember well a dark autumn evening in Brixton when I first knocked on his vicarage door and he welcomed me in.

What then became apparent was that we were 'on the same page'. His goal for Brixton was also to enable what I had called 'a sense of belonging'.



Image 71: The man who loved Brixton in more recent times with Bridget

Bob then shared with me that he was being held back from achieving the sense of belonging he desired by his building, which was seemingly designed with the opposite intention: social separation and even what some might call 'religious intimidation'.

The design ideas that I then shared were like music to Bob's ears. Now he could see how he could move forward and make a solid difference to the lives of so many in Brixton.

Bob then smiled one of his special smiles and took me to see what he called his 'burden'. We both laughed because, as a place, it was so alien to the goal we now shared.

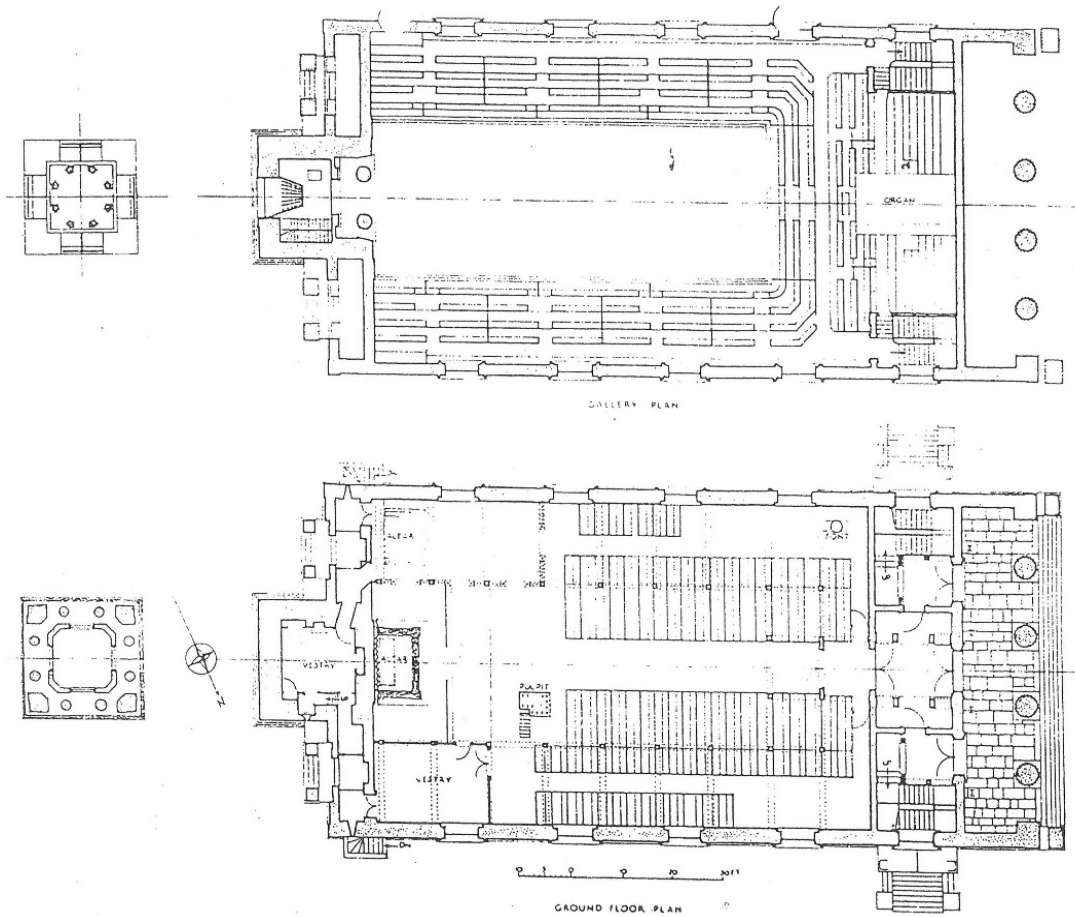
No one could see either in or out of the dark autonomous volume inside, with its tall doored pews that were designed partly to exclude draughts, but also I suspect to control those within.



Image 72: Bob's burden outside

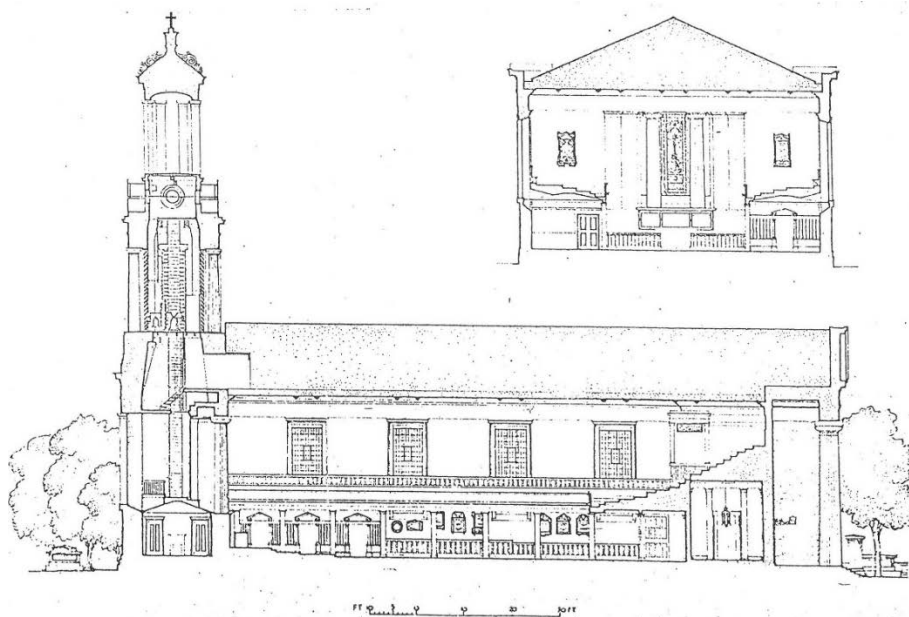


Image 73: inside



ST. MATTHEW'S, BRIXTON, 1822-4. C. F. Porden, architect (p. 132). Ground floor plan and gallery plan

Image 74: The ground and first floor plans with pews



ST. MATTHEW'S, BRIXTON, 1822-4. C. F. Porden, architect (p. 132). Longitudinal section and cross section looking east

Image 75: Original sectional drawing without the crypt

The building was indeed a burden, but with a hint of what could now be. In an east window, there was depicted a palm tree that told not of the roots of many in Brixton, but of the North African theatre of war where Britain defeated Napoleon's armies. The building was designed and built as a form of 'thanksgiving' in brick and stone.



Image 76: The palm tree

Bob assured me that he was not responsible for what he then pointed to: for above the two Doric columns that framed the east window was an inscription which was meant to read:

'Glory to God in the Highest'

Water damage through a now leaking roof had caused the 'e' in 'Highest' to flake away, leaving:

'Glory to God in the High st'!

That was precisely what Bob was seeking to bring into being, but not in an overbearing, triumphant way as implied by his building. It would be by enabling a cultural release from within the people of the community of which he was so fully a part. It would be in an expressed and vibrant sense of belonging rooted in the lives of all the people whose home was now Brixton.

As I listened, I knew that it would be a belonging founded on the selfless love which he felt for the community he served. We were indeed 'on the same page'. I was only 25 at the time and a very inexperienced practitioner in my intended profession. I did, however, have the backup when needed of John Taylor and 'The Company of Designers'. I felt able to engage. Bob asked me to meet with other community leaders and local councillors. The photograph below is of one such meeting. It was 1973, when I had longer hair than now. I am holding the roof of the model of my square Meeting Place, as I explained how it could facilitate a wide range of activities in a very flexible and coherent way.



Image 77: Ray presenting the model of the original Meeting Place

All gathered agreed that the design principles embodied in the prototype model should now be applied to Bob's 'burden' with the goal of it becoming the opposite: a transformed building that could enable a whole community to transform.

Six levels were then proposed inside what was to be Matthew's Meeting Place, with the building being run by a new body comprising 12 trustees whose focus was Brixton: three to represent local people using the building; three the Diocese of Southwark; three Lambeth Borough Council; and three the recently formed Council for Community Relations in Lambeth.

The Bishop of Southwark, Mervyn Stockwood, backed the scheme, with ecclesiastical permissions and some funds following. Marks and Spencer paid for the lift because of their commitment to Brixton. A close friend of Bob's called Geoffrey Pattie, a future Cabinet minister, also helped gain central government Urban Aid funding.

There is a story of a visit to Brixton by the then Home Secretary, Roy Jenkins. It was winter and he was wearing a large overcoat. When returning to his offices, he found in his pocket a set of drawings of the designs I had prepared. He asked about the project. His colleagues had been briefed: final confirmation of a grant of some £285,000 then followed. The first of what became six phases of construction was then able to commence. When that story is told, Bob smiles. Soon after the first phase was finished, some 25 community groups were regular users, with many more on an ad hoc basis. Five were churches: one being the Anglican Church that Bob led.

It took some 13 years and 6 phases to transform an isolating church building into a substantial, welcoming and highly flexible 'Matthew's Meeting Place'. Significantly, the project came into being as a result of a deliberately shaped working relationship between the voluntary, private and public sectors - and hence the whole of the broader community focused on Brixton. That community had 'triangulated' to become a very effective three-as-one. United as one, they then brought into being a

project that could help enable a sense of belonging in their home area. When that began to happen, I too smiled: ping pong balls and circles-overlapping-as-a three-as-one had had an effect.

When I look back, I am astonished that what was seen as the most forward thinking community project of its era had become a reality. It happened because of Bob's tireless nudging and prodding in the right places - and always with a smile.

In anticipation of what was to be, I asked a graphics studio in Romford well-known to me called Baxter Butterworth and Cope, to design the poster below that is also my introductory Image 9. They drew a cartoon of the front of what became known as 'Matt's Place' as a backcloth to an unlocking of the potential of the many people in the community that is Brixton. Some are carrying ladders, others are playing musical instruments. One person is an actress, who may have been my Jenny. Another is an aging Architect with his drawing board, who could have been me in my latter years.

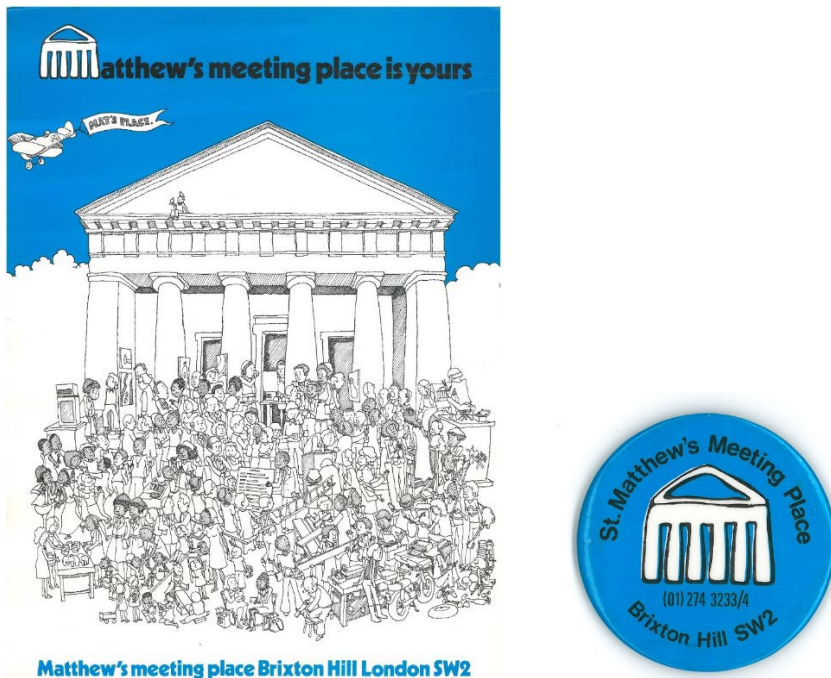


Image 78: A blue and white poster and a badge

Do note the boy sitting in the triangular pediment and the toy plane flying above pulling a 'Matt's Place' banner. The message was clear: 'gone' was the aloofness of separation and 'in' was a community of people enjoying a very practical and shared belonging, enabled by a place that had been redesigned as backcloth clothing that 'warmed' their lives.

Instead of a building that told the community what to do, Matt's Place was now to be their servant, their friend and a place where they could dynamically belong.

We had T-shirts printed and shopping bags made emblazoned with what became a logo of a vision, not just for a building, but also for what the community in Brixton could become. Black and white

line prints of the poster went to local schools and a competition was held for the best coloured-in version.

A seed of what could be was, thereby, sown by a graphical design, just as it was then enabled to grow into maturity through the architectural design of a building. Designs that enable new futures, therefore, became key components of the way so many saw the potential of what was already there in Brixton. They have also become key to my more recent goal of unlocking the potential of the east and south sides of London.

When I look back, the St Matthew's Meeting Place project was indeed akin to a fledgling trunk in my tree of life that has enabled me to now reach for the sky.

In 2016, Professor Kate Maguire and Dr David Adams of Middlesex University very helpfully asked if they could visit Matt's Place and see it for themselves. The then chair of trustees and the operations manager of the building were pleased to show them the spaces within 40+ years since those foundational days.

The storage cages built in the roof had become offices to serve the many groups that now use the building, causing essentially temporary storage volumes to be constructed in the activity spaces themselves. There was a well-used air about a place that had seen so much of the life of Brixton lived within its walls.

After our tour, Kate, David and I gathered outside to review. Something unexpected then happened: tears came as I shared my pride in and love for the people of Brixton. They have come again as I read these words.

Why tears?

I have wrestled with that question in the months since. It was not because of the 'non-architectural' nature of the changes within. They are part of the life of a place that belongs, not to me, but to the people of Brixton.

The reason went deeper than that. It was because I had opened the heartbeat of my life to Kate and David as two most welcome guests. Matt's Place is, therefore, for me far more than a project. It embodies a sense of belonging that I now know is possible in any context anywhere.

Those tears also confirmed that Brixton, as a people and a place, is where I will always belong.

There is so much more that I could say about the relevance of this project to all that has followed since. A mere taste is only possible here. The following appendices host:

- Appendix 7 more memories;
- Appendix 8, a DVD of a programme broadcast by Thames Television telling of the build-up to and then the opening of the first phase of the project; and
- Appendix 9, an article describing the rationale behind the scheme, with an appraisal by a specialist writer on church buildings, John Thomas. It was published in Church Building Magazine

in 1987 under the title of 'Brixton Village: St Matthew's Meeting Place'. John saw the scheme, with its governance model, as a key breakthrough.

Do note that 'Brixton Village' was a name the community groups used for a while to describe the building, before focusing on the final name 'The Brix'. Names that summarize the identity of a people and a place are fundamental in enabling a sense of belonging. I have found that it is best when the name comes from the community itself. I will, therefore, end this section with some more images and brief commentaries.

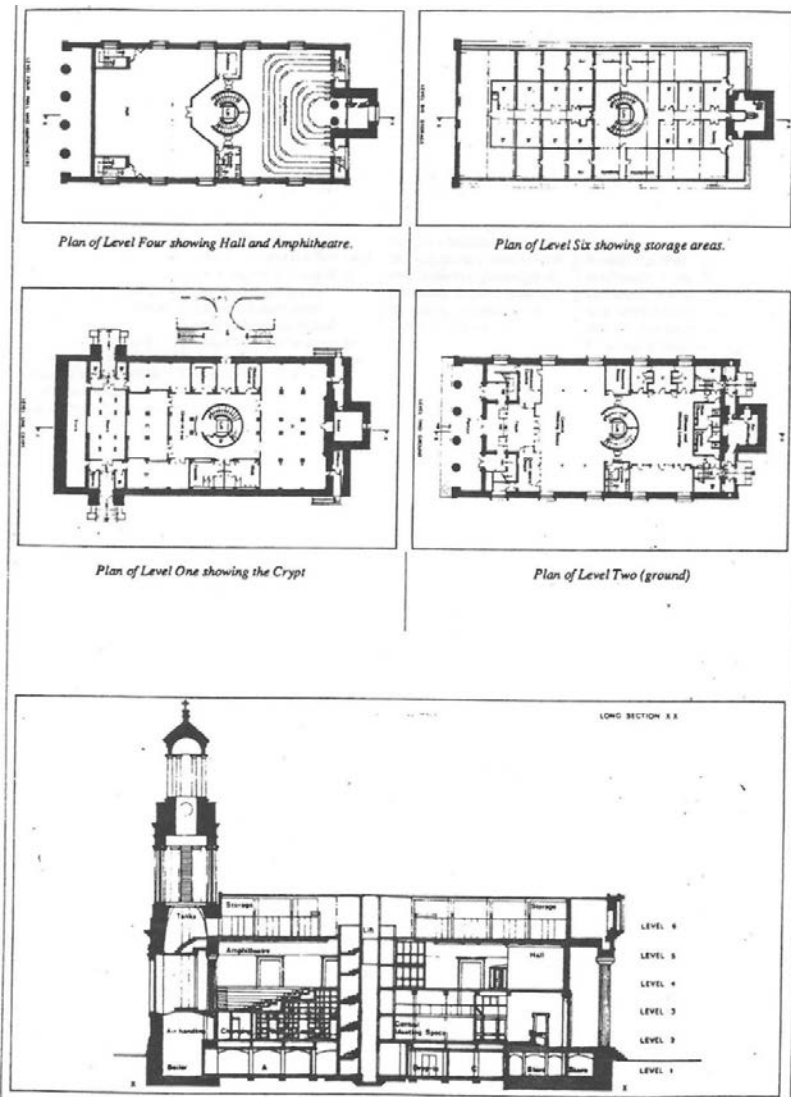


Image 79: My own hand drawn plans of each of four proposed new levels and a sectional drawing. There were two further mezzanine levels, totalling six

The design followed the diagram of the original Meeting Place model, with a central meeting space giving access to a series of specific yet flexible spaces surrounding it in three-dimensions. All were also accessible independently.

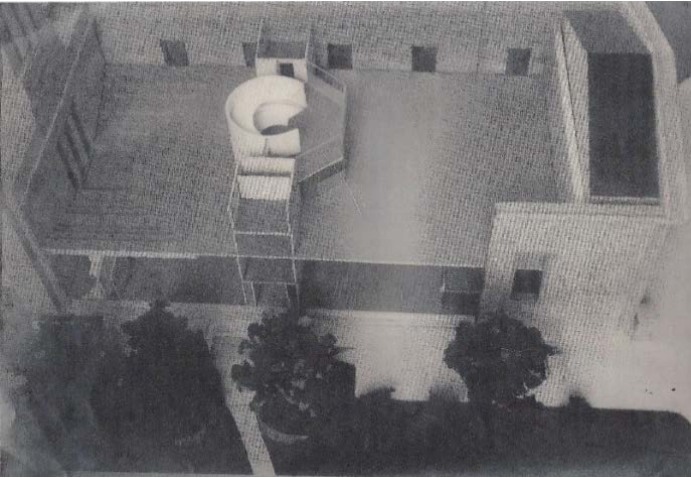
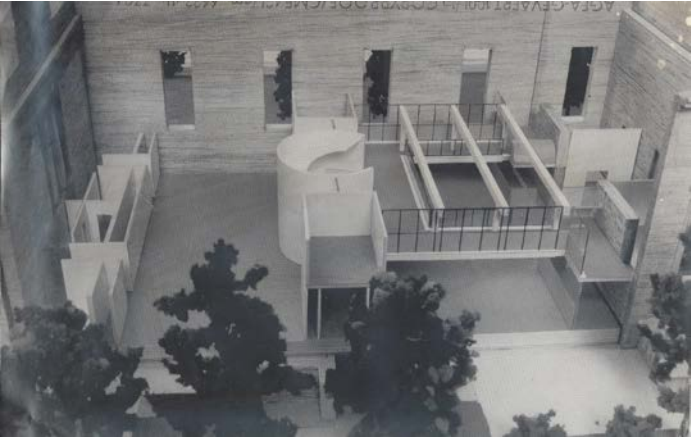


Image 80: A model by Donks Models of the total scheme. All of its upper levels could be removed



Image 81: The farewell event in St Matthews before the work started. I am on the far right with Bob in the nave. My dad had died recently. My mum was in a middle pew, very proud but also silently sad without her hubby.

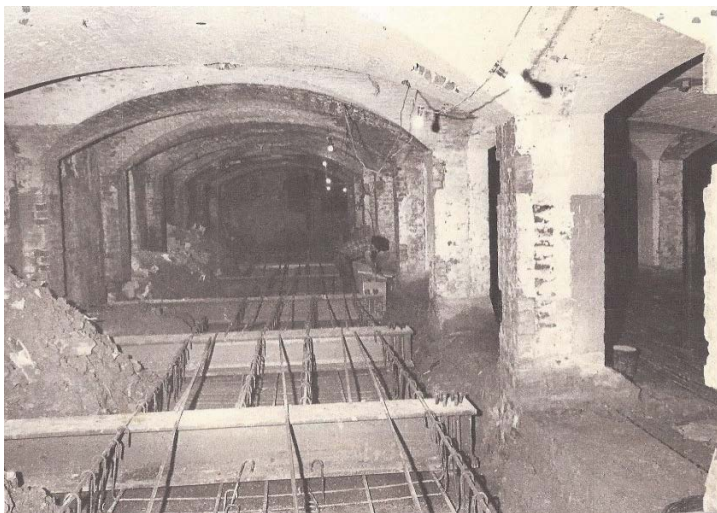


Image 82: No turning back: the first phase in the crypt and ground floor under construction



Image 83: The crypt when finished



Image 84: The central staircase drum rising at ground floor level



Image 85: When complete with the lift, seen from the central meeting space at ground floor



Image 86: Storage 'cages' in the roof that were a key to flexibility. They are now offices



Image 87: Bob with the Bishop of Southwark and Archdeacon of Lambeth after the 1977 riots. Parts of Brixton were burned, but Matt's Place was not touched. I was in the crypt that night



Image 88: Nelson Mandela identified with Brixton and visited with Prince Charles

Image 89 below is an extract from the website of what is now called The Brix:



Today, the building has a Grade II* Listing, which puts it in the top 5% of buildings of architectural note in the country.

Recent History

Externally, very little has changed over the years, but there have been some major structural changes inside the church. In the mid 1970s, there was a proposal to knock down the building and replace it with a modern, multi-purpose community centre. Because of the architectural merits of the building, this proposal was strongly opposed, but an alternative proposal, to make extensive internal modifications, was accepted. A young architect called Raymond Hall drew up radical plans to convert St Matthews into a multi-purpose building providing youth and community facilities, offices, meeting rooms and exhibition areas on several new floors constructed within the main body of the church. The St Matthews congregation would in future share its space with several other community users.



The first two phases of the conversion were carried out between 1977 and 1983 at a cost of £1.5m, which was provided by the government's urban aid programme. A Steering Committee accountable to the Parochial Church Council was replaced in 1977 by a new charity, The St Matthews Meeting Place Trust. This group drove the redevelopment of the site and had input from 54 representatives of various local organisations as well as a management committee of 24 people from the twelve core member groups. Their idea was to provide five levels of activity space, which would be shared communally between all the member groups, with storage and heating equipment in the roof.

A third phase costing a further £1m was carried out in the mid 1980s by a management team known as Brixton Village, who had taken over when The St Matthews Meeting Place Trust ran into difficulties. Brixton Village created a new vision for the building, which was that it should become a focal point for black arts and culture and a community centre for Brixtonians of Caribbean and African heritage. Over 60 local organisations continued to use the building for regular meetings, many of whom participated in its management committee. This idealistic arrangement unfortunately turned out to be unworkable in practice. By the late 80s, the organisation was in financial difficulties, and the Commission for Racial Equality helped launch a hunt for big money sponsors to raise an extra £500,000 of funding.



Image 90: Another extract

The Brix at St Matthews - About us

The Brix at St Matthews (The Brix) is a company limited by guarantee with charitable status. Our aim is two-fold: to care for the historic building of St Matthews church and to ensure that it is a vibrant focal point for the Brixton community.

The building encompasses a range of spaces:

- A multi-purpose community space with capacity for 150 people seated theatre style and 200 standing
- The Crypt: a 200 capacity basement space
- A church
- Office suites
- A meeting room
- The Peace Garden

Currently, The Brix is also home to the following businesses, charities and organisations;

Businesses: Ms Cupcakes – Tree Shepherd – Maroon Production – Engage Publishing – Account As You Go – Edition Periodicals – Killawott – Rocket PR – SCA School of Communication Art.

Charities: Beacon church – Pegasus Opera – London Youth Support Team.

Organisations: Krav Maga – Kumon – Refugee Council – One Spirit.



Before Kate and David visited and decades after the work was completed, I got back in touch to find that the trust body of The Brix may soon take control of the triangular traffic island on which it sits, so respected is its work.

I have also been asked how the technologies intended in my 'London's Water City' and 'New Eco Crystal Palace' projects could enable The Brix to become energy self-generating and sustainable. Ground source heating may be explored, alongside the use of photovoltaics and solar panels on its south facing roof that I had made provision for in the 1970s. The triangular volumes under both long sides of the roof may also host equipment that recycles warm air generated by the people and activities within.

Some branches in people and in places

The Matthew's Meeting Place project took some 13 years and 3 stages of construction to complete.

The first scheme that gained a response from a client was one already mentioned. It was the porch that enabled two elderly deaconesses to keep warm and not waste energy. In a quiet way, it was the first theory-outworked project that gained a 'thumbs up' in the public arena having generated a deeper and very practical sense of belonging. That is why Deaconess Lister appeared on the front cover of my first office brochure, as in Image 70. Another is below.



Image 91: Deaconess Lister's glass porch

Other opportunities soon followed. A montage centre-fold of that 'Raymond Hall Architects' brochure shows Matt's Place in the background akin to a 'parent', with the other projects as 'children'.



Image 92: The inside of the brochure

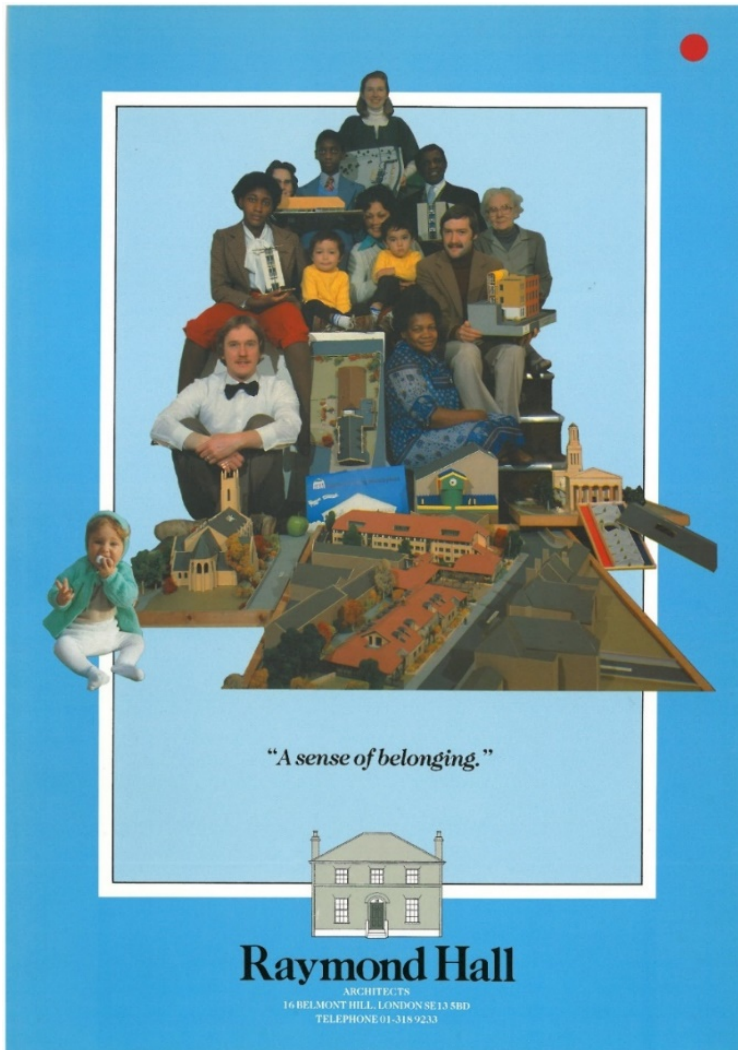


Image 93: Enabling 'a sense of belonging' was the stated goal of the practice

Unusually for me, I am wearing the dickie bow. Graham Stevenson, a student friend in Image 25, is holding the architectural model. My mum, who made teas for the team, is to Graham's left. Graham's wife and family are to his right. Jenny is then 'the fairy on the top of the tree', with my daughter, Beccs, sitting amongst models of projects beneath, one of which is Matt's Place. The young lad holding another model was an aspiring Architect. He is with his family, who are good friends.

All of the people shown were akin to small circles telling of my office, family and friends as a three-as-one. As a shared 'belonging', we were a larger circle, which was then a small circle within the even bigger circle of our local community. I saw this circles-within-circles principle as being part of an urban region with its many circles. It was then within the even bigger circle of our capital city: on and on. In that total picture, every circle - no matter how small - mattered and enabled every other circle to be as fully 'itself' as is possible.

Many other projects then followed. Below are some photographs with one scheme under each of several headings as an insight. Some more in Appendix 10 as a sample of the many designed and built.



Image 94: Other small belongings by design

A renewed family home for Daniel and Jayne Confino received the 1999 Lewisham Quality Homes Award given by Lewisham Borough Council.



Image 95: Jayne in her garden before the work was done to her home.

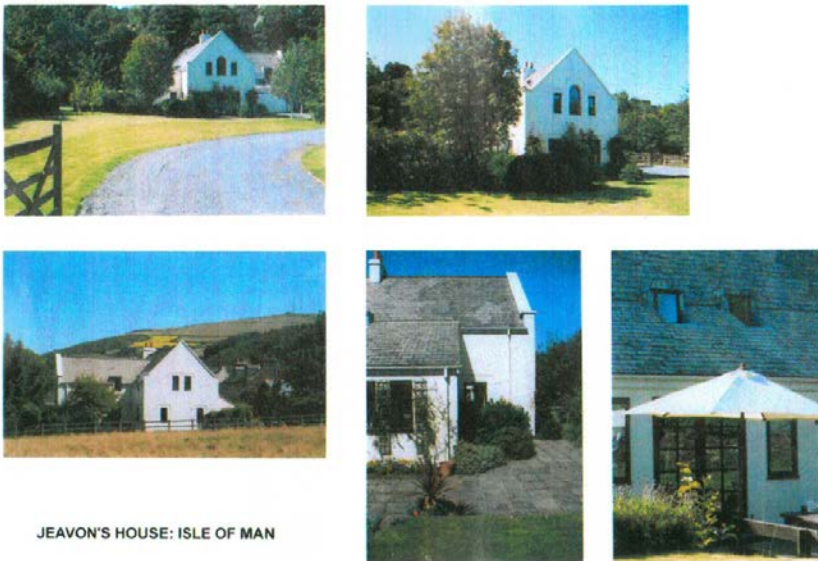
I was pleased to join Jayne's 60th birthday celebration there. It was akin to a community event: so engrained is her family in their broader community. Enabling belonging can have profound outcomes.



Image 96: After the work was done

I was pleased to join Jayne's 60th birthday celebration there. It was akin to a community event: so engrained is her family in their broader community. Enabling belonging can have profound outcomes.

Was belonging possible in a new family home?



JEAUVON'S HOUSE: ISLE OF MAN

Image 97: Bob and Andrea Jeavons' new house on the Isle of Man follows. The site was previously a field. The Hall family enjoyed staying there. Our answer was 'yes'.

Was belonging possible in a new residential scheme for a larger number of people i had not met?

My answer once again became ‘yes’.

My first housing association scheme comprised 12 flats in Malvern and was shortlisted for a Regional Award sponsored by the RIBA. John Taylor was delighted. I was very inexperienced at the time and Architect Ian Morton Wright guided me through. It is shown in Appendix 10.

Several other social housing projects for the elderly were commissioned as I became known as a specialist in schemes that belonged in their context and were enjoyed by both residents and neighbours. Planning officers serving Bromley Borough Council, which owns Crystal Palace Park, were especially appreciative. That helped when they later considered my New Eco Crystal Palace proposal. They knew that I could deliver a scheme that belonged.

A particular encouragement came when serving the Shaftesbury Housing Association on a scheme in Stockwell in London’s inner city. It was for 42 rented flats for the elderly, a hostel for differently abled young people and an activity centre in support. All were designed around a central courtyard that opened onto the adjacent Hillyard Street, with other focal spaces internally and externally in support. Graham Stevensen once again worked with me as the project Architect. The completed scheme was opened in 1986 by Prince Charles and Princess Diana. To my surprise, during his speech, the Prince, who is an ardent critic of my profession, said:

‘The Architect should be congratulated for enabling that essential ingredient in any scheme: a sense of belonging.’

Needless to say, I was thrilled by the relevance of those words.



Image 98: Prince Charles speaking, with other social housing projects behind



Image 99: Prince Charles signing the visitors' book



Image 100: Princess Diana meeting residents



Image 101: Inside one of the lounges

Shaftesbury was led by a remarkable man called Gordon Holloway, who shared my goal of enabling a sense of belonging. He died some years ago and is a great loss. Such good, clear thinking people enable good outcomes in any community.

Martyn Tickner and Mike Day were very valued members of his team. Below is a photograph of them with a model of the scheme in Hillyard Street.

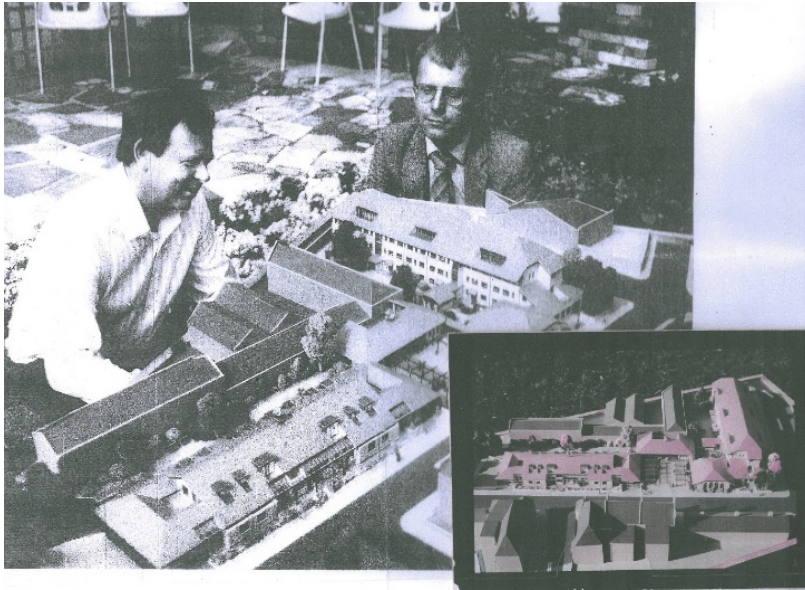


Image 102: The model was made by junior members of my team

Martyn later led a cost consultancy within the 'Raymond Hall' and then the 'People and Places' Group of Companies. We now enjoy watching cricket together. A further question then followed.

Was belonging possible in a building that was designed to enable the societal opposite?

My answer again became 'yes'.

As an example, Waverley Abbey House is a large grade 2 Star listed Georgian country mansion near Farnham in Surrey, designed for upstairs-downstairs, us and them and hence societal separation. I was asked to transform it as a conference teaching centre by a charitable trust called CWR.



Image 103: The House in its landscaped setting

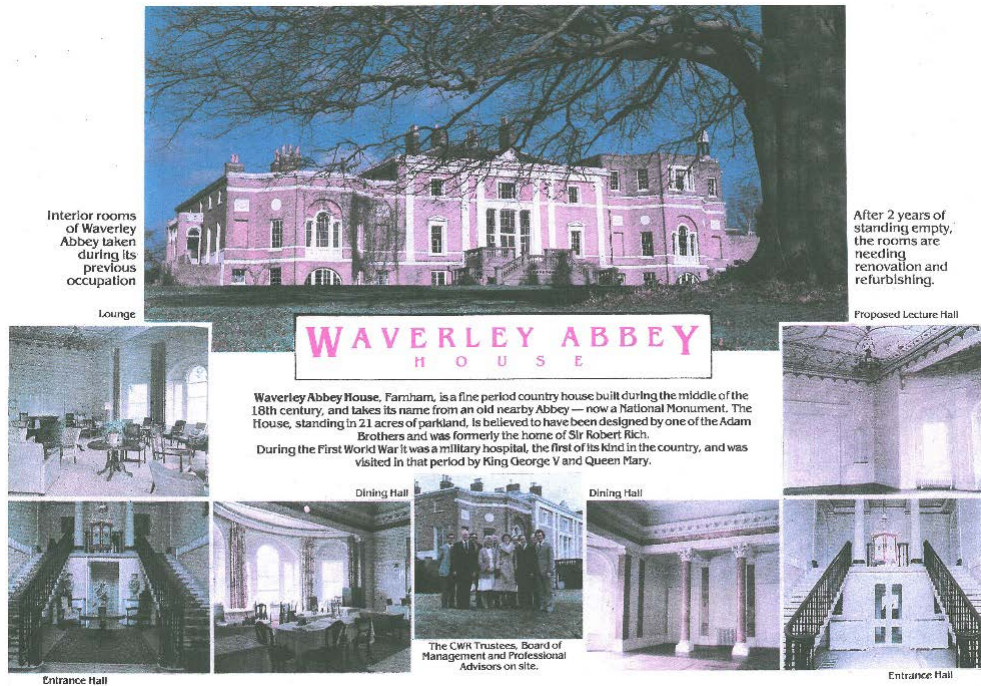


Image 104: Waverley Abbey House before



Image 105: Celebrating a transformation



Image 106: The Speaker of the House of Commons cutting the tape with the Mayor of Farnham and client trustees: David Rivett, Selwyn Hughes and Trevor Partridge

Instead of division and constraint there was a sense of elegant liberation. The house and the valley seemed to come alive and say ‘thank you’.



Image 107: Everyone is now welcome, with upstairs and downstairs as one

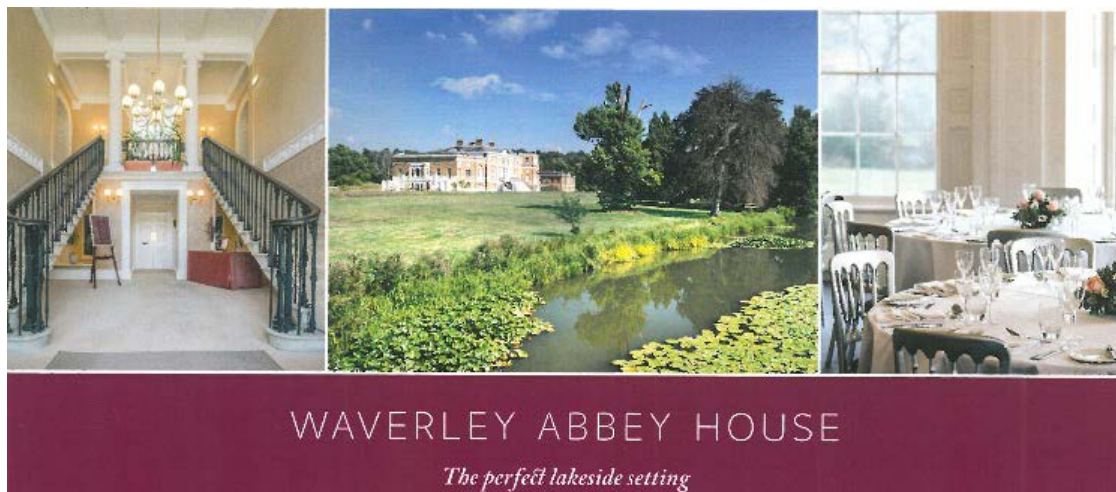


Image 108: A place of peace, refreshment and timeless belonging

Enormous credit is due to a very skilled builder, Len Cooper, and his ‘top flight’ team. He is in the photograph below with his wife and key client team member, Paul Bexon. My Architect colleague, Roger Molyneux, and Building Surveyor team member, Nick Lewis, also played key roles, as did Graham Stevensen in the early days and a décor specialist, Ruth Crow, toward the end of the construction process.



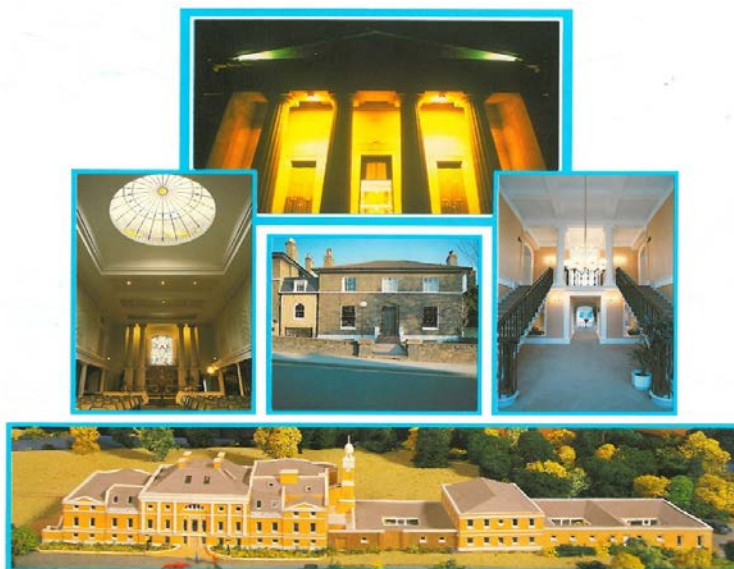
Image 109: Designed places come into being because of the people and the gifts they bring to bear

Every space and every activity within the building and in the valley beyond now relate together as one belonging. Peter Scott wrote an article called 'A Revolution in Stone' where he made the following social comment:

'A country mansion in Surrey may seem an unlikely place to start a revolution, but, if Ray Hall is right, then what has happened there could be a model for transforming many other buildings...'

Appendix 11 hosts the full article.

The model at the bottom of the brochure sheet below is of an earlier masterplan with 'stable' courtyards. In the context of my diagrams, the past is one circle, the present a second and the future the third as part of one continuum.



**Taking the past
into the future**

Image 110: A belonging in time: brochure sheet

I am currently developing a masterplan to generate more bedroom and administration space within the grounds. It is summarized in Appendix 12. Energy self-generation is a key component.

Taking the past into the future and the principle of belonging in time as a three-as-one - past, present and future - later became a key to my goal of unlocking the potential of central south London in the form of a 3rd generation New Eco Crystal Palace.

Was belonging even possible in what might be the biggest divide of all?

As a basic principle, I concluded that belonging, like love, cannot be forced. Nor can belief in God. It can only be enabled. It is then for individual people to engage if and when they chose to.

My own experience has been broad, but nevertheless mainly in the context of Christianity where, culturally, the word 'church' has at least three meanings: people, a building and an institution. My own focus has been the people enabled by the use of a building and supported by an institution. Some churches as people have preferred not to have a building, but to enable and express their belonging by meeting in homes. One example is below:



with love from us all at Brockley Community Church

Image 111: A multi-generational Brockley Community Church in South East London

Many churches (as people) have inherited buildings that are often cold, with minimum toilet and kitchen provision. They can also be difficult to enter because of steps, with those less able feeling excluded.

Once inside, the building can then tell of autonomy and separation. The original St Matthew's in Brixton was an example. Yet, as with Bob Nind, so often the people that use them want to belong with, love and help others in their community in very engaged and practical ways.

This is a huge arena to explore. In these paragraphs, I will only be able to focus on one dimension: the relationship between my diagrams and the outcomes in terms of buildings.

Below, therefore, is a sequence $A > B > C$ that I found very helpful when working with churches. You will see the genesis in my early geometry explorations using triangles and ping pong balls:

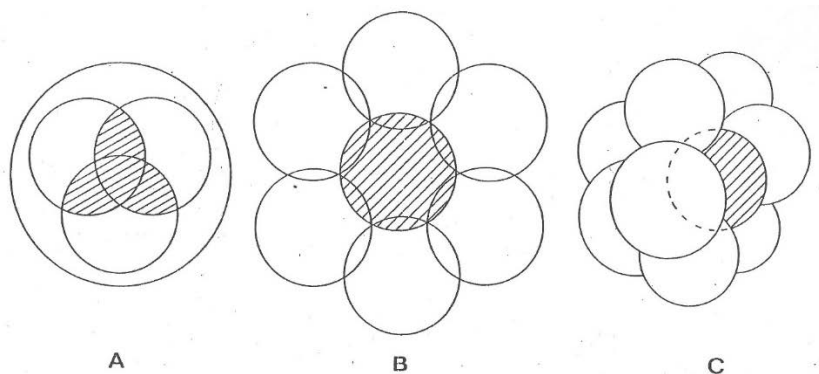


Image: 112: The hatched part is a central meeting space, where all users can meet

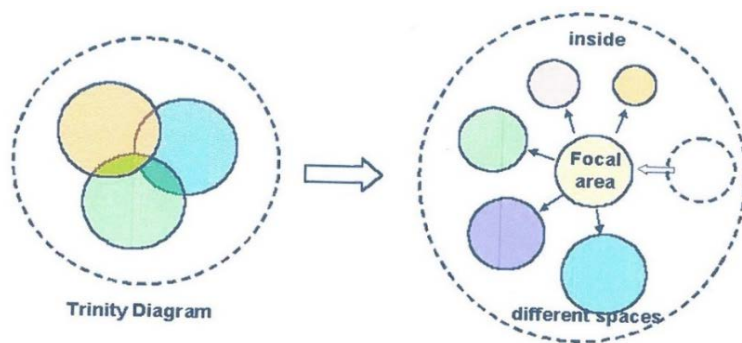


Image 113: That diagram applied to spaces, with rooms of different sizes accessible from the focal space, as are toilets and a kitchen. The small dotted circle is the world outside. It is highly practical

I have worked with nearly 400 churches (as people), advising on their land and buildings, as well as carrying through what for them have been major development projects. As a result I have concluded that:

- a) Spaces that are deemed to be 'sacred' can belong with those that are 'secular', with the dynamic of one indwelling the other. The implications of that notion are huge.
- b) The theme of buildings as clothing & even 'wineskins' holding 'refreshment' for everyone involved.

c) The privilege of working closely with other specialists, such as property surveyor, Colin Molyneux, who helped to unlock funding for new facilities from assets held. Colin is brother of Roger who helped on the Waverley Abbey House project.

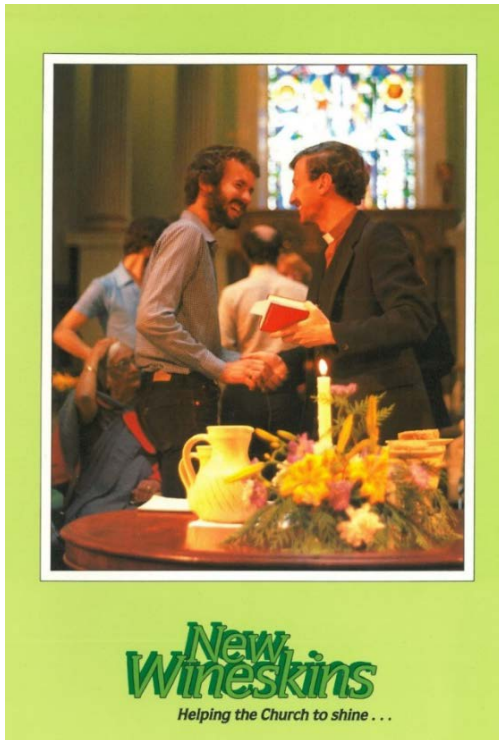


Image 114: A New Wineskins brochure front cover, with 'clergy' and 'laity' belonging as one



Image 115: The inside of that brochure, with some of the schemes designed & carried out



Image 116: A stand at a national exhibition with some of our many projects

One example of where these diagrams have been applied in practice, with a transformation focused on belonging following is in Haydock near Liverpool. Appendix 13 hosts other examples.

Called St Marks, it was also originally a very introverted Victorian Gothic church building, with a hall complex - not alongside - but behind on the opposite side of a minor road.

Many of the church members were previously miners. When first becoming involved, I was told they always felt 'under' as a result, causing them to lack confidence. Their building reinforced that introversion.



Image 117: St Mark's before and proposed confidently embracing life

Jenny and I called in during 2015 when revisiting past projects in the north east of England. As soon as we walked through the glass doors, Avril, who looked after the café, rushed up to give me a hug, as did a former rugby player called Les. Both had been part of the church when I helped them. Les

delighted in showing me a large community garden designed and made by friends within their church and other members of the broader community. He then showed me the hall and school building they had bought and transformed as places for children and young people in Haydock.

The garden and their now several buildings were all akin to rooms in a house shared with the broader community. The welcoming, transformed interior now means that music, drama, concerts, festivals and so much more are part of the life of the people of Haydock.

Belonging circles had indeed overlapped as one.

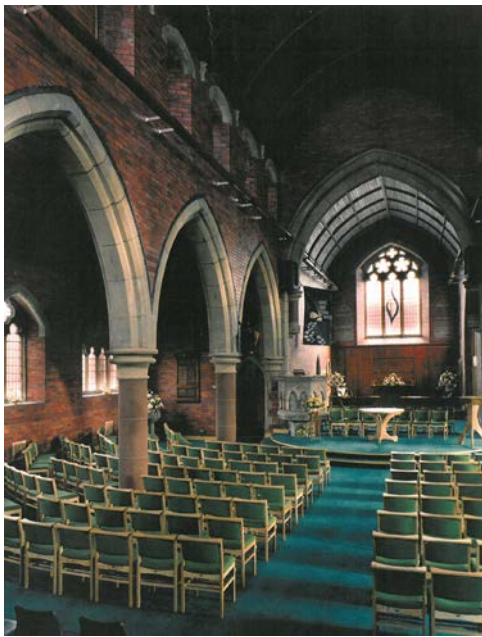


Image 118: The interior is both dignified and very flexible

I was almost in tears towards the end. Gone were the mining days of 'under'. A new Haydock as a people and a place had blossomed forth and it would seem without limit. Church and the broader community were now as one. I felt that I had come 'home', so tangible was the sense of belonging.



Image 119: Les welcoming me 'home'

In 1996, when all of the work was complete with its effect felt, the church and the broader community wanted to tell others. A conference called 'Building a new future' was organized by Phil Potter, who led the church. In the invitation, he said:

'Having seen the effect of reordering and extending our own building, we are convinced not only that buildings matter, but that the whole process can have a transforming effect on the overall life of the church, turning it inside out in every sense.'

A key conclusion is that church as people can be significant community catalysts and key components in any urban regional strategy focused on enabling a macro sense of belonging.

Can belonging embrace and remove the sacred/secular divide and even fulfil each dimension? My answer was 'yes'.

My pen-ultimate self-given question is:

How did the Royal Institute of British Architects view the work of 'People and Places'?

In 2007, the strain of running a practice led to my health failing and my practice closing.

Shortly before its demise and without knowing of its prospect, the RIBA concluded to showcase five of our schemes in its annual Architecture Review. All are set out in Appendix 14.

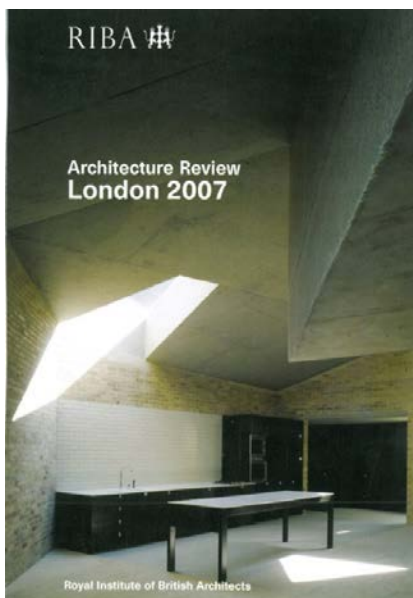


Image 120: The front cover of the RIBA 2007 Architecture Review

The RIBA seemed pleased by our ethos and also that each scheme had been carried out through a close working relationship between an Architect and a small builder. In my case that builder was David Thompson. Working closely with a client, we were a three-as-one.



Image 121: Two-as-one serving a third

Any design is only as good as the builder that builds it, so entwined are our disciplines.

All of these schemes and designs, as well as many others, came about through working relationships rooted in the shared goal of enabling a sense of belonging. In each situation, the nature of that belonging was established by simply asking questions of both the people and the places involved - and by brass rubbing each into being.

Each experience in a sense lives within the major strategies that are now my main focus. They tell of the inner heartbeat for those big picture transformations. I am, therefore, confident that belonging will be seen in the many sub-projects those strategies will generate, right down to their final detail.

Each design is, therefore, like a twig on a branch on the trunk of the tree that enabled me to reach for the sky. All were carried out by special and talented people in office teams, some of which are shown in Appendix 15 under the heading of 'Team belongings'. I have kept in touch with many.



Image 122: Girish Mohile, on the right, was the last Architect to work directly for me. Seen here with his partner, Siddarth, he now leads a practice in Pune in India

Finally: can belonging be facilitated by other forms of design?

All of the examples shown in their different arenas are in response to that simple question. My answer is consistently 'yes'. Each is a design project. Each is also like a seed that, when sown and nurtured, enables communities to belong and to grow. An often-burdened past can then be an asset that is alive in the present, with so much more becoming possible into the future.

Our individual lives are also like seeds. Each moment of each day is an opportunity to sow these precious gifts and see a garden grow as habitat for others. Because of the experience summarized here, I am confident that that prospect is there for the urban regions embraced by a clock face from 1.30 to 7.30 in the London I love. My mum and dad's shop was a seed that grew to become the original generic Meeting Place student model where anyone can belong. In their transparent and welcoming shop, the focus was customers purchasing goods.

In every project and context, the focus is different, but the outcome can still be the same. An experience of a sometimes quiet and on other occasions a very dynamic sense of belonging - and often with smiles on faces, arms outstretched in welcome and even tears rising as has been the case for me here.

Interestingly, many hotels are now designed on the same basis set out in my diagrams, because the principles work in that arena too. There will be several hotels in my big urban regional strategies. Office buildings also often now follow those diagrams, with their entrance atria and focal relaxation spaces, as do doctors' surgeries and hospitals. Department stores and supermarkets have followed suit. Many businesses even use the three-circles-overlapping-as-one to describe their organizational structure.

Why is it used so frequently? It is because the principles are inherent in every dimension of life. They are, to use my phrase, part of the design language of every aspect of life that is already there. The seemingly small, such as a porch, can play as key a part as a major building project or a macro urban strategy in enabling transformation that, in turn, can lead to belonging as a context for felt as well as expressed love.

Identity is key

My mind then goes back to my parents' 'J&N Stores': a name that told of an identity and then a belonging where two gave to a third. A small number of words and a graphical image can summarize an identity and help enable a sense of belonging.

Below are some examples of designs carried out by my team with that goal in mind. Once again, several are by Robert Sayell:



Image 123: We proposed 'Friendly Gardens' instead of 'Vanguard Street Housing' for Peabody Trust



Image 124: Fairview New Homes, a very successful South London developer, still uses this today



Image 125: Sunshine House for the home of orphans we helped in Romania



Image 126: 'A World of Sport' is a theme planned for New Eco Crystal Palace, because some 60% of world sports originated in the UK, many having been nurtured in Crystal Palace Park



Image 127: Babur Brasserie, a Bangladeshi restaurant, wanted a more contemporary image

In my own practice context, focusing on an identity that tells of our ethos - 'People and Places' - was a key moment, as was its associated graphical image as illustrated in Image 19. Both tell of the world view framework as well as the heartbeat focus of my life.

For ping pong balls have their place, as do circles overlapping as one, but each is nevertheless only a diagram as a helpful insight. 'The People and Places' name and logo summarized so much. Clients understood both, as did local authorities, thereby enabling relationships based on shared goals. In comparison, the original holding name 'Raymond Hall Architects' meant little.

Identity and belonging are indeed fundamental phenomena in everyone's life, no matter who we are where we are born. That is why Jenny and I had a flagpole in our garden when we lived in Lewisham. For a flag summarizes the identity of multiple circles overlapping as one in the form of a nation.

As hosts we could, therefore, honour each visitor from abroad. All were always delighted, including a very good friend, Victoria Kajang, who is from Nigeria. I now work closely with her daughter, Kasang, who also qualified at the Architectural Association.



Image 128: I designed a house for Victoria in Nigeria. She is with Jenny in our garden in my home in Lewisham, where I learned that belonging is so tangible that, when lost, it can be very painful indeed

Belonging when lost hurts

The demise of my architectural practice and then my health inevitably led to me having to sell the place where my family had lived for 38 years and where my daughters had grown up and where my mum had died. The following photographs will give you a feel for how special it was as a home for the Hall family.



Image 129: The outside of 16 Belmont Hill soon after we arrived in 1974



Image 130: The outside after 'The Little House' was added to enlarge my office on the ground floor



Image 131: After a French window and external stair had been added to 'The Little House'

The original house had a strong, warm sense of elegant identity. I saw the addition as a design composition, with a 'family' that comprised the main house as the parent and 'The Little House' as the child alongside. The 'arm' of the main house in the horizontal banding then 'embraced its young'.

For several years, Lewisham Council referred to the design as the example to follow of how new additions should be carried out. As with the main house, 'The Little House' is now listed Grade 2. Below are other photographs of our family home as we varied the 'clothes' to fit our changes needs.



Image 132: In snow



Image 133: My main studio in 1987, which later became a lounge, with The Little House beyond



Image 134: A double height conservatory at the rear during the day

I could write at length about how the language of life helped shape every aspect of these design changes, but paragraph space does not permit. Each was considered in a variety of time contexts.



Image 135: Including at night



Interiors

Places for people

Image 136: A brochure sheet, with the lounge middle bottom and 'The Little House' bottom right

A house that was a home where my family belonged became a place we all experienced love. I had fulfilled my goal for ones most dear.

In some aspects, however, I had also failed in my role as a designer: failure being when I had not enabled design circles to overlap and mutually support as one.

In an en-suite bathroom for Jen and me, I had placed the hand basin alongside the bath. That seemed fine until I tried to open the shower screen. The hand basin was in the way. Beccs had not long been born, which made it very difficult to hold her safely when bathing.

My failure as a designer did not stop there. The radiator was under the outer rim of the bath, just where her tender legs would dangle. The loo was also beyond the hand basin, alongside the towel rail: not good for hygiene.



Image 137: The bathroom I got wrong

Each element of the design was not mutually supportive as one composition, for the opposite was the case. The right sequence should have been:

- The towel rail to the left of the adjacent hand basin;
- The hot radiator beneath the towel rail to dry out the towels; with
- The loo beyond positioned adjacent to the bath, allowing the shower screen to open over it.

Parents could then sit on the closed lid of the loo to help a child in the bath.

Any child or adult could also get out of the bath or shower and stand on a mat to retrieve the warm towel ahead. They could even sit on the edge of the bath to dry un-singed (!).

As with so many comparable situations, I realized my error, learned and corrected the design at the first opportunity. I also apologised to my family.

When we sold, the agents took the following photographs. Although complimentary, I feel sadness amongst gratitude when I see them.



Image 138: Photographs by the selling agent

As I write, thousands of migrants are without a home and some are dying in freezing conditions on the European continent and elsewhere. Millions more are in a similar predicament worldwide. The pain felt from my own loss is so very, very small in comparison, even self-indulgent. It is a pain that, nevertheless, helps me understand the magnitude of theirs.

When Jenny and I two years ago welcomed new friends to a house warming of our new home here in Witney, I spoke briefly about our loss. I also thanked each person present for being our new found gain.

The toast we all then shared was to 'belonging'.



Image 139: our new home in Witney

A new era had started: an era with my headquarters being only my 'Man Cave Studio' in the roof of my home. I do not now employ a team, but have a network of associates built up during the journey outlined here.

HEADING 4: REACHING FOR THE SKY



Several major strategies

Trees grow from seeds with roots that can go deep. A tender trunk then rises and strengthens as branches stretch forth as habitat for many creatures. The tree can then reach for the sky.

For me, the 'sky' is my major strategies that will affect the lives of thousands, if not millions of people in whole urban regions. Each has only been possible because of the detailed insights gained from the many projects referred to here.

Having highlighted it in my Scene Setting, as the climax of this submission the one I will explore further is for 'A London's Water City', with others, including the New Eco Crystal Palace, merely noted.

Each has within them a number of individual projects - akin to branches - that embrace the arenas of belonging I have explored: housing, community facility, green energy generation, commercial necessity, as well as buildings old and new. Each also has local as well as national and other contexts.

Every project within that ever bigger picture is a branch which then hosts sub-projects like twigs, including constructional details that are akin to a multitude of leafs. All have to work or else failure comes, with serious consequences following.

The London's Water City strategy embraces an urban region from 1.30 to 4.30 on the clock face of London and could be a model for many comparable situations in the United Kingdom and around our world.

1. A LONDON'S WATER CITY

Its title is rooted in a name coined by one of my mentors 20 years my senior: Reg Ward, whose photograph is in Image 31. He was the first CEO of the London Docklands Development Corporation and envisioned the then moribund east side of London becoming a 'Water City'.

The issue that I have sought to address through my strategy is severe. In 1953, a surge of water down the North Sea funnelled into the Thames Estuary at high tide and the consequence was devastating. There was the danger of a repeat in January of 2017 and the prospect can only be assumed to return.



Image 140: More than 300 people died and whole landscapes went under water.

The effect on Holland was far worse, with approaching 2,000 people losing their lives. The response in the UK was the construction of the Thames Barrier, with sea defences out to the Estuary. The design life and sell-by date of that system was originally 2030, which is 'tomorrow' in development terms.



Image 141: The Thames Barrier with its man-made islands that enable large ships to pass through

Since 1953, climate change has accelerated the melting of the Arctic ice cap, releasing more water into the North Sea. If there is a repeat, the devastation could be far worse. Although enhancement of the existing defences is possible, a solution far more robust and long term is needed.

It must also be implemented without causing panic, otherwise the east side of London will become a 'no-go area' in terms of investment.

The urban region affected once hosted the biggest trading port the world had ever known. Starting in the Pool of London financed by the City, it then extended eastward to embrace both sides of the River Thames. Inland docks were built with names that told of their global reach - Canada, East and West India - as well as their stature - Royal Albert and Royal Victoria. Together, they employed many thousands of people.

The north and south of the river were then two circles that dynamically overlapped as one. Their focus was the economic generator that was the River Thames. The third overlapping circle was the world with which they traded.

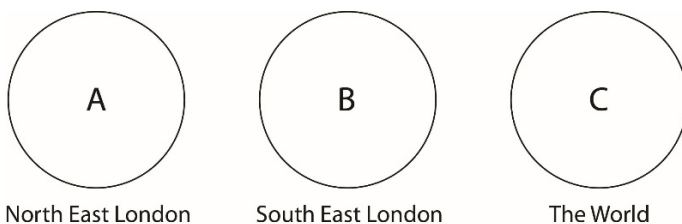


Image 142: Three separated circles previously overlapped as one

More inland docks followed in Tilbury as the trading heart of London moved further east. Locked docks then became too constraining. Such globally based ports as Rotterdam also grew in importance as ships grew larger, requiring direct access to the sea.

That eastward process reached its climax with the recently completed London Gateway Container Port in the Thames Estuary serving ships with ample space to manoeuvre.

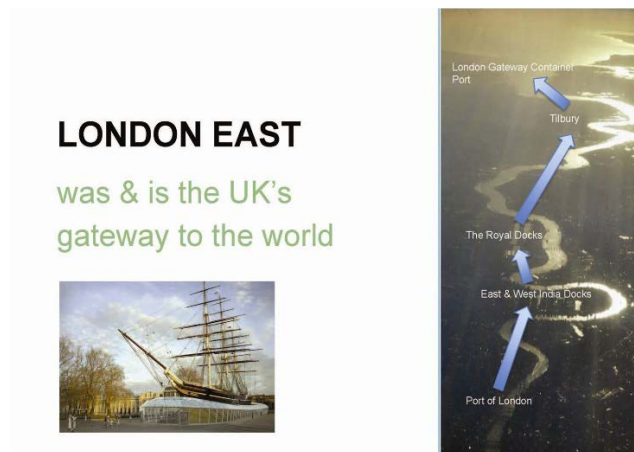


Image 143: London's trading port has moved east, with the Thames Estuary at the top

As a result, the 'circles' focused on the River Thames ceased to overlap and became separate, with a negative effect on the many communities that remained within its urban region. Instead of being a unifier, the river had become the cause of division.

After being the founding chair of the Lewisham Chamber of Commerce some 16 years ago, I chaired the London East Chamber Partnership (LECP) that embraced chambers in ten boroughs on both sides of the River Thames. It was then that I became very aware how debilitating that divide was.

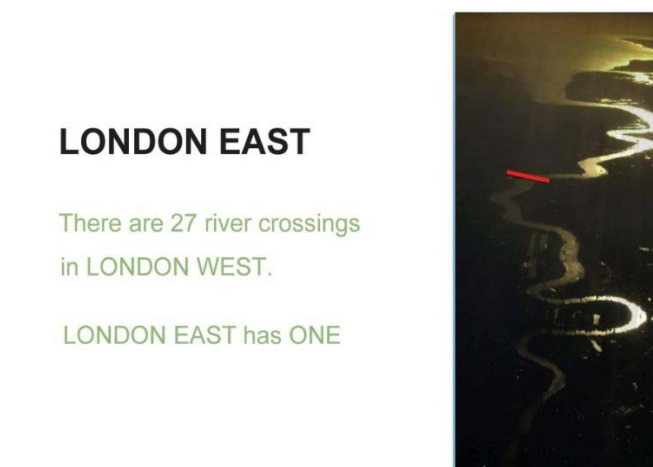


Image 144: One bridge at the M25

I remember standing on Tower Bridge. With an A-Z in my hand, I counted the number of bridges when looking west. There were 27 before reaching the M25. When I looked east, there were none until reaching the M25, with its very tall and long, land consuming QE2 Dartford Bridge.

Politicians have seen the need for more bridges, with an equivalent bridge having been proposed linking Newham and Bexley boroughs. It was dropped on cost and environmental grounds. A tunnel is now planned from the Greenwich Peninsula to Silvertown, with another proposed from Thamesmead to the Royals. A ferry is also planned, as is a pedestrian footbridge. Even though far less than on the west, all are to be welcomed. The constraints on public sector funding has, however, meant that the process of implementation is slow, whilst the recognition of the need for more crossings has grown.

The east side of London is a success story. Canary Wharf hosts a financial centre larger than Frankfurt. The Excel exhibition centre, London City Airport and the retail destination at Stratford are all accessible to the European Continent via HS1. That success is causing London's population, according to the GLA, to grow by some 2m people by 2031: effectively the same date as the end of the design life of the Thames Barrier.

The only area capable of accommodating that scale of development is the region it protects on London's east side. Such growth is expected then to continue on and on, making the situation ever more serious. The need now, therefore, is not only many more new river crossings, but also major defensive as well as proactive infrastructure that can be 'ahead of the game'.

Barriers require heavy engineering. Tall bridges require long run ups, a large land take and can be environmentally very damaging. They are also expensive. I concluded that the way forward had to involve the minimum number of land owners and had to work with our environment and not fight it. Crucially a solution had also to be private sector led and income generating. A new 'breed' of river crossings that were also barriers was, therefore, needed.

The solution then became clear when discussing the situation with friends. The precedent was the original London Bridge. Each would be inhabited, with the enhanced value cascading down to fund the bridge.



Image 145: A detail of an oil painting by Claude de Jongh of 1632 of a 'View of London Bridge

A long process of consultation and discussion followed: an insight can be gained on my website www.raymondhall.co.uk > Projects > London East.

Each inhabited bridge would be essentially horizontal and host not just homes, but also shops, restaurants, cinemas and concert halls and even hospitals. They could unite the transport infrastructure to the north and south of the River Thames.

I identified nine situations where that could happen. The first could be at the mouth of the Thames and be designed as a primary sea defence to protect the urban region inland, causing the Thames Barrier to be a back-up.

LONDON EAST

A new Estuary Barrier is needed to save London from devastation by flooding exacerbated by climate change



Image 146: Tower Bridge at the bottom and the Estuary at the top

LONDON EAST

Built incrementally, four could unite :

- Gravesham + Tilbury
- Ebbsfleet + Tilbury
- Purfleet + Dartford
- Rainham + Erith



Image 147: Four other locations of the inhabited bridges

LONDON EAST

Four others could unite :

- Barking + Thamesmead
- John Harrison Way + West Silvertown
- Canary Wharf + the Greenwich Peninsula
- Deptford + the Greenwich Peninsula
- Other locations are possible



Image 148: At least nine are proposed

By being essentially horizontal, each inhabited bridge would be pedestrian and cycle friendly. By having a central opening equivalent to those of the Thames Barrier, as well as fixed side openings, both large ships and frequent small vessels could still ply the River Thames. Each would, thereby, be part of the 'grain' of existing and future and water based communities that could flourish as renewed circles overlapping in my diagram. Each could also become transport hubs on land as well as water.

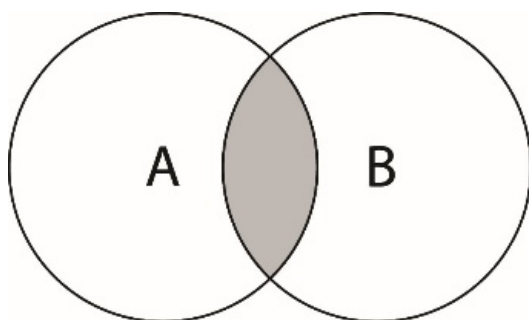
The Thames rises or falls 8 metres four times a day. Each bridge would, therefore, be designed to capture tidal and other forms of 'green' energy and become energy self-sufficient 'powerhouses' that could even export electricity to areas around.

Lord Heseltine referred to 'flood protection' in his letter to me dated 08.11.2016. He knew that Central Government has 'a gun at its head', as does the Major of London and every riparian authority relevant to the River Thames. For the media will, as we approach the year 2020, get ready to look back and look forward 10 years. If there is not a solution to the end of the design life of the Thames Barrier in place and being implemented by that date, the accusation of 'gross irresponsibility' will be grave. If that scenario is correct and Lord Heseltine facilitates a commitment to at least explore more fully my strategy, I see the opportunity to develop such green energy generating inhabited bridges nationally.

With London as the prototype, comparable situations in, for example, the Tyne, Clyde, Mersey and Severn could gain a solution. Could each bridge be a series of 'moored ships', with 'islands' manufactured and assembled in the north and south of England, as well as Scotland and Northern Island? My answer was 'yes'.

As chair of the LECP, I was part of a UK delegation to Mumbai, where I explored applying these principles with the CEO of the Bombay Chamber of Commerce, with a very positive response. The same could apply to China and many other situations globally.

London is both the capital of the UK and also ethnically 'the world in one place'. If the knowledge and skill base need to design, build and operate those bridges was home grown, those assets could be exported through those international networks to a global marketplace.



when with bridges

Image 149: Starting in London, using UK research and technologies

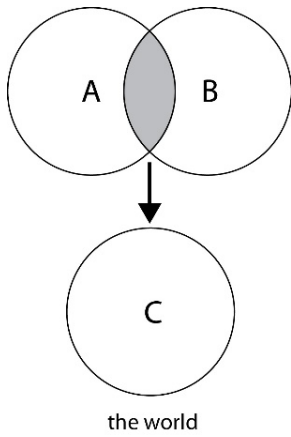


Image 150: The UK could go global

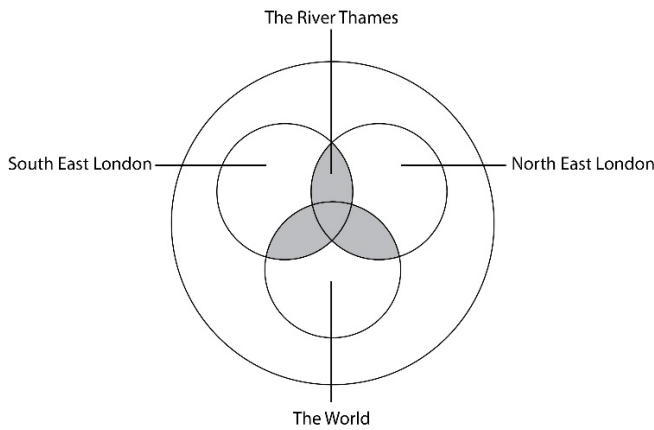


Image 151: With London's Water City being an exemplar on the world stage

Each bridge could be habitat for creatures other than human beings, with as many 'circles' of life as possible overlapping as one, with the river as a primary component in a reinvigorated water-based urban/rural region.

When in place, LONDON EAST, both sides of the River Thames, could not only belong together as one, the region on London's clock face from 1.30 to 4.30 could become what I called: 'A human and green energy powerhouse'



Image 152: An early design idea from the Greenwich Peninsula to Silvertown

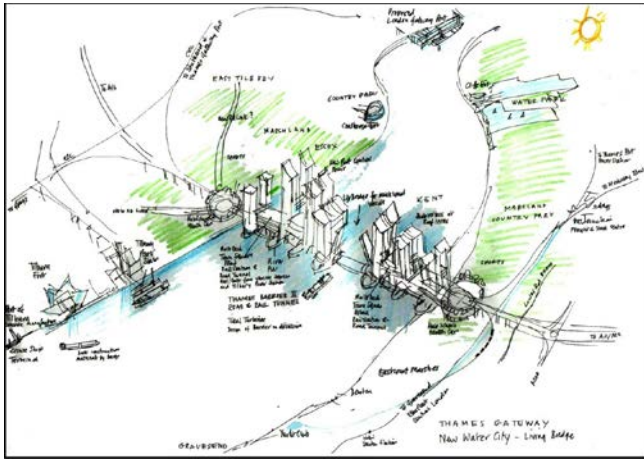


Image 153: A sketch by my artist friend, Peter Kent, at Woolwich

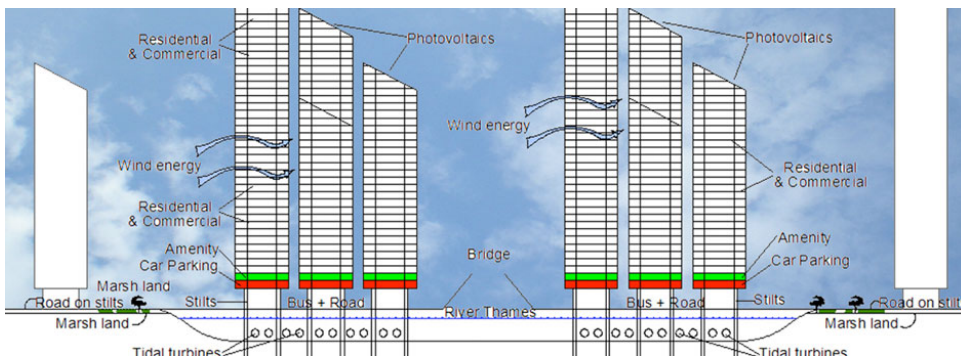
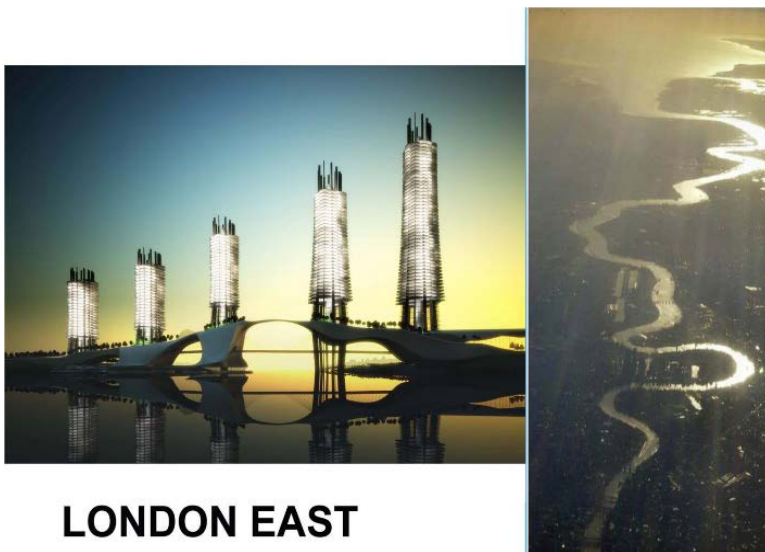


Image 154: A more recent sketch by Architect colleague, Kasang Kajang



LONDON EAST

Image 155: An impression by Alistair Beckett of Architect colleagues, Hall Black Douglas

Each green energy generating inhabited bridge could be linked by what I have called a utilities' 'Spine'. Set in the base of the Thames, that spine could be an extension of the Tideway Sewerage Tunnel: a proposed sewerage by-pass to central London. That Spine would also carry the other utilities - gas, water, electricity and communications - needed to service the habitation on each bridge, as well as existing and new riparian developments.

That Spine could then extend to the first inhabited bridge at the mouth of the Thames Estuary. It could also have 'Ribs' that extend into the several primary tributaries such as the Rivers Lea and Ravensbourne.

LONDON EAST

Could then have
an energy, transport, services
& communications

SPINE

from central London
to the Estuary

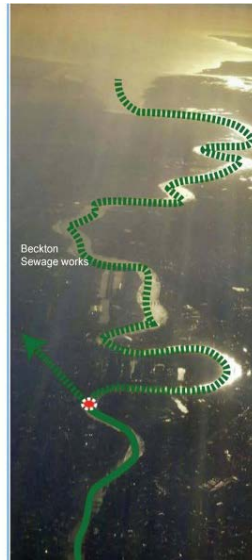


Image 156: A utility Spine

LONDON EAST

POWER HOUSES

Siemens / Technalia				Tata	
Energy	Buildings	Safety & Security	Transportation	Management	Building / Bridge structure & fabric
Renewable power storage	Building Automation	Fire safety	Traffic Control	Bridge Control Centre	
Contract heat and power	Demand side management	Access control	Parking	Monitoring of structural integrity	
District heating control	Lighting	Intrusion detection	Vehicle identification	Humidity control	
Low voltage distribution	Water supply	Video surveillance	Lighting		
Monitor power facilities	Data Centre	Lighting	Blade Farm		
Energy storage			Tuning		

Energy Spine & Ribs

HALLE BLACK DOUGLAS

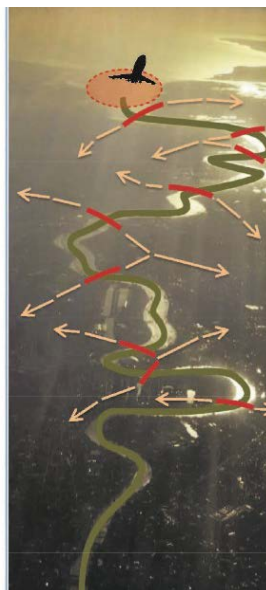


Image 157: The result is a total infrastructure strategy. The climax could be an Estuary based new UK-Global Port by land, sea and air

As a very large moored equivalent to an aircraft carrier, it could host an extended container port and large volume warehousing, as well as an airport that would complement Heathrow, Gatwick and Stanstead as a goods/trade, as well as passenger based, hub for northwest Europe, accessing a global marketplace.

Every aspect of its construction and design could minimize energy waste and maximize green energy generation. It would be an intrinsic habitat for air and marine life and land and water based vegetation.

The knowledge and skill base, as well as employment implications, of this strategic approach to urban river based developments are huge. Berntsen Consulting is an economic development specialist of note. Its team observed:

The influential Stern review calculated that the marketplace for low-carbon technologies could be worth up to \$500 billion by 2050 and identified two key actions, essential to reduce climate change and add value to the global economy:

- *Doubling the support for energy research and development across the globe; and*
- *Increasing support for employment of low-carbon technologies by up to five times.*

The LONDON EAST concept and strategy has this agenda as its focus.

In order to capitalize on that opportunity, my proposal is also to join the two easterly arms of Cross Rail, currently under construction, and do so over the first new inhabited bridge as a barrier at the mouth of the Estuary. What I call a 'Cross Rail Circle Line' would then ensue as infrastructure relevant to the scale of development expected on London's east and south east sides.

A spur could serve the new London-focused UK-Global Port by land, sea and air as a freight and passenger hub for north-west Europe.

Thameslink then adds a north south connection when it traverses Cross Rail in Central London. Both would be part of a single transport infrastructure strategy that would connect Heathrow and Gatwick to the Estuary and the Estuary to the rest of the UK, the European continent and the world.

The strategy does not, however, stop there. The river based utilities Spine could be laid inland in an ever-reducing form to serve Thames-side cities such as Oxford and tributary based towns such as Witney, where I now live.

Witney, like many similar market towns, only has one bridge. In 2015 I was asked by the Mayor of Witney to shape a masterplan (Appendix 23) for a town that is anticipating a population increase of some 40% by 2031: such is the London effect. I have proposed five smaller private sector funded green energy generating inhabited bridges as an extension of my Thames to Estuary 'powerhouse' system. As a result, my strategy for a London's Water City has grown to embrace:

Witney to Westminster - Westminster to Woolwich - and Woolwich to the World

Such a total approach could be facilitated by Central Government in partnership with the two principal water based landowners: the Port of London Authority relevant to the outer Thames region and the Environment Agency to the rivers inland.

A 'special purpose vehicle' could be established, akin to an LDDC, to engage all relevant statutory bodies, with the goal of de-risking the delivery process: the goal then being to enlist the private sector as the primary funding source on as beneficial terms as possible. As a model, it could in parallel be considered for adoption elsewhere in the UK. When carried through, our island nation could become a renewable water based green energy powerhouse, with minimum dependency on external sources. For the London's Water City region alone, Berntsen Consulting assess the economic benefits to be approaching £3 trillion. They have also established a line of funding of the right size for each bridge.

The London's Water City strategy has previously been discussed with a group of key players in the London East region, hosted by Canary Wharf Group. Its participants included cross-party peer Lord Andrew Mawson, who has started some 120 social enterprises in the London East region, and Steve Nelson, as the Principal Director of the South East London Chamber of Commerce.

Major asset owners Peabody Trust, which owns Thamesmead, and Excel and London City Airport participated. As did research providers TATA Energy, TATA Steel, Siemens and a large 'green' energy institute in Spain called TecNALIA. University College London, Greenwich University, the University of East London, Imperial College, Oxford Brookes University and Oxford University's Department of Science and Engineering have also been part of a broader conversation, as has my former college, the Architectural Association.



Image 158: A research team has been assembled. Do note the young people in the photograph

The photograph above was taken of some participants after a day conference focused on my strategy hosted by Siemens at The Crystal, which is their showcase for sustainable cities in London Docklands. I am the sixth from the left.

In 2016, I was interviewed by Professor Brian Cox when I set out my thinking to pupils at a Science Summer School hosted by Lord Mawson in London's East End. Our shared goal was to inspire and prepare generations to come. For at the heart of the Water City strategy is job generation that is ongoing and relevant to a local, national and global marketplace.



Image 159: Professor Brian Cox

There is a quietly growing consensus that the strategy may become a significant contribution towards the UK becoming a green energy based economic and social powerhouse that could rise onto the world stage.



Image 160: A total networked approach harnessing the asset of water on land and at sea

As a result, this heartland to estuary strategy could become an exemplar in a national energy and international transformation: a transformation that is now urgently needed. A documentary has even been muted to tell the story of how it came about.

Appendix 16 hosts the 'London Water City Power House' report.

Some observations by others

I have already quoted Lord Heseltine's response as Chair of the Thames Estuary Growth Commission.

Lord Andrew Mawson's focus has been the Lea Valley: a tributary to the Thames that hosted the 2012 Olympics campus. He also chairs Water City CIC, like me, having been inspired by Reg Ward. We are in discussion exploring the goal that the local community benefits from the commercial dimensions of the CIC's strategy: the Science Summer School being one vehicle.

Andrew has also very helpfully written an introduction to my most recent report entitled 'A Water City Powerhouse' (Appendix 16) in which he states:

'These paragraphs could provide an important contribution in the next phase of the transformation of the urban region to the east of the City of London in the post-war era: the first phase being the era of the London Docklands Development Corporation and the second that of the 2012 Olympics and its legacy.'

Through Andrew, Lord Heseltine has since concurred with that view.

Another observation quoted is from Stephen Nelson, who is the Government Relations Director of the South East London Chamber of Commerce. He wrote the following when knowing I would submit my report to the then Prime Minister, David Cameron:

'When many years ago, I first saw Ray Hall's embryonic plan for Thames river crossings, I thought it was fantasy. His latest ideas on the Upper Thames Gateway seem even more extravagant.'

However, when you look at the proposal more closely, it all makes such great sense. It now needs someone in power to share the vision and take the masterplan forward.'

I urge you not to dismiss the scheme as pie in the sky, please give it careful consideration and hopefully ease its passage to creating a vibrant and prosperous SE London, NW Kent and S Essex.'

In response, David Cameron asked to be 'kept in the loop'. I have also sent my report to Lord Adonis, the chair of the National Infrastructure Commission and to Greg Clark MP, the newly appointed Secretary for State for Business, Energy and Industry.

The relatively recent interest of Lord Heseltine is, however, potentially the major breakthrough.

When I look back, there is one thing that continues to be fascinating. It is that lessons learned through all of the many individual design projects I have carried out have contributed to the shaping of the Water City strategy: whether it be from an energy conscious porch to how to maximize the potential of a Grade 2* historic building, with the many people-place equivalents of a Matthew's Meeting Place that required a public/private/voluntary sector embrace in between.

All in some way have involved a breadth of belonging that is both social and environmental. All have then contributed to and prepared the way for the shaping of the Water City strategy. All have also been possible because I dared to study not only Architecture, but also Planning, followed by the more intimate Interior Design. None would have happened without the insight of the business community and the inspiration of two corner shopkeepers, who became an integral part of their community and loved people through their workplace.

I will end this section by honouring my good friend and mentor, Reg Ward, who was the first to coin the phrase 'A Water City' when he saw the potential of the east side of London those 30 + years ago.

Shortly before he died, Reg wrote a 'to whom it may concern' letter for me and Peter Kent, the artist who sketched my early thoughts for an inhabited bridge shown in Image 153. He did so in his failing hand and is difficult to read: hence I have typed his words below:

I have - since my time as the first Chief Executive of the Docklands Development Corporation - been advocating for what I have called a 'London's Water City' in the eastern reaches of the River Thames and out into its estuary.

The DLR, Canary Wharf, Excel and London City Airport are all part of the outcome - as perhaps is Mayor Boris Johnson's exploration of a transport island in the estuary.

For many years now I have been developing this theme further in a working relationship with my good friends Peter Kent and Ray Hall. Peter has unrivalled knowledge of the Thames. Ray is a well-respected urban designer and development consultant. Both understand the vision and its further implications in detail.

My health prevents me from leaving the warmth of my home in Gloucestershire. The purpose of this letter is to confirm that Peter and Ray have my full blessing and support in everything they do in furthering the vision for a London's Water City - and to ever more fully bring it into being.

Yours sincerely

Reg Ward

21.01.2010

It just may be that I am helping the seed he sowed to grow into a mighty oak tree and even a forest of such trees. If so, what a privilege.



Image 161: Reg when in Docklands

2. A NEW ECO CRYSTAL PALACE

The second strategy I mentioned at the beginning has been conceived to transform the profile and capability of a complementary urban region, this time from 4.30 to 7.30 on London's clock face and has as its focus a New Eco Crystal Palace.

The required size of this submission does not permit me to explain further. The series of images below will give some insight.



Image 162: The temporary 1851 Crystal Palace in Hyde Park

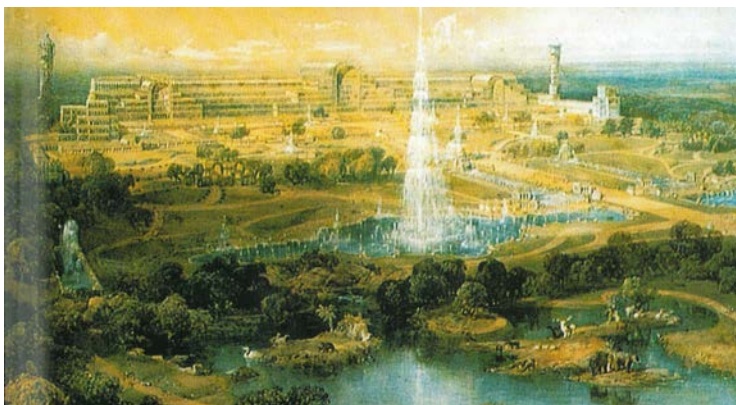


Image 163: That second Crystal Palace in its own Park was opened in 1854



Image 164: Crystal Palace Triangle town centre with 2 railway stations as London expanded south



Image 165: Tragedy then occurred in 1936 when this second Crystal Palace burned down

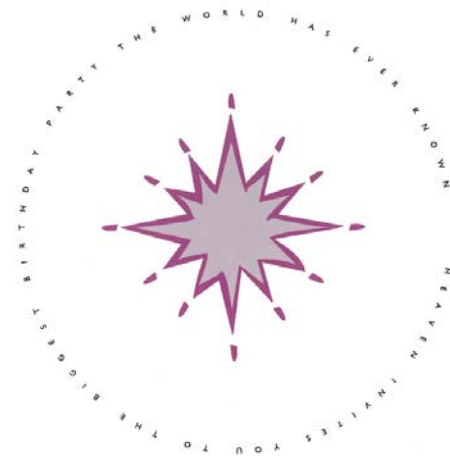


Image 166: For AD 200 I planned 'The biggest birthday party the world had ever known'

New Crystal Palace will be ready for the capital's millennium celebrations

David Parsley

CRYSTAL PALACE looks set to rise from the ashes under a £20m scheme to build a half-size version of the huge glass structure that was destroyed by fire in 1936. The new building, to be built south of Greenwich Park in Blackheath, south-east London, will be one of the capital's most visible landmarks.

The scheme is the brainchild of Raymond Hall, head of People and Places International, the architect, and John Creatives, director of Great Exhibitions 2001.

The group expects to begin building the 110m-high pre-fabricated structure on June 11 and complete it in September, only a month shorter

than the time in which Sir Joseph Paxton's original was built for the Great Exhibition of 1851 in Hyde Park. The building, effectively a giant greenhouse, will consist of a central atrium and two wings where visitors will be entertained with shows based on the theme of the planets and universes.

It will also contain a religious element, the lack of which in the context of the millennium dome, two miles away, has been criticised. The palace will be built next to the old Piperno Way, near the A2, and 100 metres east of the Greenwich meridian.

Columbia TriStar, Sony's Hollywood studio, is backing The Great Dance, a laser dance show in the palace based on CS Lewis's book *Out of a Silent Planet*. The London Planetarium will also bring its educational show to the venue.

Hall said: "The palace will be viewed from as far away as London's West End. It will form a crucial third element to the millennium celebrations with the new Crystal Palace representing the past, the Greenwich observatory representing the present and the dome representing the future.

"This will repeat the theme of the Festival of Britain in 1951, which also had a smaller version of the Crystal Palace and a Dome of Discovery. It will be a crucial part of the area's ability to host the millions of visitors flocking to celebrate the millennium. And rather than adding to traffic congestion, it will be a traffic-calming measure stopping the rush through Greenwich to the dome."

The palace is expected to remain at Blackheath until 2001. Hall is in negotiations with London's Regional Properties to move the structure a few miles to Crystal Palace as part of a rejuvenation of the site where the original building was moved after the Great Exhibition.

Now for old: Raymond Hall shows a model of the building and, left, the original Crystal Palace

THE SUNDAY TIMES - 17 JANUARY 1999

Image 167: Sunday Times: 17.01.1999: On Blackheath in 2000 in a New Crystal Palace and to be transferred to Crystal Palace Park in 2001

Crystal Palace replica planned for next year



Hopeful: Ray Hall with a model of his scheme

A REPLICA of the Crystal Palace is to be built, 64 years after the original burned down. Ray Hall, an architect, has spent several years raising about £20 million from "the great and the good" in order to construct it.

He is now waiting for planning permission to build the replica next year in London's Blackheath, near the Greenwich Meridian, as a supplement to the Millennium Dome.

The new Crystal Palace will be one tenth of the original size, although it will cover 120,000 sq ft and hold 5,000 people.

The original was built in Hyde Park for the Great Exhibition of 1851. After the show, it was moved to Sydenham, south London,

by CATHERINE MILNER

Arts Correspondent

where it was destroyed by a fire in 1936.

Mr Hall said: "Our expectation is that the number of people coming to east London will exceed the 48 million that went to Paris to mark the turn of the last century."

The replica would retain some original features but with a contemporary twist, he said. For example, instead of exhibits that recreate Egyptian tombs as seen through the eyes of British colonials, it will be designed by ethnic minorities in Britain.

Mr Hall said: "We will celebrate all the cultures, including their food." The original building fea-



An artist's impression of the new palace, which will mirror the original built in 1851

tured a group of huge sphinxes, Greek sculptures and a crystal fountain.

It was built around two mature elms in Hyde Park, which formed the entrance to the building.

Unfortunately, there are no suitable trees on Blackheath, but Mr Hall said he hopes that it will be moved after six months to Sydenham — near where the original burned down. Although

the project still has to get the final go-ahead from Lewisham council, it has the endorsement of Lord Dartmouth, whose family has owned the Blackheath freehold for three centuries.

He said: "It's a very good idea. In design, the building is a very attractive concept and Blackheath is a good part of London to put it in."

Theodora Wayte, a great-granddaughter of

Joseph Paxton, the engineer responsible for the original, said: "Building Crystal Palace again is a brilliant idea. I was brought up with Crystal Palace and now can see what it really looked like."

Sophie, Countess of Wessex, is handling the publicity through her company RJH. She told the *Sunday Telegraph* that she was confident it would be a success. "It's a great project," she said.

Image 168: Sunday Telegraph 05.12.1999: The Duchess of Wessex was in support and, at the time, was willing to handle the publicity.

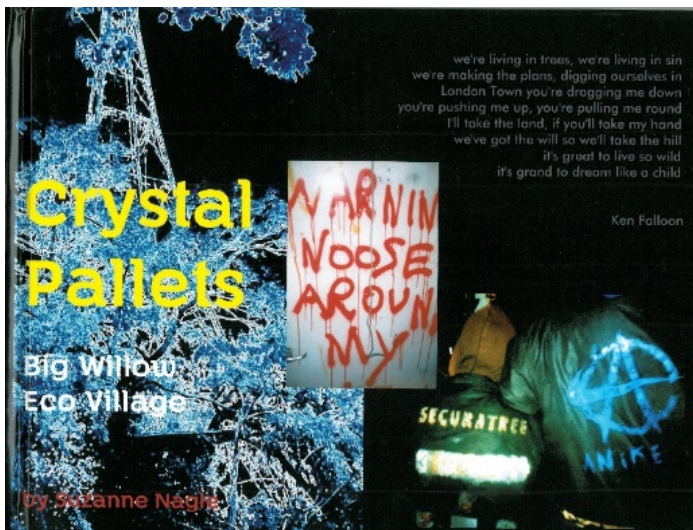


Image 169: 'Crystal Pallets' tells the story of a campaign led by Sue Nagle (Image 30) against another scheme in the Park: see Appendix 17



Image 170: Local opposition in Blackheath meant only a Crystal Palace made of music cassette boxes was possible in 2000. Each box was to contain a gift for children in need as part of the birthday party. This Children's Crystal Palace was exhibited in the UK pavilion in the Hannover Expo



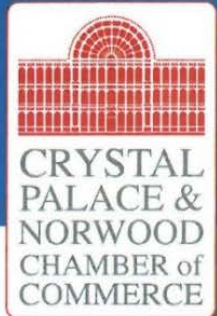
Image 171: The front cover of Sue's second book, which is in Appendix 18, telling the story of the hugely successful campaign she led in support of my New Eco Crystal Palace



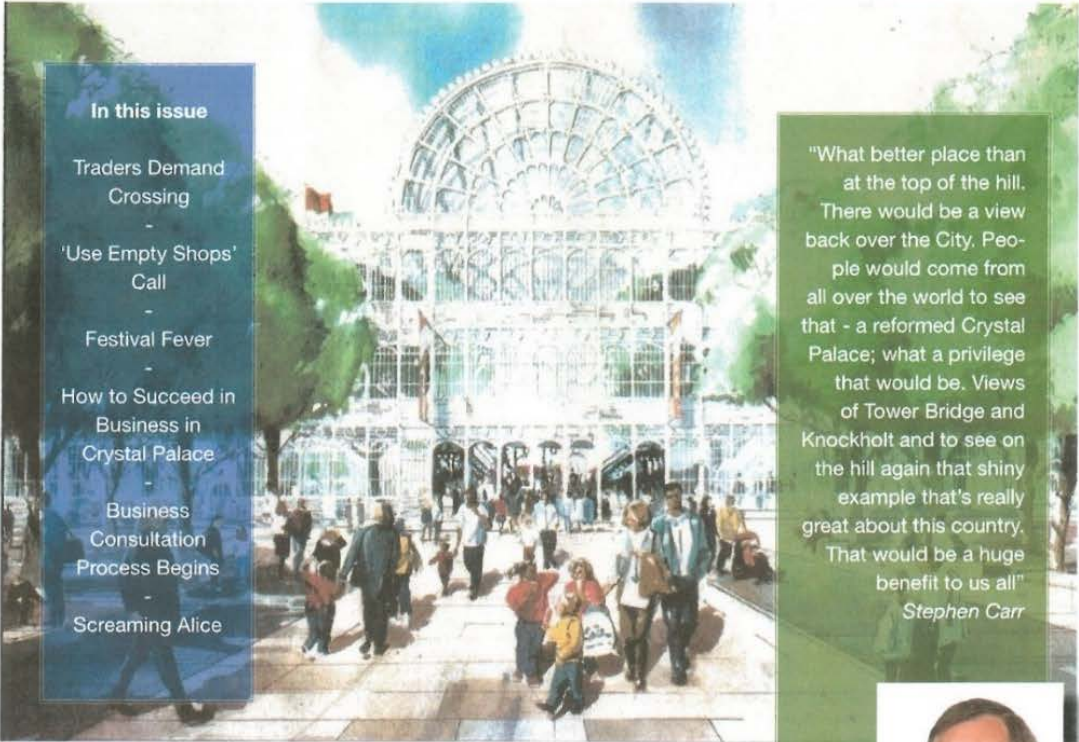
Image 172: Business leaders with Bromley B.C. Leader Stephen Carr is centre top, Sue to his right and me to his left. Stephen and Sue had been 'enemies' but were now shoulder to shoulder to bring into being the New Eco Crystal Palace: a proud moment for me when separate circles overlapped

The Journal

Crystal Palace & Norwood Chamber of Commerce
Local Business News



'MY PALACE VISION'



In this issue

- Traders Demand Crossing
-
- 'Use Empty Shops' Call
-
- Festival Fever
-
- How to Succeed in Business in Crystal Palace
-
- Business Consultation Process Begins
-
- Screaming Alice

"What better place than at the top of the hill. There would be a view back over the City. People would come from all over the world to see that - a reformed Crystal Palace; what a privilege that would be. Views of Tower Bridge and Knockholt and to see on the hill again that shiny example that's really great about this country. That would be a huge benefit to us all"

Stephen Carr

'A viable working new Crystal Palace scheme is the long term future if we really want to put South London back on the map'

Cllr. Stephen Carr

Council leader & GLA members hosted by Chamber

Bromley council leader, Stephen Carr was greeted with rapturous applause after telling a packed Chamber meeting of his fervent personal support for a new Crystal Palace.

This has been an extraordinary year for our Chamber. Our impressive guest list reflects our increasing stature and profile. Three of the most in-

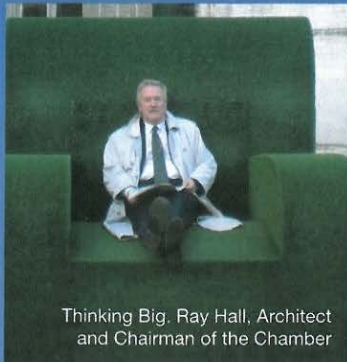
fluential political guest speakers have been the leader of Bromley council, Stephen Carr; London Assembly member, James Cleverly and Jason Hadden, Conservative parliamentary candidate for Croydon North. Applause again resounded at a later meeting when James Cleverly said that he liked the idea of an exciting destination on the top site. James, who used to live in Anerley, quickly became a favourite with Chamber members and stayed long after the

Continued on page 8



Image 173: Chamber members produced a magazine, with its first issue telling of that shared goal. The photographs are of GLA and borough leaders, who had expressed their support. The drawing was by local artist, Andrew Williamson. The inside cover follows with me in my 'chair'...

A WORD FROM THE CHAIR



Thinking Big. Ray Hall, Architect and Chairman of the Chamber

Dear Member of the Crystal Palace & Norwood Chamber of Commerce. The last year has been nothing less than awesome for our Chamber.

Because of the hard work and commitment of so many, we have tripled in size to reach a 'bat raising' 50. The next target is a 'bat waving' century - and then beyond.

The voice for business

As a result we are now seen as the undisputed voice for business in the Crystal Palace area: which means we are being listened to and taken seriously.

Our Chamber straddles five boroughs, which, in the past, has been to our disadvantage. This is changing rapidly - as evidenced by speaking visits from Stephen Carr (leader of Bromley council) and James Cleverly (GLA member for Bromley and Bexley). A recent delegation Chamber delegation had a very positive meeting with the Chief Executive of Lambeth Council, Derrick Anderson.

Mike Fisher (leader of Croydon council) is a good friend of our Chamber

as is Steve O'Connell (GLA member for Croydon and Sutton), who will be speaking to us on September 22nd. Delegations to the remaining two boroughs of Southwark and Lewisham are being planned

At the heart of South London

What is emerging is the fact that the stronger we are as a business community in Crystal Palace, the quicker regeneration will come to the inner parts of all five boroughs - and from there central South London.

We can do a lot by ourselves, but we cannot succeed without very tangible support from all of our local authorities as well as the Mayor of London, Boris Johnson.

The consultations we have carried out this year within our Chamber could now lead effectively to a 'Master Plan' and a 'Business Plan' for the Crystal Palace area, implemented through a cross borough partnership - and with very tangible results. There is a lot more to do on this - but we are on the way.

Rich in people

As a Chamber we are rich in people, skills, networks and talents - as well as commitment to each other and the place we call our business 'home': Crystal Palace. We also have a unique heritage: hosting "The Great Exhibition of Commerce and Industry" that helped place the whole of London firmly onto the world stage. The world has now come to live and work here - and we are a key and vibrant part of what is now a global community.

Cover illustration by Andrew Williamson

When reading this newsletter in its new form, do, therefore, note the names of the businesses mentioned. Visit them and savour the cuisines, the craftsmanship and the sense of adventure that each represents and feel the pulse of a community that is truly at the heart of South London - and, therefore, is part of one of the most amazing cities ever to reside on our planet.

With a future & a hope

It is a huge privilege for me to belong with each one of you and to know that, despite the challenges ahead, we as a business community - and hence as the Chamber of Commerce, are moving forward with hope and vision into a new future.

Ray Hall

As a Chamber we are rich in people, skills, networks and talents.

Networking opportunity

Come and have your five minutes of fame. Why not join the Chamber of Commerce and not only get involved in the local business community but tell us about yourself. Whatever your business, big or small, we would love to hear from you.

Call Ray on:

020 8318 7171 or email:
ray@crystalpalacechamber.org



Image 174: Appendix 19 hosts the magazine itself

We had six local exhibitions, with a consistent 96% response in favour, of the New Eco Crystal Palace. More background on the two former Crystal Palaces in Appendix 20. Images now follow of my own proposal for a third:



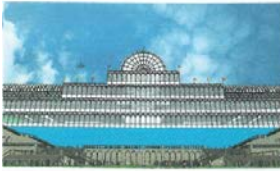
With access for all



Crystal Palace: World Renowned



Five sloops for speed at South Terrace



Crystal Palace Water Wall



Crystal Palace: For Every Nation



Crystal Palace & her green sloops



Crystal Palace Market Square



Walking from the Railway Station



And what can be

A New Crystal Palace



A NEW CRYSTAL PALACE

In 1851 a vision was born when Sir Joseph Paxton's Crystal Palace was opened in Hyde Park: London could host the world through a Great Exhibition of Commerce and Industry. What was meant to be temporary then became a permanent landmark: a second and larger Crystal Palace was built in a new landscaped setting on the highest point in what became south of the River Thames. In 1936 it burnt down. Many said 'the heart went out of South London'.

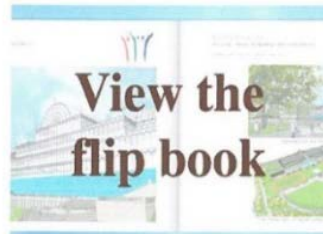
Raymond Hall believes that that 'heart' is not only still there, but thriving in the multi national community for whom South London is home as the world in one place. He plans to showcase that community and the world it networks through a New Crystal Palace. Designed in the family likeness of its forebears, it will be a 21st century exemplar in sustainability: generating its own electricity and that for the Park as well. His goal is a royal opening in 2014 when a renewed vision that Paxton could be proud of will become a reality.



A new vision for Crystal Palace



An avenue of possibilities



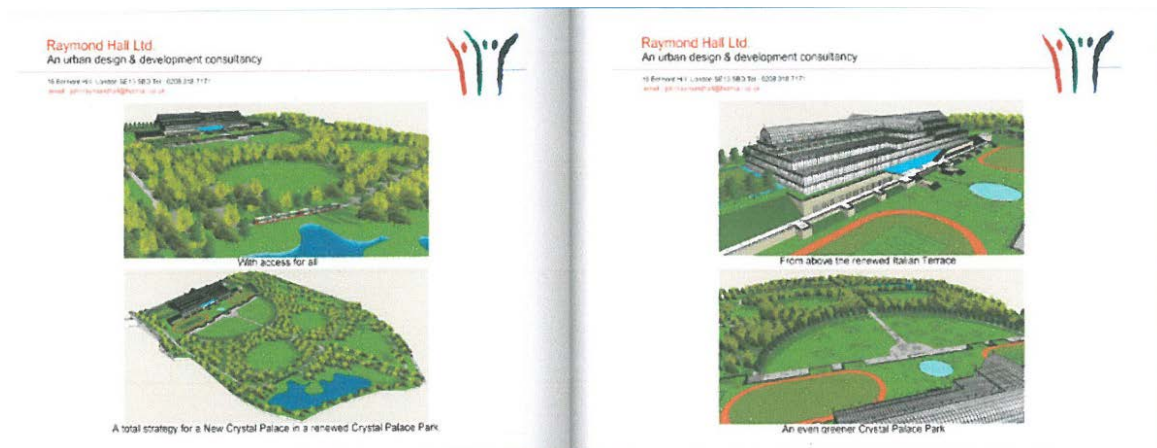


Image 175: Extracts from my web site www.raymondhall.co.uk > Projects > New Crystal Palace

A pivotal theme for the New Eco Crystal Palace will be, as the name suggests, that of ‘green’ energy generation, environmental well-being and societal health through a World of Sport.

It will be clad in photovoltaic (PV) glass and built using a PV steel that TATA is currently developing to generate electricity. Ground source, air, subterranean water and bio-fuel renewable energy will also be part of one masterplan for Crystal Palace Park.

Selfless giving to a third, will outwork through the work of Lord Mawson’s Water City CIC and *‘the biggest birthday party the world has ever known’*, hosted there would allow us all to celebrate our birthdays but give our gifts to children in need, with the results showcased on a local and world stage. In a New Eco Crystal Palace, enabling children to be helped in our nation and around the world.

At the overlap of the circles in London East and London South as a result of the London’ Water City and New Eco Crystal Palace projects would be a heartbeat for the generations we all serve and the Earth that gives us life. There are discussions about documentaries on each.

A third and last strategy then leads to an even bigger picture: a new identity for the whole of London as:

3. LONDON: THE CITY AT THE CENTRE OF TIME



Image 176: The following images summarize the idea, starting with Greenwich and the centre of time



Image 177: The Prime Meridian passes through the Royal Observatory to defines 'the centre of time'



Image 178: The logo for London: the city at the centre of time, when working with Robert Sayell



Image 179: With benefit being given to children, could London become 'A Giving City'

In each of the three strategies, I have sought to use skills in design to enable my home city of London to play an ever more positive role in a world in need of cohesive belonging.

Enabling a sense of dynamic belonging through design by making circles overlap. I also have applied the same approach to other issues that our island nation of nations faces. One concerns the way we are governed and anticipates the role we can all play in enabling positivity across our land. It even includes a redefined role for our Monarchy and the palaces of the Monarch. My thoughts are set out in a document in Appendix 21 entitled:

‘AN EVEN MORE UNITED KINGDOM’

Within it is a complementary paper where I have extended the principles outlined by tabling how the UK can help bring into being a restructured United Nations. My goal once again is a dynamic sense of shared belonging in the context of the changed circumstance since the post WW2 era. In Appendix 22 is a summary entitled:

‘TOWARDS A NEW FUTURE FOR OUR WORLD’

My WATER CITY POWERHOUSE strategy has intrigued the Mayor and Town Council of my new home town of Witney, leading to a request that I shape the basis for a Neighbourhood Plan that extends its principles into the heartland of England. My report in in Appendix 23 and is entitled:

‘A NEW FUTURE FOR WITNEY AND THE COTSWOLDS’

It may also be relevant to David Cameron’s ‘Big Society’ and now Prime Minister Theresa May’s ‘Shared Society’, with outcomes enabled by a proactive working relationship between the private, public and voluntary sectors, examples of which have been outlined here. A varied way of expressing that goal could be my suggestion:

GREAT BRITAIN - comprising great communities ... in London East, London South and the Cotswolds

As a way of summarizing how each of these major strategies inter-relate as one overall approach, I prepared what I called ‘The Queen’s Speech 2016’, which encompassed each. I sent it to Her Majesty and to David Cameron, with appreciative responses from both. The content of that notional speech is in Appendix 24.

The final appendices are:

Appendix 27, which hosts pages not included in this text as further insight and for my own future reference;

Appendix 28, which is my Father of the Bride Speech, given on December 16th last year. My heartfelt approach to it was rooted in the direction of thinking outlined here; and

Appendix 29, which contains more very special family photographs, one of which is Image 4. As I moved forward in the Professional Doctorate journey, the central role my family has played has been immense, as I have sought to understand the importance, as well as the dynamic, of a sense of belonging. It, therefore, seemed fitting that I made reference to such a belonging at the end of the submitted written text.

HEADING 5: MY VIVA AMPLIFIED



When making my presentation on July 4th in 2017, I had two props to assist me.

Prop. 1: a cardboard box

I started by affirming my definition of success in my practitioner arenas. It is when I have enabled a sense of belonging for people in particular places.

I then pointed to the box. When doing so, I remembered my dad skilfully packing groceries for a customer in his own workplace, the corner shop that he and my mum owned and ran. Architects might call such an exercise ‘harnessing a spatial awareness’, as dad assessed the volume within and positioned grocery items to maximize its capacity. There was technique in that process, which I was pleased to learn and which prepared the way for my own work in making spaces become places where people can belong. There was also something more. Dad was thinking about each customer he was serving. His evident care was rooted in his own previous experience of working for the Co-op in Darlington. My mum had also served customers in the nearby Post Office. The lessons they had learned led to them establishing their own shop and with an ethos that shone through for me as their young son.

My family lived ‘above the shop’. As I grew into adulthood, my desire was to emulate them by serving others. I highlighted this in Heading 2, entitled ‘Roots’. As I watched and learned, I began to see an even deeper reason why both my mum and my dad served others as they did. For they saw their customers not only as people with whom to transact. They also knew them as friends, with relationships that extended far beyond the opening hours of their shop. Times of sharing the inevitable tears, as well as the joys we all experience, often followed, with many local problems being resolved over a cup of tea in our kitchen. The heartbeat of their shop and my home, therefore, permeated the lives of a whole community. TV series such as ‘Coronation Street’ imagine such an holistic blend. For me, it was daily life.

When as a student, my observation went even further. I realized that my parents deliberately sought to love their customers as individuals and as families. The consequence was not only customer loyalty and a reasonably secure business. They also built a sense of belonging in our local community, with a ripple effect, no doubt, that went far beyond.

When I look back, I deem it a huge privilege to have had such a foundational background, for it inspired me to live and seek to serve in a similar way, especially when designing places for people in my own work context. My point of reference, therefore, became the same as my parents. It was summarized in the title of this submission: ‘Building a sense of belonging’.

I reaffirmed my parents’ influence in my Viva for three reasons:

The first is that the many decisions we make, hour by hour, during every day of our lives, have an effect. They will either contribute to enabling a sense of belonging or detract from it being known by the people we meet. ‘Building’ that precious experience is not only a way of working, it is a way of life.

The second is that contexts change, but the fundamental need we all seem to have of belonging with people in a place does not. Supermarkets started as a much more impersonal transaction-focused

form of retail. Their advent contributed to the demise of many corner shops. As competition between chains increased, so did the techniques which had been used consciously by my parents, including 'loyalty cards', customers' chosen charities, personal welcomes and friendly chats, often over free cups of coffee. All were geared to enabling a sense of belonging between the purchaser and the retailer. In essence, the practical outworking of loving others has a positive effect.

The third is that my own focus on belonging came some 50 years ago, soon after I commenced my training as an Architect. As an idea it was barely known. It then became my stated reason for establishing a multidisciplinary office.

Again when I look back, I am very grateful for my apprenticeship with John Taylor, who had mastered how to enable a sense of belonging in residential estates, through his own practice based initially in the south west of England. The awards he and his colleagues received, as listed in Image 58, are testimony both to his success and the emerging criteria set by design assessors. The phrase 'vernacular architecture' was, at the time, beginning to be used. For some Architects, it was a derogatory term, with others such as 'brutalism' being the vogue. The scheme below was an applauded example at that time.



Image 180: The Tricorn shopping centre in Portsmouth, now mostly demolished

It is important to remember that, in the immediate post-war era, the variety and quantity of building materials and construction techniques available now simply did not exist. Concrete was, however, and Architects sought to capitalize on its benefits, often to non-beneficial effect. As a result, much of the Tricorn has since been demolished.

When I look back, I am aware of a challenge that John Taylor faced, as did I when with him. It was how to translate a sense of personal place, evidenced in his residential schemes, into much bigger projects, when knowing of the limitations of the era. One of several examples of my own intent was my design for a substantial commercial competition winner in Southampton, shown in Image 59. I have reproduced it below. My goal then was a sense of place as clothing on people. The materials anticipated and the detail of the forms proposed moved towards that goal, but, if it had been built,

the scheme would have fallen short. Approaching 50 years later, with the technologies and materials now available, success in enabling a lasting sense of belonging would have been within my grasp.



Image 181: Arundel Towers

It is significant, nevertheless, that the proposal won what was a developer led competition because it sought to enable a sense of belonging in its context. A term subsequently used is ‘contextual design’. It is only in recent times that this phrase has been accepted as a norm by leading members of the Architectural profession. Along the way, there have been many debates and high profile arguments challenging another form of brutalism, this time more industrial technology led. Image 63 illustrates a positive example. It is the Pompidou Centre in Paris.



Image 182: The winner of the 2017 Carbuncle Cup, a commercial scheme in Victoria

Prince Charles has been forthright in his views on architecture, calling an early proposed extension to the National Gallery ‘a carbuncle on the side of a much loved friend’. One outcome is an annual

award for 'A Carbuncle of the Year', with this year's winner recently announced shown above. Practitioners may not agree with the decisions made, but I welcome the emphasis on shaping places that are social, honouring to context and that as many people as possible can enjoy.

My goal of enabling a sense of belonging by design was a long way from being mainstream when I set off as a student and then a practitioner 50 years ago. I am very grateful that it appears to be so now, with materials and technologies, as well as shapes and forms, as servants to that end and not masters. As I have already highlighted, TV programmes such as 'Grand Designs' have played a key role in applauding the value of personalized, socially aware, context-based design. I have even noted that Kevin McLeod now regularly uses such phrases as 'people and places', as well as 'belonging'. When I look back, therefore, my view is that my parents were extraordinary pioneers in the context of their workplace. Thanks to them, it just maybe that I have, in my own quiet and small way, been a pioneer as well. If so, it started when I admired the way my dad filled a cardboard box with groceries.

In my Viva presentation, I looked more closely at my own cardboard box and noted it was closed. I explained it told of the closure that I highlighted in the Introduction. In 1972, I had founded what became a multidisciplinary design practice. 35 years later, severe financial difficulties caused 'People and Places Architects Ltd' to go into voluntary liquidation, with my health failing due to the strain. A lifetime of applying emergent theory about belonging into design practice had seemingly come to an end, with hundreds of people and place based projects placed in a box and set aside on a shelf.

I then opened the lid of the cardboard box before me to find four items inside:

The first item was:

A number of business cards with the name 'People and Places International', once again with the three-as-one logo that told of belonging as in Image 19. That company had not traded and had survived the closure of my income generating practice. I had used it as the vehicle for shaping ideas for major developments, as well as for the other strategies outlined in the previous Heading 4: 'Reaching for the Skies'. As I gave each person present a card, I highlighted the address: 'Man Cave Studios', which is a large room in the roof of my home here in Witney, where I now work.



Image 183: The address on my business card

In earlier years, I could have shown two addresses, when my teams had offices in Lewisham and Queen Anne's Gate, as well as several towns and even countries where associated practices were

based. That was now not possible. It was just me in my 'man cave', albeit with a network of colleagues in several other places. I then pointed to the freedom that reductive release gave: a release that enabled me to 'dream design dreams' and develop further the strategies, which are now the focus of my life as a people and place design practitioner.

The second item was:

Perhaps surprisingly, a teddy bear.



Image 184: Paxton Bear

Cherishing such a 'friend' is often a foundational experience of belonging in the lives of many children. For me, this bear was extra special. It was given to me by members of the community in Crystal Palace, soon after they realized how serious the illness was that, for a period, prevented me from helping them bring into being a New Crystal Palace. It was called 'Paxton Bear', after Sir Joseph Paxton, the designer of the 1851 and 1854 Crystal Palaces highlighted in Heading 4. My New eco Crystal Palace is intended to be the third. He brought comfort to me during a difficult time and was a reminder that the people I sought to serve felt I belonged as one with them.

I am pleased to say that the tears that such belonging can engender were restrained when introducing Paxton Bear during my Viva.

In my Introduction, I highlighted the change of expectation and from there the world view that dominated architectural and planning thinking as we entered the 20th Century. So many, especially in Europe and North America, expected the arrival of a utopian world, with my own disciplines leading the way. A key generator of the optimism was the Great Exhibition of Commerce, Industry and Culture, hosted in the first Crystal Palace in Hyde Park in 1851. The second Crystal Palace also promoted that theme, when in Crystal Palace Park, until its demise by fire in 1936.

There are many who are now predicting the opposite to a utopia on planet Earth. To use my phrase in my Finals' student thesis, instead 'The Earth is dying' and we human beings may only have 100 years to not only leave, but to permanently colonize another planet.

That is why my third Crystal Palace will not only be 'New'. It will also be 'eco' and set in a sustainable Crystal Palace Park as a showcase and exemplar for what is still possible here on Earth, whilst there is time. It may even help us all to address the many issues we face as we seek a new home in a location that may be light years' distance away. It may also be a venue where we can ask fundamental questions about what life is all about, with answers that seek to bless generations yet to be born.

The third item was:

A collection of 13 ping pong balls. As I explained in Heading 2, when as a young student, two dimensional diagram explorations became 3-D when I assembled one ball alongside another. A key part of my own journey of defining a theory concerning belonging and life's very reason for being then commenced, as did their first testing in design practice.

Geometries that can access the very design structure of life not only then became both tangible and tactile. They also became tools that helped me unlock design solutions to often complex problems. During the presentation, I repeated the clusters shown in Images 41-45 and emphasized that each had been a constant point of reference during my decades-long practitioner journey. I also sought to honour Keith Critchlow, a lecturer who enthused so many students. I have noted with both sadness and gratitude that another lecturer, who opened so many eyes to the wonder of life, died recently. His name was Paul Oliver. A photograph is below. It would seem he lived not far from my new home here in Witney



Image 185: A remarkable enthusiast for people based places

The fourth item was:

Not an item at all, but simply a void. The box was now empty and the reason was simple: my life's work cannot be contained in a cardboard box and then hidden away. The many projects completed are out there in the public arena. As a result, the many places I and my teams had been privileged to design have been used on a daily basis, over many years, by the people we had sought to serve. They are visible to the communities around. It is those people who are best able to assess whether we

have been successful in enabling a sense of belonging. As I highlighted in my Introduction, that is why I decided to visit many of the schemes highlighted and meet with key people in each place. I have shared several of their responses.

Having noted the emptiness of the cardboard box, I put it to the side and placed my second prop centre-stage:

Prop 2: a travel case

I opened it and took out ten items that told of my ongoing journey, starting with:

Item 1:

A copy of an early 'Raymond Hall Architects' brochure, illustrated in Images 70, 92 and 93, that told of those seed sowing years, with the practice goal of enabling a sense of belonging clearly stated.

Item 2:

Unlike building projects, the outcomes of my present era as a development facilitator cannot be photographed. They are still in the form of strategies that are, nevertheless, in the public arena. As strategies, they can only be described using words and drawn images. Their contexts can be visited, but their consequences cannot, as yet, be seen. Some are referred to in the main text, with fuller documents being in the Appendices. Each is informed by lessons learned from my former era as an Architect. Each is also tangible and, in their own contexts, real, which is why they were in my life's journey travel case.

As an example, item 2 was a copy of my '*London Water City*' strategy report. In it, the process leading to the proposal for nine green energy generating inhabited bridges is summarized. As will be further emphasized shortly, that strategic response rose out of some ten years of engagement with key stakeholders across south east and east London in the public, private and voluntary sectors. Along the way, my chairmanship of the London East Chamber Partnership enabled me to see the urgent need for several new river crossings. The private sector led solution, as set out in the report, was then my response. Again, when I look back, I am reminded of my dad asking a customer 'How can I help you?'

My parents' goal of building a sense of community through their corner shop had led to me seeking to do the same by enabling a very practical sense of belonging through my workplace. Although my context eventually became geographically much bigger, my engagement with others always started one to one and with the same question.

Item 3:

A report that takes the principles outlined in my '*London Water City*' strategy.

I applied them and shaped an even bigger strategy from '*Witney to Westminster, Westminster to Woolwich and Woolwich to the World*'. Items 2 and 3 were followed by:

Item 4:

Lord Heseltine's very supportive letter dated 08.11.16, which was referred to in Scene Setting. I was then able to report an update from Lord Andrew Mawson, who chairs the company I established called 'London Water City Ltd' to deliver the strategy. He had met with Lord Heseltine more recently, when he stated his view that:

'Ray's strategy could be the next main phase of development on London's east and southeast sides, after Canary Wharf, The Olympics, The Royals and the transformation of the Greenwich Peninsula, starting with the O2.'

At the time, Lord Heseltine was Chair of the Thames Estuary Growth Commission, set up by Central Government to shape a strategic plan for an urban region from the City of London to the Thames Estuary. In Heading 4, I called that region '1.30 to 4.30 on London as a clock face'. Earlier in 2017, he lost that role due to his advocacy of 'Remain' as against 'Brexit'. The way forward is now unclear, although a route to meet Lord Adonis may be opening. He is Chair of the National Infrastructure Commission, whose remit may now embrace Lord Heseltine's former role.

Item 5:

As is known from Heading 4, a second region has been '4.30 to 7.30' on the same 'clock face', focused on Crystal Palace. In it I referred to a book written by Sue Nagle that tells of the campaign she had led against what was called 'the multiplex', which was proposed for the site in Crystal Palace Park where the 1854 Crystal Palace had once stood. It took some 200 police to remove the demonstrators, who had built themselves in using wooden pallets. Her book is appropriately called '*Crystal Pallets*' and was item 5. Appendix 17 hosts a hard copy.

Item 6:

A second book by Sue tells of a very different campaign that was only possible because of the first. This time it was towards bringing into being what became known as 'Ray's Crystal Palace'. A reader will gain an insight into the six exhibitions, the numerous letters of support and the degree of publicity the project engendered, as well as the design stages my team went through as the currently intended scheme emerged. Sue asked me to write an Introduction, which I was very privileged to do.

When remembering my three-as-one diagrams and my ping pong ball clusters, it was as if Sir Joseph Paxton was aware of each when designing the first and second Crystal Palaces. Their glass structures were each akin to the outer circle of the diagram. Within were many individual pavilions, with each celebrating the life of a specific nation. Their shared focus, akin to the overlap of the inner circles, was a central glass barrel vault. It was where a 2,000 person choir sang Handel's Messiah at their respective openings, much to the delight of Queen Victoria, Prince Albert and their many guests from all over the world.

As with the journey towards a London Water City, that focused on a New Eco Crystal Palace has also not been easy. It started in the late 1990s, with a final commitment being within reach some 4 years ago. It was then that a Chinese billionaire proposed to develop his own version of a Crystal Palace, only to be found wanting. As I write, a meeting is planned later in September with the owner of Crystal Palace Park, Bromley Borough Council. With colleagues, I will explore how to revive the process of bringing into being a third generation Crystal Palace in the family likeness of its two

forebears. If the outcome is positive, that new venue could become the flagship for 'Global Britain' post Brexit.

When mentioning the journey towards a New Eco Crystal Palace, it is important to note a crucial moment in 2007. After 8 years of careful dialogue, I was able to bring together two former adversaries, Sue Nagle and Cllr Stephen Carr, the Leader of Bromley Borough Council. They met in his Council Chamber, with many councillors and others present. Instead of arguing, they shook hands with the goal of bringing into being the project I had been advocating. Two circles, 'a' and 'c', previously in conflict, became united around a shared goal 'b'. In those precious moments, the sequence in the diagrams in Images 48 to 52 and then the ping pong balls in Image 41 seemed to come alive. My health failed soon after that remarkable occasion, following which I received the gift of Paxton Bear, telling of the concern felt by many people in the Crystal Palace community.

Sue's second book is entitled '*A New Eco Crystal Palace*'. A hard copy is in Appendix 18 and tells of that transformative healing process, which continues to the present day.

Item 7:

The next document taken from my travel case was a copy of my 'Cotswolds Vision' report, which is in hard copy in Appendix 23. It includes a 'rail based pearl necklace of hamlets and villages' that has been welcomed by Witney Town Council, after another process I had followed of stakeholder engagement. The seed of its thinking had been sown in my 'London Water City' report.

I am currently taking the stakeholder principle embodied in the three-as-one diagram much further by assembling a consortium of landowners, developers and potential technology partners to enable delivery. Oxfordshire's Local Enterprise Partnership and Oxfordshire County Council's Planning Department have stated their support and desire to help bring it into being. Interest and engagement locally has also caused the former Mayor of Witney, Cllr Chris Holliday, to say:

'It now has legs, Ray. It is going to happen.'

It is still too early to be certain. Interestingly, delivery may, like the London Water City, depend on the view of Lord Adonis in his role as Chair of the National Infrastructure Commission. Once again the diagrams of overlapping circles are relevant at that macro level of governance.

Item 8:

The next item was completed the day before the Viva. It was a manuscript of some 150,000 words as the first of a major three step writing project, in which I explore in much greater depth than possible here the themes I have been considering. They start with recognition of the predicament recently highlighted by Professor Hawking. The overall heading is akin to the outer circle of my three-as-one diagram. It is:

'TO THE CLIFF EDGE OF TIME: Life, what is it all about?'

Step One is now complete and is entitled 'The Last Millennium'. Step Two, which is in draft, is to be either 'A True World View' or 'Before the Beginning'. Step Three is in outline, with a working title of 'Theory into Practice' or 'After the End'. Much of the material here will be part of that concluding manuscript. My goal is to complete all three by the end of 2019.

Item 9:

The penultimate document told of another seed of an idea, once again as part of a much bigger picture. It could lead to a renewed farm, close to Witney, that will help people with learning difficulties, as well as others needing rehabilitation after leaving the military. It is currently the home of pigs, sheep, horses, goats, geese and two Alpacas called Eric and Derek, all of whom will help to renew lives in a transformed place, facilitated by the development of 20 eco based barn houses.

The sketch logo below tells of a charity the owner may soon establish to operate the refocused farm.



Image 186: My sketch as an early idea for a logo

In this context, the three circles in Image 13 and then the three-as-one diagram in Image 14 tell of my role as a development facilitator, where I have been able to link a need ('a'), with a location ('b'), and a business model ('c'). As a result, there is now the prospect of a new sense of belonging, with tangible and very practical hope, for people with learning and other difficulties in my home area. I trust you can see how helpful as a tool that original three-as-one diagram, as well as all the others arising from it, continues to be in so many situations.

Item 10:

The last item taken from the travel case was a greetings card received just before my Viva. It was from a remarkable woman called Zinnia Mockler, a church member who had acted as 'a client representative' for a building project on the Isle of Sheppey some two decades previously. It was one of many I had not included in the Appendices to my submission.

Enclosed within the card was the photograph below of me talking with the builder at the foundation laying event. As you can see, I was much younger then. The tube held by the lady to my left hosted memory items. It was about to be built into a foundation wall.



Image 187: I am with Steve Tuehy, the builder



Image 188: Zinnia is placing the 'memory tube' in the wall

For me, a sense of belonging with a client was always key to success. From there, a wider sense of belonging could be facilitated through not only a scheme for people in a place. It could also be engendered through the process of designing and building. As with my dad, it can be inherent in and then enhance one's daily work. Zinnia is now quite frail. Our families have enjoyed the fruit of such shared belonging in the many years since that literal foundation laying day.

As I concluded my presentation

Each of the items taken from a travel case told of my ongoing journey as a practitioner in my changing workplace. Each had as its primary point of reference enabling a dynamic and relevant sense of belonging.

That journey started when I watched my mum and dad build a sense of belonging in their local community through their own workplace. When I look back, more fundamentally its genesis was in my experience of being the son of two very giving parents and as the brother of an equally blessed sister. That is why I took a risk and started this submission with photographs of me during that very formative era.

As I grew, I not only increasingly knew how important that sense of belonging is for every one of us. I also sought to understand its dynamic and how, in very practical ways in my own work arena, I could help others. The consequence was a series of 2-D diagrams and 3-D clusters of ping pong balls that translated what I observed in a shop into a theory that led to hundreds of design outcomes, some of which have been highlighted in the Headings here and in the Appendices that follow.

Dimensions of my response to each of the four conditions are there in the reasons why each of the items were placed within both the cardboard box and the travel case. During the Viva, I highlighted the role Dr David Adams played as my adviser during the Professional Doctorate programme. I described him as 'Dr Go Deeper'. Through Professor Kate Maguire, as chair of the examining board, my understanding of the conditions set when approving my submission had two clear goals. To use two pivotal phrases, as follows:

- a) To give insight into the response of other colleagues in my chosen professions; and
- b) To make even more explicit what is implicit in the work shown.

To use Dr Adams' phrase, encouraged by Professor Maguire, I will now seek to 'go deeper'. As both now know, I have had a point of reference since my student days that many have sought, but perhaps comparatively few have known. I highlighted it in an earlier submission, but concluded to omit reference to it in the paragraphs assessed by the examiners.

It is an arena that has been a source of offence to some, a reason for intrigue to others and a seeming irrelevance perhaps for most, especially in our current era here in the UK. Its importance, for me, grew during my student days when discovering the consistency inherent in what I began to call 'the language of life', as I assembled the geometries I have mentioned.

Its ever-presence is the implicit reason why my life has been as it has and why my practitioner work has consistently had as its focus enabling a sense of belonging. In the latter part of the final section that follows, I will try to honour the examiners' request by making that implicit reference explicit. I will do so knowing I do not deserve that privilege. Indeed quite the opposite.

I will start, however, by giving a further insight into the response of my peers. It will include a recent very negative reaction to my foundational scheme, Matthew's Meeting Places, as 'the trunk of the tree that grew from a seed and that now reaches for the sky'.

HEADING 6: MY PROFESSIONAL CONTEXT



I will start by seeking to address more specifically the summary condition a) above.

It references how my approach as an Architect not only differs from that of 'others', but also the response of colleagues in my profession to work carried out. I partially answered this in Heading 1. It was there I summarized my focus as enabling a sense of belonging, with the technology and style emphases of some of my then contemporaries as servants and not directional masters. When first reading this condition, I found it almost impossible to respond because 'differs from others' is so broad that it cannot be embraced. My difficulty was also because I have never sought to compare myself by critiquing others, especially negatively. I have always tried to learn from the many practitioners I know at a distance or personally. My over-riding goal was not to position myself in relation to other Architects, but to be ever more effective in enabling my clients to belong in the place I was being asked to shape.

So much of that process is rooted and grounded in discussion with key stakeholders, principally the client. In order to tie down what 'others' meant in the context of the design exercise that is this Professional Doctorate submission, I sought the advice of Professor Maguire. She helpfully clarified that the examiners were wanting me to point to the practitioners I could identify with as sharing a similar approach. This is I am pleased to do. I have already highlighted in Heading 2: Roots John Taylor of MWT and later The Company of Designers, with whom I worked closely. Below are six other practitioners that I admired and sought to learn from.

1) **Ahrends Burton and Koralek (ABK)**

I have mentioned the annual Carbuncle of the Year Award, with the term used by Prince Charles in response to a scheme proposed as an extension to the National Gallery. That scheme was by ABK. As with several other practitioners of the era, myself included, we were seeking to design places that were contemporary as well as companions in their context. ABK's submission is below.



Image 189: The National Gallery can be seen to the right

I am aware that Prince Charles' criticism hurt its founders deeply. All were good men and highly respected practitioners. Peter Ahrends founded the practice in 1961, with many of the design goals I admired. They have since received numerous awards, with their stated ethos being summarized as follows, with the section in italics being extracted from their current website:

As specialists in 'master planning, education, health and the arts', they 'search for'...'character and atmosphere of spaces and a sense of place.'

'Each building proposal is a unique response, in integrating the general and the particular into a coherent whole. We are, therefore, constantly developing new methods and approaches in response to changing conditions and client requirements.'

'We provide technical innovation through research in all our projects, making ABK one of the leading exponents of environmental design. Our specialist knowledge is built upon accumulated techniques developed, tested and proven in numerous projects.'

I can identify with each of those statements. The phrase 'enabling a sense of belonging' is not mentioned, but it is implicit throughout, as is the goal of harnessing appropriate technology for the benefit of the people and places they seek to serve. Do note, in particular, their use of such phrases as 'search for', 'spaces and a sense of place', 'general and particular into a coherent whole'. My use of the term 'brass rubbing' echoes their 'searching'. Professor Maguire noted that my skill has been making spaces places, an observation I welcomed. I will come back to that principle towards the end of this submission. ABK's use of 'general and particular' and 'a coherent whole', for me, then points to the three-as-one diagrams I have found very helpful as a lens when designing.

An example of their work that is reminiscent of Frank Lloyd Wright's Falling Water, but fully land based, is their 2008 Opus Award for the Best Building Under 2m Euros. It is a private home in Glencree in County Wicklow in the Republic of Ireland, where the practice is based.



Image 190: A landscape and a home belonging together as one

I did not have the privilege of meeting the founders, but the photograph below could be an interpretation of that very apposite diagram. As a small way of honouring them, I concluded to add a photograph of the founding partners as people, committed to designing crafted places:



Image 191: The founding partners Peter Ahrends, Richard Burton and Paul Koralek, who died on January 29 in 2017

I have also not been privileged to meet the current leadership in Robert Davys and John Parker, but I admire their ethos and skill in making places for people. My desire is, therefore, to uphold as well as learn from them.

2) **Darbourne and Darke**

Unlike ABK, my understanding is that the practice founded by John Darbourne and Geooffrey Darke, also in 1961, does not now exist. It must be remembered that the era they influenced was dominated by Corbusier's thinking which led to a 'slab block' approach to the design of high density public sector housing, examples of which abound in south London and probably in every UK and European city. Those 'streets in the sky' were often meant to be parkland settings, with a good example being in Roehampton. Darbourne and Darke sought to take that green place based principle and generate identity for individual dwellings in multi-level schemes.

In my own context and at the same time, I had sought to do something similar when shaping the office and hotel Arundel Towers proposal in Southampton. The photograph below is of their Lillington Gardens scheme off Vauxhall Bridge Road in Westminster. Like myself, Darbourne and Dark had to assume limited materials and very tight budgetary constraints. Through our eyes 50 years later, their design can be criticized. For the era it was conceived, it pointed the way to what could be in terms of urban living in the context of belonging.

As a result, I am pleased to take this opportunity to applaud the work of two practitioners and their team for shaping a context that enabled others to be even more effective.



Image 192: Lillington Gardens has staggered terraces and internal garden squares, with materials that echo the nearby St James the Less church building.

3) Ted Cullinan Architects

A practice that has gone from strength to strength was founded by Ted Cullinan when I was a student 50 years ago. He was an early master in harnessing appropriate technologies to make spaces places for people to live, work and enjoy their lives. My privilege was to stay with friends in Belle Tout Lighthouse that he converted for his own use several decades ago. An image is below.



Image 193: Belle Tout at Beachy Head

My awareness of the cliff edge of time started during this time and from there the titles of my three emergent manuscripts exploring my way of seeing the world. I only met Ted Cullinan briefly, but I regard him and his teams' work as exemplary and an inspiration in my own focused arena of enabling a sense of belonging in any design context. He has demonstrated far more fully than I that this goal is achievable. What is particularly noticeable is his emphasis on the role every member of his team can play in the design process, with the structure of ownership and management being based on cooperative principles. I sought to embody those principles in my own practice, with some success. He went much further and succeeded. Ted Cullinan received a well-deserved RIBA Gold Medal in 2008.

I was very pleased to visit the Weald and Downland Museum near Chichester last summer, which hosts many buildings of significance from our nation's past that have been saved, so we can belong with people and places from eras now gone. Its workshop and archive was designed by Ted Cullinan Architects and is shown below. I attended a lecture there and participated in a greatly valued tour.



Image 194: Harnessing wood trip technology for contemporary purposes

4) Sidell Gibson

The photograph below is of a scheme for elderly people in Lenham in Kent, the client being the English Courtyard Association. Sidell Gibson carried out many such schemes in their early years of practice.



Image 195: An exemplary sense of belonging

Founded some 40 years ago, like MWT in the southwest, the practice set a benchmark in how to shape a form of social housing that belonged in its context and which enabled a sense of belonging for the residents living there. When my health failed and my own future was unknown, Jenny and I explored the possibility of moving to such a place of safety and peace.

5) Rogers Stirk Harbour & Partners (RSH+P)

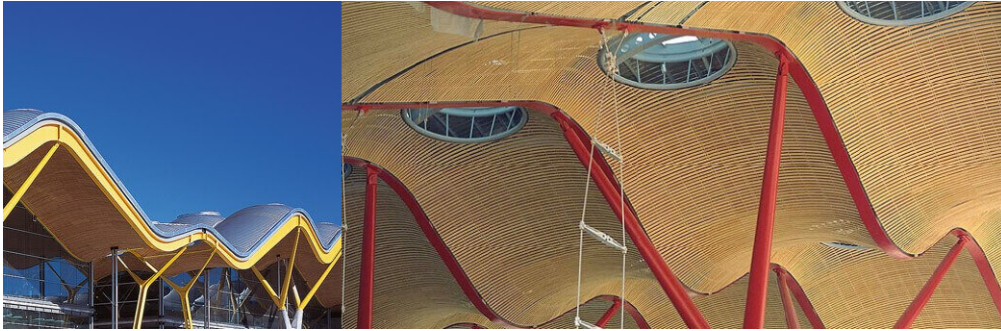


Image 196: Technology that enables identity and from there an opportunity to belong

As I shared in Heading 2: Roots, I was very privileged to have been taught by Richard Rogers when I studied at the Architectural Association School of Architecture. He led a unit when his practice, Piano Rogers, won the competition for the Pompidou Centre in Paris, as illustrated in Image 63. The new Lloyds Building in the City of London then followed, as did many examples of a technology led approach to designs that nevertheless, in their own way, sought to be a form of social clothing, with spaces that were places where people could gather.

When as Richard Rogers and Partners, his team designed the Millennium Dome. He openly stated that his reference was the 1851 Crystal Palace and for the reasons embodied in my three-as-one diagram, with its outer 'envelop' of glass and pavillions within. His team's subsequent design for Terminal 5 at Heathrow Airport followed the same principle.

In more recent years, Richard (now Lord) Rogers joined with Graham Stirk and Ivan Harbour. The outcome has been an embrace of technologies both old and new, in ways not previously possible in the immediate post-WW2 decades. I regard Rogers Stirk Harbour as being at the peak of their profession and an ongoing inspiration and guide for me, alongside a legion of other admirers. The photograph above is of their design for Terminal 4 at Madrid Barajas Airport, which once again, knowingly or not, follows the direction set by the three-as-one diagram.

Some 5 years ago, when my New Eco Crystal Palace project was, for a period, close to implementation, I approached RSH+P to see if they would consider acting as Architects. They welcomed the opportunity, but concluded the constraint of a design project in the family likeness of its forebears would be too limiting for them.

Richard Rogers was, in his early years, a member of Team Four, with his wife Sue and Norman and Wendy Foster. Norman Foster has since been voted repeatedly by his profession as the most influential Architect of the modern era and on a global basis. That accolade is indicative of the enormous impact Architects from the UK have had and continue to have across the world. In my working lifetime, I have been privileged to be an observer.

6) Norman Foster

An early project that once again, perhaps unknowingly, followed the three-as-one diagram, was the Sainsbury Centre by Norman Foster. It too comprised an outer envelope, with a clear internal span and specific pavilions of space within. As I have shared, my original Meeting Place, as a student project, followed the direction of that same diagram, with its own technologies learning from those used by leading practitioners such as Norman Foster.



Image 197: The Sainsbury Centre near Norwich

Norman Foster's many teams have designed more buildings of renown globally than perhaps any other Architect in history. Many are known by such names as 'The Gherkin', with their distinctive identities, enabled in good part by increasingly sophisticated computer-aided design technologies.



Image 198: The Millennium Bridge is an example that unites the Tate Modern, St Paul's Cathedral and the River Thames as one composition and is hence at the overlap of a three-as-on diagram

Norman Foster collaborated with sculptor, Anthony Caro, as well as Structural and other Engineers on The Millennium Bridge, which is an example of the way schemes can harness

the expertise of other disciplines. The resultant teams are not only multidisciplinary. With the Architect as a directional heartbeat, akin to the overlap of the circles, they become transdisciplinary.

Key members of my own teams have worked for Norman Foster, as have others for Richard Rogers. Kasang Kajang is a recent example. I will refer to her again shortly. I have not met Norman Foster, although an opportunity was muted when I first tabled my green energy generating inhabited bridges from the City to the Thames Estuary. Norman Foster had proposed a Thames Hub Airport as an extension of the Isle of Grain. A senior officer within the office of the Mayor of London proposed he and I collaborate. If it had happened, 'man cave' would have met 'global colossus'.



Image 199: Norman Foster's proposals for the Isle of Grain

My own proposal is not for a land based airport, but one that floats, located further to the east off the Isle of Sheppey, where the impact on bird life would be comparatively small. The same macro planning and technologically based approach, however, applies, as would the transdisciplinary nature of the project delivery process.

7) Buro Happold

Buro Happold was the name of the founder of what has become, in the post WW2 era, a multidisciplinary engineering practice, with some 1800 employees and 50 partners with offices in 23 locations worldwide.

Headquartered in London, its structural, transport, water engineering and economics departments have agreed to be part of the team that will deliver my London Water City and Cotswolds rail-based pearl necklace proposals. Team members have already assisted in assessing the economic impact of the inhabited bridges on London's east side as some 2-3 trillion pounds. The stated values of the practice are:

a. We value human wellbeing, and are discontented with limitations. We commit to taking this as seriously for our people as our projects.

b. We are a diverse, one-firm culture. When we get it right, it sings. Internal barriers are always to be overcome through inclusivity.

c. We embrace mutual responsibility. It is easy to default to individual success. Teams need to share success and failure in the same way.

d. We are more than a business. We care about the legacy of our work. We have a responsibility of care as an employer and influencer in the shaping of the world.

e. Sustainability is intrinsic to the economic and social impact of our work. Going beyond compliance requires challenging preconceptions, taking extra steps.

f. It takes courage to create. Our culture fosters a dynamic between technology and empathy to gain deeper insight, unleash imagination, and manage risk.

Buro Happold's website concludes with:

'If you live by these principles, roll up your sleeves and join us'

I have been privileged to be able to do so in my own comparatively small way and trust there may be opportunities to engage more fully as I journey forward.

8) Jan Kattein



Image 200: A practice website photograph that tells of a heartbeat for others and for belonging. This photograph also introduces this section

I have been privileged to meet many Architects and associated practitioners in my now lengthening life. During that time, I have found many who care deeply about their

community, as well as the environment within which we all live. Recently, I met Jan Kattein, who was one of my external examiners for my Viva. On his website is the photograph above. Professor Kate Maguire, as the chair of examiners, described Jan as 'a younger Ray'. If that is the case, to use a well known phrase, 'my cup runneth over' with privileged gratitude.

The responses of others

I identify with each of the eight examples of practitioners highlighted, with John Taylor as my founding mentor and whose influence has been one to one. I have learned so much from each. They are an insight into the historical practitioner context of my design work and that of the essentially transdisciplinary teams working with me.

How does my approach differ from others? I mentioned this to my accountant, who has worked with me for many years and who also works with other Architects. He made a relevant observation.

'You named your practice 'People and Places' and I have seen you repeatedly do just that. You put people first helped by the places you design.'

When privately noticing that distinctive, he asked other of his Architect clients whether they did the same. The response was 'of course', but apparently with a look that suggested the opposite. He, therefore, suggested that all Architects, when pressed, are likely to say they serve people by shaping places, or words to that effect, but the reality can often not be the case. Their desire is first to design and be paid by having clients as people.

With that observation as a backcloth, there was a timely programme on BBC Four (31.08.2017) on the American Architect Frank Lloyd Wright, whose scheme, called Falling Water, inspired me beyond measure when I first saw it, aged 19. I highlighted that experience with photographs in Heading 2: Roots. His ability to conceive new and mutually enhancing relationships between inevitably unique people and always special places fully justified his very high acclaim. It is probable that all of the schemes I have showcased by other Architects in this section have benefitted from his thinking and work. Frank Lloyd Wright was fundamentally a transdisciplinary craftsman designer. His skill as an engineer, for example, enabled him to design and construct cantilevers that took many a breath away. When added to his attention to every construction detail externally and internally, there are few in the modern era to compare and many who have sought the same breadth of capability.

In the BBC Four programme, a telling moment came when the programme's presenter highlighted that Frank Lloyd Wright occasionally visited a house he had designed for a client and unilaterally rearranged the furniture, so that it was consistent with his design. He even prevented the people living there from having their own artwork on the walls, as it might spoil his architecture.

I do not have a view of my place in architectural history, other than being certain it is in a very much humbler position to that of all of the examples given in this section and especially the designer of Falling Water. I do, however, see myself as someone who has helped others belong. As a result, I delight in seeing a client make a house I have designed their home, with their own choice of furniture, curtains and as many pictures and photographs as they deem helpful to enable them to share their lives with others.

My role, therefore, is to provide a backcloth for their lives, not a showcase for mine.

Having shared that and as I have illustrated, there are practitioners who are far more skilled than I in shaping places where people can belong. My suspicion is that this may not have been the case in my early years. Like my dad as a corner shopkeeper who loved people through his workplace, that emerging priority was my focus in a very constrained post-war era. A tide has since turned in retail, just as an equivalent substantial change has occurred within my own profession, for which I am genuinely grateful.

That transformation has happened in good part because of the very visual and public nature of Architecture and, from there, the built environment. Other disciplines prepare reports that few read and make things that few interact with. There are many exceptions, but the exposure a visual and often street based, long term outcome generates is one reason why Architects note the work of contemporaries and seek to learn and grow. Observation, reflection, discussion and proactive change in response are ways of working, as well as ways of understanding life, for many of my professional colleagues, known personally and unknown. That process so often started in the practitioners' homes and then their student days.

As is known here, early in my own learning journey, I concluded that the 2-D and 3-D geometries I was discovering at college could provide at least part of a seemingly objective basis for shaping my approach to design, with my focus being enabling a sense of belonging for people in a place.

As part of one of my exercises using ping pong balls, I saw one ping pong ball representing the seed of the answer to a problem facing a client. I knew that it could only grow to become a constructed and occupied scheme if several other key stakeholders were involved. They may be neighbours, planning officers or specialist consultants. Their number can be small as well as large, depending on the size of the project. In my thinking, each would be represented by the outer ping pong balls of Image 46. During a process of exploration, debate and at times challenge with those stakeholders, the 'shape' of the solution might not only be enlarged. There was a sense in which the original central ball or idea, if it was valid, then lived in the bigger cluster which then surrounded it.

I have also found that the core of a solution cannot be found until the input of all stakeholders has been received. In that context, the outer cluster of ping pong balls then generate the inner point of reference. My role as an Architect is to then know what that central theme is when it arises. It is then to articulate and uphold it, even when the idea came from another stakeholder. My goal, therefore, is not that the answer is mine, but that it is right for the client and his or her context.

My own learning process in the arena of stakeholder engagement started with student colleagues at the Architectural Association. We were invited to critique every scheme and do so alongside professionals who were often of global standing. I have mentioned Richard, now Lord, Rogers. Others included Architects of remarkable discernment, such as James Stirling, whose name defines the prestigious Stirling Prize, as mentioned above awarded to Zaha Hadid. If a student did not have clear reasons for every design decision, it would quickly become evident. Many students were 'destroyed' by such a jury system, some never to recover.

When I look back, I am very grateful for critiques from my peers that were rightly 'brutal'. That degree of rigour prepared me for what was to come, when seeking to simply get it right for a client. If

my client had a concern, my role was to first listen and learn more, then respond with a varied scheme that more closely suited his or her needs. As I have shared, the process was akin to having clothes made. They had to fit the wearer and not the designer. Me being precious about 'my ideas' would not have helped. Because of the many other external stakeholders that have to be involved, the number of fittings with variations made could be many, with a constant reassessment and even redefinition of the core goal at times being necessary.

An example of such external stakeholder engagement came when working on many older buildings in south east London. An esteemed historian called Neil Rhind MBE was often consulted by statutory planning committees. He expressed his views with both insight and determination. I felt its force when he became an ardent opponent of my New Crystal Palace proposal, which was first planned as a temporary venue during the year AD 2000. It was to be on the expanse of Blackheath, with its neighbouring abundance of listed buildings. He, nevertheless, appreciated why I proposed to host there 'the biggest birthday party the world has ever known', with all gifts being given to children in need. As a result, Neil became not only an adversary but also a respectful friend. He later acted as a consultant to my practice, assisting especially in the early stages of a design, before planning officers became involved. Valuing insightful critique, as well as discerning the role of specialists as part of a transdisciplinary approach, can be crucial in order to get the best outcome for a client.

During my student days, I deliberately extended the audience for such critique beyond my college by gathering together other architectural students to discuss and debate. Some 25 met in my flat to explore the principles I was slowly establishing, alongside others. All were focused on our various college projects. The reason 'why' was always a fundamental point of reference. Image 25 shows some of those students, with the tensile structure behind designed by one of its members. For me, that group was akin to enveloping outer ping pong balls that could test, change and enlarge my own core thinking. I am pleased that each member, in varying degrees, also saw themselves as their own central ball, with their thinking benefitting from critique from and engagement by others.

That group later became part of a bigger multidisciplinary and at times transdisciplinary gathering of professionals in twelve seemingly very different arts disciplines called the Arts Centre Group (ACG). I highlighted it under Heading 2: 'Roots'. Exposure to the ideas of others was a crucial goal, with proposals being tested from several seemingly very different perspectives. I was privileged to become the ACG's first elected chair when its membership was approaching 1,000. As a result, the seed of my own life's work grew in the context of debate with others, not only from my own disciplines, but also from many other backgrounds.

After establishing an architectural practice, I was pleased to help shape another network, this time of practitioner Architects, who led practices around the UK. It was called 'Associated Offices'. Our debates were crucially always about theory applied in practice and hence were solution based. Professor Bob McLeod, the Director of 'The Institute for Advanced Architectural Studies' in York, became one of several speakers at weekend conferences organized at venues designed by participants.

One was Waverley Abbey House as a project I and my team designed. Theory could then be tested in practice in a very project based way. Another venue was in Newcastle, when group member, Mike Drage, was a partner in The Byker Group, named after the scheme that he played a key role in designing. The Architect was Ralph Erskine. What became known as the Byker Wall was a scheme of

high density social housing, a photograph of which is below in Image 201. At the time, it was seen as a major step forward following the early work of Darbourne and Darke, as illustrated in the well-publicised scheme in Lillington Street in Image 192.



Image 201: Part of Ralph Erskine's scheme, where his team sought to identify individual dwellings as a part of one overall identity, akin to the individual circles in one of my overlapping diagrams

The Byker Wall was highly acclaimed and was Grade 2 listed in 2007. Nevertheless, when researching these pages, I noted an article in *The Guardian* dated June 5th, 2015, lamenting 'The failure of Byker'. The criticism was not of the scheme itself, but of the loss of a sense of community when the terraced housing that preceded it was demolished. That previous sense of belonging was understandably deemed to be so important that the tendency now is to refurbish and maintain, instead of starting again.

As yet, I have not been involved in a scheme which required that scale of demolition. The nearest of the size of Byker was a large new build social housing scheme on a vacant site I and my team designed in Hillyard Street in south London. In my main submission, I highlighted the response of Prince Charles when he and Princess Diana opened it. He said, 'The Architect should be congratulated for enabling that essential ingredient in any scheme: a sense of belonging'. Needless to say, that was a very special moment. I plan to re-visit shortly to learn more some 30 years later. I will then add a p.s. to this submission with my honest response.

Professor McLeod knew how, in a sense, visionary, as well as how complex, onerous and at times thankless the role of an Architect can be. He, therefore, knew how easy it is for practitioners in my arenas to feel discouraged. He did not use the three-as-one diagram as his point of reference, but he did emphasize one of its implications, namely the need to 'share each other's burdens', within our own disciplines, as well as when embracing those of others. He and I became good friends and, for a number of years, he was a consultant within my practice, where he chaired team discussions about projects and advised on our office procedures.

As a relevant aside and as a principle, I can walk down a street and, by looking at the design of any building, gain insight into the success or otherwise of the enormously challenging and arduous design and construction process I have glimpsed through these pages. I can also sense whether its residents are experiencing belonging.

Bob understood and applauded that central goal of my practice. He also appreciated how contrary that goal can be to conventional architectural training, with its frequent emphasis on the Architect and not on serving a client. Image 28 hosts a photograph of Bob wearing a party hat, when with my daughter, Claire. He has since died and is a great loss. If I had not valued the rigour he brought as a practitioner based academic, this document may not have been written.

A recession decimated the Associated Offices network, with some key practices going into liquidation, so direct can be the effect of an economic downturn on a private sector practitioner. Mine survived on that occasion. Through one such practice, Boyce Kemp Bron, I met Rob Adsett, an Architect in Australia who founded and led a multidisciplinary practice called Thomson Adsett, now consistently in the World top 100 in terms of size.



Image 202: Rob Adsett is 3rd from the left in the back row of practice leaders gathered in my home

I mentioned in my Viva that he and I explored how my relatively small practice could collaborate with his very large organization. The reason was the value Rob placed on my theory into practice approach to my work. Several visits to Queensland followed. We even explored the name of my company, 'People and Places International', becoming an umbrella for both my practice and his, so that we could serve clients around the world. In parallel, I helped to assemble another network of UK-based practice leaders. When in London, Rob at times took part in such gatherings of colleagues. The impending demise of my own practice in 2007 prevented our explorations becoming reality.

In the years since, he and I continue to be in close contact. Rob knows well Professor Michael Keniger, who was the consultant supporting Dr Adams as my adviser during my Professional Doctorate programme. Michael is also based in Brisbane. He and I shared a flat in London when we studied at the AA. Such belongings with global reach have, therefore, lasted as the seeds of all of our lives continue to grow and become expansive trees. Within each are many belongings, once again as illustrated by the 3-D cluster of ping pong balls around one.

Interestingly, I received an email recently from my last employee, an Architect called Girish Mohile who I have mentioned before. He and his close friend, Siddharth, established a practice in Pune in India, which I have visited. He asked me for my thoughts on one of his recent major projects. Being exposed to such a global context, with the capability such a critique based network brings, has, I am sure, enabled me to conceive the 'reach for the sky' strategies outlined under Heading 4.

When looking at the group photograph in Image 202 above, do note Kasang Kajang, who is to my immediate right. She too worked in my office. She then qualified from the Architectural Association and went on to be a director of the AA's Summer School in Madrid. She is now a team member of 'People and Places International' as a think tank focused on future shaping by design. Her youthful, even fearless, insights are a welcomed inspiration and challenge. I value being amongst such forthright younger people.

When I look back, I am very aware that many of my former team members came from friendships established in my student years. One rang recently to tell me about a scheme his own growing team had designed based on what he called 'your three-as-one diagram'. His business partner also worked with me, as did two others who may soon join them.

Relationships are complex and there have been times of failure, but if I have been successful in enabling a sense of belonging in its many dimensions through my workplace, it is because of the many critique based belongings I have been privileged to share in my own professions, as well as beyond. Every team member has played a role, with all inputs being both welcome and essential. I may not have been as successful as others, such as Ted Cullinan, who I have been pleased to highlight. Nevertheless that fuller embrace has been my goal.

Fundamentally, however, any success is primarily because of the patronage of the many clients we have sought to serve, whose willingness to say 'yes' as well as 'no' has been crucial in my teams' quest simply to get it right. As I have shared, my work is not about me, nor is it about my teams. It is about us shaping a gift that can then be given to others. That process is akin to a piece of clay being fashioned by the hands of the many people with whom I have been privileged to work, both within my teams and outside. The resultant 'pot' is then for others to own and to use. I may have often performed the role of team leader, but it is the whole team who succeeded when serving a client and not just me. It is then for the client to enjoy the outcome.

Having shared this, it is important that the reader knows of an instance where the response to my work has been ultimate rejection. It was not by a client, but by that client's subsequent successor occupying the building I had designed. I mentioned it during the discussion following my Viva presentation. I will now go a little deeper.

Rejection

In Heading 3, entitled 'A Trunk with Branches', I highlighted Matthew's Meeting Place as an example of a people and a place that was a consistent outworking of the 2-D diagrams and 3-D ping pong ball parallels. As a project, it clothed the lives of a unique community in inner city Brixton. It came into being because a local church congregation, led by Reverend Bob Nind, had decided to share their large Doric temple of a church building with 24 other community groups. I fully identified with that

approach of belonging within a community and not being apart from it. My role was to transform what Bob called 'his burden' for that very different relational context. An aloof church building then became a place where many others in Brixton could also meet and belong.

Before going further, may I ask you to look at an article I wrote for Church Building Magazine in 1987 about Matthew's Meeting Place, which had by then become known as 'Brixton Village'? Following it is another, this time by someone I had not met, an architectural critic called John Thomas. Both are in Appendix 9. John noted a dimension of the project that I will shortly explore more fully. It relates to two words: one is 'sacred' and the other is 'secular'. He wrote the following:

'The building in Brixton derives from the concept of 'meeting place' that he (Ray) devised when a student, an original idea nurtured by the special qualities of the AA. 'Meeting Place' came to mean a locus of interaction between Christians and everyone and everything else, and St Matthew's eventually became the place where this concept could be realised.'

'Hall's theory must be seen as connected with the Secularist thinking of the 1960s. Secularists attacked the ancient dualism of sacred and profane space, creating a central neutral, to which all truly belonged: the secular. But Raymond Hall feels that the sacred and the secular have actually merged as a new dualism, one which can only be dissolved by creating a new kind of place, one which does not – in reality – attempt to mix the two, in some kind of physical tension or uneasy alliance. In Hall's 'meeting place', perhaps the two disappear...'

I was very aware of that tension when conceiving the original Meeting Place. John Thomas was, therefore, right in his observation. Later in his article, he went onto say:

'There is, it seems to me, a central irony in this realisation of Raymond Hall's stark, even religionless, vision of Christianity. It is this: although the inside of the former church (building) conforms thoroughly to the ideas of its creators, the outside still speaks, loudly, the ethos of traditional Establishment religion...'

It is now 40+ years since I first became involved in Brixton and 30 years since that article was written. In the years since, I have been told that the benefit the project brought to its inner city community has been profound. Some have even suggested that, in amongst so many problems, the positivity and clarity of identity felt by many there would not have been possible without Bob Nind and the vision I was privileged to help become a reality. In essence, the three-as-one diagram had come alive in shared belonging.

In more recent times, a change has occurred. I mentioned it in my main submission.

Since Bob moved to another parish, some of his successors did not share his vision for the local church congregation belonging on equal terms within the broader Brixton community. They wanted a space in their former building set aside just for their own use, instead of sharing appropriate spaces with others. They wanted the central meeting space, immediately inside the main front doors, to be only theirs.

As I have shared, that focal space told of the overlap of the circles in my 2-D diagram and the central ball in my 3-D ping pong ball analogy. Instead of being a central meeting space, shared with all

member groups, it became, in effect, a church building solely for the use of the St Matthew's congregation.



Image 203: The former central and focal meeting space as a 'church building'. This photograph was taken by Matthew Steele, who is currently researching a PhD on Post-War buildings for churches.

As a result of that change, the functioning of the whole building became distorted, with all of the other spaces being accessed from the side of the building. All of the remaining spaces then became merely rooms for rent, instead of vibrant components of a shared belonging. Professor Kate Maguire and Dr David Adams very kindly joined me when I visited the building last year. I mentioned my response as we left. I could not stop tears rising, but did not know quite why. Kate has since pointed to what could be a sense of grief, when seeing what had previously been a place of shared identity and belonging become only one of rented space.

She also, very perceptively, suggested that when people belong in a place, it becomes, for them, sacred. It may only be for a period, even moments, but the seemingly everyday touches something far more. Some have called it 'eternity'. I was very grateful for that insight. For Kate had understood what lay at the heartbeat of a project that sought to make space a place, where as many people from as many backgrounds as possible could belong. I would not have used the word 'sacred', because of my own understanding of its meaning at the time. In the context of Kate's definition, she was right. The division Bob and I had sought to remove has resurfaced. In essence, to use two of John Thomas' words, an '*Establishment ... religion*' had once again banished the very reason why, for me, its Christian inspiration came to live amongst us.

Since making my Professional Doctorate submission, the situation has changed even more. The local Anglican Church has retaken the whole building, again for its sole use. To highlight John Thomas' '*central irony*', the inside of the building is now to be consistent with the outside. The strategic vision for a shared belonging inherent in the original Meeting Place has, therefore, now come to an end. One clear implication is that, after both Bob Nind and John Thomas, others have in the decades since critiqued the work I have done. In their own context, they have then found it lacking, such that they

have rejected both its premise and that premise's outworking. It is perhaps relevant that John Thomas ended his article by saying:

'Raymond Hall is a man possessed of that ability to inspire and disquiet, in equal measure.'

It would appear that both happened at St Matthew's. His final statement was then very kind, as well as reassuring: *'I look forward to encountering his ideas and his church architecture again.'*



Image 204: The sign now outside the front doors. Do note the 3rd paragraph

Several decades and many scores of projects later, when I have sought to enable the transformation intended in Brixton in other equally complex contexts, I plan to try to make contact with John Thomas and compare a lifetime's notes.

What is my response to such rejection?

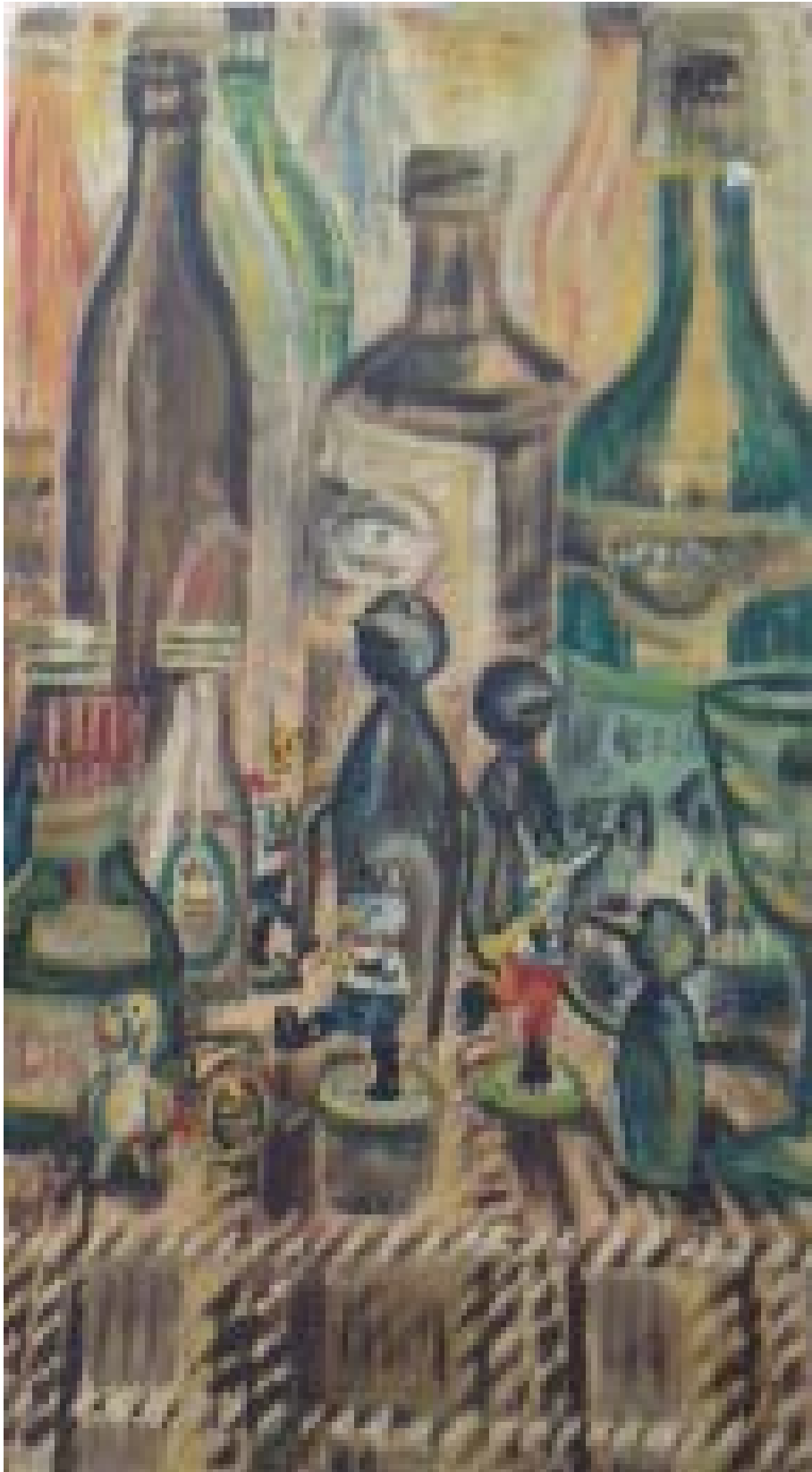
It is first to be grateful that, for a period, a vision for the 'sacred' being experienced in the whole life came at least within reach. It may even be that 'eternity', in the form of a deep belonging, did touch the lives of people living in a place called Brixton.

It is then to join with Bob Nind in feeling the pain of loss, when a catalyst for such a fundamental shift in awareness, seemingly died. When both he and I look back, we are, nevertheless, confident that we captured a unique moment in the history of Brixton. With so many others, we then made a valued contribution which enabled a much needed sense of shared belonging to rise in that inner city community.

It is also, most importantly, to say, as a practitioner, that I may have been a form of architectural 'midwife', when helping to bring into being Matthew's Meeting Place. Nevertheless, the life of the 'child' birthed was never mine.

As a building, the project belonged to the local church and, through them, the community they sought to serve in Brixton. I must, therefore, accept the critique of a subsequent generation. I must then honour them as they seek out their own new future amongst the people and in the place where they belong.

HEADING 7: A TOOL KIT TO ENABLE BELONGING



My life's work has had as its focus making seeming inanimate spaces come alive. The painting introducing this section is from my youth. I have already included as Image 34. It tells of that transformation. I have found that 'seeming coming alive' can happen by enabling a sense of belonging through the design of spaces, so that they become places as clothing on the lives of people. That goal has led me to shape a wide spectrum of projects, from a porch for two elderly ladies to macro strategies which could transform half of London.

I have stressed that any building or masterplan cannot make people belong. They can, however, enable or disabled that process. My focus has been to enable.

When reviewing the conditions set by the examiners with Professor Kate Maguire immediately after my Viva, one summary phrase emerged. I will now seek to set out 'a tool kit' that may be helpful to other practitioners, as well as potential stakeholders.

Tool 1: Being aware and ready

When opening the cardboard box during my Viva, I highlighted the care shown by my parents as they served their customers. That care started when they deliberately welcomed each into their corner shop. They then asked if they could be of help. In the context of the three-as-one diagram, that happens when circle 'a' (my dad) saw a customer (circle 'b') as a special human being, with specific needs. He then engaged with a welcome and an offer of help. During my Viva, I mentioned three staff members at Middlesex University, who had, in their different ways, been deliberately aware of visitors such as me and were ready to be of help. Their names were Manuella, Maggie and Anne. Allow me to say a little more:

Tool 2: A culture of care

Manuella went out of her way to help me find the Fenella Building. Maggie then ensured I was comfortable as I waited for my Viva appointment. In the context of my circles, 'a' and 'b' they helped another, me, as 'c'. I felt welcomed, as much at home as was possible. I was also reassured by the beginning of a sense of belonging within a community of people in a unique place, Middlesex University. Such kindness and care can be occasional, but they can also be on a minute by minute basis as a way of life. I suspect for Manuella and Maggie, it is closer to the latter.

The third staff member was Anne, in whose office I sat whilst the examiners deliberated. On her wall was a series of post-it notes. She shared that they told of a process other staff members were exploring as they sought to be as effective as possible in support of their students. Even though busy, Anne sought to make me welcome. She asked me about my work. In order to illustrate in a way relevant to her, I suggested the exercise on the wall may ultimately be about enabling an ever more effective sense of dynamic belonging in life for the students she and her colleagues sought to serve. Although the phrasing may have been new, Anne agreed. I then suggested that places can help enable the same. Having noted my admiration of the Quad, she noted that her own Fenella Building could be redesigned with belonging as its goal and to the benefit of all working there.

Having already come to know Professor Maguire and Dr Adams as Manuella, Maggie and Anne's staff colleagues, it became evident to me that, despite no doubt many constraints, there is clearly a culture within Middlesex University of kindness, care and, from there, a shared and embracing sense of belonging.

Tool 3: Places as clothing

In Heading 1, I highlighted my observation that the Quad, as a social focus within the campus of Middlesex University, appeared to have been designed to enable a sense of belonging for both staff and students as a two-as-one. With the Quad as a place, the University became an holistic three-as-one. As a space, it was a form of central meeting place, as the overlap of many other specific places, as well as people from many backgrounds and with many roles. The outcome was, therefore, akin to the several diagrams I have frequently referenced here. In terms of my own belonging based definition of success, the clothes that are the place fit the lives of the people within. The world outside, including me, can then see that they are able to belong.

The client body within the University and the designer of the Quad deserve genuine congratulations. I am certain that every member of staff and, I suspect, every student deserves applause as well.

Tool 4: A place can only enable

With that in mind and after decades of deliberation and testing, my view is that belonging is impossible if people, in even the most deliberately designed place, do not show kindness and thoughtfulness towards others as an expression of their care. As with the Quad, the design of a place can, however, enable a sense of belonging, with opportunities following for practical care as a manifestation of selfless love. The Quad cannot make such belonging happen by itself.

I am highlighting the principle of 'enabling' and not 'forcing' and doing so now because having a tool kit does not necessarily mean its purpose will be fulfilled. The place might enable a sense of belonging, but the people within may generate the opposite. During the discussion following my Viva presentation, I mentioned one situation where the design my team shaped for a particular place could have enabled a greater sense of belonging than its users permitted. It was important I did so, but it was equally wrong of me to say where that place was. For I breached my code of confidentiality in my relationship with a client, for which I apologise here. Belonging is a way of living. It is also a way of seeing and then acting. As with a general practice medical doctor, the privacy of the client must be protected. That is why, in all of the examples of projects my teams have carried out, I have sought the permission of my client first before referring to them by name here.

Tool 5: A sequence of diagrams

When describing the first four tools in my tool kit, I have used words. The very nature of my own disciplines requires ideas expressed in words to become 2-D drawings before they can be paper

based designs and then constructed as 3-D buildings that can be entered into and used. Words, therefore, that describe the goal of the project are often then translated into diagrams.

As I have highlighted, I have deliberately used several such diagrams as specific tools that have helped me to understand how I can enable a sense of belonging when using my gifts and skills in design. As we move towards the conclusion of this extended submission, I decided not to refer back to previous Headings, with their images and the diagrams they host. I concluded to repeat an early key sequence, which was as follows:

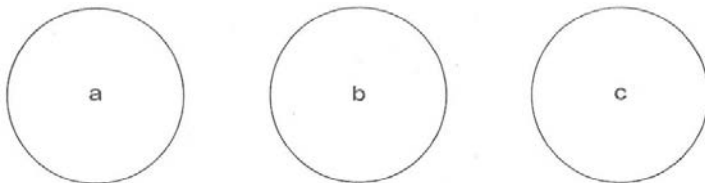


Image 205: Three separate circles, with each having a unique identity. In the context of the help given by Manuella, another interpretation is that circle 'a' was me; circle 'c' was Manuella; and circle 'b' was the Fennella Building as my intended destination. As I entered the campus of Middlesex University, all were separate.

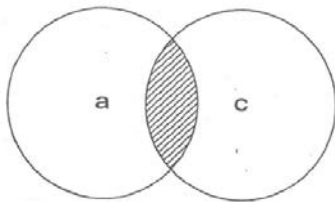


Image 206: Manuella then chose to be aware of my difficulty and, crucially, decided to relate with care and help. For a few short minutes, a) and c) shared a relationship as a two-as-one.

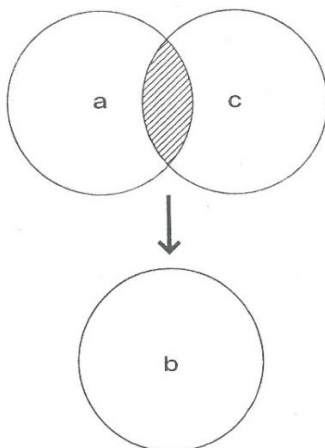


Image 207: That relationship had a particular focus. It was a stranger being in the right place, 'b', at the right time

The following diagram then tells of that positive outcome.

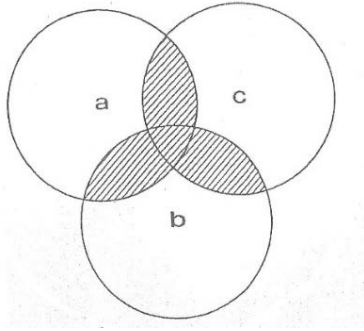


Image 208: People and a place became as one

In the context of the last diagram and the themes set out here, parts were in a right relationship together as one. The consequence was then something far more. It was me becoming more fully part of a unique community, known as Middlesex University. That identity, with its inherent belonging, can be summarized by the outer circle of the diagram below.

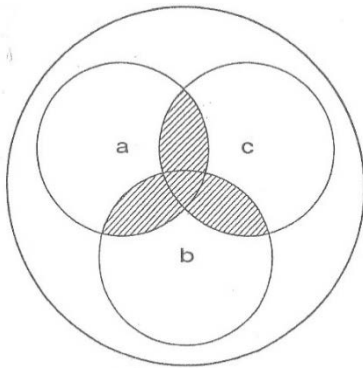


Image 209: A three-as-one diagram

Tool 6: A way of seeing and a way of living life

Clearly, I am using Middlesex University as a community of people, as well as a place, as an illustration of my theme. I have, for effectively 50 years, found the above diagrams as a highly practical lens or pair of spectacles through which I can analyse a situation and discern the extent of belonging already there. I have then been able to identity what any weaknesses were and then discern ways to remedy and even transform.

I initially thought those spectacles were my own, but then learned that many people before me had concluded the same. An insight came when seeing the three-as-on diagram in the trefoil windows of the medieval Gothic era, with York Minster's East Window illustrated in Image 57 as an example. That realization encouraged me to begin to see those circles overlapping as one effectively everywhere as part of what I began to call 'the language of life'. It was not long before I concluded that at the heart of every dimension of life is the belonging I watched my parents engender through their corner shop. What I then found to be both intriguing and a source of inspiration was that, whenever I saw evidence of the diagram in belonging, life seemed to be somehow more alive.

In the context of Middlesex University, the output and quality of its students' work may have improved. I cannot be certain for others, but as one such student, the beginning of a sense of belonging has helped me. Other universities have taken that goal further, with collegiate systems and identity defining events such as the Oxford v Cambridge boat race. Commercial businesses have done the same when generating corporate identities and product branding. Management systems often have as their point of reference the three-as-one diagram, with each circle being, for example, a department or a function of the business.

The same principle applies to football or cricket teams. Many players say that, whilst the role of individuals is clearly important, what can give an 'edge' that enables a higher quality of performance is each player acting as a team. When this happens, they become 'more than just the sum of their parts'. What is being referenced is not just players with specialist skills working in relationship as represented by the separate circles 'a', 'b' and 'c' in the diagrams above. The individual circles so overlap that they become a new identity, as represented by the outer circle in the concluding Image 209. 'Manchester United' is an example of the name given to one such outer circle.

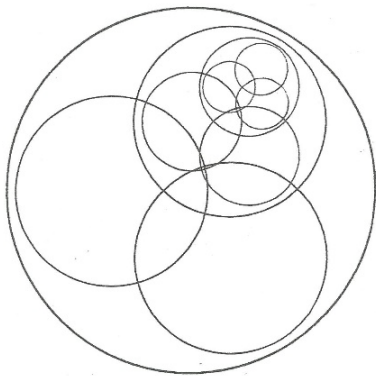


Image 210: This previously shown diagram tells of this ever larger multi-layered phenomenon

Extend the observation into another arena, such as what is often called 'the arts'. An orchestra comprises individual musicians, with each skilled in playing a particular instrument, say, a violin or a trombone. Their individuality is brought into relationship when their shared focus is the music score, aided by the conductor, as the overlap of the three circles. The outcome can then be far more than a gifted group of people working in a relationship together. They become an identity that is, for example, 'The London Symphony Orchestra' as the outer circle. As with Manchester United, this variation on the three-as-one can then excite audiences around the world. When that happens, their shared outer circle becomes a new 'a' equivalent, with a new 'b' as the venue and the people who have gathered to listen and enjoy as a new 'c'.

That shared experience may then be televised, as the circles within circles grow ever larger.

Take another musical example from my own era. John, Paul, George and Ringo were individuals with specific skills. But they were also far more as a shared identity, 'The Beatles'. As with an orchestra, the circles-overlapping-as-one can be more than three. I have mentioned 'the fab four' because they

helped me discover who I was. They did so by allowing me to 'wear the clothes of their identity', musically as well as even in the length of my hair (do note Image 4) in the crucial formative years of my life. I have noted that almost certainly every generation since (and probably long before) has, to some degree, done the same in their own particular cultural context.

That context is then not only, as an example, to musicians with specific skills. The diagram in Image 210 also applies to every piece of music, with each comprising notes in a relationship of sequences around themes together as one. The composer, in a sense, 'lives' within the score, as do the many reasons why he or she wrote the piece. As a result, the circles within circles go inwards as well as outwards, with the cultural and others contexts for the music, the musicians and the often many listeners then becoming as one. Together, they can all belong. I remember the rather inadequate, but nevertheless apposite, word used to describe this often profound experience, when in my youth, as being 'sent'. Instead of using words, some people have simply smiled with satisfaction when knowing that experience. Others have clapped and stood in appreciation. When remembering The Beatles, some have even screamed forth their delight. Still others have uttered such words as 'hallelujah'.

I have found that the more I see life through the lens or spectacles of these inter-related diagrams, the more I can identify with the feelings of others in the context of and in response to their own situations. I can then enter into their own sense of belonging. I have also found that there is then a way of testing whether that belonging is contained for insular use only. I say that in the context of noting the initial insularity of many of the church buildings I have helped transform. I also noted it when being confronted by apartheid in South Africa when visiting my sister, who lived there. My support is, therefore, solid for that 'rainbow nation' as her people seek to live out its own three-as-one diagram. Recognition of the unique identity of people per se does not engender layered belonging for people in a place. It does, however, imply respect and appreciation, with the goal then of a shared embrace.

That notion of embrace can be seen in so many contexts. One early example for me was a flower arrangement. An arranger selects individual flowers, with each having a stem, petals and a semen that, as a design, makes Image 209 come alive. He or she then places each in a bowl. Adjustments are made when stepping back to see the overall composition, before the final arrangement is concluded. The equivalent of a multi-layered series of circles 'a', 'b' and 'c' are now seen to 'belong' together as one. A room can then be transformed, with the daily lives of the admirer being enriched. The ripple effect can be akin to Image 210.

Some 44 years ago, I gave for the first time one such flower arrangement, a bunch of daffodils, to my Jenny when as an actress she came out of the stage door of York Theatre Royal. She knew that each flower told of my desire to belong. I am pleased to say that mutually happy smiles followed.

As I have shared in my original submission, some years before, when as a teenager working with oil paints composing a painting, I saw the same diagram. I also saw it in a cake made by my mum of flour, milk and raisins, blended and cooked together as one. I saw it again when the cake was placed on a plate on a table, with sandwiches and tea alongside, with the overall display being ready to be enjoyed. I saw it in a landscape with trees that comprised branches and leaves, growing by water with reflections and swans gathering. I then saw it in actual fields, when a tractor turned the soil. I even saw it in Leicester Square (do see again Image 37 as an interpretation) and in so many other urban places when studying to become an Architect who could enable a sense of belonging by

design. As a result, I began to see every dimension of the world around me, as well as so many dimensions within me, through a refreshed and even transformed pair of eyes. Sitting quietly, as well as then looking out of a window or walking down a road, became ever more exciting. Those experiences also became intriguing. There was something more.

All of these examples are compositions that comprise unique elements in a relationship together as one. It was so visibly already there as a principle, I soon began to see that diagram as a lens I have described for the many design projects I and my teams have since carried out. These diagrams, therefore, helped me know whether what I came to call 'a sense of belonging' was evident in an ever enlarging number of contexts. What started as simply observations about life, then became key tools that have helped me shape designs, with positive life enhancing outcomes for the wide variety of clients I have sought to serve.

One very early example of that process becoming steadily more evident in practice is shown in Appendix 10. It was a new home in a former boathouse in Fishguard for an elderly couple called Jock and Peggy Porter. They wanted to make a large volume of space, designed for a boat that was much bigger than they were, become a place where they could enjoy their retirement home.

The inside of what became known as The Boat House was akin to the outer circle of the three-as-one diagram. New smaller internal spaces were needed which would work with the unique identity of that very special place. I saw the large volume as the outer circle. It now needed more intimate places within. A sleeping shelf akin to 'a' in Image 209 was inserted for grandchildren to enjoy. A kitchen area akin to 'b' was then shaped beneath and the remaining volume akin to 'c' became a lounge for family gatherings as an unexpected surprise enjoyed by all.

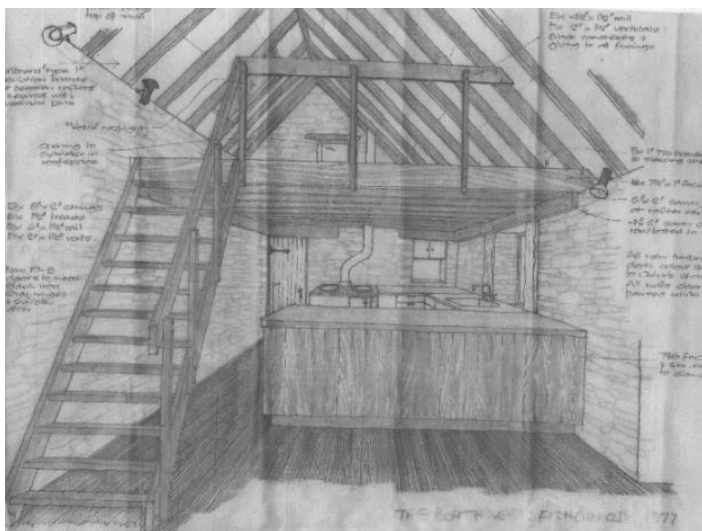


Image 211: A sketch by my Architect colleague, David Greenwood

A local builder carried out the transformation. The Boat House became a home where Jock and Peggy could belong, with many visitors enjoying the experience with them. The project apparently appeared in a national home magazine.



Image 212: The Boat House as a new home for Jock and Peggy

There is a sense in which the sequence from words to diagrams, to sketch ideas, to more detailed drawings and then final construction is a form of amplification as the germ of an idea. This idea then steadily transforms to become a reality that can be seen, touched and lived in. As a result, 2-D became 3-D, with a new life-changing way of seeing opening up before everyone involved. The diagram below tells of that transformative journey.

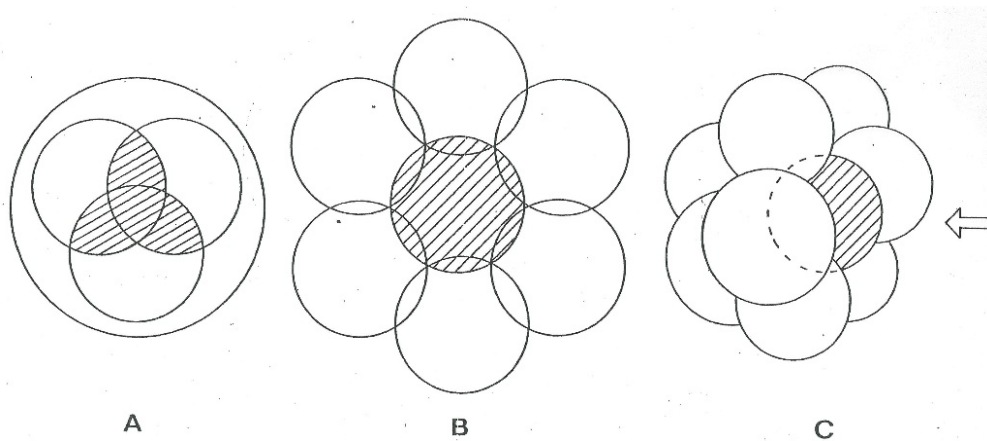


Image 213: 2-D becomes 3-D

Applying my diagram theory initially started, therefore, on small scale practice. In parallel, that particular sequence of diagrams became the tool which enabled me to see the potential of a volume far larger than that of an empty boathouse. It was within the large Doric temple of a church building in central Brixton that transformed as a 'home' or meeting place where some 25 community groups

could belong. Even the design of the poster in Image 78 designed by Baxter, Butterworth and Cope, knowingly or not, and guided by me, echoes that diagram principle.

In the many years since, as can be seen, I have concluded that there is no arena where the sequence of diagrams, which starts as a three-as-one, is not relevant. It is intrinsic in every dimension of life and is central to what I came to call 'the language of life'. A mum, dad and child as a family is a daily example I have highlighted. Sleeping, eating and bathing as activities with a house that can be a home is another. One neighbour alongside another, sharing an identity shaped by a street. Even the word ecology and the multiplicity of inputs needed to sustain life can be understood through the lens of the sequence of diagrams explored here. In essence, the design dynamic of a sense of belonging is everywhere, as are the principles inherent in a three-as-one diagram.

There is then one further diagram, not as a tool to understand the structure and language of life and hence what can be seen, heard, touched, tasted and smelled. It is a tool that has helped me seek out specific design solutions for people and places in my arenas of Architecture, Planning, Interior Design and, most recently, development facilitation.

Tool 7: Spiral or helical journeys

Lessons can be learned from other contexts, but when meeting a client as a person, as people and also as a place, I adopted one key principle. It was that their situation was unique and very special. The tools highlighted so far were crucial in this regard. They enabled me to see and begin to understand what was already there, with its components, inter-actions and complexities of success and failure.

They also helped me to not presume that I understood the situation or the answer before I arrived. I had to first look and listen. These tools, therefore, enabled me not to have a preconception of what either the problem was or what its solution might be. For I became confident that they could help me to interpret what I heard and saw through each as a filter or lens. Each of the tools mentioned, therefore, became a mechanism for discerning and understanding core issues, before then seeking and offering a solution that had a clear context. As has been noted, I have found that process to be not necessarily linear. It is often more subtle and complex than that. As a diagram, I concluded it is akin to a spiral or a helix, with its focus being the client's reason for seeking changes, say, to their home: the most recent example here being Jock and Peggy's Boathouse.

In each of the very many situations I have been involved in, that spiral/helical journey would start by establishing a relationship one-to-one with the client as people in the relevant place. By asking questions and listening to the answers, as well as noting the feelings that were sometimes there 'between the lines', I was often able to discern the deeper issues being addressed. A word such as 'homely' might be used. A phrase like 'a feeling of welcome' or even 'a sense of light' may summarize the atmosphere needed.

On other occasions, the core need was merely a quantity of space as, say, a new study or a bathroom. On occasions, a client did not know what he or she was wanting. What was known was that something was wrong, with the thought I may be able to help, an assumption often being that an extension could be the answer. It was then part of my role to help the client discover what the

actual issue was, so that I could in turn advise whether such an extension was needed and, if it was, in what form.

Once the reason for any design variation, say, to a client's home, had been established (allow me to call it) the helical process changed. The essence or seed of a design solution could be seen and sown. Instead of the enquiring process being inward toward the core goal of issues to be solved, it became outward toward both testing and magnifying a solution that could be delivered. A sketch idea, as that for Jock and Peggy's Boat House, could then lead to more specific scheme design proposals and later to drawings a builder could use to construct the intended outcome. Throughout, the process was akin to designing clothes that fitted often several people as a variation on the theme of three-as-one.

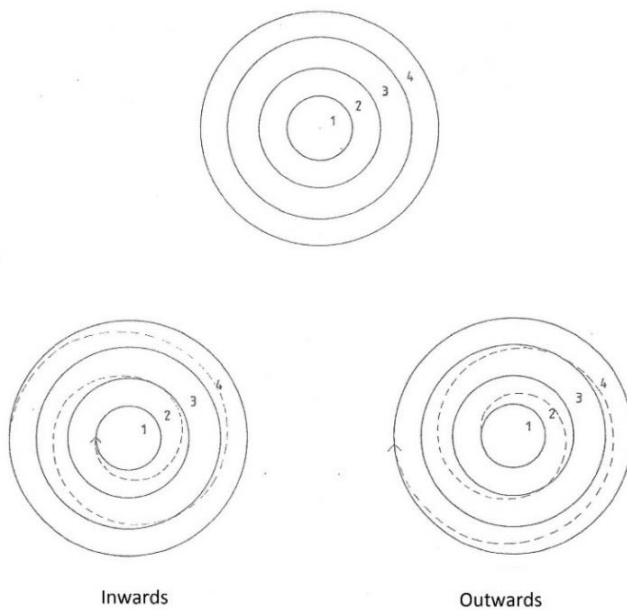


Image 214: Spiral or helical diagrams that were first inward and then outward

Tool 8: Appropriate language

One further key to success in the inward and outward helical journey was using words and other visual design tools that were appropriate.

As an example, although the process I am describing was my 'methodology', I have never used that word when talking to a client. Indeed, I have rarely ever used it at all. I am almost certain that many clients would have looked at me without understanding nor relating. Another example specific to my arena is the term 'A Bill of Quantities', which itemizes, often in immense detail, all of the work to be carried out, with its specifications, volumes and numbers. A building contractor would then price each item when bidding for the project. As I have mentioned previously, for big schemes such a document can be very large indeed, almost encyclopaedic. Instead of that term, for many clients inexperienced in construction matters, I sometimes used the phrase 'a shopping list'. Language appropriate to context, therefore, is one outworking of the tool of being aware and being caring in a response.

Early in my own process of developing my approach to design or methodology, I drew the helical diagrams above to illustrate the inward and outward process. I then called that approach by a different name many clients understood. Again, I have mentioned it previously. The term is 'brass rubbing', when an initially hidden image becomes clearer as each conversation reveals more of what was previously hidden.

Helical diagrams have been helpful throughout my 50 years of serving others. I saw their value when first conceiving the original student Meeting Place design. They then became key to understanding the design process itself. They have also been helpful in defining the content of the three manuscripts I am writing, as well as in the formation of this submission. Defining the theme of 'Building a sense of belonging' was the climax of a complex inward journey, over several iterations, guided by Dr David Adams as my adviser. The written and visual response here has only been possible as a result of an onward journey that has involved far more. I have explored the helical/spiral research and writing journey more fully in Appendix 26.

During my Viva, I gave an example of a small scale situation where the diagram, with the sequence of others highlighted here, enabled me to focus on an unexpected core design issue and then a solution. A client knew she had a problem. Her young autistic son would run in and out of their house, causing every member of the family to be tense. She thought that an extension with a lot more space was the answer. I then noted that her son's route passed a pan handle projecting from the hob of a cooker. I imagined mum forever worrying that he might catch it and burn himself. One part of the home was not in a right relationship with another. The three-as-one diagram was disjointed, with parts in conflict. A consequence was the tension and anguish every member of the family was feeling.

The solution I tabled, however, was not an expensive extension. It was a rearrangement of the kitchen layout, so that the hob was in a circulation eddy and not a thoroughfare. When I suggested it, the mum smiled and, with the beginning of a tear, said 'you are right'. A happy grin then came on a very relieved face. She had not only saved unnecessary cost, but her family was able to get a solution relatively quickly that enabled them to relax and visibly grow together as one. The seemingly troublesome son soon became the opposite. He later did some work experience with me and, I understand, now works as a qualified Building Surveyor.

I have mentioned this example because my methodology as a designer was very simple. It was to relate to what I was hearing and then seeing, not only without any preconception. It was also to bring the *lens*, the way of seeing and hence the approach embodied in the sequence of diagrams highlighted here, to each unique situation. When doing so, I looked for parts that were in right relationships together as one, as well as parts that were not. In this example, a mum and a son were not in a right relationship with a pan handle and, I am pleased to say, now they are.

In this and in so many other examples, my work and that of my teams as practitioners was in the context of real life situations, where people were experiencing distress and where somebody could have been physically hurt. If I had agreed to an extension to the house, I could have made the situation worse. There is, once again, a parallel here with the role of a general practice medical doctor. In my own context, I have been a form of people and place environmental healer. As with a medical doctor, there is also a seriousness implicit in the role of an Architect.

When that realization dawned for one student colleague in my early years, he concluded, for a while, to stop his training. He felt unable to even design a building that would change, for example, the shape of a site and, from there, almost certainly the habitats of other creatures already there. To extend that awareness by engaging with the lives of real people overwhelmed him. That understandable, as well as genuine, concern was in my mind when, after my first year of study, I travelled around the USA, an event I highlighted in Heading 2. It was during what became known as 'the summer of love' in 1967. There was both a youthful optimism and a sense of fear in the air, with the latter generated by the Vietnam War. I eventually reached the east coast, when I visited Falling Water, the house designed by Frank Lloyd Wright and highlighted in Image 39. When seeing it belong in its context by seemingly hovering above a waterfall, reassurance came. Two potentially opposite parts were not only in a visually positive relationship together as one. When comparing before and after, the 'human part' seemed not to hurt, but to enhance the 'natural part'. The two-as-one then gave 'me', as a third part observing, an insight into my own future and the hope that would inspire me.

I am pleased to report that thousands of others have felt the same when visiting this very special place of belonging. It is almost as if the original waterfall says:

'Thank you for not only not staying away, but for coming. I am enriched by you being here'.

I have pointed to a number of examples by other Architects that fulfil the same criteria and goal. They are just examples of so many more. I have often written to those authors of, in my terms, belonging success and thanked them for their servant heart, as well as their crafted care. An example in my local area is a recently completed scheme of new houses within a transformed Victorian house and barn. It is shown in the image below.



Image 215: A new scheme in Woodstock Road, Witney

When I look back, I am confident all of the tools highlighted here can help enable deliverable solutions that have at their heart a very practical sense of belonging. Some can be small, such as a

porch. Others can be as large as a New Eco Crystal Palace of even a strategy enabling global governance.

Success can never be assumed, nor can it be presumed or taken for granted. It must be sought with discernment, skill and care. It must also be constantly reviewed, sustained, nurtured and helped to grow. As will have been seen, I eventually concluded that the lens of a three-as-one, with its associated diagrams, is not just about a way of working. The sequence is also about a way of life. I will say a little more about that in my final section.

MY CLOSING REFLECTIONS



As I write, it is September in 2017. I am approaching the end of my 70th year. My life could have ended in 2007 when my health failed. There is a sense in which I am gratefully in extra time. This document is, therefore, part of my commitment where possible to harness the resource that is my now lengthening years and do so for the benefit of others in whatever time remains. This is especially in relation to the theme of this submission, namely 'building a sense of belonging' in what can often be complex and difficult situations.

My goal is then to help each one of us value even more our own lives, with the gifts of understanding and experience we have all been given. They are gifts that can lead to noting how very special we all are. They are gifts that can then enable kindness which in turn helps us all to care for others. The consequence can then be a greater ability to serve ever more effectively the many people and places that comprise our communities. When this happens, my experience and expectation is that we will all in some measure enjoy the precious gift of an inner and expressed peace, which can be the fruit of a shared belonging locally, nationally and even internationally.

What are the fundamental lessons learned through these pages? For me, they are that:

- a) *Belonging is the permeating heartbeat of every dimension of life;*
- b) *Belonging can come when one person relates to another and two-as-one give to a third;*
- c) *Belonging can be enabled by places, but it can never be forced; &*
- d) *Belonging expressed in small things can then lead to ever larger opportunities.*

It is also that belonging starts within, such that it can then grow outward. Even though we will always fall short, the final lesson is that, in whatever context we find ourselves, each one of us can learn, grow and help others in small ways, as well as big. In the process, no matter what the complexity or how deep the pain, we can steadily change our world for good. The image below is a photograph that tells of those new horizons:



Image 216: The Thames Estuary where my UK-Global Port by land, sea and air could be located

There is, however, one further reflection. It was requested by Professor Maguire when I asked her what she understood 'making implicit practice theory, explicit' meant as a condition following the Viva. She told me the examiners could see that there was a deep motivation which informed not only my work, but also the way I see and live my life. I could only sit and listen very carefully. Kate then

went on to ask me to say what that inner reason was. She did so knowing that, in an earlier submission, I had included reference to what ultimately makes me 'tick' and, from there, the work I do as someone focused on enabling a sense of belonging. She then used a crucially important phrase. It was:

'You have earned the right to say it.'

To help me over a deeper threshold, Kate shared that she thought I had understood the meaning of the word 'sacred', beyond its often misuse solely as a 'religious' place. As I listened, she seemed to suggest that, by seeking to enable belonging by design, I had touched the very source of inner, as well as outer, peace. From there, I had gained an understanding and even an experience of the reason why life is as it is. She described that 'touch' as the climax not only of our individual lives. It is also the goal of all of history. As I listened, I used the phrase 'the finite embracing the infinite' or, more accurately, the infinite embracing the finite.

Allow me to now use another term I found helpful when I was a student. It is 'a life essence'. Kate seemed to be saying that I may have touched the centre of my helix diagrams in what I then called 'a life essence', which gave shape to the clothing that is life. The paragraphs which follow are my response to Kate's request that I say more.

When first sensing the presence of a life essence in the composition of a painting and when hearing harmonies in music, I began to be aware that there was not only an ultimate reason why for each. There was also something seemingly alive, living within the clothes of the many layers of life. That something was like a child growing within the womb of his or her mother. As someone on the outside, I was becoming slowly aware of a life within everything that was not my own, but included me. As weeks and months past, that awareness became not just an observation. It became a literal feeling. There was something living within life and I could not only sense it. I could also feel it. A few paragraphs ago, I used the word 'intriguing', when exploring further the practical implications of the three-as-one diagram as a lens for understanding life. Those many years ago, what became not just intriguing, but also tantalizing, was that this something I could feel seemed to be aware of me. That something even seemed to want to say 'hello'.

In the summer of 1968, I was with student friends on the Island of Elba, researching tourism during the day and enjoying its benefits at night. I remember walking along a beach as water lapped against my feet. I looked out at the sunset soon to form and could not only feel the essence of life within all that I saw. I also, for the first time, heard a voice and it was calling me home. I quietly inquired 'what are you?' and even 'who are you?'. There was no reply, other than me sensing a smile. Summer became autumn and student friends became student colleagues once again as we continued our studies. It was during this formative period that the several diagrams I have highlighted here were drawn, including the three-as-one and the spiral helix, with its layers of intimacy around a central core. With each attempt to describe what I was seeing and feeling, as well as even faintly hearing, a growing confidence came that I would meet whatever the inner life essence was.

By the winter of 1969, the expectation became so tangible that I knew it would not be long before I met whatever 'it' was. The feeling was akin to an inner glow getting ever warmer and an outer presence getting ever closer. If it was a 'whatever', what could it be? If it was a 'whoever', who could it be? I discounted many options, including the one most known in the UK at the time, namely a man

called Christ. He seemed to be covered in dust and of a time now past. The way I understood what I was experiencing could be summarized in one phrase that was permeated, not with pride, but with self-deprecating humility. It was 'I was soon to achieve my own divinity'. I did not know what I meant nor how such a seeming impossibility could happen. As a phrase, it nevertheless helped as I carefully journeyed forward showing care for others through enabling an embryonic sense of belonging.

It was now the spring of 1970. I was working with John Taylor, the 'T' of MWT Architects, when he asked me to assess a development opportunity in the middle of Southampton that included a building called Above Bar Church, Above Bar being the name of the main shopping street. It was adjacent to an Odeon Cinema and a developer needed to know what could be built on the combined site, before an approach was made to the owners. I arranged to call and asked to meet the pastor, a man called Leith Samuel. My pretext was my studies toward becoming an Architect, with an interest in places relevant to more than life in isolation. We met on Easter Saturday, between weddings, in his small office at the back of his building. He asked me why I had come and I explained. He listened and then said something that took me totally by surprise. I can hear him say it now. It was:

'Have you recognised Christ?.'

When he said those words, completely unexpectedly, it was as if 'a magnet' was gently drawing me forward. I did not know what Mr Samuel meant, so I explained that I was on a journey toward 'achieving my own divinity'. He smiled and asked me to wait until after the next wedding. He then took me to my home, a house I shared with a student colleague also working with John Taylor.

Next morning, Mr Samuel called and invited me to a service. I went and sat in the raked balcony that enveloped the auditorium on three sides and watched and listened. He spoke about a man called Jesus, who was the Christ he had referred to the day before. As he spoke the magnet was once again there, this time pulling me forward, so much so that I felt I might fall out of the balcony. I decided to retreat downstairs.

In the evening, Mr Samuel called again and invited me to another service. I concluded to sit under the balcony this time and with two people of a similar age he had introduced me to. Nevertheless, the same experience happened. Every time he referred to Jesus, the magnet pulled ever stronger. I could not work out what was happening. At about 8.00 pm, the time had come for what I now know to be 'Communion'. Mr Samuel held up a goblet of wine and said, 'This tells of the blood of Christ which was shed for you'. Again, I did not know what he meant. What I did know was that the voice I heard so faintly on the Island of Elba was now very clear. It was saying, 'It's true. It's true'.

In a moment, I found myself merely thinking, 'It's true'. Then suddenly, not only the auditorium was filled with light, but so was I. I knew that the very essence of life had not only said 'Hello', he had introduced himself big time, so much so that I could not say a word. I was dazzled and dumb. My new found friends seemed to know what had happened. They did not enquire, just allowed me to place a note in Leith Samuel's hand as I left saying, 'It has happened'. I then ran to the nearby Old Town in Southampton, jumping for joy. I knew that I had not only met the reason why the design of life is as it is. I had been overwhelmed by the ultimate answer, not as an 'it' but as a person. To not only my total surprise, but also my shock, that person had a name. It was Jesus. The one I had rejected had not only embraced me. He had filled me with what some have called 'the light of his presence'.

Very soon after, Jesus introduced me to the family he loves. They also have names. He knows them as Father and Spirit. I then saw that, together, they are the original three-as-one. Together they are the ultimate reason why I am me and you are you, with us all being able to sense, see, feel and hear. Together they are the most aware, the kindest, the most caring, the most practical and the most capable theorists who have already outworked into practice the selfless love they share limitlessly. The fruit of all they do is evident in belonging that can be experienced in every dimension of life.

In the decades since, two phrases summarize those pivotal moments. The first is a deeply humbled 'wow', as I continue to be amazed by an embrace so clear. The second is 'That's why', but it is actually more. It is 'They are the reason why'. They are the reason why three-as-one as a diagram is evident everywhere as a lens through which to understand the heartbeat of life in a sense of belonging.

I think I should stop there. I do not want to presume on any reader by saying more. The amount I could say is toward encyclopaedic, so much so that three manuscripts are in the making.

I am also very aware that, what many have called Christianity has so often here in the UK and elsewhere around our world, become merely a religion. I could expand at length my concerned agreement. What was once the very essence of so much more, has - to use a phrase I quietly shared with Kate - 'been ruined'. In my own small way, I have, through a lifetime designing places for people, been seeking to remedy that problem, not only in relation to what have become known as 'church buildings', but also in the context of every form of design.

In the process, to use Kate's very helpful term, I had sensed 'the sacred' and sought to shape places where people can belong and know a form of peace. She also suggested that a space becomes sacred when people experience belonging there. For me, therefore, Deaconess Lister's porch touched the 'sacred', as did the Boat House, as had 'Waverley Abbey House', as did the large sheltered housing scheme in Hillyard Street that was applauded by Prince Charles and Princess Diana. As also did Matthew's Meeting Place, as an insight into a far more.

As I reflect on the work of so many other Architects, my view also is that practitioners such as Ralph Erskine were also touching the life essence of belonging when he designed the Byker Wall, helped by my friend, Mike Drage. It was that presence which informed Ahrends Burton Koralek, almost certainly without them knowing, when they crafted a house, far more capably than I could ever manage, that enabled a family to belong in Glenree in County Wicklow.

As I now understand, it was this same three-as-one that guided, again imperceptibly, the hand of Frank Lloyd Wright when he designed a place of peace called Falling Water. As I have also come to see, my mum was touching the very essence of life when making her yummy cakes. The bunch of daffodils I gave my Jenny was touching the same, as were my formative attempts at capturing special moments when using my paintbrushes in my youth.

What is it, therefore, that is implicit in my own lifetime of living and serving others as a practitioner in my arenas of work?

Dr David Adams, as my adviser, when knowing something of my ultimate reason why, suggested I look at what is called a devotional icon, designed and made centuries ago by someone who knew and had touched far more than me. It is the image introducing this section. It is also below.



Image 217: It depicts a meal shared by Father, Spirit and Son: the Family of God

This original three-as-one Family of God was painted by Andrei Rublev in the 15th century. The figures are seated around a table sharing a meal, with space left for another on the viewer's side. When showing it to me, David pointed to the small rectangle on the side of the table, facing the viewer. His understanding is that it was a receptacle for a mirror. When in place, anyone looking closely would see themselves sharing the same meal, the same kind welcome and, from there, the same deep sense of shared belonging. He then suggested that I had been looking in such a mirror. As a result, I was there with them. A space in a painting then told of why my life and work, despite their many failures, limitations and rejections, have been as they have.

My trust is that the mirror will remain in place, in some measure, for whatever time remains for me. In 2007 I thought I might die. I felt peace then and I do so now as the day approaches when an image in an icon will become fully the reason why. In the meantime, I know that that ultimate reason 'why' can be experienced and enjoyed when people relate one to another and give of their shared relationship selflessly to a third. That shared belonging can then embrace every person and every place, no matter who or where they are.

As a design practitioner, I know that this prospect awaits and has no limit. Its heartbeat has and continues to be my inspiration beyond measure.

I summarized its reality in the design of my practice logo many years ago. It is my last image.



Image 218: My ultimate ever present reason why

As I conclude

I trust these pages and their associated images are of interest and are helpful.

I have been privileged indeed to have been allowed to participate in Middlesex University's programme towards a Professional Doctorate by Public Works, for which I am deeply grateful to all involved.

My understanding is that the examiners, in some good measure, agreed that, despite their and my limitations, the contents of these pages had substance. The conclusion of one, a fellow Architect I have sought to honour here called Dr Jan Kattein, was as concise as it was welcomed. It was simply that:

'The journey continues'.

For this once young man with his surfboard called 'Belonging' is still seeking and at times succeeding in riding the wave of a three-as-one life. He is still doing so with the goal of serving and caring for others through his workplace by seeking to enable a sense of belonging by design.

As Kate intimated when we met last, we are all on a journey that is as unique as each one of us is special. My privilege has been to share something of my journey through these pages, for which, once again, I thank you.

Ray Hall 10.10.2017

D.PROF. BY PUBLIC WORKS

Middlesex University

Ray Hall FRSA, AA Diploma (Architecture), AA Diploma (Planning), Architect rtd, RIBA

09.11.2017

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- A70. St Mary's 'making waves'
- A71. A new building for Sam Larbie's church
- A72. New Wineskins' brochure centre-fold
- A73. St Paul's East Ham
- A74. St Mark's Haydock
- A75. St Peter's Loudwater before
- A76. St Peter's Loudwater after
- A77. Inside
- A78. Joao Moitunho and Ray

- A79. Turning the first sod
- A80. Peter and Marianne
- A81. Barking Blue
- A82. From above
- A83. Masterplan in Uganda
- A84. Pergola in Uganda
- A85. The big red bat
- A86. Lucy and David's house
- A87. Jay and Barry's house
- A88. Chris and Cynthia's house
- A89. Caroline and Graham's house
- A90. Flats for All Nations
- A91. Sylvia
- A92. One of the core design teams
- A93. One of many happy times
- A94. Models and team
- A95. Directors of Raymond Hall Group
- A96. Associated offices
- A97. Henry Clarke + Ray Hall in Queen Anne's Gate
- A98. Henry Clarke: PPDC
- A99. Ray Hall: PPDC
- A100. Girish + Siddarth and friends
- A101. Lewisham Chamber event
- A102. 1851 Crystal Palace
- A103. 1854 Crystal Palace
- A104. Crystal Palace Triangle
- A105. Top site after the fire

- A106. An invitation to a party
- A107. Sunday Times 17.01.99
- A108. Sunday Telegraph 05.12.99
- A109. Front cover of Crystal Pallets book
- A110. At Hannover 2000
- A111. Front cover of New Eco Crystal Palace book
- A112. Business leaders in Crystal Palace
- A113. Crystal Palace & Norwood Chamber magazine front cover
- A114. Inside page
- A115. Extracts from Raymond Hall website
- A116. Flip book
- A117. David Cameron's letter of 11.01.16
- A118. The Halls & Bienetti's at the AA
- A119. Deaconess Lister
- A120. Deaconess Lister's porch
- A121. 10 Pond Road
- A122. Family on a triangulated swing
- A123. Our last photograph together
- A124. Lisa on my shoulder
- A125. Generation after generation

APPENDIX 1: LORD HESELTINE'S LETTER OF 08.11.2016



Department for
Communities and
Local Government

The Rt Hon the Lord Heseltine of Thenford CH

*Department for Communities and Local
Government*

4th Floor, Fry Building
2 Marsham Street
London SW1P 4DF

www.gov.uk/dclg

Mr Raymond Hall
People and Places International Limited
143 New Bond Street
London
W1S 2TP

8 November 2016

Thank you for coming into talk to me about your ambitious ideas for London Water City. Your proposal addresses a lot of the challenges around transport, housing, energy generation and, of course, flood protection, in an imaginative and coherent way. The remit of the Thames Estuary Growth Commission is to think big and long term so I will therefore bring it to the attention of the Commissioners and while I can give no commitment, we will give it serious consideration. As with all documents considered by the Commission your proposal, and supporting documents, will be in the public domain.

I look forward to hearing more from you as you develop your ideas further.

Thank you again for an interesting exchange.

The Rt Hon the Lord Heseltine CH

Image A1: Letter

APPENDIX 2: A BLUEPRINT FOR SURVIVAL

Hard copy

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APPENDIX 3: RAYMOND HALL'S QUALIFICATIONS & INVOLVEMENTS

John Raymond Hall: CV



Image A2: Ray when in his study/office in 16 Belmont Hill

Qualifications

- 1972 Qualified: Architectural Designer with an Architectural Association Diploma in Architecture
- 1973 Qualified: Planner with an AA Planning School Diploma in Planning
- 1976 Registered: Architect with the Architects Registration Board
- 1977 Elected: corporate Member of the Royal Institute of Architects
- 1978 Elected: Member of the Society of Industrial Artists and Designers (for interior design)
- 1980 Elected: Associate of the Faculty of Architects and Surveyors
- 1980 Elected: Associate of the Chartered Institute of Arbitrators
- 1984 Elected: Fellow of the Faculty of Architects & Surveyors now Chartered Institute of Building
- 1986 Elected: Fellow of the Chartered Institute of Designers
- 1987 Elected: Member of the Institute of Directors
- 1991 Elected: Fellow of the Institute of Directors

- 2013 Elected: Fellow of the Royal Society of Arts

Formerly chair of:

- The Lewisham Chamber of Commerce of which I was founding Chair
- The London East Chamber Partnership: chambers in 10 east London boroughs
- The Crystal Palace and Norwood Chamber of Commerce
- The Lewisham Environmental Trust
- The Arts Centre Group, which brought together 750 professionals in 18 arts disciplines
- Fresh Start, which helped alcohol sufferers be released from their addiction
- Lewisham Young People's Space gaining facilities for young people in Lewisham Town Centre
- Churches Together in Central Lewisham
- Inaugurating chair of the UK/India Business Forum
- Inaugurating chair of the East European Business Club

Currently chair of:

- Raymond Hall Ltd
- People and Places International Ltd
- The 'A Child is Born' Charitable Trust
- New Crystal Palace Ltd
- Crystal Palace World of Sport Ltd
- London: City at the Centre of Time Ltd
- London Water City Ltd
- Inhabited Bridges Ltd

Served on:

- The Board of the Lewisham Strategic Partnership
- The Council of the Evangelical Alliance
- The Construction and Engineering Advisory Group for Lewisham College

- An advisory group to the Bank of England representing businesses in South London (currently)

APPENDIX 4: SOME SCHEMES WITH MARSHMAN WARREN TAYLOR

All of the designs are my own as are the drawings. The model is based on a scheme I designed and drew, but was made by a professional model maker.



IMAGE A3: Arundel Towers commercial scheme: Southampton

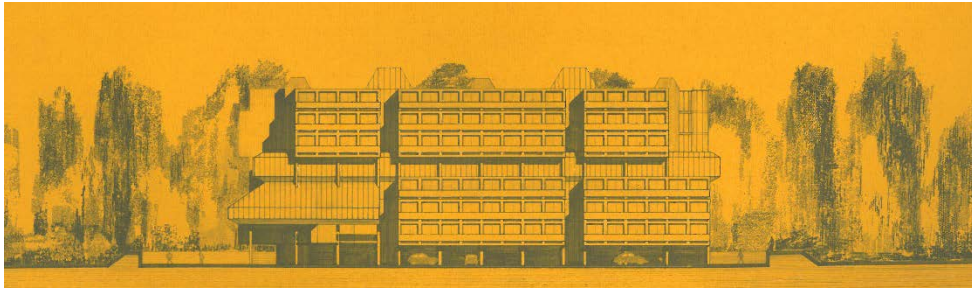


IMAGE A4: Student housing: Southampton

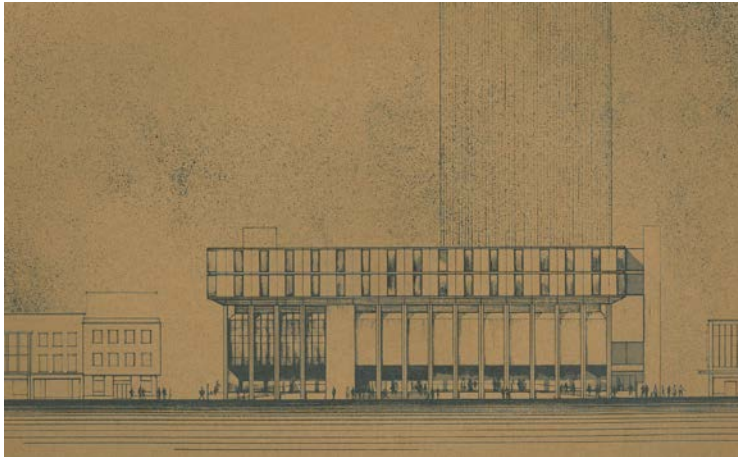


IMAGE A5: The design for a new Odeon and a home for Above Bar Church in Southampton

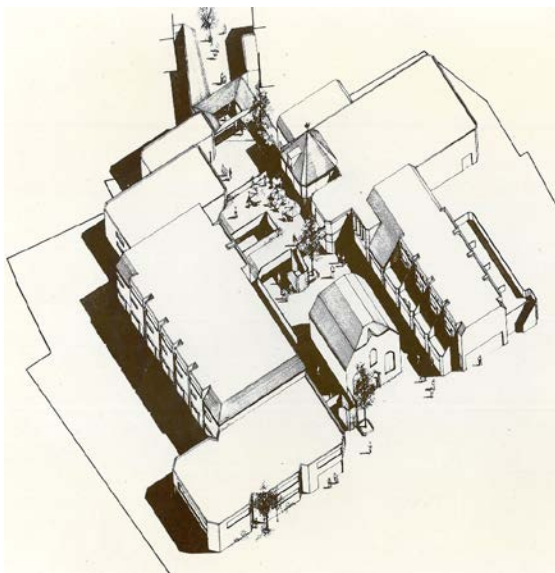


IMAGE A6: A retail scheme in Ringwood in the New Forest

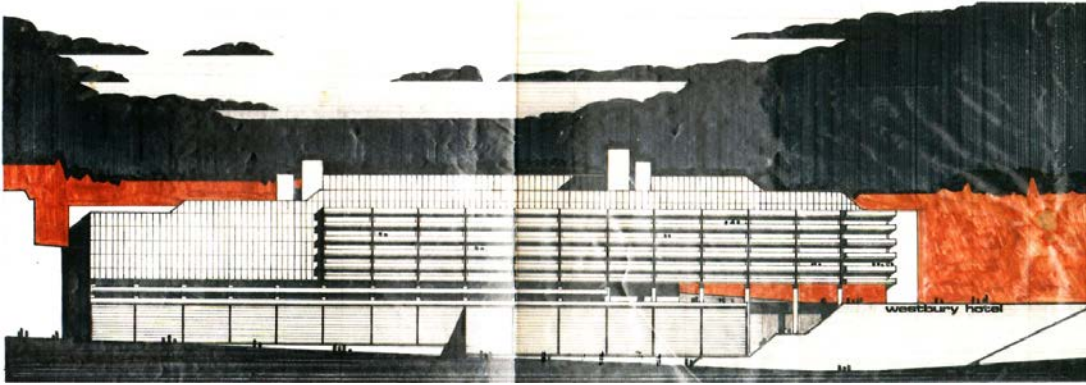


IMAGE A7: A Westbury Hotel on a hillside in Geneva

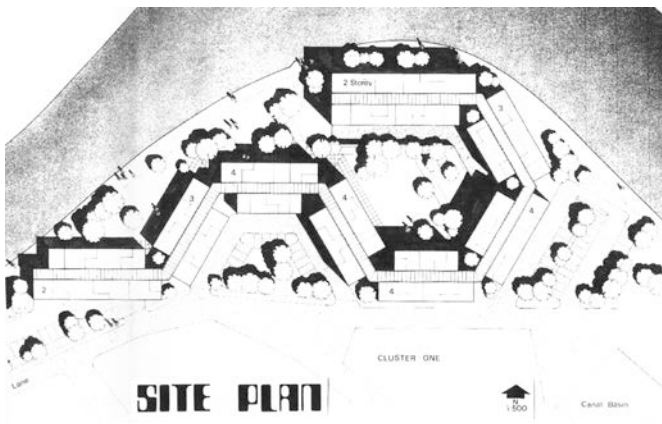


IMAGE A8: A pre-fabricated housing scheme in Exeter

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APPENDIX 5: EXTRACT FROM 'A POLICY FOR MWT' BY JOHN TAYLOR

establishment of new offices

There are two areas which I consider worthy of investment:

- a South East England - an arc outwards from the M25 - discussions with Raymond Hall, with whom I am discussing possible association, have elicited a potential premises in Sevenoaks and Surrey. This association will involve group practice and eventual merger negotiations with Raymond Hall, who already thrives with a staff of 9/10 in S.E.19.
- b The Thames Valley - anywhere from Maidenhead to Newbury, covering the M3 M4 and M40 arc and here the Raymond Hall connection has introduced a similar young practice wishing to move from Harrow to the Thames Valley. This discussion will be extended. The connection is particularly fortuitous and I have proposed that both practitioners meet the partners shortly.

Because of taking small existing practices on board, plus new staff, these proposals will increase staff numbers by 25-30 personnel. This capacity will add a further 20% to our target turnover over five years, beyond our current in-house capacity.

allied in-house disciplines

We must consolidate MWT Planning and settle its terms of reference and its use within the practice and outside it.

We should consider the credibility of MWT Interiors and re-form the group, if necessary. As an in-house function it has earned about £12000 for MWT in only one job, but with the limits of its formation it is difficult to expand.

We should offer MWT Surveying to all areas - this policy has defaulted somewhat. Should it expand from Bedford, or should there be a surveyor in regions? I consider that the latter must be implemented.

Image A9: Dated January 1984, John refers to my office in a bigger 'transdisciplinary' picture.

APPENDIX 6: A SAMPLE BIBLIOGRAPHY

09.11.2017

Introduction

As can be seen in the text of my submission for a Professional Doctorate, relatively few books are referred to as references. This is because the architecture and planning design process in my experience is about absorbing information as criteria and then discerning a way forward that is essentially new, without being anchored in specific quotations or points of reference.

In an earlier draft of the submission, I had, however, focused on four books as being foundational to the approach I adopted when designing not just a series of buildings. They also informed a way of seeing our world that in turn helped direct the shape of those designs.

Those books were:

- *A Blueprint for Survival - Man and the Environment*, The Ecologist, 1972**
- Lindsey, Hal, *The Late Great Planet Earth*, Lakeland, 1972
- Critchlow, Keith, *Order in Space*, Thames & Hudson, date unknown**
- Zevi, Bruno & Kaufman, Edgar, *Frank Lloyd Wright's Falling Water*, ET/AS Kompass, 1962**

The titles marked with ** are still in my submission.

As I look back now on what was an enjoyably intense period at the beginning of 2016 finalizing my headings and paragraphs, one phrase from my distant past stands out. It was uttered repeatedly by my Final's tutor at the Architectural Association School of Architecture. His name was Marco Goldschmeid and he kept saying '*Make it simpler, Ray*'. Marco was referring to my design for a prototype Meeting Place.

I can now add another phrase at this latter stage of my life, this time repeatedly offered by my D.Prof. adviser, Dr David Adams. It was '*go deeper*'.

For he wanted me to explore and set out ever more fully the reasons why I carried out the many scheme designs in the way that I did during my 40+ years of practice: the culmination of which is the series of development strategies that could change for ever an urban region that is some half of London's 'clock face' from 1.30 to 7.30.

The consequence is a text in which, to use a phrase that Prof Michael Keniger, as the appointed consultant to Dr Adams, offered when reading my final draft, '*laid bare*' my life and from there the heartbeat and emergent world view inherent in the work carried out.

A life time's reading led to the shaping of that emergent world view - with thinking, discussion and the shaping as well as enacting of emergent theory into deliverable practice - is inevitably large. As I have mentioned in the submission: because the work that I have done as an Architect and Planner has been deliberately heart as well as mind related, the range of texts has also inevitably been wide and immensely varied.

Dr Adams, when giving a lecture at the Oxford Centre for Mission Studies, encouraged students there to see every experience and literally everything they read - newspapers, magazines and even advertisements and music lyrics - as having value in addition to learned books in a reference library. All can be relevant to the goal of understanding why life is as it is. All can then help consolidate thinking that enables practical outcomes in any arena of research. I was encouraged by that, as that is what I have sought to harness in my own life time of learning and application.

When then approaching how to assemble a bibliography of readings and references relevant to my own submission, I was, however, the faced with a dilemma. I have lived quite a long time -for almost 70 years in fact: what do I leave in and what do I leave out?

The focal era of my work in the context of this submission has been the last 7-8 years. As can be seen in the text, the year 2007 was a very pivotal year for me. It was when my work life as an Architect effectively ended as my architectural practice had to go into voluntary liquidation. My health also failed.

It then took some 2 years to regain my strength. My wife, Jenny, and I both knew that we would soon have to sell our beloved home and downsize to clear debts and survive.

That prospect meant that I had to radically reduce the number of books that I had acquired during the 40+ years before. It was at times a daunting and painful process. My conclusion was to only keep books and related documents that held some meaning. My point of reference was the various stages of my emerging understanding of a world view with a heartbeat that appears to work in practice.

As a result, the books now on my shelves here in our new home embody those criteria. The ones additional then tell of the explorations since carried out in what may become the climactic era of my life of service to others.

When realizing that, I, therefore, concluded not to further edit a then reduced collation of book titles as a bibliography, but to simply follow Dr Adams' guidance to OCMS students and set out all the texts currently on my shelves. What is summarized below is the somewhat lengthy outcome.

As I have taken each from its shelf, I have looked at its cover and contents. I have then remembered something of the significance for me of the words within as I have travelled on the journey outlined in my submission. Emotions returned that had been long hidden, as did early and subsequent moments when new ideas shaped and old ones were confirmed.

Those inputs were in the realms of Architecture and Planning, which are my professional disciplines. They were also in the less tangible realms of heart, mind and an emerging world view that seems more relevant for me as each day passes.

The list below is literally is of those books. When I typed their headings and authors, I began to feel a sense of excitement. For what I was experiencing was the flow of a life now almost fully lived: a life with far more years behind than ahead. That experience has been one of gathering special moments as well as eras as I approach my life's completion.

Despite the fragmentation of so many book *parts*, there was a growing sense that in some deliberate measure, all were indeed *in a relationship together as one*: a theme central to this submission.

As memories came, so did a desire to read some texts again. The ones highlighted with an * are a reminder of that goal. It also denotes books that I am currently in the mid-flow of reading. By the time these paragraphs are read, that list will be shorter, but with new books added.

The list, therefore, tells of my past as well as my present and even something of my future.

Selected key books

As well as assembling a bibliography, should I also highlight specific books, other than those already mentioned in my submission? Were some more important more than others?

I pondered those questions for quite a while and concluded to summarize a small number below and hence at the beginning of my collation. That much shorter list of eleven may surprise, but nevertheless, when remembering Dr Adams' OCMS talk, it may not.

1. Sunderland, N., *A History of Darlington*, W.E. Mawer, 1972

That market town in the north east of England will always be my home. Even though I lived there for only the first 5 years of my life, it is ultimately where my roots are in terms of belonging: a theme central to my submission.

Jenny and I visited friends near that home town only a few weeks ago. We went to see the house where my mum and dad lived after returning home following decades away. I stood outside the bay window of the room where my dad died. As so often when writing my submission, I feel tears rise as I write.

Loving people and belonging in a place do indeed go very deep in all of our lives. It was such love and such belonging that I concluded architecture was all about. For me that sense of belonging started for me in Darlington: hence the book highlighted here.

You will also see other books about places dear and important to me in the much fuller bibliography.

2. Stevenson, Robert Louis, *Treasure Island*, Thames Publishing Co., date unknown

It is thanks to the imaginings inspired by this much loved classic, that I first started to draw development plans for my own islands when aged 7, 8 or 9.

3. *Frescoes from Florence: 1969 exhibition at the Hayward Gallery*, The Arts Council of Great Britain, date unknown

This is a book that captured a very visual and deeply moving experience. Beauty exists and people long before my era not only knew that, they sought to understand it and even live it. They then expressed it timelessly using finely tuned techniques that brought together seemingly non-compatible materials as parts in relationship as one.

What is beauty and even more profoundly, why does beauty exist? Those questions accelerated my own journey that led to the climatic new beginning that came on the Sunday after Easter in 1970. I have highlighted something of each in this submission

4. Schaeffer, Dr Francis, *The God who is there*, Hodder & Stoughton, 1971

As you will have read, I had concluded that there was a generic life essence that held the answers to each of these and many other questions. I then began to call that special something 'God': the one who permeates every dimension of the world of which we are all a part.

It was Dr Francis Schaeffer who enabled me to expect that the design relationship I had also come to recognize could be understood with ever greater rigour and then lived out ever more fully in practice. It was the design relationship between God, people and places.

I was 22 when I first learned of his writings. As will be seen below, I have been pleased to read several books by Dr Schaeffer, as well as benefit from the work of others well known to him.

5. de Bono, Dr Edward, *The Mechanism of the Mind*, Jonathan Cape, 1969

It was when reading de Bono's book that I realized there was a way of thinking that could help unlock to the potential of that design relationship.

6. Ed. Stibbs, Alan M., *Search the Scriptures, Parts 1, 2 and 3*, IVP, 1969

These concise guides to studying the Bible then helped me begin to understand the depth and breadth of teaching and insight held there.

I became aware of the value of such guidance in my mid-twenties. Many of the books I have since read offering even more insight are listed below. There is always more to read and to learn in this almost limitless arena. I have merely scratched the surface.

7. Toffler, Alvin, *Future Shock*, Pan, 1971

As I assembled these titles, I remembered the 25 or so architectural students I gathered from various colleges in London in the early 1970's. We began to explore what many have called biblical thinking. I remember several of us poring over this seminal book, with each wanting to grasp ever further the significance of our relationship as human beings to places.

Toffler especially focused on the transient nature of that relationship: a phenomenon I found very helpful when seeking to understand the dynamic of Brixton. The outcome, as is known from this submission, was my Matthew's Meeting Place project and community strategy, with its goal of enabling a dynamic sense of belonging.

8. Morris, Henry M. & Whitcomb, John C., *The Genesis Flood*, The Evangelical Press, 1969

As I highlighted, when then studying Planning, I hit what I described as 'the brick wall' of Marxism. Then followed the urgent need to shape a world view that was based on a true understanding of where life has come from and where it is going. The context was my heartfelt realization that 'the Earth is dying': a conclusion that was in stark contrast to the utopian intentions of some of my student colleagues.

I was at an early stage in taking the content of the Bible seriously. Could the insights set out by its many writers help me understand where we have all come from in the context of what I could now see that lie ahead?

Marxism as a theory was thought to be based on evidence derived from scientific processes. I began to ask 'If there will not be a utopia but the opposite, what was the scientific evidence that supported Marxist theory?'

I began to wonder whether the early chapters of the book of beginnings, Genesis, might hold some clues. Initially I found its contents almost impenetrable. I later realized that the problem was not the text, but my way of seeing it.

'The Genesis Flood' by Whitcomb and Morris was, to say the least, an eye opener. An enormous arena of science in harmony with biblical insight then opened up, which continues today, as will be seen from the long list of related titles below.

As part of that continuing, the many lessons subsequently learned about our shared past, present and future are to be pivotal to the 5 books I am now well progressed in writing under the heading of 'To the cliff edge of time: life what's it all about?'

9. Ellul, Jacques, *The Meaning of the City*, Eerdmans, 1970

It was when first becoming acquainted with Jacques Ellul's work that I knew that there was a total world view relevant to every discipline out there waiting to be understood and lived, even though with frailty and inevitable inadequacy.

It would be fascinating to reread this seminal work in the light of lessons learned in the 40 or so years since first reading it.

10. Schon, Donald A., *The Reflective Practitioner*, Ashgate, 1983

My penultimate highlighted book is the first one introduced to me by OCMS when I embarked upon what I thought might be a program toward a PhD – and now a Professional Doctorate through Middlesex University.

Readers of the book will be aware that Schon used the role of an Architect to illustrate his thesis.

As I mentioned in my Summary + Reflections at the beginning of my text, I must admit I found it interesting but hard going. This was not because it was not well written or irrelevant to my emerging quest. It was because, as an Architect by then of some 35 years with hundreds of projects delivered in service to others, its' learned themes of reflection and a growing understanding in application were for me a consistent part of my daily life.

My response was almost certainly as unwarranted as it was quietly encouraging. It just may mean that I had actually learned something that may be of some value to others. The challenge now was to set it out in a written as well as illustrated document insights gained in a form that was understandable.

My last highlighted book should be well known to everyone reading the paragraphs here. It is a document that embodies rules that enable freedom; rules that minimize risk of hurt and even death; and rules that also enable each one of us to travel from one place to another in the multi-faceted journey that is the life we are all so privileged to lead.

It is a book that is the great enabler of right relationships that are very dynamic and that affect us all. It is called:

11. *The Official Highway Code* published by the Department of Transport, date unknown

Without laws that provide frameworks for our decision making and actions, my experience is that it is impossible for two human beings to live in harmony in a place, quite apart from when as millions who occupy roads in an island country and then on a densely populated planet.

This remarkable code is one example of many that help shape our lives for good, if we comply with the rules given.

Other influential texts

Dr Adams emphasized learning from every experience in life when speaking to students at OCMS.

I will, therefore, end this introduction by saying that I delight in visiting especially art and heritage exhibitions when I am able to? I enjoy walking down streets and seeing the way people move and respond to places. I also applaud other Architects and sometimes do so in writing to thank them for good work well done.

I am a regular reader of TIME Magazine, National Geographic, the Journal of the Royal Institute of British Architect's and my profession's weekly newspaper, Building Design. The Royal Society of Arts also produces a journal that is a must read, because it covers a wide spectrum of disciplines, arena and issues.

My daily diet of written news is provided by The Times and The Independent, with a Saturday Telegraph and a Sunday Times informing my weekend. I dip into The Guardian whenever there is an opportunity. Now that I live in Witney, I am a regular reader of the Witney Gazette and Oxford Mail, both of which have quoted me on issues I am relating to. By now not living in London, I greatly miss the Evening Standard and eagerly devour its contents when visiting our capital city.

I have other magazine subscriptions and listen carefully to the lyrics in popular songs and enter into the moods generated by music. Jenny and I enjoy and value television programmes on travel, ones that are heritage based and that cover world events. This is especially when with an ethical and world view dimension. The BBC News is a daily must. We also enjoy seeing people enjoying laughter and the preciously funny side of life.

I am also currently enjoying watching a Blue Tit, who, with friends, visits our home every morning to say 'hello'.

But I think I should stop now and allow you to glimpse the list of books that I trust in some measure captures a taste of my life's journey.

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APPENDIX 7: TEN MEMORIES MATTHEW'S MEETING PLACE

Allow me to now share ten special memories of special people in that special place: Brixton. They are memories built into the foundations now laid. When I look back, they were a central core of the trunk now rising.

The first memory tells of a sense of reassurance.

The design of Matthew's Meeting Place happened in a context: for there was at the time a growing awareness of a change occurring in the societal structure of our nation that now needed expression in the form of buildings.

Designs for a new National Theatre were being developed by (Sir) Denys Lasdun. As with Matt's Place, his design said 'out' with an exclusive cultural world accessible by the relatively few. 'In' with a sense of transparent welcome in a building that had an atrium that was accessible by all, even when a visitor only came for a cup of coffee and a hint of the theatrical. The new theatre complex was formally opened by The Queen in 1976.

The notion of seeing a building - to use my words - as 'clothing on people who shared a relationship together as one' was beginning to rise. 'Love was in the air', although such a phrase would not have been used.

The second memory is of a moment soon after the final decision had been made to seek to build Phase One of the Matt's Place project, which was the transformation of the crypt and ground floor.

I had passed RIBA Part Two with what some saw as 'flying colours'. There were also discussions with John Taylor about a significant role within his now very large practice. Yet I could not get the design right for the internal conversion of the church building as a Meeting Place. Nevertheless, I was steadily understanding the constraints of a highly defined building, as well as the potential of the huge volume it contained.

I knew that I had to shape a number of different spaces around one central meeting space, as set out in the square prototype Meeting Place model. Accessibility to all could not be achieved with a ramp. Another solution was needed for a scheme that may require six floors.

I was in the crypt when, in a moment, I saw all of the new spaces 'as branches off a tree', with its trunk being a brick drum located centrally within the building. Inside would be a spiral/helical stair with a lift shaft rising through. It would be entered primarily from a central meeting place - like an internal market place - which would be at ground floor immediately inside the very big open doors of the original equally large and open portico.

Each of the six proposed levels would in turn be accessed from that 'tree trunk' circulation core. The very necessary staircases for escape-in-case-of-fire would then be in the corners of the building.

As soon as the outline of that layout was in place, all of the details of the scheme began to work. It was indeed as if the scheme had already been there waiting for me to see it. Having learned the constraints and sensed something of the potential of a very special building, I had been allowed to 'brass rub' the design solution.

The first phase in the crypt and ground floor could now be finalized, knowing that it would not only work as a project in itself, but would also fit with all the subsequent phases.

The third memory then followed.

Ted Hollamby was Director for Planning and Development for Lambeth Borough Council and was well known for his strategic thinking. The central focus of his borough wide master plan was to be the small triangular park on the traffic island where stood the St Matthew's church building.

Ted also represented both his Council and Central Government as potential part funders of the first phase of the Matt's Place project and was to agree (or not) to building work commencing. He was, therefore, rightly very rigorous in his demands and overtly sceptical of the young man leading the design team. I had a very capable Architect called Ian Morton Wright in support, alongside well established specialist consultants: Cook and Butler as Quantity Surveyors and AB Dailey, Son and Clarke as Quantity Surveyors. I was, nevertheless, still an unqualified trainee. In essence: was I able to deliver such a crucial building project?

When a tender was received below budget and checked by his team, something unexpected happened. I was called to his very impressive office. Ted and his Head of Planning, Stanley Lear, came in. Both seemed stony faced. Ted smiled, paused and then looked directly at me, before smiling and saying:

'Well done, Ray. You did it.'

He then apologised for making me 'run' a form of 'gauntlet'. I was nothing less than amazed, as well as deeply grateful.

Remarkably Ted then asked what my plans were for the future. I remember saying that it was to bring into being equivalent meeting places in Lewisham in South East London and Crystal Palace at the heart of South London. Both he and Stanley Lear smiled once more, this time at the well-meaning confidence of the fledgling Architect before them. They wished me well and warmly shook my hand as Ted's secretary led me to the door.

I have in the decades since had many crucial meetings with men and women of their seniority.

The fourth memory is of an event shortly before work on the first phase commenced. Bob Nind had organized a farewell to the interior of the building. The following photograph was taken on the night.



Image A10: The farewell event in St Matthews. I am on the far right with Bob in the nave

I am having difficulties writing the next sentences as tears have once again come to my eyes.

There was a sense of nervous excitement in the air. Expectant smiles were also everywhere. In the centre of the photograph, hidden amongst the people gathered, was one person who had loved me since before even the day I was born. My dad after a long illness had died and very sadly could not be with us, but my mum could. She seemed so small and vulnerable. Yet beating quietly within her was a very precious form of pride. Her life was falling apart at the same time as witnessing an expression of the belonging that she and her so greatly loved hubby had lived to bring into being.

My privilege that night was to openly honour my mum and dad.

The fifth memory occurred very soon after the first phase of the project - the renewal of the crypt and ground floor - was complete.

It was 1977 and Brixton was in turmoil. Its streets had become a battle ground as rioters rampaged back and forth. Shops and other buildings were in flames. The community of which I was by then a deeply committed member was in the process of destroying itself. Their three-as-one diagram was pulling itself apart.

I was with others in the crypt throughout. When we emerged, very conspicuously Matt's Meeting Place had not even been touched.

I knew that even the angriest of people in Brixton were now seeing a former Doric Temple of a church building not as an edifice imposed on them, but as a friend. It was part of who they were, and as their own, it was they who had protected it. I had seen that same loyalty in customers coming to my mum and dad's shop - and I was deeply grateful.

I also now knew how very practical a sense of belonging can be even in a complex, often anguished inner city community. I was but a young man. I began to expect, however, that such a dynamic could touch a whole urban region - if not far more.

The sixth memory is of knowing that I was not alone in seeking to build a future based on an emerging understanding of what life is all about.

I mentioned Nigel Goodwin, whose photograph is at the beginning as Image 12. The Arts Centre Group (ACG) that he, with others, founded eventually comprised approaching 1,000 artists professionally involved in film, television, poetry, graphics, rock and classical music, dance as well as acting. All had, often in very different ways, experienced the presence of God in their lives.

I have mentioned that, in its early years, I had gathered some 25 other architectural students from other universities and colleges in Central London to explore the themes I was beginning to apply in practice. Seven stand out: Simon Plater, Robin Kent, John Marsh, Graham Stevenson, Bob Buchan, David Ferguson, Helen Row and Mike Elkan. They were all good friends and are (apart from Mike) gathered in the photograph below. I am still in contact with almost all.



Image A11: Enquiring friends

As previously, I am top row on the left. For future reference, Graham Stevenson is 2nd from the right in the middle row. Do also note once again the tensegrity structure behind, which was designed by John Marsh, who is to the left of Graham. It too is based on triangulation.

I am very pleased to report that I first saw my wife, Jenny, when she was playing Lady McDuff in an extract from MacBeth at an ACG Festival. They were foundational days in more ways than one: so crucial are all of our early years.

Some while later, I was very privileged to be the first elected chair of the Arts Centre Group and served in that capacity for 5 years. The encouragement and the testing from colleagues - with input from such rigorous thinkers as Dr Francis Schaeffer, Professor Hans Rookmaaker and Professor Bob McLeod - were pivotal in that formative era.

At this point can I direct you to a bibliography in Appendix 3. Although the AA had a light touch in terms of an academic approach, its rigour caused me to systematically read around and into the subject of a design relationship between people and places, as well as the even more that I have referred to. You will see books by Schaeffer and Rookmaaker there.

You will also see one written by Professor Bob McLeod, who was Director of the Institute for Advanced Architectural Studies in York. He became a good family friend. Image 16 is of Bob with my daughter Claire, when he and his wife, Marilyn, stayed with Jenny and me for my 40th birthday. He died some years ago. Through these paragraphs, can I say a special 'thank you' to Marilyn for a very special husband?

Exposure to other arts disciplines led to Thames Television screening a programme in 1997 telling of the first phase of the Matthew's Meeting Place project. It was written by Murray Watts and arranged by John Forrest. Both were members of the Arts Centre Group. John recently gave me a CD of the programme, which was called 'Matt's Place'. That CD is in Appendix 4.

None of this would have been possible if Nigel had not allowed the seed of an idea to be sown in his mind and heart for what became the ACG.

The seventh memory is of an ongoing imbalance of skills.

When I carried out that first phase of Matt's Place, I had not completed RIBA Part Three as the final stage in qualifying as an Architect. I had to first accumulate sufficient experience under the direction of a fully qualified 'Architect' and pass a written examination and an interview. It was only then that I could use that name and formally practice as such.

I was, however, now technically the principal of a practice, not working under but actually employing Architects who had experience in delivering completed functioning buildings.

Jenny recently showed me a long-cherished gift from one, a very capable man called John Hart. I have already mentioned another, Ian Morton Wright, who was some 15 years my senior and ran his own small practice. He prepared the working drawings and technical information needed to carry out Phase One. My role was that of a design guide and a drawing support. Ian then signed the record of my work experience.

Another very experienced Architect called David Greenwood came south from York to work with me. He too signed my log book, as I steadily acquired the full range of experience needed. That process was intermittent and took some four years.

My office was initially one small room in a friend's house and then another larger room in a very basic flat in Lewisham that Jenny and I rented as a newly married couple. When I eventually did take my RIBA Part Three examination, my interview felt like a conversation between established practitioners.

As I write, I understand well the design development and delivery process, but I am still nevertheless dependent upon others more capable on the production of the detail needed for construction.

Since the demise of 'People and Places Architects' in 2007, it is partly for that reason that my main focus has been on big picture conceptual work and development facilitation, as against being a one man project Architect.

Hypothetically, if my skill balance had been different in my formative years, the major strategies that I have developed and am now close to bringing into being may never have been conceived.

The eighth memory is of the importance of a name.

The phrase 'Matthew's Meeting Place' referenced my generic proto-type final's design thesis. That name was later and rightly thought by both church leaders and other members of the broader community to be too close to the original 'St Matthew's Church'. A new name was then used: 'Brixton Village'. The building enabled many aspects of the life of Brixton as a 'village', but it was not a 'village' as such. Eventually a name that was overtly rooted in the locality was chosen. It was 'The Brix'. That is the name used today.

As with the design of the building and its management structures, the name had to fit like clothing on the identity and role of the community within. I have also found that the right name can only come from people who fully belong in the place.

The ninth memory is one of sadness and a degree of pain.

Pivotal to the whole of venture was the willingness of the local church at St Matthew's to allow themselves to be seen not as the sole user of their building, but as one community group amongst many. They were, therefore, to be one circle overlapping with others as one within a building that told of the outer circle.

Their decision to do that was both very selfless as well as realistic: for responsibility for a building that was too big for their needs could be shared with others through the 'St Matthew's Meeting Place Trust'. 'Church' could then become people loving and serving others, without the burden of either being seen as being a building or being primarily responsible for it. That change was immensely radical in the 1970's, as was the very project itself.

Appendix 5 is an article I wrote in 1987 for Church Building Magazine soon after the completion of the overall project, followed by an appraisal by a specialist commentator called John Thomas. I will allow you to read it so that you can see both the issues the project raised and the response from someone very experienced in that arena.

In essence, Matthew's Meeting Place was now seen as a highly relevant new approach to enabling church as people to become as one with their broader community and vice versa.

Bob Nind was key to this change. His successor, however, had a very different view. He thought that his congregation should have a specific place that was identifiably theirs as a 'church'. They had, in effect, been 'robbed'. He went public with his views. Local newspapers, including the Evening

Standard became involved. I found myself being heavily and openly criticized, having orchestrated what was deemed to be a form of 'ecclesiastical crime'.

There was then one specific outcome.

The equivalent of the central ping-pong ball in the foundational design diagram - the central meeting space - then ceased to be such. Instead of being a form internal 'village square' with a cafe and community markets accessible to everyone, that space became a 'church building' that could only be used by the membership of the local Anglican Church.

The broader community could still use the other spaces and rooms within the building, but access could not be via the central meeting space through a welcoming portico, as in the blue and white poster.

It had to be via the ramp that gave access down to the entrance to the crypt on the north side of the building. Visitors could then ascend the central stair and lift that were now a form of bypass to what was meant to be the pivotal focal space. Only then could all six levels be reached.

That situation remains today. The photograph shows the emptiness.



Image A12: The central meeting space as a 'church'

Both Bob Nind and the current management of The Brix regard that change as retrogressive and a sad mistake. I wholeheartedly agree. As a result, neither the building nor the broader community using it can 'breathe' because of the dominant constraint. As a result, what continues to be achieved there is all the more remarkable.

One encouragement, nevertheless, remains. The building can revert to its originally intended format, because the internal changes to the central meeting space are essentially cosmetic. They can be varied in the future as can the way the local Anglican congregation uses it: such is the inherent flexibility in the design.

It may even be that lessons learned will enable an even better outcome. I am planning to meet with the current incumbent soon and, as part of my renewed relationship with The Brix, to explore what might now be possible.

The tenth memory came when learning in recent years that the status of the building had been raised from Grade II before the work was carried out to the penultimate accolade of Grade II* since the work was finished. It is now regarded as one of the top 4% of buildings of national merit.

Despite some pain, old clothes in the form of an historic but overbearing and burdensome building had become for many welcomed new clothes. The enhanced listing means that the fundamental changes needed to enable that to happen must now be kept 'forever'.

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APPENDIX 8: 'MATT'S PLACE': CD OF THAMES TV PROGRAMME

In hard copy only

APPENDIX 9: ARTICLES + APPRAISAL OF MATTHEW'S MEETING PLACE

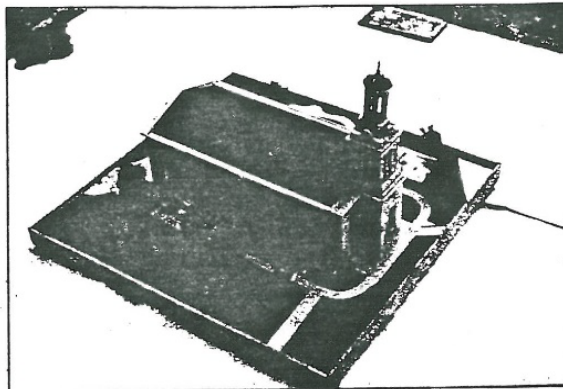
There are two articles below:

1. Image A13a: 1987 article for Church building magazine + appraisal of Matt's Place by John Thomas

Brixton Village: St. Matthews's Meeting Place

INTRODUCTION: St. Matthew's is a Doric temple-of-an-Anglican church building, constructed of Bath Stone and Suffolk Gault bricks, and situated in the centre of Brixton, South London. Built in 1882, it was a thanksgiving to God for the defeat of Napoleon, along with three other buildings, dedicated to Sts. Mark, Luke and John. I was first introduced to the building in 1972, by Rev Bob Nind, who had not long been its vicar, and had previously served in the West Indies. Externally the building was very dirty and somewhat depressing; much repair was needed. Internally it comprised a crypt (in which various meeting rooms had been sited, beside family tombs), a large-sanctuary area with very formal chancel, balustraded apse, and altar table set in front of two Doric columns that rose up towards the ceiling. Above, a balcony ran around three sides; beneath, there were box-pews. Above the Doric columns, written on the frieze, were the words **GLORY TO GOD IN THE HIGHEST**. Due to deterioration of the paintwork, however, a letter E had partly flaked away, resulting in the prophetic statement: **GLORY TO GOD IN THE HIGH ST.**

Although enlivened by the parishioners' evident care, the interior of the building was depressing also; what was far from depressing was the concern Bob Nind and his parishioners had for the wider community in Brixton. Indeed, I was witnessing, in 1972, an unfolding vision of the creation, in Brixton, of an 'indigenous' church - a group of Christians that is part of the wider community, yet true to



God, not to the world. St. Matthew's had a key role to play, in this emergence; it could become a home of this church, and also a venue for a wide variety of community activities and groups, of which the local Anglican church was one.

In 1969, when a student architect, I designed a prototype scheme called a 'Meeting Place', a building where people could meet each other in a place before God, and set in the context of God's creation. The building was not 'a church', as the word 'church' refers to a Bride that Jesus loves; to call a building 'a church' therefore seems as strange as to give my house the same name as my wife. As a planning student, I then

TOP: Model showing exterior of St. Matthews.

BELOW: Interior of St. Matthews

explored the implications of 'Meeting Place' in the context of Brixton, a complex inner-city community that encompasses many of the problems - and also potentials - of modern urban living. When meeting Bob Nind, I discovered that I was articulating, in architectural design, what he was seeking in social terms as a context for ministry; my work with him was to bear surprising fruit. Bob is a man of deep compassion and vision; his status as vicar of St. Matthew's gives access to all strata of the community. Thus he used to create what could be seen as a miracle, namely, transformation, not just of St. Matthew's

building, but within the community at large. The first main stage of that process (the adaptation of the building as a Meeting Place) was completed in December 1986, after 15 years of work. But more important was the transformation of Brixton's Anglican church into one which, shares the building with other churches, and with a wide variety of multi-cultural and multi-racial community-groups and organisations.

Technically, the building has parochial status, but in practice St. Matthew's Meeting Place - as it became - is run by a co-operative of community groups including the local Anglican church, which deliberately let go of sole control.

Although there is a quiet space, there is no liturgical 'worship space' as such. Instead, a series of spaces of different size (and potential) enables user-groups to choose one appropriate to requirements. The church-as-people, therefore, is now 'indigenous' in the world, and her strength must lie in her relationships with people, and with Jesus, and not in having the sole use of a building, and other liturgical or institutional frameworks.

THE DESIGN. As with a person's clothing, the nature and function of a building's users should inform its design. This 'person' is a co-operative which includes a body of Christians whose desire is to allow the character of God to be seen in the whole community.

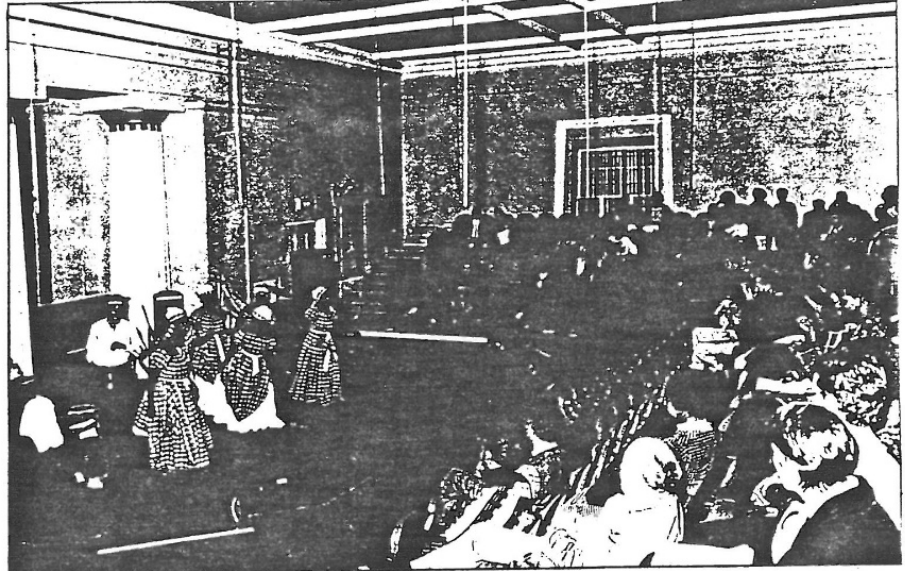
God is three persons, and each has his own character and role and each is separate and indifatigable. Yet all three co-exist in a relationship of unity and love. This idea can be



depicted in a diagram formed by three overlapping circles, all set within a fourth circle. Cast into three dimensions, the diagram becomes a series of spheres surrounding a central sphere where all meet. Spatially, this produces a central meeting space, enveloped by other spaces, and is realised at St. Matthew's by a volume two storeys in height, within which is set a brick drum containing lift and helical staircase.

The lift and stairs give access to all of the six levels now formed within the building: level 1 (the crypt), levels 2 and 3 (central meeting space), levels 4 and 5 (amphitheatre, multi-purpose hall) and level 6 (mechanical and electrical services, main storage area). In all, there are ten spaces.

Level 1 has a large meeting space and three smaller spaces. These are for noisy and dynamic activities; nearby are toilets, a kitchen, storage space, and a control room/office. At level 2 (ground floor) a large foyer leads to the central meeting space, which is a quiet area. Here also is the welcome desk/control point, which serves the whole building. Off the central meeting space is a large lounge/meeting room (with offices), for community use, and administration. Adjacent toilets, resource room and stall-area assist the central meeting space to become, on occasion, a 'marketplace'. Level 3 houses a kitchen, two small spaces, and a balcony that envelops the meeting space below. Level 4 houses the amphitheatre and multi-purpose hall, the latter of



which is above the central meeting space.

It will be seen that levels 1 - 4 wrap around, beneath, and above the central meeting space, physically reproducing the 'trinity' diagram. The amphitheatre focusses on the two Doric columns, referred to, and is intended for drama, music, conferences, liturgical functions, and many group activities. Changing rooms, beneath it, are reached by corner staircases. Level 5, a mezzanine, looks onto the amphitheatre and hall below; gantries here control spotlights in level 6. The storage-space is vital to the building's flexibility. Although the central meeting space is the primary means of access to the others, all have independent access, so that it can be a space in its own

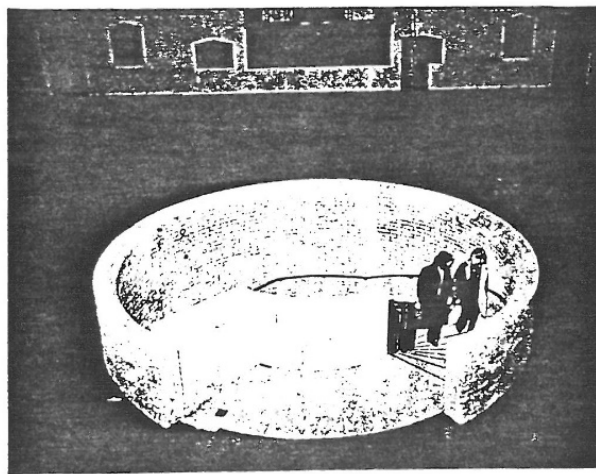
right, where liturgy, street theatre, exhibitions, dance etc., can occur. In addition, the spaces around it can be used at the same time, by different groups. As in the 'trinity' diagram, there is separateness, indwelling and wholeness.

HISTORY. The proposal to adapt St. Matthews' interior came from several years work with community groups, churches, councillors, and officials of central and local government, in which the vision of a central meeting place was shared. Plans were prepared in 1974, and when Home Secretary Roy Jenkins made a visit after the riots which took place in the area, a copy of them was slipped into his overcoat pocket.

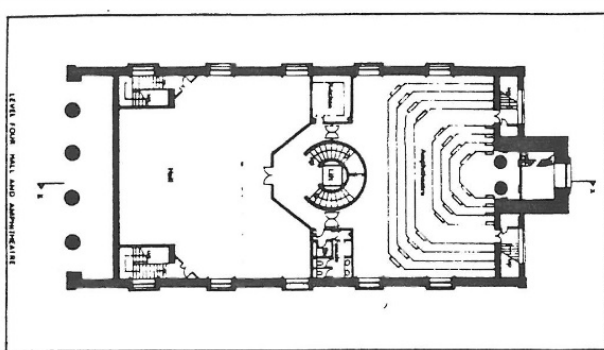
Urban Aid funding followed, enabling Phase One to go

ahead. This comprised the conversion of the crypt, with a new external ramp-access, and the formation of a new ground floor. Work began on site in June 1976. At this time, few community-group ventures succeeded, so all had to run a gauntlet of scrutiny. This was done by the Local Authority (Lambeth), who made cost estimates and invited tenders. Only a favourable tender would secure Urban Aid funding, so there was much relief and joy when the first to be opened involved a sum just less than the estimate.

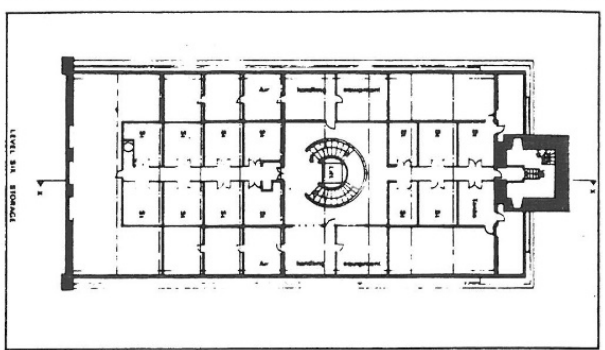
Phase One, completed in June 1977, cost £180,000. St. Matthew's Meeting Place - as it was now called - was born as a building and, more importantly, as a community of people. After months of work and fund-raising, a second



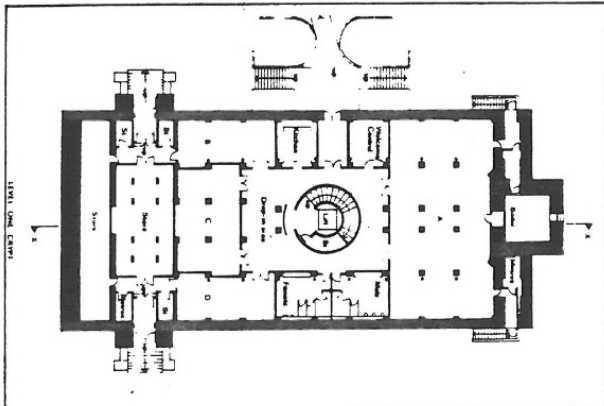
TOP LEFT: Raymond Hall, Architect.
TOP RIGHT: Amphitheatre.
LEFT: Front Circular Staircase.



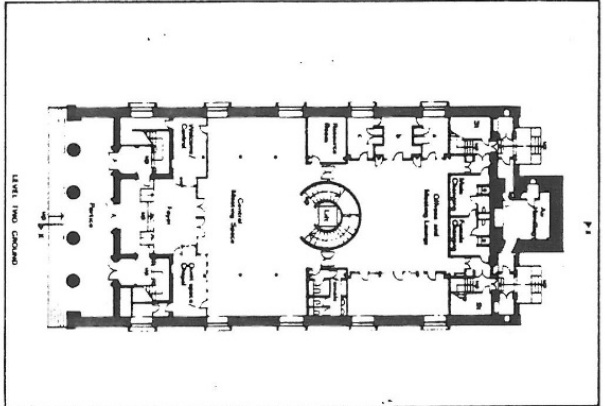
Plan of Level Four showing Hall and Amphitheatre.



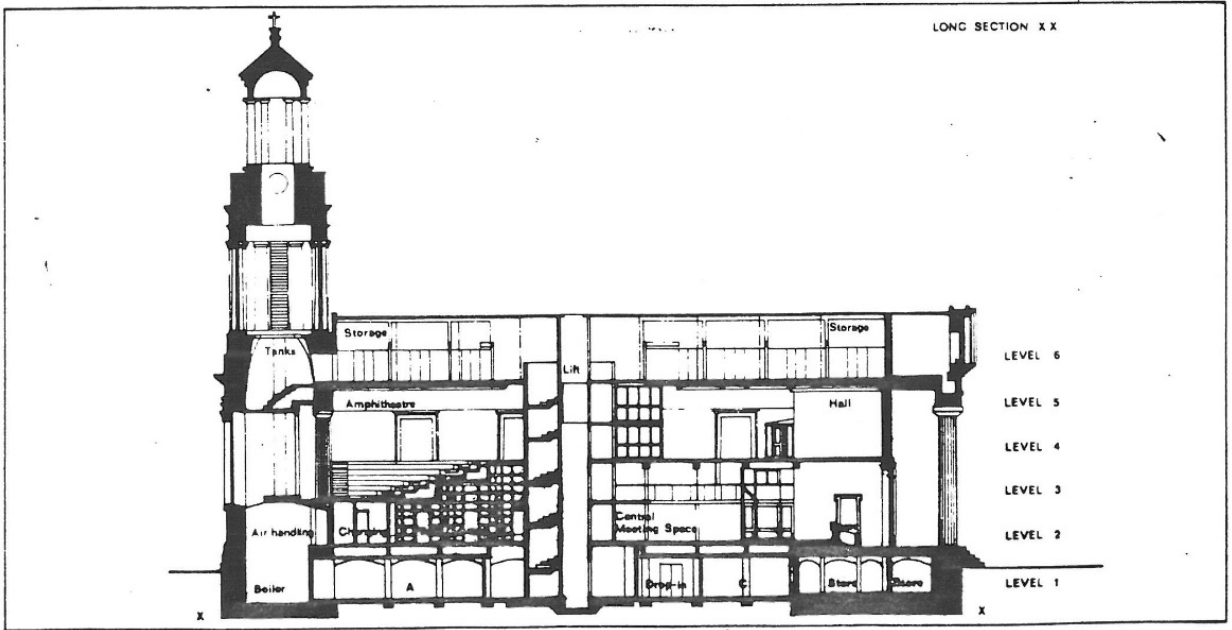
Plan of Level Six showing storage areas.



Plan of Level One showing the Crypt



Plan of Level Two (ground)



Cross Section

grant came, from central government via the Inner City Partnership, with Lambeth Council. Phase Two began, work starting (April 81) with the formation of the amphitheatre. A lift was installed, for which Marks & Spencer kindly provided the money. Phase 2A was completed at a cost of £240,000. Fund raising began again, and then a second Inner City Partnership grant enabled the commencement of Phase Three (June 1985): its aim was the completion of all spaces. Finished in December 1986, it cost £850,000.

CONCLUSION. Phase 3 was completed just prior to the St. Matthew's Meeting Place inaugural Annual General Meeting. As part of this event,

a celebration was held; stalls were set out in the central meeting place, 'roadies' arranged the amplification system for music and dance, and the smell of curried chicken and sweet potatoes wafted around the building. This activity owed much to the management team led by David Bryan, the Meeting Place's new Director. As folk arrived, I looked down from the balcony, and saw Bob Nind come into the building. Bob had moved on from St. Matthew's some years previously and he looked amazed. He also looked older, as did other people from those vision-dreaming days of the early '70s. My mind went back to a time when I stood inside

the original church building, shortly after the pews had been removed; the presence of God was very real to me. For a moment, the sanctuary seemed to be filled with golden light. God, I believe, was giving and assurance and promise that he was bringing about a wonderful work in the lives of many people of Brixton, work enabled by such a material thing as a building. That building has now been handed over to the next generation of leadership, in the community; the enabling process is now complete, and the real work begins in the lives of people. New leadership has articulated a new vision in the name 'Brixton Village', a vision that succeeds the old, with the

combination of a community home linked to a strong memory of the original sole liturgical use, which now, though respected, is distant. Part of Jesus' worldwide church is in Brixton, and it now shares with him the privilege of becoming a part of the life of that community, without props, other than God. St. Matthew's was built as a thanksgiving to God, and resembled a Doric temple. It then became a 'Meeting Place', and is now 'Brixton Village'. I look forward to seeing what God will now do in the lives of his people in Brixton Village, as they respond to him in this continually-unfolding context of opportunity.
Raymond Hall 1987

'Brixton Village' - St. Matthew's Meeting Place - An Appraisal by John Thomas.

What is a church? What is the church? Time and again these questions are asked, by books on church building, at conferences, in sermons. I have asked them myself, many times. Often, they are posed by particular religious buildings, especially those most original, syncretic or controversial. Few buildings bring them out to haunt us as thoroughly as 'Brixton Village', previously the Anglican church of St. Matthew, Brixton. What is a church? Architect Raymond Hall has laboured to create this ... whatever, since his days as a student at the Architectural Association School of Architecture, in the early 1970s. Now - when the project can perhaps be regarded as complete - he speaks of it simply, disarmingly, grasping, perhaps, for words which do justice to the powerful ideas and beliefs that have shaped his long-maturing vision. Reading about the scheme, passing it every day for six years, I long to know what had caused a passionately Christian architect to create a church-centre-like building in which the Christians appeared to hide

in the basement, as though persecuted by some hard-line Communist state, Godless, vicious, in which use of the word "church" would mean the labour-camp. And indeed, the hard-left local authority often seemed to be promoting just such a culture, of Marxist materialism. The answer to my question lay in Raymond Hall's radical vision of how the church should be, and should act. Like the seed buried in the ground, of St. John ch. 12, v 24, the church as believers (and nothing else) must do its work almost imperceptibly, quietly eating away at the rotten core of materialist atheist society, from within, unnoticed. For him, the trappings of institutions, special buildings, and even liturgy, must be thrown off, for they are encumbrances, or they can be; so often, they divide people from God, either by acting as a barrier to evangelism, or as cosy religious retreats that insulate would-be Christians from their divine lord. Hall would have Christians dump their cultural luggage and travel light in a society stripped of the hollow vestiges of vanished Christian

civilisation. Of course, this is to exaggerate his position: he is not really opposed to all liturgy and all Christian culture - he loathes only the churches' tendency to institutionalism, not all Christian institutions. He concedes that for many of God's people, the age old ritual and faith sustain and nourish. But always his position proceeds from that of the personal relationship with Christ, not from any product of culture; faith itself arises by the same process.

The building in Brixton derives from the concept of 'meeting place' that he devised when a student, an original idea nurtured by the special qualities of the AA. 'Meeting place' came to mean a locus of interaction between Christians and everyone and everything else, and St. Matthew's eventually became the place where this concept could be realised. Hall's theory must be seen as connected with the Secularist thinking of the 1960s. Secularists attacked the ancient dualism of sacred and profane space, creating a central neutral, to which all truly belonged: the secular. But

Raymond Hall feels that the sacred and secular have actually emerged as a new dualism, one which can only be dissolved by creating a new kind of place, one which does not - in reality - attempt to mix the two, in some kind of physical tension or uneasy alliance. In Hall's 'meeting place', perhaps the two disappear, since there can be none other, in all creation, except the lordship of Christ and our knowledge of that, or lack of such knowledge. So at the former St. Matthew's there will be drama, exhibitions, music, meetings, children's play groups, etc., etc.' and also Christian worship. The place of Christianity will be preserved in the allotting three (out of twelve) seats on the governing trust to Anglicans. The Church of England still hold the freehold. The only space designed purely for Christian worship is a small chapel, just inside the portico-end of the building. This, like the office opposite it, is very transparent, its walls all of glass. It is, however, a quiet, peaceful space, if not too private (intentionally, one presumes).

The principal services, however, are held in the main meeting area, beside the chapel, and this is at the liturgical western end of the ground floor, in front of the central circular stair/lift structure, which connects all, on all levels. This meeting area, of course, is multi-purpose. Above it is the exhibition or gallery space, entered from one of the original gallery-staircases, set beside the portico entrance. The original 'eastern' portion houses various offices and the meeting rooms, and the auditorium and stage. At the lowest level (the crypt), beneath elegant brick vaults, we find a play group area, plus more rooms and offices, along with the (reputed) cleanest toilets in the town.

However one responds to 'Brixton Village', or the theory that created it, it is very hard to think of a more appropriate building which could serve the church - as the body of Christ - in this particular place. It is useful, surely, to look at the scheme pragmatically. Exceptional situations call for appropriate solutions - no more can we look to the model schemes so popular in the last century - and Brixton is just such a situation. In this particular high street, giving glory to God clearly required a place that can involve and reach as much of the community outside as is possible - and this is the object of a 'meeting place'. Of course, there will be regret at the price paid for the scheme's achievements (the loss of a reputedly fine Georgian interior), but a truly distressing by-product, to my mind, is the pile of smashed, defaced grave-stones, strewn around the Effra Road gate, the distained relics of erstwhile Brixtonians now known only unto God. What message does


this give to passers-by?

There is, it seems to me, a central irony in this realisation of Raymond Hall's stark, even religionless, vision of Christianity. It is this: although the inside of the former church conforms thoroughly to the ideas of its creators, the outside still speaks, loudly, the ethos of traditional Establishment religion; to almost everyone outside the church - in all senses - it 'looks like a church', and not one iota of its original architectural language has been gainsaid by anything that has been done to it.

Presumably, had external changes (above crypt-level) been desired, they would have been prevented, and by the cultural values of a largely secular materialist society and state. Perhaps Hall should have found a different kind of building to use, one capable of sowing any seeds of cultural pre-conception, like the municipal baths in which he and others of his fellowship have met; or built a meeting place de novo. But clearly St. Matthew's had so much to give the project that would have been lacking in any other setting. So now, entering this 1822 building beneath its Grecian pediment, one is reminded of those television fantasy-plays that use one set for exteriors, another for interiors, so that characters seem to walk directly from one world, or time dimension, into another, so often, historic building conversions encapsulate, in microcosm, the bewildering pluralism of our age.

Raymond Hall is a man possessed of that ability at one to inspire and disquiet, in equal measure. I look forward to encountering his ideas and his church architecture again.

John Thomas



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2. Image A13b: Building & Grounds: Clothing for the Bride, c 1978



BUILDING & GROUNDS

Clothing for the Bride

Raymond Hall shares his thoughts on a biblical approach to building design

SOME YEARS AGO, shortly before my wife and I were married, I was standing in Buckingham Palace Road and looking across the heads of the many hundreds of people that were pouring out of Victoria Railway Station, and seeing one particular person that was especially dear to me. That person was my betrothed, Jenny, and the deep love and commitment that I felt and continue to feel for her enabled me to see her, framed by all those other people.

I cannot help but feel that when Jesus looks down from Heaven alongside his Father, he too focuses on his betrothed – the body of people called the Bride of Christ that has been given an intimate and special name, 'Church'.

Just as the name of Jenny causes my heart to thump and my face to smile, so the name of Jesus' betrothed, his church, has a similar and even more profound effect on him as the source of all love comes from his heart.

It is sad that the name 'Church' has been used in other ways, such as for a building – which is akin to calling my house Jenny – or even for an institution.

My belief, however, is that when the reality, dynamic and sensitivity that is inherent in the actual

meaning of the word *Church* is released, a phenomenon beyond comparison will be evident in the world – such that many thousands of people will long to be part of her and become Christians.

Clothing on the Bride

So to call a building a *church* is a form of theological suicide. To regard all buildings and all environments – whether workplace, home or place of leisure – as clothing on the Bride, has far greater potential in enabling the phenomenon that is the Church to be realised.

Biblically, every part of God's creation is spiritual. The Holy Spirit brooded on the face of creation and has sustained it ever since it was first created. He is everywhere, and has not

ceased to perform this function.

We need to recognise and experience it, so that the whole of life becomes a spiritual experience.

Indeed, just as my relationship with Jenny is a parable of the more profound truth of Christ's relationship to us, so every part of life can be seen and experienced as a living parable.

This concept is relevant to what I would like to share concerning buildings that are used specifically by groups of Christians as manifestations of the Church in a local context. For ease of understanding I will call them 'church buildings'.

Love relationship

The heart of any bride is focused on her bridegroom, and she desires to please him. In the case of Jesus, that bridegroom is not only in love with his bride, but is also in love with his Father and the Holy Spirit – a love that has been there before all time and will continue beyond the limitations of his creation. It is into their love relationship that we enter when becoming Christians.

Their love relationship causes the Father, Son and

Holy Spirit to continually desire to selflessly glorify or show forth the goodness, character and wonder of the other person.

In turn, for the bride of Christ to bless her bridegroom, she would need to love and show forth the character and wonder of each person within the Godhead.

The character of God

The character of God, therefore, should be central in all that the bride of Christ does, and should be central in everything Christians do. This applies to baking cakes, mending cars, arranging flowers, and also designing and using 'church buildings'.

Each person in the Godhead has his own character and role, and is identifiable as a separate person within the family of God. Each person also 'indwells' the other, through communication, sharing and roles, and most profoundly in a love relationship that is so intimate and total that they are the one God.

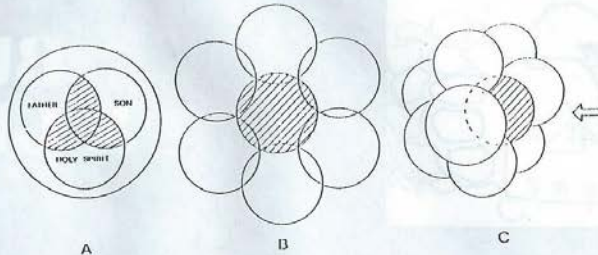
This can be illustrated diagrammatically by using three circles, each overlapping the other set within one circle. This 'Trinity diagram' is

fundamental to my understanding of the way a church building should be designed.

A two-dimensional development of this diagram is a central circle with a series of other circles that are identifiably separate. These also overlap each other, enveloping the central circle – which is the focus for all of those circles (in architectural terms, spaces) and hence their meaning and use.

In three dimensions, this diagram becomes a series of spheres or spaces that surround a central sphere, which in itself is a point of meeting, ie a central meeting space.

On becoming a Christian, one is baptised or overwhelmed by the love within the Godhead that encompasses individual people. That love is represented by the



The 'Trinity diagrams'

overlap in the Trinity diagram, and could be interpreted as the primary entry point into the broader diagram itself, and from which the different spheres or spaces within a building can be experienced.

When seeing the diagram as spaces within a church building, the overlap can be seen to be the inter-face point with the outside world. That overlap or central meeting place should therefore be the

primary entry point into a building, from which people radiate to other spaces around.

It should be the 'love heart' of a building complex, where the many dimensions of the life of a church can relate together with a sense of oneness. Diagrammatically, this is illustrated by the outer circle on the diagram which in turn represents the oneness that is God. Clearly the Trinity diagram also represents

the body of Christ as a family of people. Every Christian is of equal importance within the body of Christ but different in terms of character and gifts – the three circles within the Trinity diagram tell of this.

Each person also is dependent upon every other person within the body – as seen in the overlapping of the circles. As a result we are the one body, the outer circle.

Continued on page 60

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BUILDING & GROUNDS

Continued from p. 59

In this way one can see a relationship not only between the character of God and the design of buildings, but also the design of those buildings in relationship to the character of the body of Christ itself. Buildings can be seen to be clothing on the Body of Christ, telling of the nature of a Body that in turn is to tell of the character of God.

There is no substitute for the spoken word in evangelism. One can however, to continue the analogy, clothe that key activity in further awareness of God's character.

For example, when someone takes milk, flour and currants, each of which are unique in their own right, mixes them together, places them in a right relationship together, respecting the potential and character of each element, a new entity can



To call a building a church is a form of theological suicide



emerge in the hands of a loving and skilled cook – a currant bun.

One actually sees the Trinity diagram manifest in a seemingly 'unspiritual' activity, cooking. In fact, cooking can be a parable of the bigger truth, and hence in itself can be a spiritual activity if only we would see it and experience it as such.

Similarly, a mechanic takes a fuel pump, carburettor and piston – each part distinctly unique in its own right – and when placing them in a right relationship, he creates a new entity, a car engine.

Again, that mechanic is actually relating to the

character of God within his own gift, and is able to experience a spiritual dynamic in his working life.

One can follow this principle through into constructing chairs, flower arranging, the teaching of history and so on – such that every part of life can be rediscovered and redeemed as a spiritual experience.

Three examples

As we have seen, the whole of life is able to be 'spiritual' – the things we do, the way we are, the places we inhabit. Buildings can help in realising this, as well as being consistent in their own right.

Here are three examples of church building designs based on these principles – but in the context that a porch, office building, hotel or sheltered housing scheme can be as 'theological' as any church building:

1. **Kensal Rise Meeting Place** – This building, although never built, has influenced the design of completed projects. It was for church use but not called a church building. The name 'meeting place' tells of people meeting together in a place before God.

In essence it comprises a series of spaces of different sizes that envelope a central meeting space on a series of levels, linked by a ramp that enables old folk and people in wheelchairs to gain access to every space without having to use the staircases positioned in two opposite corners.

Each space can be separated off by the use of folding partitions, as well as linked into the central meeting space by a variety of formats. All fixed services, ie toilets, kitchens and bulk storage, are in the same corners as the staircases, freeing all the activity spaces to

respond to need as against a predefined use.

Responsiveness is a key concept – it is important that a building is a servant of God's people who in turn are servants of God. Often buildings can be masters and not servants, dictating what the people of God should do.

Indeed, my feeling is that on Sunday mornings God is somewhat bored by many of the things his people do around the world, and in particular fixed liturgical formats. Freeing the potential use of space is a major key to breaking away from set patterns.

Another aim in this design is to see the building as a guitar, with various 'chords'. In design terms this means accommodating noisy and smelly activities as well as quiet and safe ones – and a wide range between.

The extremely noisy and smelly activities would go in a basement area directly under the central meeting space. A range of activities could then be undertaken in the space above as they spiral around the central meeting space, climaxing in quiet and safe activities at the top.

Once establishing this discipline, a wide variety of spatial 'tunes' can be played on the building, as

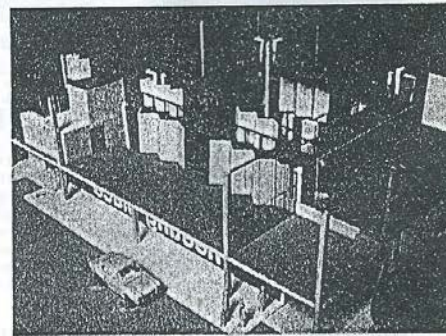
it responds to the call of God in the lives of people.

By being responsive, the building can enable the body of Christ to grow, with the potential for activities that may not exist in a more tightly designed format. Gifts can be released through those activities that can in turn build up the body of Christ. The Meeting Place was therefore designed to aid 'body building'.

2. **Brixton Village** – This project was originally called St Matthew's Meeting Place, and was catalysed when sharing the design concept for the original Meeting Place with churches and community groups in Brixton on behalf of the local Anglican church.

It was the conversion of their existing Doric Temple into a home for a co-operative that would include the local Anglican church, alongside a Pentecostal church and twelve or more other community groups. The principle of the body of Christ being aided through a spacial design was extended further by that body being one component of a broader community, and so 'incarnate' in the world.

The Trinity diagram, however, still applies socially and spatially, and perhaps in some ways

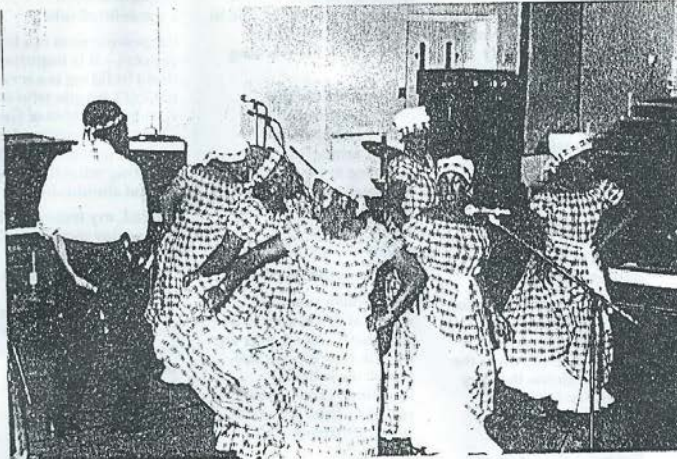


A model of Kensal Rise, where responsiveness is a key concept

more so in this 'incarnate' context. In the scheme, which is now complete, one enters through the original portico into a central meeting space, which is akin to an internal market space, and is of two-storey volume in height.

A brick drum with a spiral staircase set within it, and a lift shaft set within that, has been designed as an extension of the central meeting space linking a total of six levels. This is all built within the volume of a former large liturgical space with balconies and fixed pews wrapping around three sides, a very draughty roof above, and a crypt below that was at one time a graveyard.

A variety of spaces of differing shape and size envelope the central meeting space and include an amphitheatre, a hall, lounge facilities, and so on. There is also a



A performance at Brixton Village, formerly St Matthew's Meeting Place

balcony for refreshments wrapping around the central meeting space for the viewing of street theatre, exhibitions or musical displays, etc.

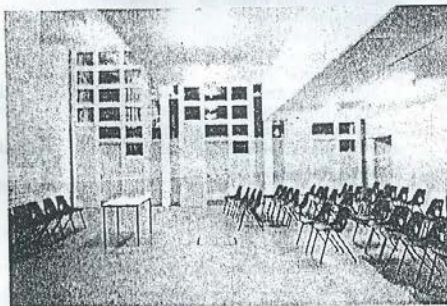
The potential of a marketplace atmosphere is realised at the very heart of the building, where the different groups within the overall community would meet each other, having been able to do their own thing in the different spaces that envelop the central meeting space.

The dynamic of the Trinity diagram outworks socially, and in the context of that incarnate church, enables the body of Christ to be in a relationship with the rest of the community – rather than being separated off – as often happens in

conventional church buildings. I am sure Jesus loves this concept, as this is what he himself did by becoming incarnate in the world, with such enormous resultant blessings to us all.

The name of the project was changed from 'St Matthew's Meeting Place' to 'Brixton Village' at the time when the building work – which took some 14 years in three stages – was completed. The new name affirms the sense of wholeness and goodness as well as intimacy which the project is based on – both in terms of a place and a people.

Continued on p. 62



Brixton Village: a project based on 'wholeness, goodness and intimacy'

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Continued from p. 61

3. Trinity Church Building, North Finchley – In Brixton it was right to provide a co-operative format. In many situations, however, it is important that the church as people has a home that is their own, and in which they can be hosts for other groups and individuals within the broader community as part of a desire to enable Christ to be seen in the world. A building belonging to Trinity Church North Finchley is an example.

Trinity Church was formed when a local Baptist and United Reformed Church came together. The site owned by the Baptist Church was sold to generate income to make way for the adaptation and extension of the URC buildings.

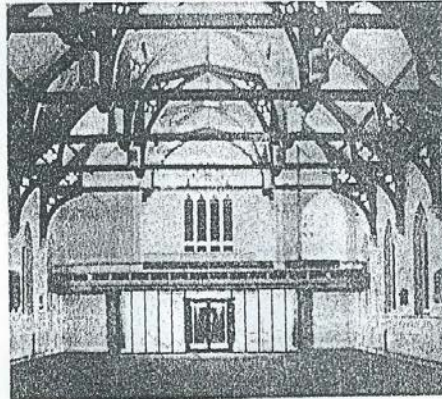
Buildings can be seen to be clothing on the Body of Christ

The complex that was then adapted and extended originally comprised a church building, a Sunday school building and a caretaker's flat with meeting room. This set of buildings had 'grewed like Topsy' with a lack of unity.

When assessing the site and relating it to the Trinity diagram, there was the need to fulfil individual spaces, their inter-relationship, and their responsiveness to God's call in the life of the people.

A new lounge area was formed at the heart of the complex, equivalent to a central meeting space in Brixton Village (the overlap in the diagram), whereby folk would enter as an introduction to the whole complex.

Deliberately friendly and



'Deliberately friendly and intimate'... Trinity, North Finchley

intimate, the design has cloister across its exposed side, where prams and bicycles can be kept out of the rain and people can sit and enjoy what is happening in the street as an extension of the life within the church building itself.

From that lounge area, folk can then radiate to a variety of spaces housed within the original building complex.

The original church building is now the main meeting space, with pews removed, aisles boarded over, carpet laid and a flexible and uplifting lighting and sound system installed. The transformation has been quite remarkable, and has proven to be an inspiration to many.

The main meeting space is now one of several spaces that envelope the central meeting space/lounge, allowing God to be seen as present in all the spaces and the world outside.

Conclusion

A fundamental principle is clothing the Bride of Christ in a way that is consistent with the character of that Bride,

and in turn allowing her to show forth the character of the Bridegroom and the family that he is part of.

That family is God, and God is a three-in-one God of persons in a relationship of selfless love. The Bride of Christ can be like that, and I believe that all buildings, like bridal attire, should show forth a similar character. Indeed everything the Bride touches should tell of the character of God, even currant buns!

If this principle is followed through, my expectation is that revival in our land will not only flow into every corner of living, but be so earthed that a biblical and God-centered renaissance

throughout our cultural life would be able to emerge, providing a context for the Holy spirit to so work that our nation could be transformed.

There is a fundamental desire on my heart, as I believe it is on Jesus' heart – that every face he sees when looking down from his Father's throne is in turn looking back to him with love and expectation – just as Jenny was looking to me when I stared across so many faces in Buckingham Palace Road shortly before we were married.

Indeed, my hope is that one day there will be so many faces looking up to Jesus with love that he will nudge his Father and say, 'Daddy, can we bring the wedding day forward please?'

(Raymond Hall is Director of London-based firm Raymond Hall Design Services Limited.)

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APPENDIX 10: OTHER RESIDENTIAL PROJECTS

Some detail on the background to two other domestic schemes

First: Jock and Peggy's Boathouse

Every project hosts a story about the people and the place. Jenny's parents asked me to alter a stone built boathouse on a beach in Fish Guard they had bought as a home for their later years.

Having previously housed a large boat, internally it was out of scale for Jock and Peggy. They enjoyed its stony-ness, but wanted the atmosphere within to be more intimate and cosy. An extension had already been added that was to be upgraded to include a new bathroom and two bedrooms. Jock needed a study area, Peggy a new kitchen and the grandchildren they anticipated would need somewhere to sleep.

Another extension was beyond their means. I sketched out a gallery for Jock, his desk and a low couch bed for younger visitors. Below was a kitchen and eating area. A simple timber stair gave access from the lounge area below. What had been a big space of the right size and shape for a boat was now a series of smaller spaces of varying sizes. A former boathouse was now clothing on the needs of a retired couple, whilst still retaining the unique scale and features of the original building.

One large circle now had three right sized circles overlapping within – and it worked beautifully.

A new team member, an Architect from York called David Greenwood, drew the idea in more detail. A local builder then carried out the work. I understand it appeared in a house and garden magazine.

We had many happy family times there. The sadness was that a very high tide flooded the house and Jock and Peggy had to leave the home they loved for higher ground. If one sees the sea as one circle in my diagram, the relationship with Jenny's parents and the house they owned had broken down.

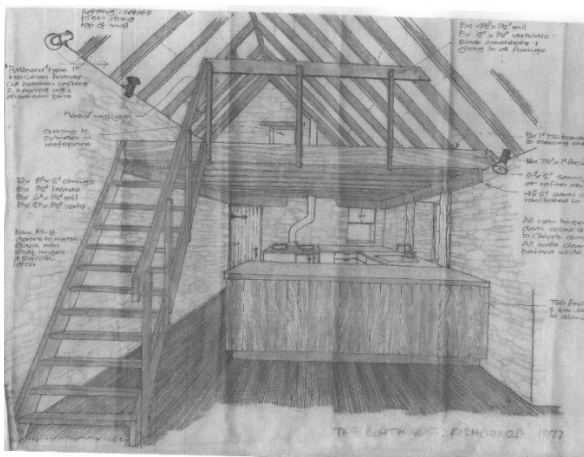


Image A14: The original sketch drawing we showed Jock and Peggy



Image A15: The completed scheme

Second: Dave and Sue Donkin's house

The second scheme was for two friends, who made the model of my original Meeting Place and that for Matthew's Meeting Place. Their names were Dave and Sue Donkin and they lived in Pettswood in South East London.

One of their projects was to make the Millers Pride men with the black bowler hats, which may be remembered in television advertisements.

Their home was one of many semi-detached houses that were dressed as a form of Tudor timber house with a very distinctive style. It was also on the corner of two roads. The front of the house faced the larger of the two roads and its side seemed to ignore the smaller adjacent road.

Their model making studio was in one of the bedrooms and they needed a work place that was separate from their home, yet alongside. An entrance was also needed for clients that was not the same as that to their home. Sue and Dave were very social people and a larger lounge was also needed.

The scheme carried out, therefore, sought to meet all of these criteria. Whilst retaining the emphasis at the front, the new extension deliberately faced the side road and had a discreet new studio entrance porch accessed from the front gate. The studio was now the ground floor of the extension and had its own kitchenette and WC - and plenty of light from four tall windows above their work desks.

At first floor was a new and large lounge, again with plenty of light. It was accessible from the stair in the original house. That new room was set beneath a roof that extended the character and design language of the original house outward. The ceiling of the lounge opened up to the inside shape of that roof, thereby being both unexpected and spacious.

Do note that that roof was deliberately set down from the main roof at both its ridge and eaves, thereby not 'fighting', but being subservient to the original and hence part of its 'family'. As a result the various design circles overlapped as part of one hierarchical composition that completed and even enhanced the sequence of houses at the junction of two roads.

A new part in relationship as one with the 'old' was the goal, as clothes on the lives of two very skilled and homely people.



Image A16: Dave and Sue Donkin's house

Other examples of social housing projects

Through an emerging network in London, I met a building surveyor called Bernard Tarling, who had been asked to design a scheme of some 16 flats in a sensitive village setting in Kent. His client was Hyde Housing Association. Bernard had concluded that an Architect with experience of such contexts was needed. He asked me to help.

Again I asked questions and assessed what was possible, with the principle of circles overlapping as one as my guide.

The outcome was a scheme with a similar mix to that carried out for Malvern, with lessons learned applied in this similar but nevertheless different situation. A building comprising flats for younger people was positioned by the entrance, with a short terrace of dwellings for the elderly at the rear, with their own compact gardens. Their shared focus was a courtyard with car parking.

A substantial existing tree became part of the overall composition.

The scheme received an award from a local amenity society as one appropriate to its village setting. I was later pleased to help Bernard on the design of an extension to a conference centre in Kent.



Image A17: The scheme in Farnborough Village

Hyde Housing also asked me to design the sheltered housing scheme in Whitstable called The Oyster, referred to in the main text.

Other schemes then followed both for Hyde and other social housing providers across southern England. As examples, two of several in my local area of Lewisham/Bromley in South East London follow.



Image A18: Flats in Granville Park, Lewisham

Granville Park is in a conservation area and the scheme had to be designed to 'belong' with its neighbours: a series of very large single family houses.



Image A19: Flats in Widmore Road

Again this scheme was designed to ‘belong’ in its context. Every application of the design principles outlined outworks differently in practice. The photograph was taken just before the road surface was laid. The two ladies were new tenants.

One scheme was personal for me. It was in effect at the bottom of my garden in Lewisham and was for a private sector provider of starter homes: Fairview New Homes (FNH), whose logo was designed by Robert Sayell in my team. I introduced the site to Fairview and hence followed through the ‘triangulation’ principle learned from John Taylor when I was with MWT Architects. The goal once again was to enable a foundational sense of belonging, with the security needed at the heart of Lewisham in London’s inner city.



Image A20: Starter homes in Marschal Road, Lewisham. Paul Chapman was the team member who carried out the design. Paul also played a key role in the development of the Gibraltar master plan

Another was in Whitstable, which hosted one of the first railways carrying both goods and passengers. The scheme, known as 'The Oysters', deliberately straddled the mound of the former rail station, with a central atrium lounge enabling views of the sea. It was voted Hyde Housing Association's most popular scheme by residents and received a local amenity award. Graham Stevensen served as the project Architect. I am very proud of him and grateful for a job well done.



Image 21: The Oysters on its original mound: more recent photographs are needed

The Shaftesbury Society became a key client, as did other housing associations. Martin Ingham, Stephanie Willcox and Jeremy Lodge worked with me on a number: all were very capable designers.

Each was designed based on the three-as-one diagram, with separate identities clustering around a focal lounge that looked outward. The scheme below followed the same diagram.



Image 22: Housing for the elderly in Tiepigs Lane, South London



Image 23: Neighbours chatting in Tiepigs Lane



Image 24: Housing in Malvern



Image 25: Visitors calling

Other social housing projects for the elderly were commissioned. When photographs are taken I will add them to this record.

A New Gibraltar masterplan

As mentioned in the main text, in the early 1990s I was asked by Bo and Andrea Jeavons to design a new home for their family on the Isle of Man.

As with a porch that led to the shaping of major strategies: much more then followed.

The 'circle' of their life at home overlapped with another on Gibraltar. I found myself then becoming part of both, with fascinating consequences.

Bob was a shareholder in a hotel on the east side of the Rock, which was experiencing severe damp problems. He asked me to visit and see if it could be resolved. I then became aware of Gibraltar's

strategic position at the interface of global regions: north, east and west. Because of its history, the Rock is highly secure and able to be self-sustainable in energy.



JEAVON'S HOUSE: ISLE OF MAN

Image A26: Bob and Andrea's house

As with a porch that led to the shaping of major strategies: much more then followed.

The 'circle' of their life at home overlapped with another on Gibraltar. I found myself then becoming part of both, with fascinating consequences.

Bob was a shareholder in a hotel on the east side of the Rock, which was experiencing severe damp problems. He asked me to visit and see if it could be resolved. I then became aware of Gibraltar's strategic position at the interface of global regions: north, east and west. Because of its history, the Rock is highly secure and able to be self-sustainable in energy.

I began to think about how to maximize its potential in a very insecure world that needs exemplars in sustainability. The following master plan gives some insight into the outcome.

In essence Gibraltar could become 'A New Gibraltar' as a self-sufficient, 'green' energy generating, self-sufficient, safe and secure meeting place in a turbulent world: an interface between 'global north and south' as well as even 'global east and west'.

Working initially with Chris Boyce from our associated office in Eastbourne, Boyce Kemp Bron, the master plan my team in London prepared that could enable that is shown below. A very capable Architect called Paul Chapman was the lead designer and Robert Sayell once again helped with the logo.

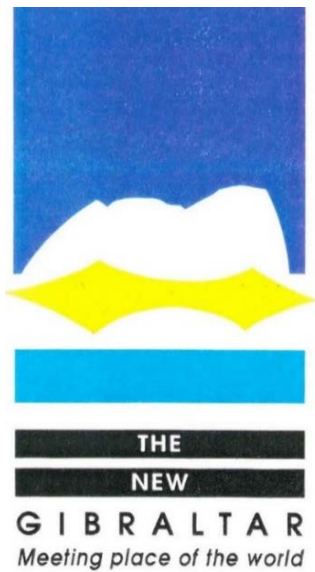


Image A27: A New Gibraltar logo

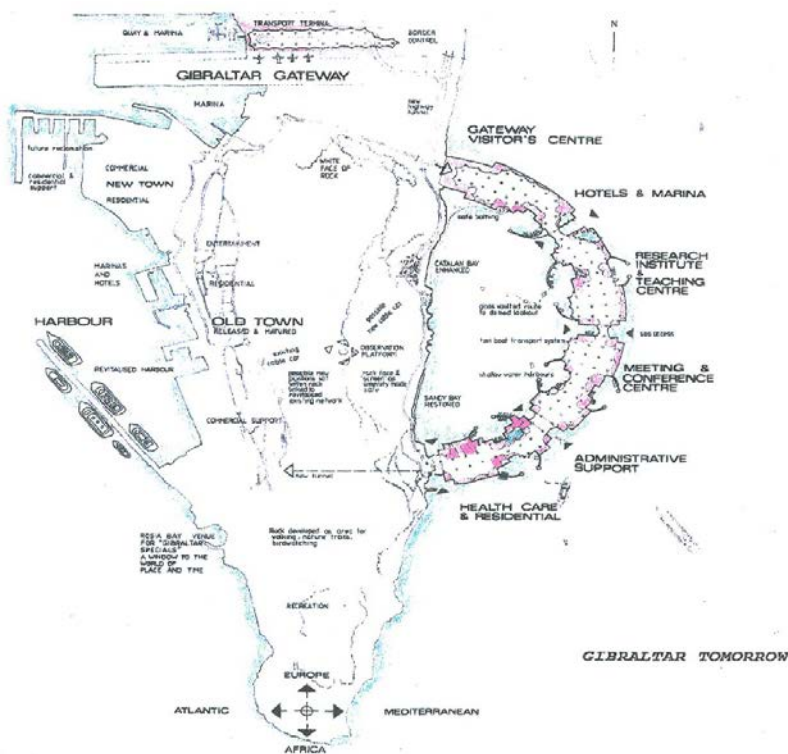


Image A28: A masterplan for Gibraltar. Do note the arc of development stretching out to the right and hence to the east of the peninsular that is Gibraltar

The arc would encompass a new lagoon and would comprise a series of part anchored large pavilions of new accommodation, surmounted by a protective canopy made out of a photovoltaic fabric that would generate electricity. Air movement beneath the canopy would cool the scheme. The cold water already trapped in the limestone of the Rock itself would become a source of further cooling.

The pavilions could also be constructed off site and towed into position. The project, thereby, became a seed leading to the main components of the London East Water City strategy with its ship like green energy generating inhabited bridges, which are akin to pavilions.

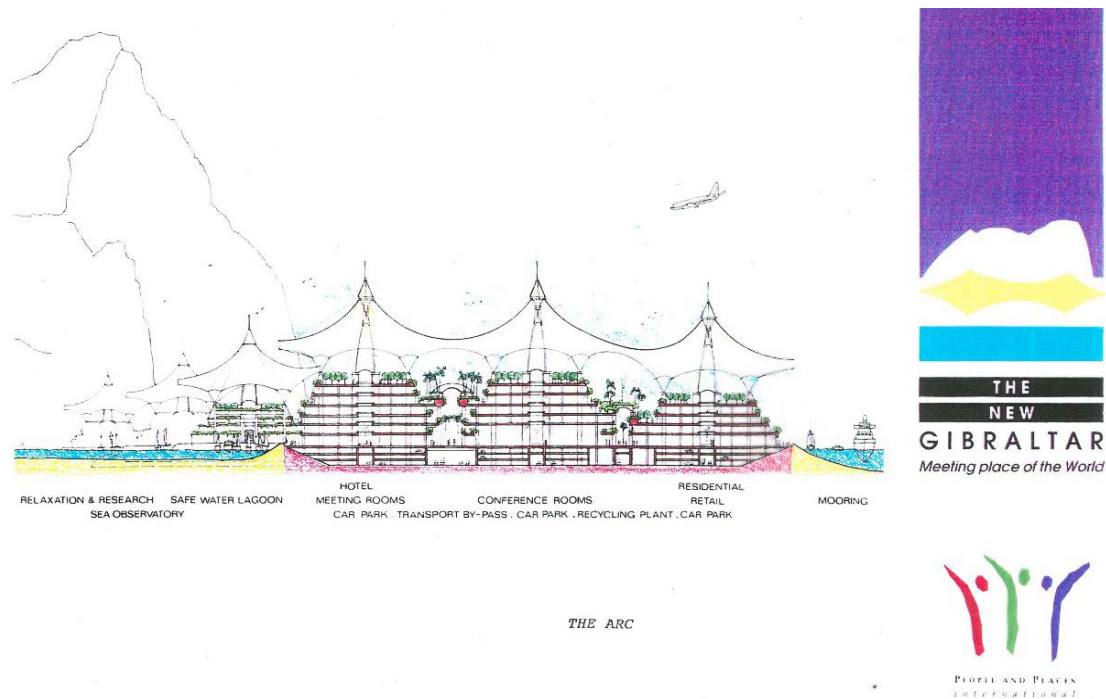


Image A29: A section through the Arc

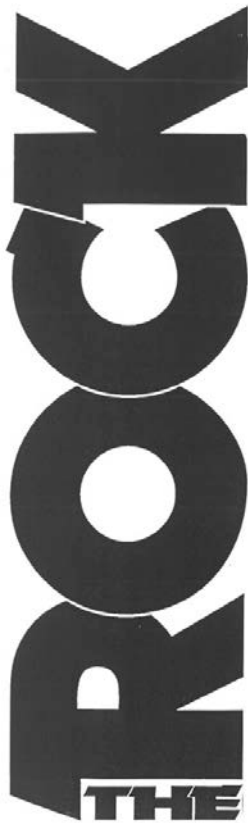
Some 10 visits back and forth to Gibraltar led to meetings with Chief Minister Joe Bossano at a formative period in Gibraltar’s history. His primary focus, however, was building a secure financial future as an offshore finance hub.

Those discussions have since quietened, although I have noted that the Rock’s need for more space has not. In essence, Joe succeeded. A form of re-engagement may be possible next year.

The Rock TV series

One spin off was the first stage commissioning of a drama series through BAFTA Award winning producer/director, Norman Stone, entitled ‘The Rock’. I introduced the idea of Gibraltar being a focal venue to him, with the goal of raising the profile of the people and the place there. Such profiling could then have assisted in the viability of my master plan.

That was in 1993. The series came close to final commissioning for a prime time on a Saturday evening, but was halted because a feature film of the same name, with Shaun Connery as the lead, coming onto the market. I have been told me that there is now the possibility of his proposal being considered again.



STRANGERS IN PARADISE

PART 3

Bart Gavigan * Norman Stone
October 1993
© 1A Productions Ltd.
Premier House, 77 Oxford St.
Suite 606, London W1R 1RB

Image A30: The front cover of the 3rd episode of the TV series

Norman was my best man. He and I shared two flats when we were students. We each other through Nigel Goodwin and the Arts Centre Group. Deep roots and with some reaching for the sky still possible in this example.

Other building design opportunities to serve

As can be seen from the main text, a range of built design solutions began to rise that were based on my formative ping pong ball exercises and my circles overlapping diagrams. Every scheme, however, was different.

That process started at college as the seed of ideas. The trunk then sprouted above ground as a sapling in the form of Matthew's Meeting Place in Brixton. Other projects then became branches that grew forth from that trunk. The internal opened pages of the early Raymond Hall brochure, which is reproduced again below, tell of that happening. Do note that there are other projects shown that I have not mentioned here. Other projects followed that I have also not mentioned. I will highlight four more in order to consolidate the range of applications of the principles outlined.



Image 31: Inside the Raymond Hall brochure

The first is in the next Image from a later brochure sheet that shows some of the models members of my team made.

At the top is a model of a building belonging to Abbey Road Baptist church. Their forebears started what became known as the Abbey Building Society - and later the Abbey National - to help young people get a home. They, therefore, sought to help others by bringing together people and funding leading to new homes - and they did so with considerable success. The scheme to transform that aging building was not carried out. The location is close to where The Beatles walked across the pedestrian crossing.

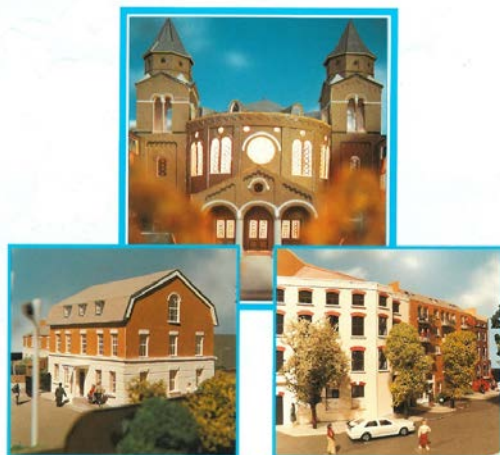


Image 32: Models

The second is of a bespoke office building.

The model to the bottom left was a new headquarters for the building company called Bryen and Langley that carried out the work for Christ Church Chislehurst. The actual building received an

award given by the local Eltham Society because of its neighbourliness and also an award for its energy efficiency.

Translate that experience – plus that of a porch, a boat house and an extension to a semi-detached house a hundred fold and one sees ingredients that enabled a project as different and as relatively large as Waverley Abbey House. Magnify that principle even further and the components begin to rise for an urban regional strategy such as that for a London East Water City. Once again one then sees a multitude of smaller circles with larger one overlapping as one.

All at every level all are rooted in the goal of enabling a very practical and life sustaining sense of belonging.

The third is another in-principle ingredient or component: a restaurant, one of many we designed.

This one is in a former chapel for the National Children’s Home as part of their London campus. Its design sought to follow the same principles in the spatial diagram.

Interestingly my point of reference during the design process was neither the chef nor the intended manager of the restaurant, which was a mistake. The person who eventually operated the premises shared with me afterwards that the focus, as the overlap of my circles, should have been the people entering the dining area and not the staircase, which would have been better located to the side. Customers would have then seen the tables and layout of the restaurant.

On reflection, I am certain that he was right: so important is it to be able to ask all key players their views at both a briefing and during the design development stage of the delivery process. As in my spiral RIBA Part Two first attempt at a Meeting Place design, beware of translating diagrams too literally.



Image 33: A restaurant for NCH, which was formerly opened by Virginia Bottomley MP

The fourth was an office building that was somewhat larger than that for Bryen and Langley.

It required the transformation of the former headquarters of BP into a renewed and significantly enlarged Britannic Tower in the City of London.

During the time that 'People and Places International' embraced both 'People and Places Design Consultants' and 'People and Places Property Consultants', our office in Queen Anne's Gate in Westminster enabled Henry Clarke to secure opportunities where we could serve substantial commercial clients.

One was a major developer called 'Pillar', led by Raymond Mould. Our design team was based in Lewisham. Henry assembled a commercial package and I, with my team, prepared a design as a bid in competition with other project based partnerships.

Before and after photographs of a model of the scheme are below. Generating both an economic and commercially viable method of adapting and extending the original building was crucial. The big challenge was how to make an essentially rectangular building acquire a sense of identity and place.

The submission came a tantalizing second, not in relationship to the design nor the quantum of the bid, but in the contractual terms offered.

Image A34: A drawing prepared by team member, Architect Keith Fairburn, based on a brief from my property co-MD, Henry Clarke, and a design direction from me.



Image A35: Britannic Tower before



Image A36: Britannic Tower after

The fifth is not a single project, but a series of shop fronts that I with my team were privileged to design for retailers and others in Deptford High Street, which was near our office base in Lewisham.

Deptford was once the world's most advanced timber shipbuilding yard. Changes in marine technology and the demise of the River Thames as a global trading port led to its decline. Government grants helped fund what were very encouraging face lifts as part of a long process of gradual regeneration.

Going right back to my parents as corner shopkeepers: identity and a sense of welcome is a key to success, no matter what the context is. It is, therefore, fitting that my last schemes are of shop fronts that have as their point of reference the principles outlined here.



Image A37: Some of the shop fronts



Image A38: Some more shop fronts in Deptford

Expressed identity was a key and with it a sense of shared belonging in a very special place: lessons first learned in my childhood. When both are visible, a community grows with everyone potentially benefiting.

APPENDIX 11: 'A REVOLUTION IN STONE' BY PETER SCOTT

Concerning Waverley Abbey House

FEATURE

Peter Scott describes the radical plan that transformed a Surrey mansion into a major Christian training centre

A revolution in stone

Behind the graceful exterior of a modest 18th century mansion set in the rolling Surrey Hills, a transformation has happened that could have wide-ranging implications for the Church in Britain.

And these changes to the house that gave its name to a famous Edinburgh station and quartered some of the wounded of World War I mean that it is well-placed to restore a little of the dignity to the battered reputation of the architecture profession.

Waverley Abbey House is now owned by Crusade for World Revival, best known for its publication *Every Day with Jesus*. But CWR also organise a wide range of seminars and courses on different aspects of the Christian life.

CWR bought Waverley in 1984 and adapted it as a Christian training centre, with the eventual aim of providing residential accommodation for 120 people.

Although only part completed, during the first year in operation 2,500 people passed through its doors.

Outside the house has not changed much since it was the elegant home for a leading Surrey family. Some tidying up had to be done to restore its original classical symmetry.

But inside more fundamental changes rapidly become apparent. A Victorian visitor, like Sir

Walter Scott who came to the house regularly and named his Waverley novels after it, would have alighted from his carriage in front of the grand entrance and been ushered inside by servants.

At the top of the double staircase he would have been greeted by his host and taken on into one of several drawing or dining rooms to be entertained.

On special evenings a dance would be held in the large-windowed ballroom from where guests could enjoy magnificent view of the landscaped gardens, lake river.

Meanwhile, on the warren-like ground floor, the servants would be scuttling about preparing food or attending their other duties, a world away from the grandeur above.

Rigid division

Waverley was built by Chancellor of the Exchequer John Aislabie in 1723. Typical of its time, it shows clearly the rigid 'upstairs/downstairs' division between ser-

vants and served in Georgian and Victorian society.

As with all forms of building, the often-hidden assumptions of the nature of society are set in the brick and stone of the original house.

Another frequent visitor was nursing pioneer Florence Nightingale, sister-in-law to the 19th century owner John Nicholson. But though prepared to challenge social mores in caring for the sick and wounded of the Crimea, there is no indication that she questioned the pattern of living that her brother-in-law perpetuated.

In fact, the common man only found his way into the exquisitely decorated upper floor rooms when the house was used during World War I as a hospital for a later generation of wounded.

Increasingly during this century the house fell on hard times as the owners faced ever rising maintenance costs. Used as residential nursing home and then sub-divided into a series of flats, its



Inside Waverley Abbey House (Photo: CWR)

elegant interior became a maze of partitioned rooms festooned with an ill-assorted mix of electrical cables and water pipes.

Such was the sorry state of the house when CWR first discovered it in 1983 when they were looking for somewhere to site their training centre.

Several other people were interested in buying the now vacant house but in spite of a higher offer, CWR were able to purchase it, assign they say of 'the Lord's provision'.

Clearly a very large sum of money would be needed to renovate and adapt the building and they set about raising nearly £1 million from their supporters.

In the meantime, a Christian architect was invited to visit to visit Waverley and submit plans for its redevelopment. The next two-and-a-half years saw the emergence of a design scheme that would meet the needs of the new owners.

The result was a radical plan to remove the social divisions inherent in the original design and shape a building that reflected more closely the values of the kingdom of God.

According to the architect Raymond Hall, buildings are like 'social clothing' which reveal the values of the society that build and use them.

Together with the CWR leadership, his aim was to shape a building that did not divide people up into artificial compartments but reflected 'the unity of the people of God'.

Air of welcome

As a result, unlike Scott, today's visitor is not whisked away from the ground floor to the light and elegance above. Instead he is welcomed into a newly formed ground floor lounge that has comfortable seating and an open fire.

The decor, the sensitive yet high quality furniture and finishes, all enhance this planned air of welcome and ease.

One person wrote to the architect after her first visit to Waverley to say how much she had enjoyed it. 'The furnishing contributes so much to the atmosphere of the place, everything blends beautifully,' she added.

But it is not just the needs of the visitor that have been thought of. The staff, including those working in the newly built kitchens, also have views of the grounds that were denied their predecessors.

A caterer was pleased with what she found. 'Catering staff are often forgotten in the design of a building,' she said. 'The view they enjoy from within the building can be of little consequence.'

'Here it is so different. We feel valued,' she explained.

Upstairs, instead of humming with the polite conversation of a Victorian dinner party or the regular rhythms of an 18th-century gavotte, the rooms now buzz with biblical teaching as Christians enjoy the seminars run by CWR under the direction of Selwyn Hughes.

As they do so they can look out across the fields to the remains of the original Waverley Abbey, built in the 12th century by Cistercian monks founding their first monastery on English soil. There men of prayer set a pattern of Christian influence in the area which has now been revived.

Honoured

Recognition for what has been achieved at Waverley has already come from the local history society who have honoured CWR with a special commemorative plaque.

But, for Raymond Hall, what has happened is potentially of far greater significance than the restoration of a beautiful old building.

'If Christians are going to show that we stand for a God-centred world-view with God-centred values, then these must be reflected in everything we do, including the way we design or adapt our buildings,' he maintains.

'Architecture has got a bad press recently, rightly so in my view. Much of what was designed in the early decades following World War II fails to take proper account of those who have to live in or use the buildings.'

'If as Christians we can provide buildings that enable people to really feel loved, that they are valued and that they belong, then we will be contributing something very important to society and showing a crucial aspect of the kingdom of God.'

'If a building as rigid as Waverley can be changed so that it helps everyone there - staff and visitors - to love each other, how many buildings can be transformed to the same effect?'

'We need to start looking at our church buildings, our schools, our offices, our town halls, and our housing schemes, and asking whether or not the real values of the kingdom of God are reflected in them.'

Social change swept away the rigidity of the Georgian and Victorian class system. Yet, our own society can be equally divided, between the 'haves' and the 'have-nots', those with and those without power - even between clergy and laity - and our modern developments mirror that just as surely as those of our forebears.

A country mansion in Surrey may seem an unlikely place to start a revolution, but, if Ray Hall is right, then what has happened there could be a model for transforming many of our other buildings, both Christian and secular.

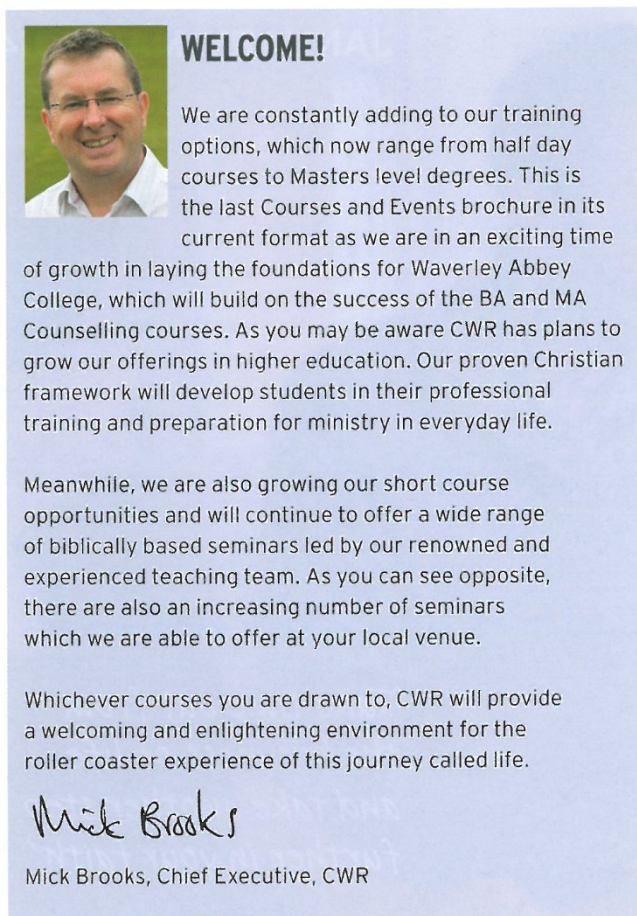


Left to right: Trevor Partridge and Schwyn Hughes of CWR, Lord Tony Pandy who opened Waverley and David Rivett with a model of the House on opening day (Photo: CWR)

Waverley Abbey House - nearly £1 million was raised to renovate and adapt the Surrey mansion (Photo: Mick Rock)



Image A39: Peter Scott's article



WELCOME!

We are constantly adding to our training options, which now range from half day courses to Masters level degrees. This is the last Courses and Events brochure in its current format as we are in an exciting time of growth in laying the foundations for Waverley Abbey College, which will build on the success of the BA and MA Counselling courses. As you may be aware CWR has plans to grow our offerings in higher education. Our proven Christian framework will develop students in their professional training and preparation for ministry in everyday life.

Meanwhile, we are also growing our short course opportunities and will continue to offer a wide range of biblically based seminars led by our renowned and experienced teaching team. As you can see opposite, there are also an increasing number of seminars which we are able to offer at your local venue.

Whichever courses you are drawn to, CWR will provide a welcoming and enlightening environment for the roller coaster experience of this journey called life.

Mick Brooks

Mick Brooks, Chief Executive, CWR

Image A40: The CEO, Mick, says 'Welcome!'

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APPENDIX 12: A WAY FORWARD FOR THE WAVERLEY ABBEY HOUSE CAMPUS



Image A41: An aerial view of the current arrangement. The House is in the centre. The top is north



Image A42: A hillside opportunity to the north of the House



Image A43: 100 bedrooms set in the hillside

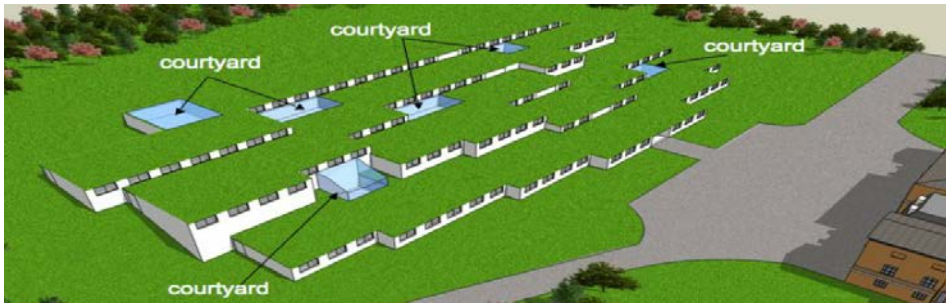


Image A44: With private court yards



Image A45: With planting and landscape



Image A46: An opportunity to the south of the House



Image A47: To insert new office and teaching accommodation



Image A48: Set under a green 'duvet'



Image A49: The total picture

As an exercise as part of this Professional Doctorate submission and with the permission of Mick Brooks as CEO of Waverley Abbey, I went to see Russell Morris, who is the Conservation and Historic Buildings Officer for Waverley District Council, on January 20th in 2016.

The context for our discussion was failed attempts by others to solve a seemingly impossible problem: how to gain some 100 more bedrooms in a campus that was focused on one main building: Waverley Abbey House. I mentioned that the original campus had a now lost main entrance to the west. The current entrance to the east was for servants and good deliveries. The central axis of the House from north to south had, however, remained, which enabled the conversation about further development being consistent with that principle.

Russell then responded positively to the notion of bedroom accommodation being set in the hillside to the north of Waverley Abbey House and even sketched out his own thoughts on how the design could be developed. That included a water cascade that could run from a pavilion at the top of the

hill down within a central stair to a pond at the bottom opposite the main entrance to the House. The illusion could then be that the water flowed under the House to the lake beyond to the south.

Russell also suggested I visit Hester Combe Gardens near Taunton as a precedent for such a design approach. Jenny and I did so two weeks later and found the experience very beneficial. He did not, however, agree with the suggestion of office and teaching accommodation going beneath a green 'duvet' between the House and the lake: deeming that proposal to be 'going too far'.

Instead Russell required the retention of the existing Stable Building, which had been removed in this notional master plan. Its current use is that of offices in support of the teaching in the House. That could continue and be extended in a new cloister that could be set between the House and the Stable Building, potentially with a glazed covered courtyard. A carefully designed landscaped car parking area could then be shaped where the current more loosely arranged car park is located.

There now appeared to be a way forward toward the completion of the campus.

APPENDIX 13: OTHER CHURCH/COMMUNITY PROJECTS

Stopsley Baptist: Luton

Stopsley Baptists celebrate their 'new clothes'

By ANDREW MATHEWSON

FOUR years short of its centenary Stopsley Baptist Church, Luton, Bedfordshire, has swapped a church building which was one of the oldest in Stopsley for one that is quite definitely the newest.

On September 25 more than 600 people packed the newly completed building alongside the senior minister, the Revd Stephen Gaukroger, President of the Baptist Union, for the grand opening of the £1.2million project.

Although he might not choose to see it in such a way, the new church is a testimony to Mr Gaukroger's ministry there over the past 13 years for the vision of a new home for the church only just predates his arrival.

It first became "a project" 15 years ago as the result of a vision of the former church secretary, John Walker, at a time when the church membership stood at around 90.

It was that vision which led to Mr Gaukroger's being called to his first ministry in the UK. He had not been at Stopsley very long before it became clear that if the church continued to grow in the way it had then begun to, new and larger church premises would be required.

The quest for a new home started and a derelict piece of land was found not far from the building which the church then occupied and the long round of planning, inquiries and negotiations began.

Crucial to the design and look of the new building was the appointment, at about the same time, in 1982, of Raymond Hall, a Christian architect who heads his own design consultancy. A man whose ideas about church architecture are indissoluble from his view of theology,

the church and its role in society, he says that a fundamental aim of the design has been to demonstrate that the church is not a building, nor an institution but "a people in love with Jesus".

"It is our view," he says, "that the association of the word 'church' with buildings and institutions has contributed significantly to the decline in numbers and depth of faith of the real church." The expression which came up his preferred view of the church building is "the clothing on the Bride".

His design principles have produced in the new Stopsley church, he says, "a building that is culturally acceptable to both Christians and non-Christians".

It is basically in the shape of a large, slightly flattened pyramid, its sloping roof extending to form a canopy on each side, including the front reception area.

This large and welcoming

The architects design principles have produced 'a building that is culturally acceptable to both Christians and non-Christians'

foyer area offers, in Mr Hall's phrase, the "prime social focus" within the building, with all the spaces, whether at ground or first floor level, radiating from it.

The spaces offer the prospect of accommodating a variety of uses and numbers of people from 40 to 200 but the upper room on the first floor is the main meeting area with a capacity of around 700.

Then the kitchens, toilets,



Outside the new church, the Revd Stephen Gaukroger (centre) with Project Manager, Steve Spivey (left), and architect Raymond Hall (right). Photo: Jo Cross, Luton News.

etc., are set within a "central core" of the building at ground floor level, allowing the other accommodation to achieve the maximum benefit from the building's windows.

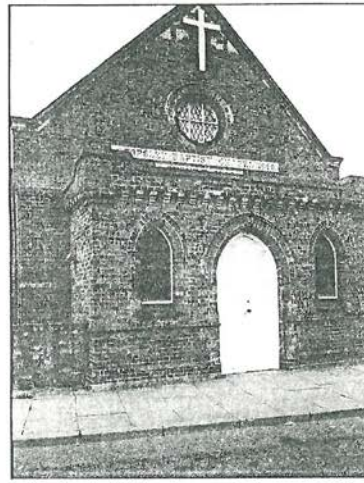
The design scheme was developed in close consultation with the church and it

tion did not require a major "special effort".

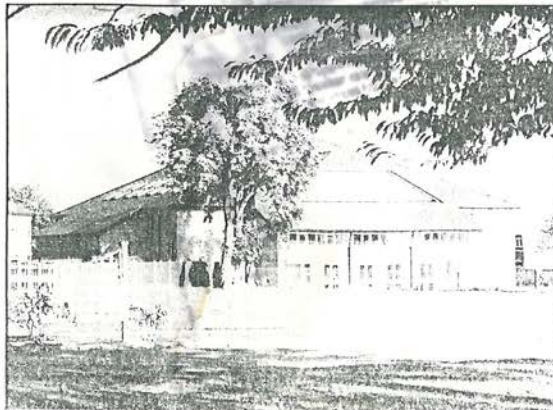
"That was actually raised by routine giving," says Graham Young, the church treasurer. "We haven't had a lot of fund raising events - and it has been raised over a number of years."

During Mr Gaukroger's time the number of members at Stopsley has multiplied threefold to just over 270 and the number of people in regular attendance is even greater. But from the beginning it was part of Mr Gaukroger's vision to create a building which would be an asset not just to Christians but to the whole community. "Sometimes people imagine church buildings are only open on Sunday mornings. We hope that this building will be in use for a wide range of activities, both during the day and the evening," he says.

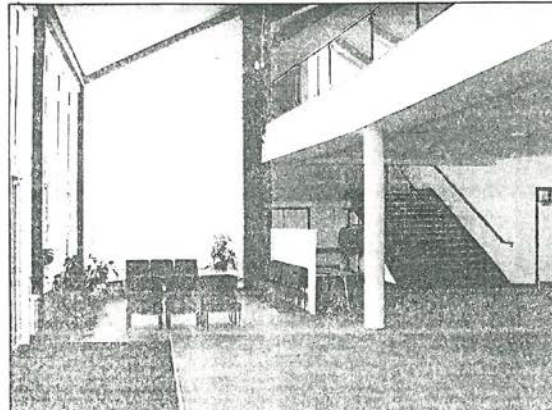
While the Christians of Stopsley have given their verdict on their "new clothes", they are now hoping eagerly that their excitement will be shared by the wider, non-Christian community.



The church which has been vacated was one of the oldest in Stopsley.



The building is basically a large, slightly flattened pyramid, its sloping roof extending to form canopies on each side.



The large and welcoming foyer of the church is its "prime social focus" from which all else radiates.

Image A50: An article dated 20.10.1994 in the Baptist Times. Do note the sense of welcome

An early scheme was for a church campus in North West London that comprised five separate buildings interspersed with cars.



Image A51: Trinity URC in North Finchley outside: before.

The spatial diagram led to a new large and easily accessible reception lounge as the focus for a transformed campus united as one. Do note how key lighting is both externally and internally on this and other schemes. Lighting specialist, John Yates, has assisted me on a number of projects and to great effect.



Image A52: After as one

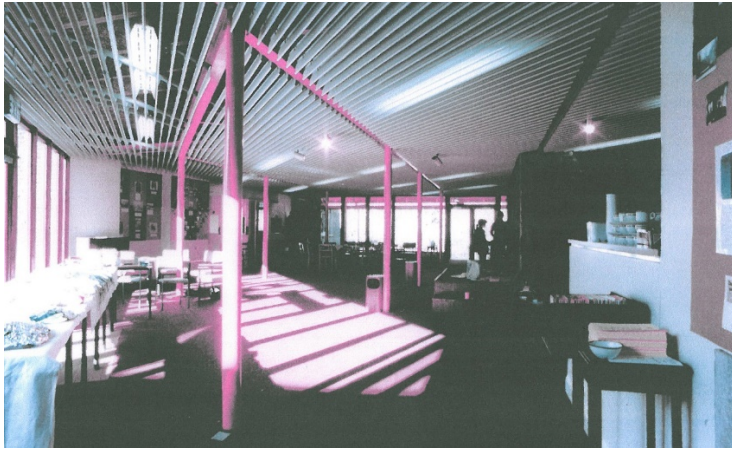


Image A53: Inside the spacious reception lounge



Image A54: The main area before



Image A55: The same view after



Image A56: Toward the formal entrance

The scheme for Trinity North Finchley scheme led to another nearby: this time a church building and church hall belonging to East Finchley Baptist Church that also became as one around a large welcoming lounge.

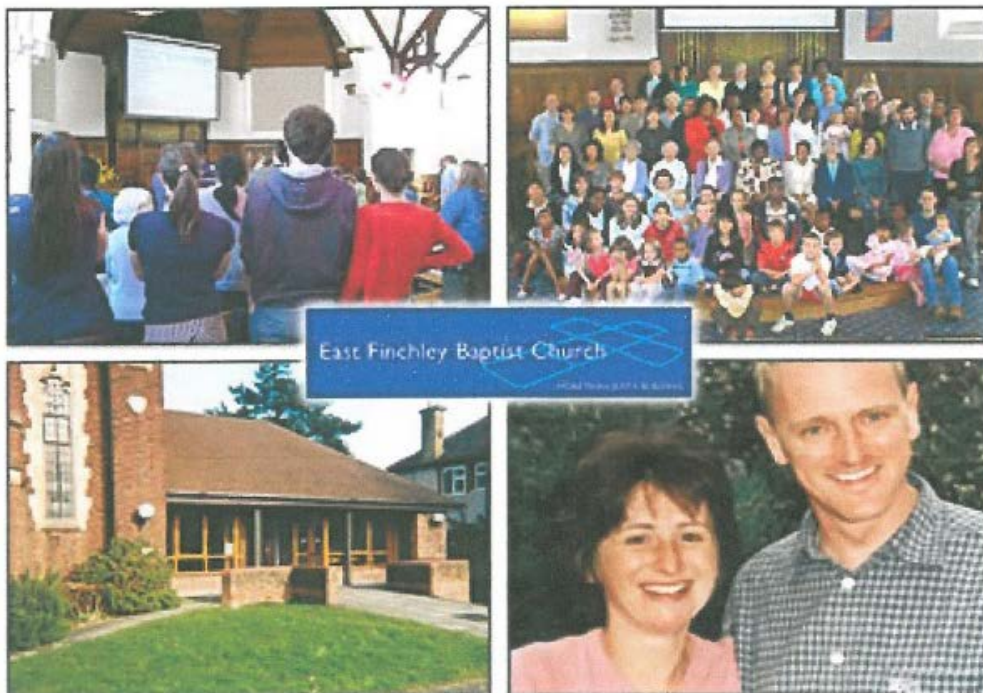


Image A57: East Finchley Baptist

Another example of the same principles being applied was in Southend for Bellevue Baptist Church, where a substantial entrance with a two storey volume within was added, uniting the hall and the original church building.



Image A58: Bellevue Baptist

A new floor was also inserted in a building owned by a Methodist Church in Barrow in Furness to a design that was again based on the same spatial diagram. One of our associated offices, Thomson Adsett in Runcorn, assisted on the detail and construction. One of its principals, a good friend called Colin Jones, also helped with St Marks in Haydock.

Jenny and I called in recently. The very flexible and accessible welcoming lounge was at the heart of a very well-used community building.



Image A59: Barrow Methodist: the new main area upstairs

We also called in to see Canon Michael and Jenny Adams, who recently retired to Coniston. Michael had the vision for and then guided into being a project in Bromley, Kent. It was a centre for the broader community hosted by his growing congregation, Christ Church in Chislehurst.

Their campus originally comprised a very visible Victorian gothic church building and a partly hidden hall, with each separated by a wide gap inappropriately used for parking cars.

The key to unlocking the potential for a shared belonging was once again a new large and welcoming lounge as the central feature in the spatial diagram. A new two storey wing was also added, with every space within the enlarged building being accessible from the central lounge, well served by a large kitchen and super-loos.

The design was also easy to navigate by people in wheel chairs or with prams. A ramp within the main lounge even became a platform for presentations.

The project had ground source heating thereby generating the first 47 degrees Fahrenheit of temperature, which meant the building need never be cold. Allowance was made for photovoltaics on the south facing roofs of all of the buildings, which might be a future project. By filling the gap, two buildings became one and the external surface area was radically reduced, thereby reducing the overall heat loss.

The scheme received a green energy award from Bromley Borough Council. Michael and Jenny deserved their well-earned retirement.



Image A60: Christ Church Chislehurst outside



Image A61: Christ Church Chislehurst inside the lounge with its ramp



Image A62: A further addition. Michael is on the left

Christ Church Chislehurst is extra special for me because it was the last scheme I worked on before 'People and Places Architects Ltd' had to go into voluntary liquidation and my health failed.

Michael and his colleagues in the church were nothing less than exemplary in the support and care they showed me.

A very experienced building contractor that I knew well called Bryen and Langley was able to complete the work on a design and build basis.

A project that spanned more than half of my work life as an Architect was for a church building called City Temple. It is located where the West End meets The City. It is a very prominent building in Holborn Viaduct at an increasingly strategic hub in central London.

When describing my LONDON EAST strategy, I referred to a primary west to east below ground rail artery called Crossrail that will intersect with its equivalent north to south above ground Thames Link. It will do so at Farringdon, which is very close to City Temple.

I have worked with the church there for more than 20 years seeking out an overall solution to their needs. The process of transformation started with the appearance of the building from Holborn Viaduct.



Image A63: City Temple: front elevation before and after it was cleaned and repaired

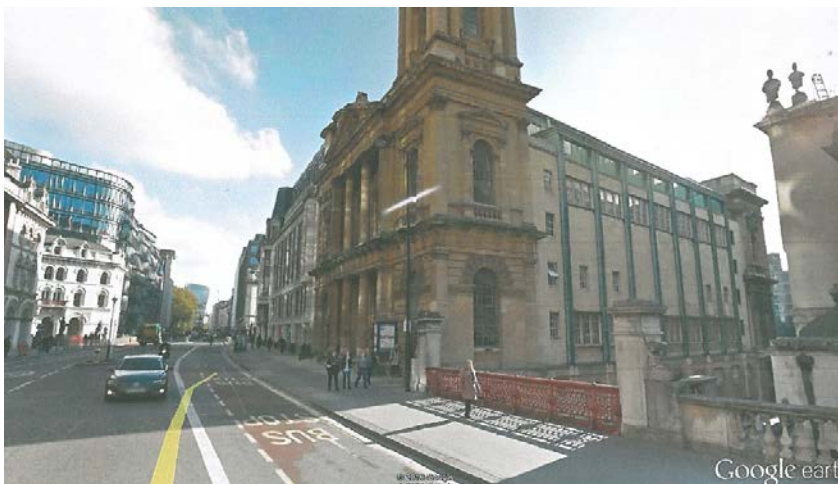


Image A64: The front and west elevation of City Temple now, showing the post war addition

Lighting specialists, Yates Associates (YA) led by John Yates, made that renewed elevation come alive at night. YA also worked with me on the project for Trinity North Finchley.

The original City Temple building was bombed during World War Two, with only the front and rear façade remaining. A five story new building was then added in between, which included a very large

auditorium accessed from Holborn Viaduct level and a double height hall beneath accessible from the adjacent road running at right angles under the Viaduct. The building was then surmounted by a suite of offices and conference rooms as well as a flat at roof level.

A dilemma is that, although spacious, the appearance of the building was incongruous and unwelcoming. It is also expensive to maintain due to its age. The standards now required for access, toilets and serviced meeting rooms led to a very radical rethink of the design of the whole building.

Designs have been prepared that anticipate its pivotal location in our capital and on the world stage. A key is once again identity, with the design of the front elevation being extended round to the exposed west side as it faces Holborn Circus. The internal layout is once again based on my spatial diagram, enabling a church hosted conference centre of substance and quality.

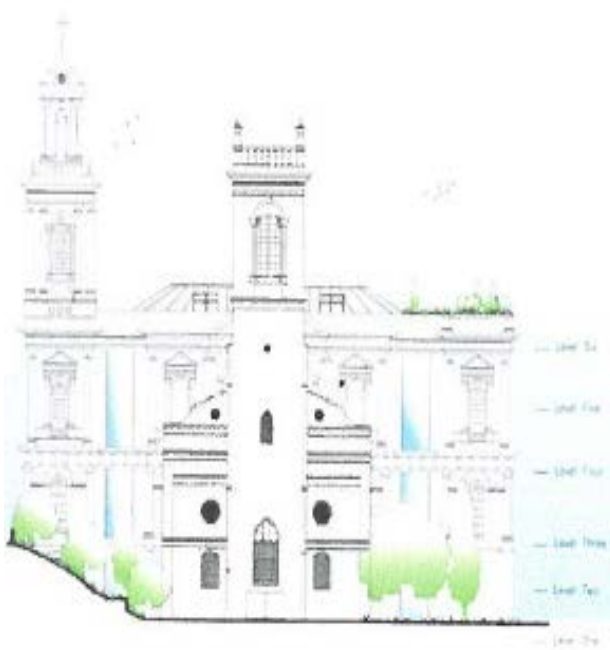


Image A65: The proposed west elevation as a backcloth to St Andrew's at Holborn Circus



Image A66: The west elevation of the proposed scheme + its green roof

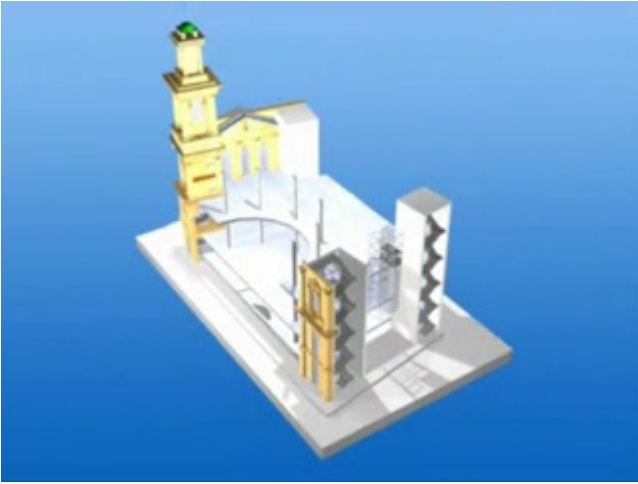


Image A67: The new interior with its 6 levels, including a central meeting space as an auditorium



Image A68: Part of the proposed interior



Image A69: The south elevation with its very contemporary glazed wall and visible lifts and stairs

A design that took the principle of circles overlapping into the realm of clearly expressed complementary opposites was for St Mary's: a building on a very conspicuous site in Greenhithe, near Bluewater in Kent. It is close to the estuary of the River Thames and has a long maritime history.

Encouraged by both the church leader, Rector Richard Barron, and also the Leader of its host borough, Dartford, my brief was for 'clothing' that was dramatic with a nautical reference due to its location. A major new addition was, therefore, designed to appear like waves. It was based on the same spatial diagram, with a welcoming central space and flexible specialist spaces radiating from it.



ST MARY'S in GREENHITHE in EBBSFLEET

The east side of London - and now the Thames Estuary - is transforming from a vestige of Victorian industrial Britain to being a showcase for our nation: Ebbsfleet is now the fast rail gateway from & to the European continent, the largest container port in Europe is being built at Shell Haven - and even a new major airport to complement Heathrow is being planned in the Estuary. A new urban region is also rising that could bring together Dartford, Gravesham and the retail destination of Bluewater. That new 'city' is almost certainly going to be called 'Ebbsfleet'.

At its heart is an Anglican church called St Mary's. Located on the edge of Greenhithe, its building is geographically central in Ebbsfleet, highly conspicuous and is able to be a resource and an icon of identity par excellence. Raymond Hall has been asked to design a major addition to the church building that could capture the imagination of the whole community. Conceived using a Thames maritime theme, 'Making Waves' - as the project is called - would use solar and ground source technology for its energy generation and would be an exemplar in sustainability. It may even embody the identity of 'Ebbsfleet'.

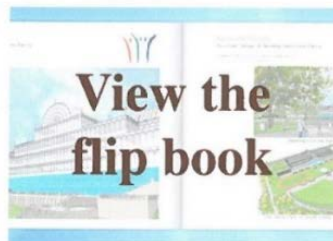


Image A70: St Mary's 'making waves': an extract from my web site – www.raymondhall.co.uk

Another new building is referred to in the main text, but this time one that was completed some 20 years ago, was for Stopsley Baptist in Luton. It is illustrated as a background drawing, with sheltered housing alongside, in the New Wineskins brochure shown in the main text. It was also designed following the same spatial diagram.

An article from the October 24th, 1994, Baptist Times is at the beginning of this Appendix. It tells of the sense of welcome the building generates for potentially anyone, no matter what their background might be. Do especially note the observation highlighted in the middle about cultural accessibility and the design.

There are also in the UK, a large number of churches that have their roots abroad. Many are from the Caribbean, Nigeria and Ghana. The clothes they enjoy wearing tell of their cultural vibrancy.

Their buildings should be able to do the same. In the example below, high energy efficiency and energy self-generation were themes that undergirded the design. The generic spatial diagrams also apply in what would be a very contemporary building.



ALLERSFORD ROAD PENTECOSTAL CHURCH BUILDING

Many people think that the church community is shrinking. The rapid growth of pentecostal churches across South London proves that that conclusion is not always correct. One Elim church rapidly outgrew its brick chapel and timber framed hall on a site in Allersford Road, Catford in south east London. Raymond Hall was asked to design a contemporary and environmentally sustainable replacement that could be carried out in stages. The consequence is the scheme illustrated.

Facing south toward the road and west toward the adjacent River Ravensbourne, the new building consists of five sections that can be built in sequence as funding permits. Each comprises an extendable central space that can be sub-divided for flexibility. With support zones - housing staircases, lifts, toilets, storage and mechanical/electrical equipment - to its east and west, the building is highly sound and thermally insulated. With two further floors for a bible school to the north and administration floor to the south, the design is highly compact and a good neighbour. Energy generation would be from a solar and photovoltaic roof and water and ground source heating.

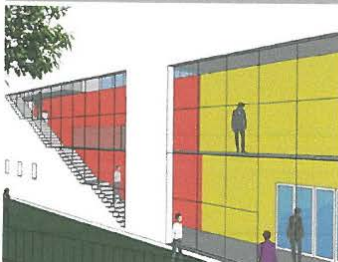
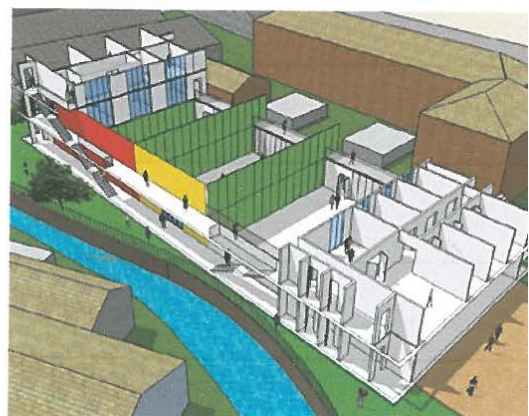
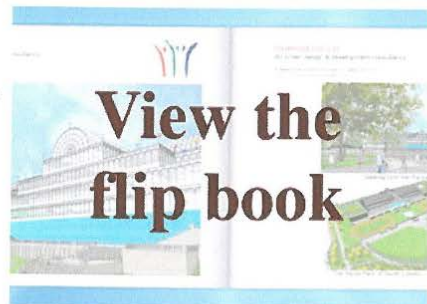


Image A71: A new building for Sam Larbie's church: an extract from my web site

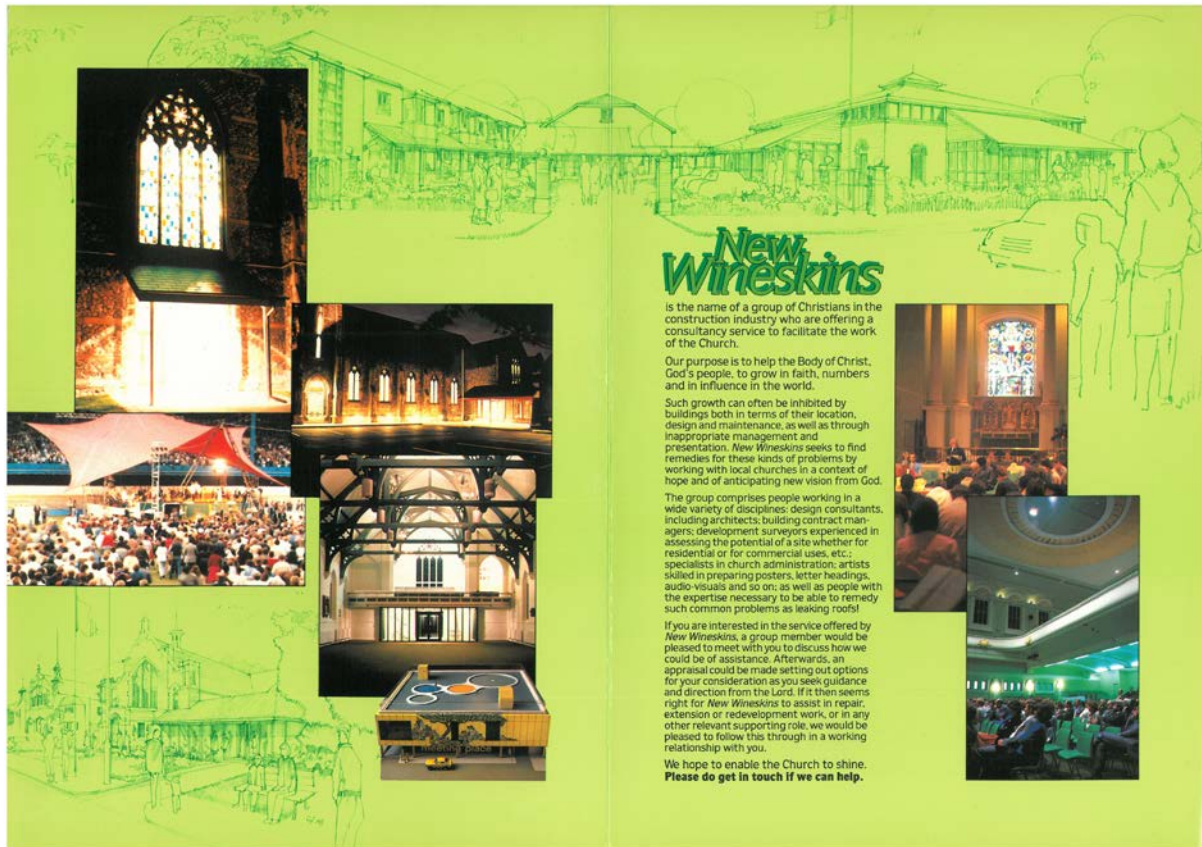


Image A72: The inside of the New Wineskins brochure

At the bottom right is the inside of a former cinema now used by a church community in Aldershot. Its shopping street revived after the work was complete and the local Planning Committee clapped when they saw the end result. Such is the potential of releasing a sense of belonging.

The drawing above each of those photographs is of a large and very flexible new building in Luton that was built later. An article in the Baptist Times following its opening in in Image 50.

I plan to revisit soon. Below is an email from the current leader of the church as people:

It would be a pleasure to meet you. You should know that the vision for your building is alive and well; we are a thriving centre during the week, accommodating a Children's Centre as well as delivering a wide range of ministries and running a busy cafe. On Sunday, the building is full and it is regarded in the town as one of the best venues for hire.

In the brochure centre-fold, the 'big red winged bat' at middle left is a canopy John Marsh in my team designed to cover the stage for a large gathering of Christians in a stadium. As a student, John designed the tensegrity structure in an image in Team Belongings.

Thanks to that canopy, people belonged where a football game had been played.



Image A73: St Paul's East Ham (in the catchment area of my London's Water City strategy) where a 'sacred' church building and a 'secular' hall became one, with a welcoming new entrance lounge

Graham Field represented the client during the transformation. He recently wrote the following:

'As Ray had foretold, the new glazed area gave passers-by a window into the premises. People could see what they were coming into.'

'The reception/coffee bar not only provided the opportunity of opening a café but also a welcoming environment that visitors felt comfortable with. This proved so successful we often had trouble getting people to leave.'

'The improved facilities enabled us to feel comfortable inviting groups to visit us. Our local Police Community Support Officers opened a surgery in the reception area, where local people could come and meet them. The local schools are happy to bring groups to visit.'

'We now have facilities that enable us to do what we wanted to do, and in a venue that people now feel is nice to be in.'



Image A74: St Mark's, Haydock, when complete

Can belonging embrace and remove the sacred/secular divide and even fulfil each dimension? My answer was 'yes'. Allow me to briefly give you two more examples.

Phil is married to Joy. Her brother, Tim Butlin, leads a church called St Peter's near High Wycombe.

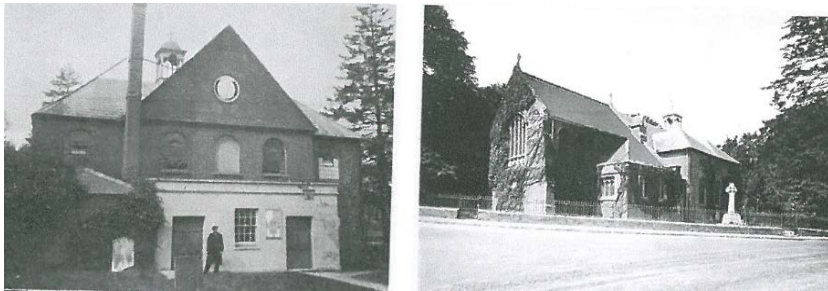


Image A75: The very unwelcoming St Peter's before, with the original entrance on the left



Image A76: After: do note the new entrance + the bigger masterplan

Last summer I concluded to visit. Only a few people knew that Jenny and I would call in. A small, temporary swimming pool was in the middle on the carpet of the transformed building, as everyone gathered for a baptism by immersion. Tim started by looking up, saw us amongst the many people gathered. He smiled and simply said 'Ray and Jenny are here'. There was immediately spontaneous applause that once again brings deep tears to my eyes as I write.



Image A77: Inside

The second example is not in England, but Portugal. I was reminded of it a few months ago when a book unexpectedly arrived through the post entitled 'The Village on the Hill'

That was the phrase I used to describe a masterplan I sketched out when on a family holiday in the Algarve in 1989. It was for a new campus for the grandly called 'International Evangelical Church of the Algarve'. I then briefly worked with Joao Moitinho, who designed the first phase: the main meeting place/chapel. Peter and Marianne Sluimer lead the church.

They very kindly wrote on an inside page of the book:

'We want to thank you again for your creative input in developing 'The Village on the Hill'.

Below are some photographs from its pages.



Image A78: Local Architect Joao Moitinho and me



Image A79: Peter turning the first sod as part of a celebration on Sunday, July 28th, 1991



Image A80: Peter with Marianne and a doggie friend, with whom they belong

A key conclusion is that church as people can be significant community catalysts and key components in any urban regional strategy focused on enabling a macro sense of belonging.

Another more recent scheme was for a church that was to host a new civic focus in the borough of Barking and Dagenham. The brief was for a statement that the whole community could identify with. 'Barking Blue' was also conceived as a 'green' energy 'power house' that would embody a new identity for the borough.



Image A81: Barking Blue by its lake

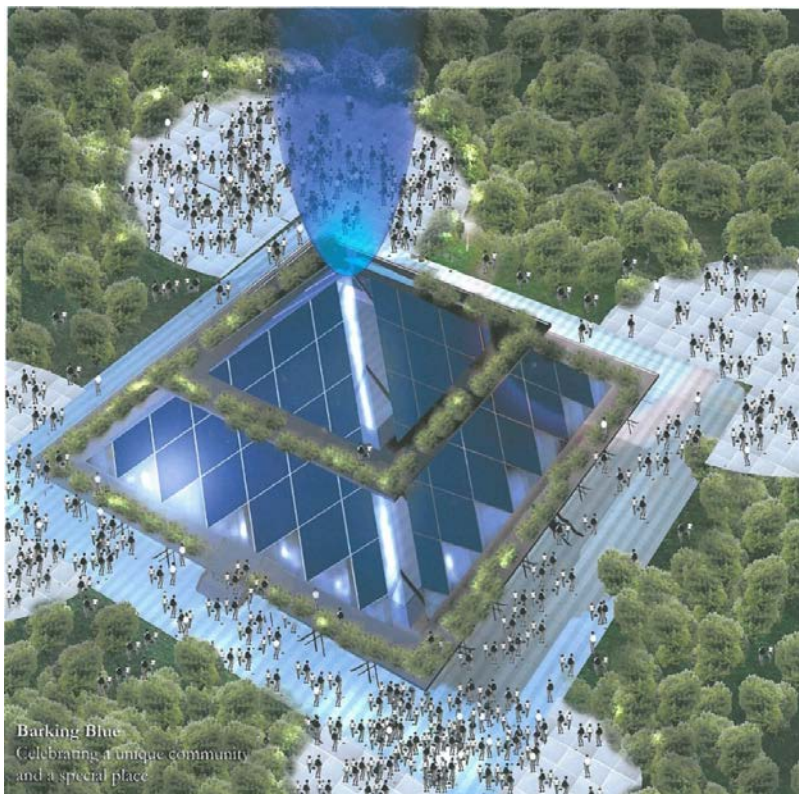


Image A82: From above

Other churches in warmer climates are able to be even more as one with their environment. Jesus was very familiar with such contexts. I was both pleased and privileged to work with Bishop Cyprian Bamwose in Busoga Diocese in Uganda, shaping a master plan for a new community there.

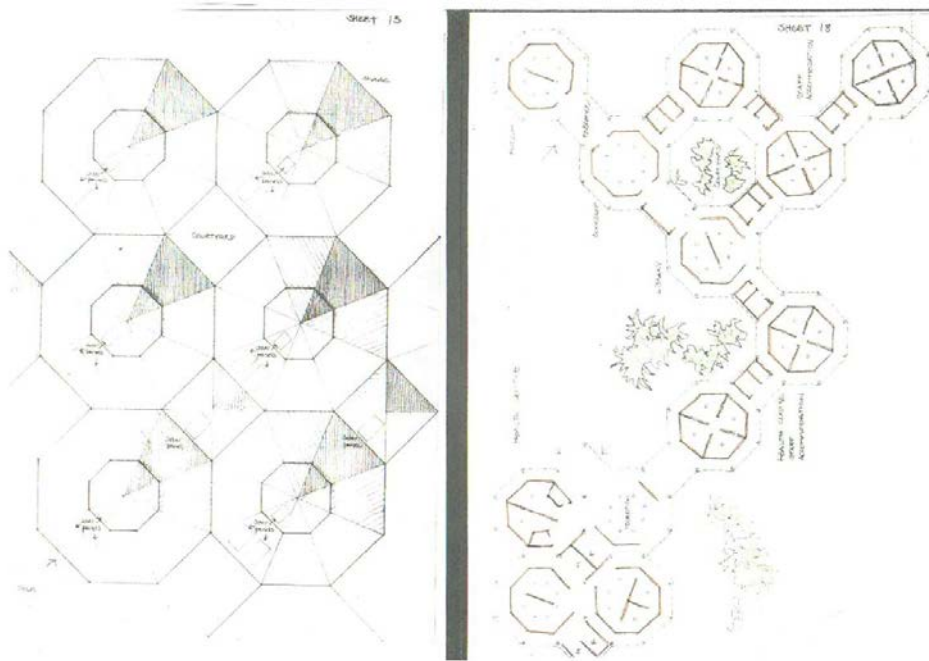


Image A83: An outline master plan in Uganda



Image A84: A pergola gathering in Uganda. All that was needed was some shade from the sun

As I shared in the introduction to the section in the main text entitled 'A way of seeing', the word 'church' describes a community of people who are taught to love others. They are to do so as if they were their own.

I have often pointed out that Jesus, as the founder of what has become known as Christianity, did not come with a building. Nor did he require one to be built before he loved, helped, served and taught others. The same applies, therefore, to the people that follow him.

He inhabited the place in which he lived and worked and laid a foundation in the lives of people by simply belonging. My goal in all of the schemes shown here has been to enable that sense of belonging in the context often of inherited separation.

Circles overlapping as one has been a constant theme. Each scheme, therefore, comprises the very accessible outer circle in my diagram and hosts a variety spaces circles that overlap within. Each of these several circles has, in scale and form, to belong and enhance the other. My final example is of a situation where the outer circle of a venue was originally so big that it could have prevented any sense of there being any belonging within.

That outer circle was the football pitch in Queen's Park Rangers stadium, which worked when it hosted 2 x 11 very dynamic football players, but not when it was the venue for thousands of Christians. A different sense of belonging was needed. The key to enabling that was a new focus that also complemented its dominant neighbours: a large rectangular pitch, with equally rectangular banked seating.

The design solution came through my good friend and work colleague at the time, John Marsh, using his skills in tensegrity structures, as evident in Image 13 entitled 'We were all younger then'.

The canopy that protected the stage, as the overlap of new circles within one, was deliberately curved to complement so many straight lines. It was a tensile structure suspended from the stands around the pitch and could be seen from aircraft flying above. It became known as 'the big red bat'.



Image A85: The big red bat

The stories continue and are far from being exhaustive.

APPENDIX 14: RIBA ARCHITECT'S REVIEW IN LONDON 2007

Five schemes appeared in the Royal Institute of British Architects to appear in their 'Architect's Review in London 2007' and are below. The text was written by the RIBA after contacting the client owner of each.

Lee Road, Blackheath

Architect:
People and Places
Architects Ltd
See our advert p110

Address:
The Design Studio
2 Delacourt Road
Blackheath
London
SE3 8XA
Tel: 0208 269 2888
Fax: 0208 269 0888
Email: admin@
peopleandplaces.uk.com
www.peopleandplaces.uk.com

Client:
Lucy Chaple

Main Contractor:
Ferncroft Building Contractors
See our advert p110



A four storey 'classical' town house set in spacious grounds that had an 'upstairs downstairs' format has been transformed into a practical family home.

An inadequate kitchen was located in the basement with a separate eating area that were divorced both from the upper part of the house and the rear garden.

The kitchen has been relocated and is part of one large open area that now flows into the rear garden via new French doors and a renewed patio. A laundry room has been shaped underneath the upper ground floor entrance area and is very accessible to the rest of the house. There is new toilet provision and even a carefully considered place for a prized piano.

Lucy, David and their daughters are delighted with the end result. The input of David Thompson of Ferncroft Building Contractors' input has been invaluable throughout the process, now complete.



Lucy, David and their daughters are delighted with the end result.

Image A86: Lucy and David's house in Lee Road, Blackheath



Private House, Lee



■ **Architect:**
People and Places
Architects Ltd
See our advert p110

■ **Address:**
The Design Studio
2 Delacourt Road
Blackheath
London
SE3 8XA
Tel: 0208 269 2888
Fax: 0208 269 0888
Email: admin@
peopleandplaces.uk.com
www.peopleandplaces.uk.com

■ **Client:**
Jay Sivell and Barry Johnson

■ **Main Contractor:**
Ferncroft Building Contractors
See our advert p110

A compact Victorian terraced house with a south-facing garden was transformed into a very spacious, light and uplifting home for Jay, Barry and their family.

Starting with a loft mezzanine as a study extension to their bedroom, a masterplan was implemented over some six years, climaxing in a new kitchen, dining and family area.

A small terraced house is now aglow in terms of light and space.



Jay and Barry are thrilled. They now have their own "people place" where their family can thrive.

The role that David Thompson of Ferncroft Building Contractors played as part of a client/design team has been fundamental.



A small terraced house is now aglow in terms of light and space.

Image A87: Jay and Barry's now sunlit house also in Lee



Private House, Bromley-by-Bow



Architect:
People and Places
Architects Ltd
See our advert p110

Address:
The Design Studio
2 Delacourt Road
Blackheath
London
SE3 8XA
Tel: 0208 269 2888
Fax: 0208 269 0888
Email: admin@
peopleandplaces.uk.com
www.peopleandplaces.uk.com

Client:
Chris and Cynthia Wilson

Main Contractor:
Ferncroft Building Contractors
See our advert p110

A Victorian terraced house was transformed into a home for Chris, Cynthia and their family and designed to suit their character and needs. The lower ground floor has been opened throughout with a glazed rear addition, enabling their new patio garden to belong with the interior.

The design was shaped in a close working relationship with the chosen builder, David Thompson of Ferncroft Building Contractors: the goal being to enable "clothes" that fit the client, whose participation and input was key throughout.

Chris and Cynthia are delighted with their renewed home: their "people place."



*Chris and Cynthia are
delighted with their
renewed home: their
"people place."*

Image A88: Cynthia and Chris' enlarged lower ground floor to their house in Bromley-by-Bow



Private House, Blackheath

Architect:
People and Places
Architects Ltd
See our advert p110

Address:
The Design Studio
2 Delacourt Road
Blackheath
London
SE3 8XA
Tel: 0208 269 2888
Fax: 0208 269 0888
Email: admin@
peopleandplaces.uk.com
www.peopleandplaces.uk.com

Main Contractor:
Ferncroft Building Contractors
See our advert p110



Our clients purchased a detached Art Deco-inspired post-War detached house as their long-term family home.

In close dialogue with them, a master plan was shaped to enable the transformation of their house as 'clothes' that fit their character and lifestyle. A first phase at the ground floor has been implemented. A second is on site in the roof with the final interface with their garden remaining.

Having previously lived in America, Caroline is used to much sunnier climates and Graeme too enjoys light and a sense of space:

the changes emphasise those two primary qualities whilst at the same time honouring the design roots of the original house.

Taking the past – even a relatively recent past – into a future that is relevant to both the people and the place has been achieved and with more to come.



Our clients purchased a detached Art Deco-inspired post-War detached house as their long-term family home.

Image A89: Caroline and Graeme's transformed house in Blackheath with its 'art deco' themes

A small housing scheme in Clapham Park in South London was also included.



All Nations Baptist Church, Clapham Park



Architect:
People and Places
Architects Ltd
See our advert p110

Address:
The Design Studio
2 Delacourt Road
Blackheath
London
SE3 8XA
Tel: 0208 269 2888
Fax: 0208 269 0888
Email: admin@
peopleandplaces.uk.com
www.peopleandplaces.uk.com

Client:
All Nations Church

Main Contractor:
Ferncroft Building Contractors
See our advert p110

All Nations is a very vibrant Baptist Church with a campus on the South Circular near Clapham Common. Their ethos focuses on belonging in their local community and on the world stage: hence their name 'All Nations'.

Led by Deacon Paul Ogunyemi, the first phase of the masterplan is complete, which is a residential scheme of six flats conceived to 'kick-start' a financial strategy to enable future phases and provide accommodation for local people.

The scheme had to be consistent with the ethos of the church and belong in its setting: a Victorian bay window terrace of houses and a 1970s more modern church building.



The design has been greatly welcomed locally as a place for people appropriate to its context.

A design/build format was adopted working with David Thompson of Ferncroft Building Contractors.

*A design/build format
was adopted working
with David Thompson of
Ferncroft Builders.*

Image A90: The flats for All Nations

As I shared in the main text, the RIBA noted that each of these projects had been carried out on a design/build format: the builder, David Thompson, has become and remains a good friend. Our two as one serving a third in the form of a client worked well.

APPENDIX 15: TEAM BELONGINGS

During the 34 years of operations, some key team members were:



Image A91: A very loyal and capable anchor in my office: Sylvia Collins who looked after the accounts and has remained a good friend



Image A92: One of the core design teams with some family members



Image A93: One of many happy times

Team members and their families gathered for some food and fun each year. This one was in the garden of 16 Belmont Hill.

Do note Jeremy Lodge, who is 4th from the right in the back row. Jeremy was an associate in my office who went on to become a partner in a very successful practice nearby. He retired early and stepped in to try to rescue my practice in its dying days. I very grateful. It was, however, to no avail.

Nick Lewis is in the front row with his arms around his children. His wife is to his left. Nick later qualified as a surveyor and established his own successful practice

Martyn Tickner is in the middle at the back of the top row. He led Tickner Goodrich, a cost management company within The Raymond Hall Group. I first met him when he represented a valued client, the Shaftesbury Society Housing Association.

Martin Ingham is at the left of the top row was one of the most gifted architects I was privileged to work with. One special joy was the he and Stephanie Willcox, who is to the right of Jenny in the front row, became Mr and Mrs Ingham! Stephanie could capture the essence of a scheme and communicate its warmth in the texture of her drawings.

They are all special people, whose lives were focused on shaping special places for others.

Enabling 'a sense of belonging' by using gifts in design was my clear goal. The team I had assembled to do that was growing. Was it possible for that sense of belonging to be part of the life of an office?

In the photograph below you will see a fledgling group of multidisciplinary young professionals. As an Architect/Planner, I am holding a model of Matt's Place, second from the left in the back row.



Image A94: Models were very important for communicating design ideas. The house in the background was my home and office in Lewisham. The model at the front was of Lewisham town centre

In the back row with me are Peter Scott (a Planner, who carried out a study collating known community groups in Brixton), Rosamund Reach (a Landscape Architect) and Graham Stevensen once again as an Architect).

I was constantly aware of the need to layer generations if the newly founded practice was to have a long-term future. In the front row are Mark Draper (studying Art and Design), Stephanie Willcox (a trainee Architect who later also became an Associate) and Jonathan Fenton-Jones (who has now established his own practice as an Interior Designer).

Other larger teams then followed as our client base grew. Shaping each team was always a very complex and sometimes fraught exercise in enabling personal circles to know who they were and then to overlap as one. That process continues today in the context of my major strategies, with solid lessons learned from those former years. Photographs of happy times are in Appendix 13.

There are so many disciplines involved in a building project. My goal was to embrace as many as possible as the scope of our work expanded to include not just architecture, planning, interiors, but also landscape design, cost management, graphics and property development. A holistic circles-overlapping-as-one approach was rising that has been crucial in my current era. Some of the directors of the resultant companies are gathered in the photograph below.



Image A95: Directors of companies within what was initially called 'The Raymond Hall Group'

Do especially note Paul Jones, who is second from the right in the photograph. It was Paul who said, *'Ray ... why don't you call it 'People and Places'?*' Third from the left is Martyn Tickner.

We began to serve clients all over the UK. I concluded to form associations with other like-minded practices. I also found myself serving clients in several locations on the European continent, the Caribbean, the USA, East and West Africa, with possibilities in other parts of the world. Together, we soon had close links with other practices on the European continent, in the USA and in Australia.



Image A96: A gathering at my home of heads of our associated offices in the UK and abroad

Do note Kasang Kajang, a good friend who is now qualified as an Architect and a Director of the AA's Summer School in Spain as a specialist in water based energy generation. She is to my right. We work together a lot.

When I last counted, some 12 practices have been founded by people who have played a role in the teams that I have been privileged to assemble.

As my picture grew steadily larger, in the mid 1990's, I formed a separate consultancy called 'People and Places International' (PPI) as a vehicle for what I called 'future shaping by design'. Its focus was the development of big-picture strategies: two of which (LONDON EAST and the New Eco Crystal Palace) are focal in this submission. It was interesting when seeing my former boss, John Taylor, recently to compare 'PPI' to his former 'Designers International'.

That bigger picture then led to an enlargement of our property development capability and a close working relationship with a quite remarkable man called Henry Clarke ARICS, who had been CEO for British Rail Property Board and in an equivalent role with the Crown Estate.

For 10 years, PPI acted as the parent to two other companies. One was 'People and Places Design Consultants' (PPDC), which embraced the work of People and Places Architects (PPA). I was its MD. The other was 'People and Places Property Consultants' (PPPC), led by Henry. He and I were then joint chairs of the holding company (PPI).



Image A97: Henry and me outside our office in Queen Anne's Gate in Westminster.

It was Henry who helped me to further understand how to gauge the commerciality of a project: a capability that is fundamental in my current era, post 2009. It is thanks to him that I can now engage with players of substance at the highest level.



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HENRY B CLARKE
Bsc(Est Man), MSc, DIC, FRICS, ACIARR, MBIM, M Inst D.
MANAGING DIRECTOR

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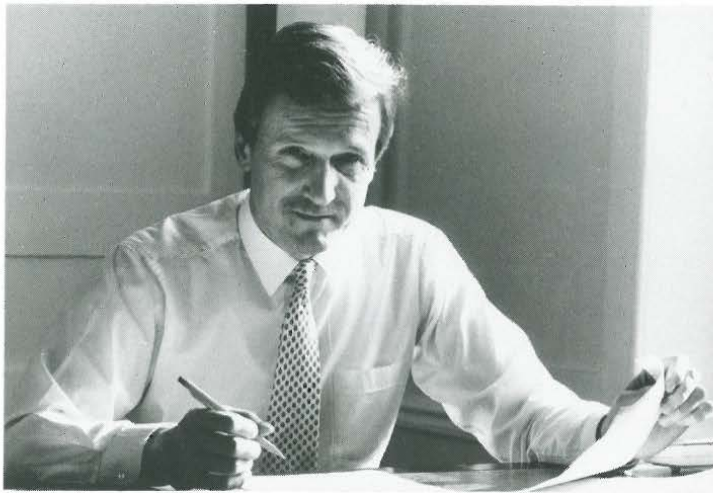
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Image A98: Ray Hall was Chair and Henry Clarke was MD of 'People and Places Property Consultants'



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RAYMOND HALL
AA Dipl.(Arch), AA Dipl.(Planning), RIBA, FCSD, ACIARB, F INST D
DIRECTOR

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Reg No: 2653315 Reg Office: The Little House 16 Belmont Hill London SE13 5BD

Image A99: Henry Clarke was Chair and Ray Hall was MD of 'People and Places Design Consultants'

My last photograph here is of a team that highlights one man: a student from Pune in India, who worked with me when I was recovering from my illness. He drew the most recent images of the New Eco Crystal Palace.

When returning home, he established a practice with his good friend, Siddarth. It was a privilege to work with Girish. We have remained good friends and our two offices are now 'associated'.



Image A100: Girish is second from the right and Siddarth is fifth. They toasted me in my main text

Whether initially as 'Raymond Hall' or later through a 'People and Places' company, I traded with varying degrees of success for some 30 of the 34 years from 1973 to 2007.

Was 'belonging' possible in the work place. The answer was 'yes'. Had I succeeded in enabling that precious commodity? My answer is 'yes' and 'no'. Some circles did overlap long term and others do so for a period. Still others start well and then fail and they do so for many reasons: the most common being when the point of reference is not the same.

As my wife knows well: whenever a valued team member left, I experienced a form of grief, because the relationship was not just a contractual one. It was, for me, one of belonging.

That work place and very practical sense of belonging extended outside my office. I became engrained in my locality and helped on a voluntary basis several community groups in my home area define solutions to problems they were facing. Some examples are in Appendix 14.

I was also asked to chair a number of amenity groups, including the Lewisham Environment Trust and Churches Together in Central Lewisham.

I then became the founding chair of Lewisham Chamber of Commerce and guided it to be part of the much larger South East London Chamber of Commerce. As a result, I became a board member of the Lewisham Strategic Partnership that brought together leaders from the public, private and voluntary sectors.



Image A101: A Lewisham Chamber of Commerce event, with me speaking. Our then local MP Colin Moynihan, who later became Minister for Sport, is to my right.

I was later asked to chair the London East Chamber Partnership that brought together chambers in ten boroughs, both sides of the River Thames and become the inaugural chair of an Asia European Business Forum, with its focus being the east side of London. I went to Mumbai to meet with my opposite number at the Bombay Chamber of Commerce and other senior businessmen.

It is out of those belongings that an understanding of both the issues facing the east side of London gelled, alongside the enormous opportunity for growth that was within reach when solutions were implemented. My Water City strategy is the outcome for the 1.30 to 7.30 region on London's clock face.

My involvements in Central South London and my advocacy of a New Eco Crystal Palace then led to me to be asked to chair the Crystal Palace and Norwood Chamber of Commerce. For a period, it then became the fastest growing chamber in England.

Thanks to Henry's earlier input, those strategies now had a strong commercial edge, with the prospect of actual delivery.

I belonged with the people in the places I served and knew at times a complex and painful, yet always fulfilling sense of belonging with colleagues in my teams: a privilege indeed.

APPENDIX 16: A WATER CITY POWERHOUSE

Witney to Westminster - Westminster to Woolwich - and Woolwich to the World

In hard copy only

.....

APPENDIX 17: A BOOK ENTITLED 'CRYSTAL PALLETS' BY SUE NAGLE

In hard copy only

.....

APPENDIX 18: A SECOND BOOK BY SUE NAGLE ENTITLED 'A NEW ECO CRYSTAL PALACE'

In hard copy only

.....

APPENDIX 19: CRYSTAL PALACE & NORWOOD CHAMBER OF COMMERCE MAGAZINE

Autumn 2009

In hard copy only

APPENDIX 20: BACKGROUND TO A NEW ECO CRYSTAL PALACE

Central South London has, like the east side of London, been 'in the shadow' of its higher profile neighbours to the north and west. It now hosts a very vibrant internationally networked community with enormous latent social and economic potential.

How could that capability be showcased and released? As with my section on graphical images, expressed belonging through identity was key. Just as the River Thames became a 'living design feature' in my London's Water City strategy, so a different equivalent was needed for South London.

The seed of the answer was sown at the AA when learning about a huge iron and glass structure designed by Sir Joseph Paxton that hosted the 1851 'Great Exhibition of Commerce, Industry and Culture' in Hyde Park. It became popularly known as 'The Crystal Palace'. Hosting 6m visitors when the population of the UK was 18m, this 'palace of the people' was so successful that proceeds funded what is now known as 'Albertopolis', with its Albert Hall, Victoria & Albert Museum and Imperial College.



Image A102: The 1851 Crystal Palace in Hyde Park

The structure was deliberately temporary.

After the exhibition, having been constructed as a kit of parts, it was dismantled and rebuilt in a varied generic form as the centrepiece of a new park on the highest point of South London. That second Crystal Palace in its own Park was opened in 1854.

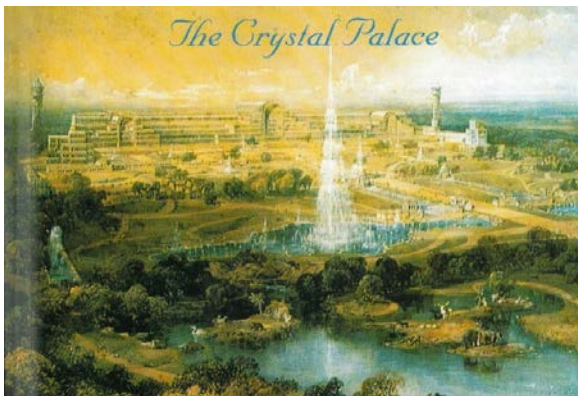


Image A103: That second Crystal Palace in its own Park was opened in 1854

A town centre bearing the name Crystal Palace Triangle then emerged as London expanded south.



Image A104: The Crystal Palace, its park, one of 2 railway stations at the Crystal Palace Triangle

Tragedy then occurred in 1936 when this second Crystal Palace burned down. That loss has been felt ever since.



Image A105: An extract from a book by Sue Nagle called 'A New Eco Crystal Palace'. It shows the top of the hill where the 1854 Crystal Palace once stood

The seed sown at the AA then grew when I carried out the community focused Matthew's Meeting Place project in Brixton, South London.

Could a third Crystal Palace as 'a palace of the people' rise again in South London? Could such a venue embody the identity that was hidden within the broader communities of South London? Could, therefore, the past coming alive again in the present define a new future, with meaning and employment following, for effectively one quarter of our capital city?

A decade and a half later, an opportunity arose to bring such a New Crystal Palace into being. Having anticipated that the Millennium celebration in AD 2000 would focus on Greenwich because of the Prime Meridian at the centre of time, I began to plan what I called:

'The biggest birthday party the world had ever known'.

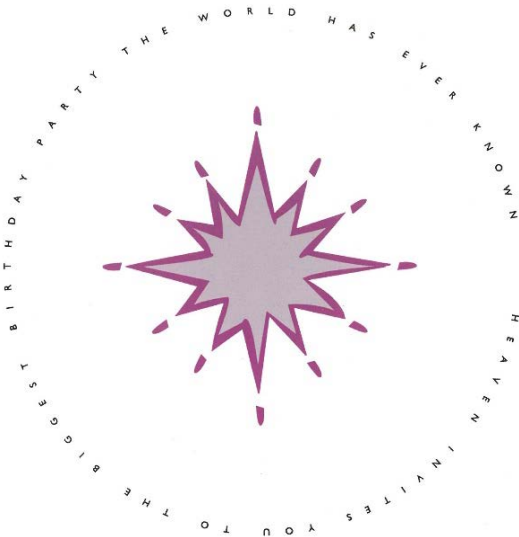


Image A106: An invitation to that party

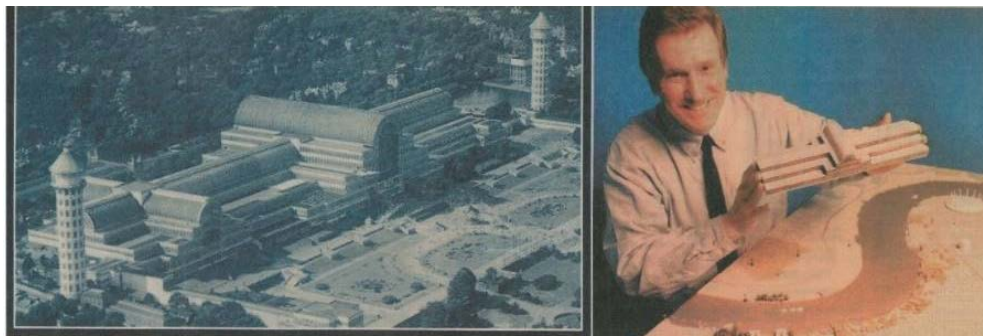
The rationale was simple. Every year is Anno Domini and has as its point of reference the birth of a child. During AD 2000, almost everyone would have had a birthday.

Instead of receiving gifts ourselves, we would give those gifts to children in need in the UK and around our world. We could do that during a year-long shared birthday party. Whole communities would then enter a new era committed to serving others. A multitude of circles could, thereby, overlap and give to a third.

The idea became so big, with support rising across South East London and beyond, that it was almost adopted nationally. A substantial focal venue became necessary. The home of the Prime Meridian in Greenwich Royal Park was impossible.

I then focused on the large area of open land outside - Blackheath - through which that imaginary line passed. A temporary building was needed that was appropriate to its historic setting. The precedent was Sir Joseph Paxton's 1851 Crystal Palace.

A Crystal Palace enthusiast called David Kirch proposed loaning £20m to a charitable trust my wife and I established to build and operate what was to become a 'New Crystal Palace'. It was to be in the family likeness of its two forebears. David set one condition: the New Crystal Palace had to be sold after the millennial event so that the loan could be repaid. The proposal attracted a lot of media attention, locally as well as nationally:



New Crystal Palace will be ready for the capital's millennium celebrations

CRYSTAL PALACE looks set to rise from the ashes under a £20m scheme to build a half-size version of the huge glass structure that was destroyed by fire in 1936. The new building, to be built south of Greenwich Park in Blackheath, south-east London, will be one of the capital's most visible landmarks. The scheme is the brainchild of Raymond Hall, head of People and Places International, the architect, and John Greatrex, director of Great Exhibition 2001. The group expects to begin building the 110ft-high prefabricated structure on June 1 and complete it in September, only a month shorter

David Parsley

than the time in which Sir Joseph Paxton's original was built for the Great Exhibition of 1851 in Hyde Park. The building, effectively a giant greenhouse, will consist of a central atrium and two wings where visitors will be entertained with shows based on the theme of the planets and universe. It will also contain a religious element, the lack of which in the context of the millennium dome, two miles away, has been criticised. The palace will be built next to the old Pilgrims' Way, now the A2, and 100 metres east of the Greenwich meridian.

Columbia TriStar, Sony's Hollywood studio, is backing The Great Dance, a laser dance show in the palace based on CS Lewis's book *Out of a Silent Planet*. The London Planetarium will also bring its educational show to the venue. Hall said: "The palace will be viewed from as far away as London's West End. It will form a crucial third element to the millennium celebrations with the new Crystal Palace representing the past, the Greenwich observatory representing the present and the dome representing the future. "This will repeat the theme of the Festival of Britain in 1951, which also had a smaller version of the Crystal Pal-

ace and a Dome of Discovery. It will be a crucial part of the area's ability to host the millions of visitors flocking to celebrate the millennium. And rather than adding to traffic congestion, it will be a traffic-calming measure stopping the rush through Greenwich to the dome." The palace is expected to remain at Blackheath until 2001. Hall is in negotiations with London & Regional Properties to move the structure a few miles to Crystal Palace as part of a rejuvenation of the site to where the original building was moved after the Great Exhibition.

New for old: Raymond Hall shows a model of the building and, left, the original Crystal Palace

Justin Wilkins

THE SUNDAY TIMES • 17 JANUARY 1999

Image A107: Sunday Times: 17.01.1999

Crystal Palace replica planned for next year



Hopeful: Ray Hall with a model of his scheme

by CATHERINE MILNER
Arts Correspondent

A REPLICA of the Crystal Palace is to be built, 44 years after the original burned down. Ray Hall, an architect, has spent several years raising about £20 million from "the great and the good" in order to construct it. He is now waiting for planning permission to build the replica next year in London's Blackheath, near the Greenwich Meridian, as a supplement to the Millennium Dome. The new Crystal Palace will be one-tenth of the original size, although it will cover 120,000sqft and hold 5,000 people. The original was built in Hyde Park for the Great Exhibition of 1851. After the show, it was moved to Sydenham, south London,

where it was destroyed by a fire in 1936. Mr Hall said: "Our expectation is that the number of people coming to east London will exceed the 48 million that went to Paris to mark the turn of the last century." The replica would retain some original features but with a contemporary twist, he said. For example, instead of exhibits that recreate Egyptian tombs as seen through the eyes of British colonials, it will be designed by ethnic minorities in Britain. Mr Hall said: "We will celebrate all the cultures, including their food." The original building featured a group of huge sphinxes, Greek sculptures and a crystal fountain. It was built around two mature elms in Hyde Park, which formed the entrance to the building. Unfortunately, there are no suitable trees on Blackheath, but Mr Hall said he hopes that it will be moved after six months to Sydenham — near where the original burned down. Although

An artist's impression of the new palace, which will mirror the original built in 1851.

the project still has to get the final go-ahead from Lewisham council, it has the endorsement of Lord Dartmouth, whose family has owned the Blackheath freehold for three centuries. He said: "It's a very good idea. In design, the building is a very attractive concept and Blackheath is a good part of London to put it in." Theodora Wayte, a great-granddaughter of Joseph Paxton, the engineer responsible for the original, said: "Building Crystal Palace again is a brilliant idea. I was brought up with Crystal Palace and now can see what it really looked like." Sophie, Countess of Wessex, is handling the publicity through her company RJH. She told the *Sunday Telegraph* that she was confident it would be a success. "It's a great project," she said.

PETER PAYNE

Image A108: Sunday Telegraph 05.12.1999, which told of the interest of the Duchess of Wessex.

In parallel, a developer called 'London and Regional Properties' was seeking planning permission to build a large multiplex of cinemas on the site of the demised 1854 Crystal Palace in Crystal Palace Park. Its design was said to be 'in the spirit' of its forebear, but was not in the family likeness.

Many in the local community disagreed and a major campaign ensued, led by a remarkable woman, whose book I have already highlighted, called Sue Nagle. It took some 600 police to remove the campaigners who had dug and treed themselves in. The demonstrators had, however, succeeded and the multiplex was abandoned.

Sue later wrote a book recounting those events called 'Crystal Pallets': the name tells of the building blocks used during that demonstration. It is in Appendix 16.

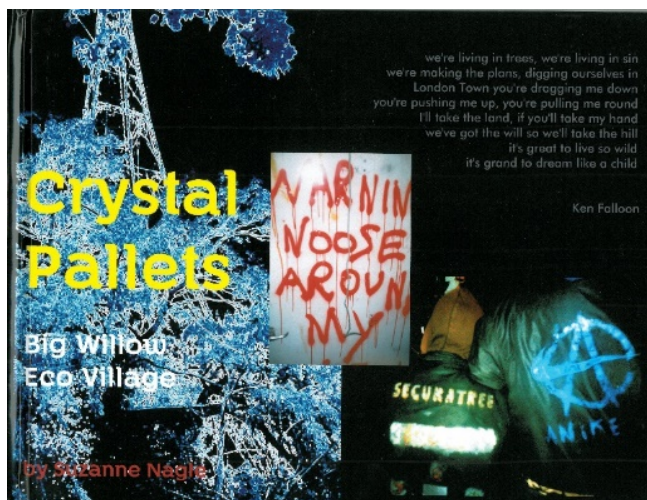


Image A109: The front cover of 'Crystal Pallets'

As the campaign was reaching its climax, I met with Sue. Her response was 'crystal' clear:

'This is what we have been fighting for: an actual Crystal Palace.'

She then became an ardent supporter and led another campaign, this time for what became known as: *'Ray's New Eco Crystal Palace'*.

In parallel a very different campaign was in sway by residents around Blackheath. Despite appreciating my goal of helping children in need, they were determined to stop my millennial Crystal Palace. They succeeded.

When AD 2000 arrived, Jenny and I celebrated on Blackheath with a large birthday cake made by a good friend called Alan Wisniewski - and did so quickly before local residents complained.

One encouragement was that, thanks to another friend in Crystal Palace called John Greatrex, a 'Children's Crystal Palace' made out of some 2,000 music cassette boxes was displayed in a side room in the UK Pavilion at the Hannover Expo. Each cassette box was to host a note telling of a gift for children in need.



Image A110: At the Hannover Expo

The campaign to bring into being the New Eco Crystal Palace was long and agonized, causing David Kirch to direct his charitable loan funding elsewhere. The scheme now had to be commercially based.

It is now 2017 and a developer is ready to engage. There may soon be a new round of conversations with Bromley Borough Council, as the principal owner of Crystal Palace Park and the relevant statutory body. The goal would be to build 'Ray's scheme'.

That tortuous journey is recorded in a second book also assembled by Sue, already mentioned, that is entitled 'A New Eco Crystal Palace', which is in Appendix 17:

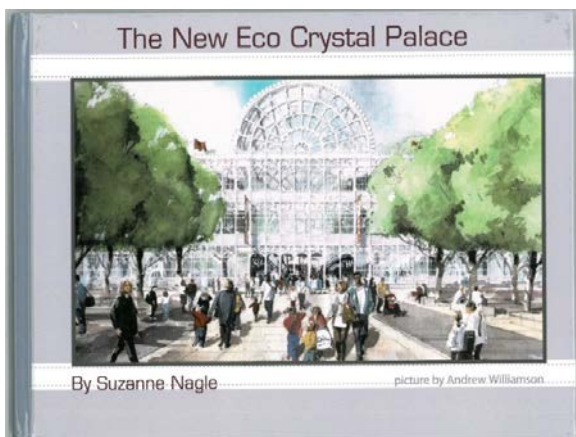


Image A111: The front cover of Sue's second book

One of my proudest moments came in 2007 during a presentation I gave with Sue to her former adversary, Bromley Borough Council. Its Leader, Stephen Carr, came forward and shook her hand and told of a shared commitment to build the New Eco Crystal Palace. Two previously opposing circles had now overlapped as one. They had done so when focused on a third in the form of a vision for what Crystal Palace and South London could become.

Shortly after that precious moment, the cost overwhelmed. 'People and Places Architects Ltd' went into voluntary liquidation and my health finally collapsed. It took just over a year to regain my strength and some two years some normality.

Shortly before my illness, I had been elected chair of the Crystal Palace & Norwood Chamber of Commerce, with a brief to bring my New Eco Crystal Palace into being. When I recovered, the Chamber grew exponentially, with a deep sense of shared belonging around a clear goal: to bring into being a New Eco Crystal Palace.



Image A112: Business leaders with Leader Stephen Carr is centre top, Sue to his right & I to his left

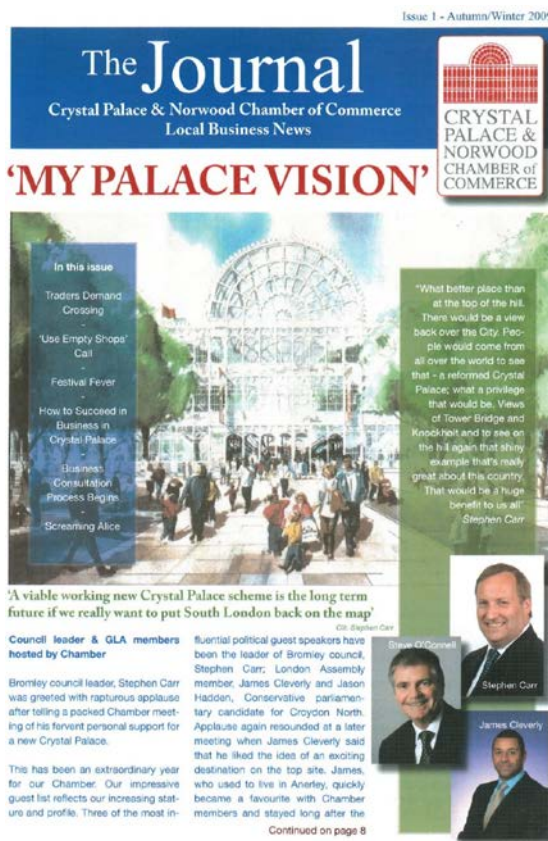


Image A113: Chamber members produced a magazine, with its first issue telling of that shared goal

The photographs are of GLA and borough leaders, who had expressed their support. The drawing was by local artist, Andrew Williamson.

The inside cover then followed with me in my 'chair'...

A WORD FROM THE CHAIR



Thinking Big. Ray Hall, Architect and Chairman of the Chamber

as is Steve O'Connell (GLA member for Croydon and Sutton), who will be speaking to us on September 22nd. Delegations to the remaining two boroughs of Southwark and Lewisham are being planned

At the heart of South London
What is emerging is the fact that the stronger we are as a business community in Crystal Palace, the quicker regeneration will come to the inner parts of all five boroughs - and from there central South London.

With a future & a hope
It is a huge privilege for me to belong with each one of you and to know that, despite the challenges ahead, we as a business community - and hence as the Chamber of Commerce, are moving forward with hope and vision into a new future.

Ray Hall

Dear Member of the Crystal Palace & Norwood Chamber of Commerce. The last year has been nothing less than awesome for our Chamber.

Because of the hard work and commitment of so many, we have tripled in size to reach a 'bat raising' 50. The next target is a 'bat waving' century - and then beyond.

The voice for business
As a result we are now seen as the undisputed voice for business in the Crystal Palace area: which means we are being listened to and taken seriously.

Our Chamber straddles five boroughs, which, in the past, has been to our disadvantage. This is changing rapidly - as evidenced by speaking visits from Stephen Carr (leader of Bromley council) and James Cleverly (GLA member for Bromley and Bexley). A recent delegation Chamber delegation had a very positive meeting with the Chief Executive of Lambeth Council, Derrick Anderson.

Mike Fisher (leader of Croydon council) is a good friend of our Chamber

As a Chamber we are rich in people, skills, networks and talents.

We can do a lot by ourselves, but we cannot succeed without very tangible support from all of our local authorities as well as the Mayor of London, Boris Johnson.

The consultations we have carried out this year within our Chamber could now lead effectively to a 'Master Plan' and a 'Business Plan' for the Crystal Palace area, implemented through a cross borough partnership - and with very tangible results. There is a lot more to do on this - but we are on the way.

Rich in people
As a Chamber we are rich in people, skills, networks and talents - as well as commitment to each other and the place we call our business 'home': Crystal Palace. We also have a unique heritage: hosting "The Great Exhibition of Commerce and Industry" that helped place the whole of London firmly onto the world stage. The world has now come to live and work here - and we are a key and vibrant part of what is now a global community.

Networking opportunity

Come and have your five minutes of fame. Why not join the Chamber of Commerce and not only get involved in the local business community but tell us about yourself. Whatever your business, big or small, we would love to hear from you.

Call Ray on:
020 8318 7171 or email:
ray@crystalpalacechamber.org



Cover illustration by Andrew Williamson

Image A114: Appendix 19 hosts the magazine itself

I trust you will not mind, but I felt it best if I simply now allowed you to look through Sue's two books and the magazine, as well as some of the many drawings that my office prepared as the scheme design matured through consultation in six exhibitions, with a consistent 96% response in favour, to the now intended format.



A New Crystal Palace



A NEW CRYSTAL PALACE

In 1851 a vision was born when Sir Joseph Paxton's Crystal Palace was opened in Hyde Park: London could host the world through a Great Exhibition of Commerce and Industry. What was meant to be temporary then became a permanent landmark; a second and larger Crystal Palace was built in a new landscaped setting on the highest point in what became south of the River Thames. In 1936 it burnt down. Many said 'the heart went out of South London'.

Raymond Hall believes that that 'heart' is not only still there, but thriving in the multi national community for whom South London is home as the world in one place. He plans to showcase that community and the world it networks through a New Crystal Palace. Designed in the family likeness of its forebears, it will be a 21st century exemplar in sustainability generating its own electricity and that for the Park as well. His goal is a royal opening in 2014 when a renewed vision that Paxton could be proud of will become a reality.

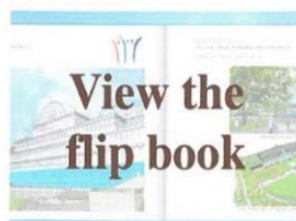
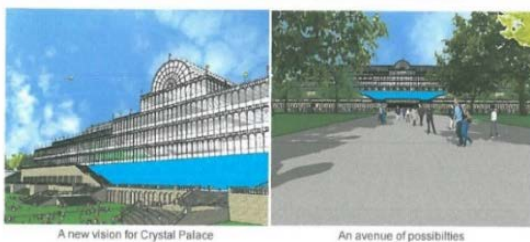


Image A115: Extracts from www.raymondhall.co.uk > Projects > New Eco Crystal Palace

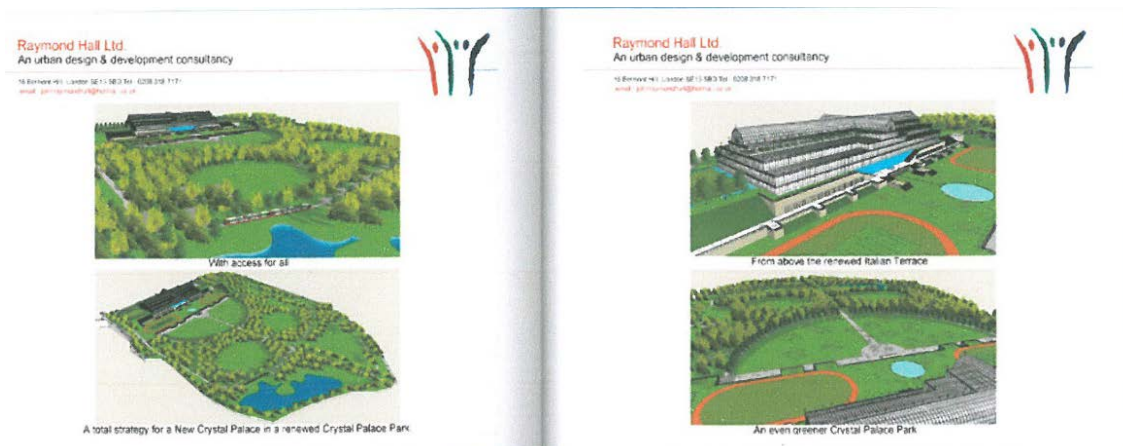


Image A116: Two pages from the Flip Book

The flip book was designed by a good friend, Crystal Palace based, Tim Sharville.

A pivotal theme for the New Eco Crystal Palace will be, as the name suggests, that of 'green' energy generation, environmental well-being and societal health.

It will be clad in photovoltaic (PV) glass and built using a PV steel that TATA is currently developing to generate electricity. Ground source, air, subterranean water and bio-fuel renewable energy will also be part of one masterplan for Crystal Palace Park. My goal is that members of the green energy team I have assembled for my 'London's Water City' strategy of inhabited bridges will play a key role.

Another documentary focusing on my New Eco Crystal Palace seen through the eyes of women is currently being planned by Oxford Brookes University. Sue Nagle is to be involved.

As mentioned earlier, in 2016 Sue received the Mayor of Bromley's Award for her work in the Crystal Palace community: a very well deserved appreciation.

The journey, therefore, continues. I may fall at the last hurdle, just as I might with my London's Water City strategy. If I do succeed, two things are in prospect:

First: what started with a porch and the transformation of a home for elderly deaconesses has, project by project, led to larger transformations, whereby half of London - from 1.30 to 7.30 on our capital's clock face - may be able to move toward becoming a social and ecological showcase on the world stage - and hence an exemplar in one of the fullest possible definition of a sense of belonging.

Second: my central theme of two becoming as one by selflessly giving to a third, will outwork through the work of Lord Mawson's Water City CIC and *'the biggest birthday party the world has ever known'*, hosted in a New Eco Crystal Palace, enabling children to be helped in our nation and around the world.

It just may also be that we can all then enjoy our planetary home for many more years to come.

My third and last strategy then leads to an even bigger picture.

APPENDIX 21: ‘AN EVEN MORE UNITED KINGDOM’

In 2010, I began to apply the same circle-overlapping-as-one principle to a major issue that is now facing the UK and countries on the European continent.

A thesis with the above title then emerged. It seeks to proactively address not only the governance of each of our home countries as part of the larger UK, but also the future role of the Monarch, the Monarch’s palaces and the current privileged position of the Church of England.

My proposed new and redefined roles for each institution are set out. One context is a goal of enabling what has been called by the Conservatives *‘The big society’* and by Labour *‘The good society’*. A more realistic anticipation may now be *‘The better society’*.

Whatever the prefix, that society must benefit from the enormous potential not only of the public statutory and the private business sectors. It must also be infused with the capability of the voluntary sector comprising individual volunteers, community groups and charities.

My proposals for both the Monarchy and the Church of England have been shaped as key catalysts and frameworks in that context. They also echo the themes that have guided the advice that I have given to individual local churches during my 35+ years of service as an Architect.

The contents and implications of ‘An even more United kingdom’ would take too long to unpack here. A copy of my summary document is, therefore, in Appendix 17.

Prime Minister David Cameron has seen my proposal. His recommendation in a letter dated 23.02.15 was:

‘I know that you are already in contact with the Prince’s Institute for Building Community, as well as the Church of England, and I would encourage you to continue these discussions.’

Below is an email to Archbishop Justin Welby representing the Church of England, with my proposals then following. It will become self-evident why I see the Church of England as the key to the transformation I am advocating.

An equivalent email went to the Office of the Prince of Wales. The reply from each was to say that any initiative has to come from the Office of the Prime Minister. David Cameron’s office is aware of that.

To Archbishop Justin Welby

Dear Archbishop Justin

AN EVEN MORE UNITED KINGDOM

I wrote last year setting out my thoughts on how to enable an even more United Kingdom by outlining a strategy that has direct relevance to the Church of England. Your office kindly responded with appreciation.

Below is a document based on the one previously sent setting out that strategy, with specific reference to the implications for the Christian community in the UK. You will see that it also sets out an enhanced and varied role for the Monarchy.

I am prompted to write again now for two reasons:

. The first is a formal response from Prime Minister David Cameron in a letter dated 23.02.15, a copy of which is attached. As will be seen, he has encouraged me to continue 'discussions' with both the Church of England and what he calls the 'Prince's Institute for Building Community';

. The second reason is that the issues of devolved power to our home countries as well as cities and regions will enter a new and crucial and no doubt urgent stage following the forthcoming General Election. Having a clear and deliverable way forward that is at least facilitated by key players could be key to a positive outcome.

I would appreciate, therefore, if you could read the letter attached and the document below. It may then be that a meeting may be helpful, with a conversation following with the office of the Prince of Wales and the Prime Minister.

With appreciations as always

Ray

Ray Hall: 53 Cherry Tree Way, Witney OX28 1AQ: 01993 359 813

AN EVEN MORE UNITED KINGDOM

20.04.2015

INTRODUCTION

I am an Architect and Planner by background, having founded and led a design practice for 33 years based in London. My focus is now on what I call 'future shaping by design'. The paper below is as a result of that approach.

Its context is the opportunity before us in the United Kingdom to resolve several complex issues through one overarching strategy, thereby shaping a new future that could be very fulfilling for our nation on the world stage.

The strategy outlined seeks harness that opportunity.

The rising debate about the need for an English Parliament is one key issue. It has in recent months led to media conversations about transforming the House of Lords into a form of federal UK parliament. I have anticipated that exploration in the structure tabled here.

It has been conceived with several other issues in mind as well, one of which how to enable our multi-polar and multi-faith community to play an even more effective role in the life of our nation of nations - and as part of an ever more inter-related and inter-dependent globalized world.

That goal especially applies to the Christian community of which I am a part. I am a member of St Mary, Cogges, in Witney. It is in that context that I am advocating something that is very radical.

It is the deliberate loss of structural privilege for the Church of England - and indeed thereby any other equivalent body - within our national parliaments. My reason for doing so is simple.

The UK is on the brink of structural change on a scale not seen before in the modern era. That change must reflect the nature of who we have become and who we are becoming and not primarily what we have previously been.

One of my goals is then to enable the release of the increasingly refreshed, positive, vibrant and community based 'Christian energy' - rooted in an ever deepening biblical world view - that is now rising in our national life.

It is in that context that my view is that it is vital that the privileged position held by the Church of England within the House of Lords is not seen as an impediment to the positive change now needed.

In essence, it is better to anticipate and be ready to facilitate such positive change through vision based, selfless pro-action.

Radical change is inevitable

There is one further context. Its prospect is almost too painful to ponder. It is one that will have an enormous impact on every citizen within the UK, as well as potentially every community within the Commonwealth of Nations.

It is the fact that the most respected person in all of those communities - our genuinely loved Queen Elizabeth II - will inevitably die.

The institution of the Monarchy is preparing for that prospect. This paper, therefore, anticipates its implications. I obviously cannot be certain, but I suspect the role of Monarch outlined here may resonate with Prince Charles' own thinking.

I trust the strategy and structure outlined below will be of interest.

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AN EVEN MORE UNITED KINGDOM: a strategic approach

(Conceived in its original form as a strategy in 2010: Latest update 20.04.2015)

Ray Hall RIBA FRSA

Scene setting

Our island nations are now at a constitutional cross roads.

As a result, we have an opportunity to harness:

- . So much positivity from our past;
- . Resolve complex issues in our present; and then
- . Equip us all for an even more effective future.

I am an Architect and planner and I think design.

What I have done is shape a new framework for several of the UK's key institutional structures in response to these opportunities.

My reference point is a vision for what we in the United Kingdom could become as an even more vibrant family of nations in the emerging world of the third millennium.

Our United Kingdom primarily comprises four countries, with each having a strong sense of identity.

Each also hosts confident regions and increasingly vibrant cities.

The challenge now is to unlock their potential, whilst generating an even deeper shared sense of belonging.

This paper is in response to that challenge.

The Context

The key issues related to are:

- . The decision by referendum that Scotland will remain as part of the United Kingdom;
- . The commitment that Scotland will receive even more devolved powers;
- . The existence of devolved national governments in Wales and Northern Ireland and the prospect of more devolution to each;
- . The current lack of a Parliament for England;
- . The rising desire for English self-governance within the United Kingdom;
- . A growing awareness of the enormous potential of our cities and regions.

The following issues have also been embraced:

- . The future of the House of Lords as an institution;
- . The need to refurbish both Houses of Parliament embracing the future.
- . The structure of the honours system;
- . The potential of our multi-ethnic communities and their global networks;
- . The enormous potential of the Commonwealth of Nations;
- . From there, the role of our Monarchy and its royal palaces; and finally

. The fact that honouring, serving and giving to others is part of our UK DNA.

Key components

There are 12 key components to this redesign as follows:

- . A Parliament for England;
- . A Parliament for the United Kingdom;
- . An Office of the Monarch;
- . The honours granted by the Monarch;
- . The role of focal places;
- . The homes of the Monarch;
- . An Advisory Council for each city region;
- . An Advisory Council for each nation;
- . An Advisory Council for our United Kingdom;
- . A future based on serving;
- . The Home of The Commonwealth; and
- . An opportunity for even more.

A Parliament for England

Scotland, Wales and Northern Ireland already have their own elected seats of governance.

A Parliament for England is now needed elected by the citizens of England that would address internal issues specifically relevant to that country.

That Parliament for England would have an elected member as First Minister.

The venue for an English Parliament would be the current House of Commons, the re-design of which could be part of the impending refurbishment of the Houses of Parliament.

That Parliament would be responsible for the internal governance of England and have full powers to make laws, devise and implement budgets as well as raise taxes relevant to its internal needs.

Some of those powers would also be devolved to assemblies in each of several city regions.

The same devolved principle would apply to each country within the United Kingdom.

Consideration could be given for current national assemblies to be renamed parliaments.

A Parliament for the United Kingdom

The citizens of the United Kingdom would then elect a separate Parliament for the United Kingdom.

Such a UK Parliament would address issues relevant to the external needs of all communities within the United Kingdom and make laws and raise taxes accordingly.

It would perform the function of a second chamber relevant to the external implications of internal decision making by the Northern Irish, Welsh, Scottish and English (home) parliaments.

Members of a Parliament for the United Kingdom would be elected by citizens within the city regions of equivalent population size, which would in turn be able to raise taxes according to their needs.

There would be a separate Prime Minister for the United Kingdom, elected by all of her citizens.

Budgets, taxation and representation would, therefore, be set within the context of a city region, a home nation and the United Kingdom.

The role of places

Because of my background, I am very aware of the impact places can have. They are akin to clothing on people and should fit their purpose.

The current House of Commons and House of Lords could be redesigned to suit their changed roles.

The confrontational format implicit in the present design could be removed.

'Clothes' could be designed that enable a seeking out of what is right through advocacy and debate, based on expressed vision, detailed examination and mutual respect.

The same principle of relevance to purpose applies to royal palaces.

The role of the Monarch

As the embodiment of the identity of all four home nations and of our one United Kingdom, the role of the Monarch is key.

In the context of the above, there is an opportunity for that role to be redefined and enhanced.

The Monarch would have responsibility for recognizing and encouraging what is good in our shared Kingdom.

That responsibility would be expressed through the sole privilege of the granting of honours.

Those honours would be specific to each city region, each home nation and to the bigger United Kingdom, as well as The Commonwealth of Nations.

The UK is not now the focus of an empire, but of that remarkable family of nations.

The names of some honours would, therefore, need to vary. It would be for the Monarch to establish those names.

The resultant honours would be an expression of the Monarch's appreciation for the people the Monarch serves.

Any citizen within a city region would be able to recommend to the Monarch a person for an honour relevant to service in that context.

The same principle would apply to citizens in a home nation, as well as all citizens with the UK and then The Commonwealth of Nations.

It would then be for the Monarch to decide.

With an honour would come the requirement on the recipient to further serve his or her city region, home nation or our shared Kingdom in a formal advisory capacity through Advisory Council as described below:

A substantial Office of the Monarch would be needed to facilitate this enhanced role.

An Advisory Council for each nation and for the United Kingdom

Each person honoured by the Monarch would become a member of their respective:

- . Advisory Council for each city region;
- . Advisory Council for each home nation;

- . Advisory Council for our United Kingdom; and
- . An Advisory Council for The Commonwealth of Nations

Those Advisory Councils would not have power other than through the quality of advice given.

The seats of governance for each city region would be required to seek advice from their respective Advisory Council on relevant matters.

The same requirement would apply to the parliament for each home nation and its Advisory Council and to the UK Parliament and its Advisory Council.

Governments within The Commonwealth of Nations would be able to seek advice from its Advisory Council.

Each Advisory Council would be able to appoint specialist sub groups, which would be coordinated through the Office of the Monarch.

The UK focus for meeting would be Buckingham Palace, with other national venues in each home country.

Holyrood Palace may be an appropriate home for an Advisory Council for Scotland.

A centrally located venue, say in Birmingham, could be the home for an Advisory Council for England.

Consideration could also be to cathedrals in each city region being the home of their Advisory Councils and the many debates that could inform the recommendations made.

Members of the current House of Lords would become Senior Members of the Advisory Council for the United Kingdom.

New Senior Members could be appointed by the Monarch.

Such Senior Members would have the privilege of being able to chair or host committees and sub groups within the relevant Advisory Council serving the United Kingdom, as well as delegate those functions.

The homes of the Monarch

People and places are intimately related. The homes of the Monarch are, therefore, key in the context of the role.

Buckingham Palace could become the UK focus for the Office of the Monarch. It would also remain the official residence of the Monarch in the United Kingdom.

There could then be an official focus and residence of the Monarch in each home nation.

As part of a review of all Crown property, those residences could be:

- . Sandringham in England;
- . Balmoral in Scotland;
- . Hillsborough Castle in Northern Ireland: and
- . A new eco and sustainability exemplar in Wales, designed by the people of Wales, perhaps in Llwynwernod;
- . The private homes of the Monarch would be places of their choice;
- . The property portfolio and asset as well as income base of the Monarch could be examined in this context.

A future based on expressed vision and serving

Unlocking the potential for good in our communities at every level by honouring and serving others is a central goal and theme in all of these design changes.

Implicit in each is one fundamental change.

That our nations move toward a situation where no one by birth or by status has the right of membership of any institution of governance.

Governance then occurs only by elected representation, but with the best advice possible being available in a structured way from as many equipped and qualified people as possible.

That principle would apply to a city region, a home nation and to the shared United Kingdom.

There is then one further arena where advice can be sought.

The Commonwealth

The UK is a very special family of nations. The Commonwealth of Nations is an even larger global family.

Many member nations within The Commonwealth already play major roles on the world stage: others are rising.

Its influence for good is very significant and could be even more.

The Commonwealth is also a huge market place for each member nation, including the UK family of nations.

A key focus could be a recognized place of shared belonging.

Such a home for The Commonwealth could be the global reference place for each member country.

That home could be Windsor Castle as:

. A place of meeting, re-sourcing, coordination, decision making, shared consultation and celebration, as well as

. A major focus for global trade, cultural as well as political and social interaction by members of The Commonwealth of Nations.

Windsor Castle would also become the recognized home of the Monarch as the Head of The Commonwealth.

Other potential implications

Each member of the UK family of nations would be part of a 'Sterling Zone'.

My desire would be that the Republic of Ireland may one day consider becoming part of that zone.

The Republic of Ireland may also one day be willing to consider becoming a fifth self-governing home nation member of a renewed and very forward looking United Kingdom.

A step toward that possibility could be renaming Northern Ireland as 'Ulster', thereby consolidating that home nation's identity without referencing the divisions of the past.

If my desire is fulfilled, it may then be timely for the British Isles to be renamed as 'The Kingdom Isles'.

The format outlined here is also consistent with a possible future relationship with other countries in Europe within what may become a form of 'free trade area'.

Part of that area could be a new country or state called the 'European Union'. The model for the EU could notionally include design dimensions advocated here.

A decision on whether the UK is to be a member is soon to be made.

A trans-Atlantic 'free trade area' is also in prospect and could be in a form that is consistent with a European equivalent.

The same principle could embrace countries within The Commonwealth, with the UK being pivotal to each.

Those relationships would comprise self-governing sovereign states, which in turn have relevant military and other alliances as well as mutual agreements.

Conclusions

The time now appears to be right for consideration to be given to these and other strategic 'design' changes.

Those table here could be varied, refined and implemented in whatever eventual form.

The key goal now is to prepare for the next major era in the life of our communities, our home nations and our family of nations within the United Kingdom and then within The Commonwealth of Nations.

The outcome could be that of communities and nations that are far more able to play an ever fuller role in a world that faces many major challenges.

Together as an even more United Kingdom, we may then be able to move forward even stronger into a new, shared and very positive future.

A way forward

I have been a member of the Prince of Wales Institute for Building Community for a number of years and have shared earlier versions of these proposals with its officers.

I am also a member of a local congregation of the Church of England: an institution that is clearly key because of its privileged role within the House of Lords.

My home is also in Witney, where David Cameron is its Member of Parliament. He has formally encouraged me to pursue further conversations with the Prince of Wales and the Archbishop of Canterbury.

In addition to the thoughts outlined here, there is one further dimension that could be added to this very big scenario.

It concerns the future of the United Nations and is the subject of a separate discussion paper that is consistent with the themes outlined here.

13.04.2010

APPENDIX 22: 'TOWARDS A NEW FUTURE FOR THE WORLD'

I had seen the strategic location of Gibraltar in the context of my thoughts about 'London as the city at the centre of time'. I then began to anticipate a time when the United Nations would need to be enhanced, if we are to enable our endangered planet to survive for as long as is possible.

I applied my diagram of circles overlapping as one once more.

I pictured a series of four global time regions that referenced the practical benefits of an overlap of 8-hour working days. They would, therefore, be four 6-hour north-south time regions encompassing every community on our home planet.

Each time region would have a focal headquarters that would serve a devolved and expanded United Nations. The unifying language could be English, because of its networking primacy globally. The initial focus of each time region could be addressing the urgent issue of climate change.

Well established and relatively secure cities with mature infrastructure could host such headquarters. As I saw it, New York would serve the America's, London the Europe/Africa time region, Mumbai the West Asian and Hong Kong the East Asian time region.

A clear goal would be to harness the rising capability of India and China for the inter-dependent good of our global community and our planetary home.

Others centres may then follow in the southern hemisphere: Sri Lanka and Kenya already hosting UN venues.

Such a radical restructuring would require a lot of debate and preparation. As a result, 'global places of meeting' are proposed as 'step one'. They would be in each of the four cities listed and would enable the strategy to be seeded, tested, nurtured and grow. Maturity would mean actual implementation as 'step two'.

In the context of the present global challenge made by so called 'Islamic State', understanding, exploring and then debating the implications in practice of all world views are paramount if we are to have a positive and shared new future for our world. This especially applies to world views that embrace assumptions concerning before life and what lies beyond life.

Islam, Christianity and Judaism are examples of such world views.

My proposal, therefore, is that Jerusalem becomes a pivotal 'global place of meeting' where all world views can be explored and even hosted by representatives of the three perspectives that I have just mentioned.

Jerusalem would then become a form of overlap not of three circles, but of four in the context of a carefully navigated as well as designed and constructed new future for our world.

An implication of this strategy is that the four time region headquarters would occupy designated UN territory within their host city. Although Jerusalem would not be an administrative headquarters as such, its new role suggests that it should become the first UN city, independent of yet embraced by its neighbours.

Clearly the implications of this approach are enormous. Although my own nation is now small on the world stage, it has a legacy of initiating global transformations: as was the case after WW1 and WW2. My view is that it is now well placed to do so again.

My current paper outlining its thesis has been submitted to David Cameron's constituency office when he was an MP. It was in turn forwarded it to his parliamentary office, where it has been welcomed.

As a detail, a London Time Region Head Quarter could be based in the first green energy inhabited bridge where the River Thames flows out to the sea, as in my 'London Water City' strategy. It could, therefore, be part of a positive way forward in response to climate change.

The fuller document is below:

.....

'Toward a new future for our world'

History may conclude that the advent of ISIL and the serious nature of the global climate change conference in Paris mark the end of the Post World War 2 era - and the start of a new.

At the end of WW2, the UK played a leading role in establishing global institutions to enable global peace through cooperation: the centre-piece was the United Nations.

The USA was the dominant global power, leading to the UN headquarters being based in New York. In our era, two other superpowers are rising: China and India.

A particular way of seeing our world - and the assumed role of its adherents - led to Nazism in Germany and then WW2. The same principle applied to Japan. Their respective world views led to suffering and the death of millions of people.

ISIL is motivated by another way of seeing our world. It has as its point of reference what they believe lies beyond this life on Earth.

The Climate Change Conference in Paris adds a further dimension: the very life of our planetary home is endangered. We may even be facing its end: that is unless local and global action is taken.

These are serious times indeed: times that require a shared and reliable world view, inspired by vision for what life is really all about, with practical and deliverable actions following.

GLOBAL RESTRUCTURING

It is in that context that the following sequence may be helpful:

Vision > People > Strategy > Structure

That *vision*, of necessity, has to be very practical. It is to enable our planet to live for as long as possible – and in the context of testable clarity about why we are here and what lies beyond.

Many *people* around our world have insights into all of those arenas.

When explored with the goal of practical outcomes, *strategies* based on reality can then be shaped.

Structures designed to enable the implementation of those strategies can then be determined.

Those structures will inevitably have to be relevant in every locality, as well as globally.

They may, therefore, require a varied and perhaps enhanced role for the United Nations.

That in turn may necessitate its representational and administrative functions being devolved out of the USA to embrace China and India – and other countries over time.

A series of careful steps are needed that can lead to such a globally agreed new way forward.

STEP ONE: PLACES OF MEETING

The first step is people from all global backgrounds agreeing to meet and talking openly.

Key to discussion is language. The globally recognized language around our world is English.

The places where people can meet must be accessible with strong infrastructure in support.

Based on those criteria, my proposal is a network of places with five global focal centres of meeting:

New York + London + Jerusalem + Mumbai + Hong Kong

'What is my vision for life?' 'What does that mean in practice?' 'How does that effect you?'

'How can we work together?' 'What is then needed in practice to enable that to happen?'

All of these and other related questions on a small and macro scale would need to be debated with the goal of outcomes in terms of strategies, actions and structures.

The UK is well positioned to initiate such a multi-faceted debate by advocating this first step.

.....

STEP TWO: COULD BE FOUR UNITED NATIONS' TIME REGIONAL HEADQUARTERS

Time is life's biggest constraint. It defines our lives and also working day. Future structures have to be practical and effective and must recognize that constraint.

The conversations in Step One may conclude that the UN should be devolved and enhanced.

They may also conclude that their context should be that of time regions that encompass one working day. Four 6-hour time regions may then be necessary.

The headquarters of each will need to be in substantial cities with existing global networks: cities that can provide communications, transport, technical, cultural and administrative infrastructure in support.

I anticipate those headquarters being hosted in:

New York + London + Mumbai + Hong Kong

Southern Hemisphere equivalents may one day be needed as well.

There is then one city with a long history of world views that see life now and beyond.

It is **Jerusalem**: a city amongst cities where world views and their implications are explored in depth.

Jerusalem need not be an administrative United Nation Time Regional Headquarters.

The goal has to then be mature and practical outcomes for the future of our home planet, Earth.

In order for each of these cities to fulfil these roles, each may need to release land into UN control.

Jerusalem may also need to become fully UN territory.

IN CONCLUSION

If there is substance to this direction of thought, my view is that the UK is well positioned to initiate a process toward implementation.

With an early start, my expectation is that it could take this current parliament to carefully explore and rigorously prepare for Step One.

Step Two can then be able to be discerned.

Ensuring the success of Step One will need a depth of servanthood and leadership at local and global levels in at least the UK that is rare in our world today.

Starting now, a vision for a new future for our world could then move toward becoming a reality.

I trust these thoughts are helpful to that end.

Ray Hall FRSA: 01993 359 813: www.raymondhall.co.uk: 03.12.2015

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APPENDIX 23: A WITNEY DISCUSSION & A COTSWOLDS' VISION

In hard copy only

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APPENDIX 24: THE QUEEN'S SPEECH 2016

Below is my notional suggestion, drafted on 06.01.16, marking Her Majesty's 90th official birthday in June 2016. David Cameron's response to the constitutional and governance proposals set out in these appendices was one of interest and appreciation. As far as I am aware, no action has, however, been taken.

The same principle appears to have applied to the Office of the Prince of Wales and that of the Archbishop of Canterbury. There appeared an impasse, with none of the key parties being willing to take an initiative.

I, therefore, concluded to seek to enable progress by drafting a speech that Her Majesty The Queen might consider delivering in whatever varied form to mark her 90th birthday in June of this year. I sent it to Prime Minister David Cameron seeking his advice.

That draft and his response are set out below. I am now considering the next step.

.....

'Thank you for your many good wishes as I celebrate my 90th birthday.

Nine decades of life represent three generations where I have been blessed to be a mother, a grandmother and a great grandmother.

As your Queen I am now able to look into the next 90 years and see my son, Prince Charles, as my heir and after him, Prince William and then Prince George.

I do not know when Prince Charles will succeed me, but I know that that day will come. In whatever years remain, my commitment will always be to serve each one of you to the best of my ability.

....

As I look back over 90 years, I am very aware that our nation and our world have faced crises of a magnitude almost beyond the imagination, including the devastation of a world war. As I look forward, it would seem that together we now face what some are saying is the biggest crisis of all.

For there are predictions that this our planetary home, our wonderful Earth, is so endangered that life as we know it may not be possible by the time my great grandchildren reach maturity.

There is clearly the urgent need to act in a way that is both local and global, as well as personal and shared – and on a scale and depth perhaps never known before.

....

We in the United Kingdom live within the framework of a Constitutional Monarchy, with long established elected representation. As your Queen and Head of State, I cannot instruct any citizen or any parliament to act in a particular way.

I can, however, offer the benefit of my experience over my now many decades. I can also ask for the support and cooperation of members of my own family as we seek to play our role in seeking a solution to the crisis before us.

It is in that context that I have set in motion discussions that could lead to specific changes that could strengthen my family's ability to serve the peoples of the United Kingdom and of the nations of The Commonwealth at this most serious of times. My goal in each is very simple. It is to help turn a global crisis into an opportunity for a new era to dawn of positivity and hope for all peoples in every place on this our home planet: our Earth.

....

One discussion is a response to the changes of governance currently in sway in the United Kingdom - and in particular the devolution of decision making out of Westminster to our home nations and potentially to the many cities and regions that indwell these precious isles.

As your Monarch and as your Head of State, the urgency of our global situation causes me to deem it very important that those changes reach their conclusion at the earliest opportunity and preferably well within my own lifetime.

My desire is effective and informed representation, with the ability for every one of us to act locally and contribute nationally – and do so with clarity and effect. The crisis facing us all requires nothing less.

I have, therefore, consulted with my Privy Council, following which I have asked Prime Minister David Cameron to formally and urgently consider the following:

First: *that elected parliaments are established that can serve each home nation – England, Scotland, Wales and Northern Ireland - on matters internal to their peoples.*

It is in that context that I have also asked that consideration be given to the present venue for the House of Commons becoming that of a Parliament for England, thereby complementing the assemblies in Scotland, Wales and Northern Ireland that are already in place.

Second: that a separate parliament be established for the United Kingdom as a nation of nations, not as a federation, but as one based on the interests of the every city and region that comprise these precious islands. Its focus would be matters relevant to us all and especially our relationships abroad.

I have also asked that the House of Lords be considered as the venue for a Parliament for the United Kingdom, with elected representation based on our islands' city regions, thereby complementing representation for home nations.

....

These proposals have significant implications and are not tabled in isolation. They are part of a larger strategy with one clear aim. It is to unlock even more the immense talent and capability - latent as well as evident - in every person and every community that my family and I serve.

It is for that reason that I have asked Prince Charles as your future King to establish an 'Office of the Monarch' that would be based here in Buckingham Palace. Its purpose would be to encourage and facilitate endeavour throughout our communities for the good of all.

Part of that role would be to recognise service to our peoples through new Honours that I propose replaces the existing arrangements: Honours that he and I will design and that The Monarch will administer and endow.

The many men and women who have already been recognized would then become members of an Advisory Council serving each home nation as well as one serving our United Kingdom. Their experience and expertise would be to be an immense asset to our peoples at this critical time.

I envisage men already with the title of 'Lord' and women with that of 'Dame' being invited to chair key committees within those advisory councils.

These changes would mean that all members of each parliament, whether of a home nation or of our United Kingdom, would be elected by her people.

That executive authority would then procedurally be informed by the relevant advisory council, with each being nurtured, supported and facilitated by the Office of the Monarch.

As Head of the Church of England, I have also asked Archbishop Justin Welby to assist me and my heirs in this enhanced supportive role envisaged for my family. I am pleased to report that he has welcomed this initiative.

My goal also is that my several of my palaces and the many local church buildings under the care of Archbishop Welby become places of meeting and reference – akin to homes - for our many communities in this enhanced role.

Prince Philip and I would make our own personal home in St James's Palace.

That 'home' principle would apply in particular to Windsor Castle, which I am proposing assumes a special role as a place of meeting and reference, not just for our home nations, but for all of the nations of the global family that I serve: The Commonwealth.

Windsor Castle would also become the place of meeting for a Commonwealth Advisory Council, comprising men and women from each nation within that family whose service to others has also been recognised.

Once again, the worldwide Anglican Communion is able to play a key supportive role.

I am confident that when the talent and capability of every member of our local, national and international community has been released even more fully, the magnitude and complexity of the crisis we all face can be met with vision, determination and very practical and very positive effect.

....

Allow me now to explore one such opportunity.

During our recent winters, I watched with a deep sense of heartbreak so many people across our islands once again suffer because of severe flooding.

Sadly, we must now assume that such deluges will be repeated for many years to come. It even seems certain that other nations well known to me may soon find that their island homes are no more as sea levels rise.

As many of you will also know, these changes in our climate are affecting all forms of life on this our shared home planet, with many creatures not only facing a loss of habitat but also extinction.

These are indeed very serious and urgent times.

Many say that our constant need for energy is one of the main reasons why our climate is changing so adversely.

Yet when I see a river overflow its banks, I also see enormous natural energy being released and then tragically lost: energy that could be harnessed in streams, rivers, estuaries and at sea as part of a forward looking and positive strategy designed to work with our environment.

As a mother, I am pleased that Prince Charles has been very aware of these issues and opportunities for many years.

I have, therefore, asked him to gather the most imaginative and capable expertise from the educational and research worlds, people who understand design and engineering, people who are skilled in management and people who are capable of generating the necessary funds through focused and benevolent enterprise.

They would have one clear purpose. It is counteract loss by shaping a deliverable strategy that can nurture and harness every aspect of life on this our planetary home – and to do so for the good of all, globally, nationally and locally.

....

I have also asked Prime Minister David Cameron and the First Minister of each of our home nations to work with your future King in harnessing the potential for good within our islands. I have also asked

the leaders of each of our family of nations within The Commonwealth to join us in this global endeavour.

I have then gone one step further. I have specifically asked that four substantial centres of research and application be established around our world as a resource enabling effective global action.

English is now seen as the networking language of the world and the legal and other systems we have developed have formed a backcloth for those adopted by so many nations around our world.

I have, therefore, proposed that those focal places be London, New York, Mumbai and Hong Kong, thereby harnessing the capability of their host nations for the global common good.

I have made that proposal because each can then serve a time region based on a working day. Together they can reach and embrace every community worldwide.

I am pleased to report that Prime Minister David Cameron with the Mayor of London, as well as President Barak Obama, President Narendra Modi of India and President Xi Jinping of China are all willing to be hosts in their respective cities. The Secretary General of the United Nations, Ban Ki-moon, has also welcomed this initiative.

....

There is then a further dimension that is crucial to success. It is that all peoples of our world must be able to understand the way the other thinks.

World views are vitally important, including ones that anticipate life before as well as after our own on planet Earth.

As Head of the Commonwealth and as Head of the worldwide Anglican Communion, I have, therefore, asked that each of the four initiating cities also host discussion and positive debate by men and women from all faiths and non.

The clear goal is mutual understanding that leads to practical solutions as together we seek to sustain this our Earthly home for the benefit of generations yet to come. I trust you will see that I am taking very seriously both the magnitude of the crisis we all face and the privilege bestowed upon me as your Queen.

....

I am now 90 years of age. My focus is urgent and is on the generations that will follow me. I have, therefore, asked that all of these initiatives be defined and implemented within a specific time period: five years. My commitment is to then showcase the strategic as well as detailed outcomes as a catalyst and encouragement for even more.

In 2015, I became the longest serving monarch in this our United Kingdom. Queen Victoria previously held that privilege. When I am 95 in the year 2021, I propose to echo a remarkable achievement that occurred early in her reign.

Queen Victoria opened the first showcase for our world: an 'Exhibition of Culture, Commerce and Industry' that was hosted by Prince Albert during the summer of 1851 in Sir Joseph Paxton's Crystal Palace in Hyde Park.

It inspired not only our nation but also many nations as together our forebears saw what was possible in terms of innovation, with problems solved and opportunities grasped.

That first Crystal Palace was so successful that it was rebuilt in varied form in what became Crystal Palace Park in South London. As many will know, it tragically burnt down in 1936. I am pleased to report that Prince Charles has agreed to lead a team that will bring into being their successor.

It will be a Royal Crystal Palace in the family likeness of its predecessors, thereby uniting generations of endeavour worldwide for the common good. As a building, it will generate its own electricity using 'green' technologies and will have one central theme: how to sustain and enhance this our planetary home.

It will, therefore, be a local, national and global showcase for the many small as well as macro initiatives that can rise through the proposals that I have outlined today.



My desire is then twofold.

First that you will all join me on my 95th birthday when together we can celebrate a new era dawning for our world.

And second that on that day in every year following, every generation will celebrate with thanks giving the life we have received.

My proposal is that we do that through the biggest birthday party the world has ever known. What will make that party very special is that all gifts will be given, not to each other, but to children in need around our world.

The focal venue and showcase for blessings then given to the generations we all serve would be my and our Royal Crystal Palace.

Elizabeth Regina

.....

I sent a copy to David Cameron and his response is below:

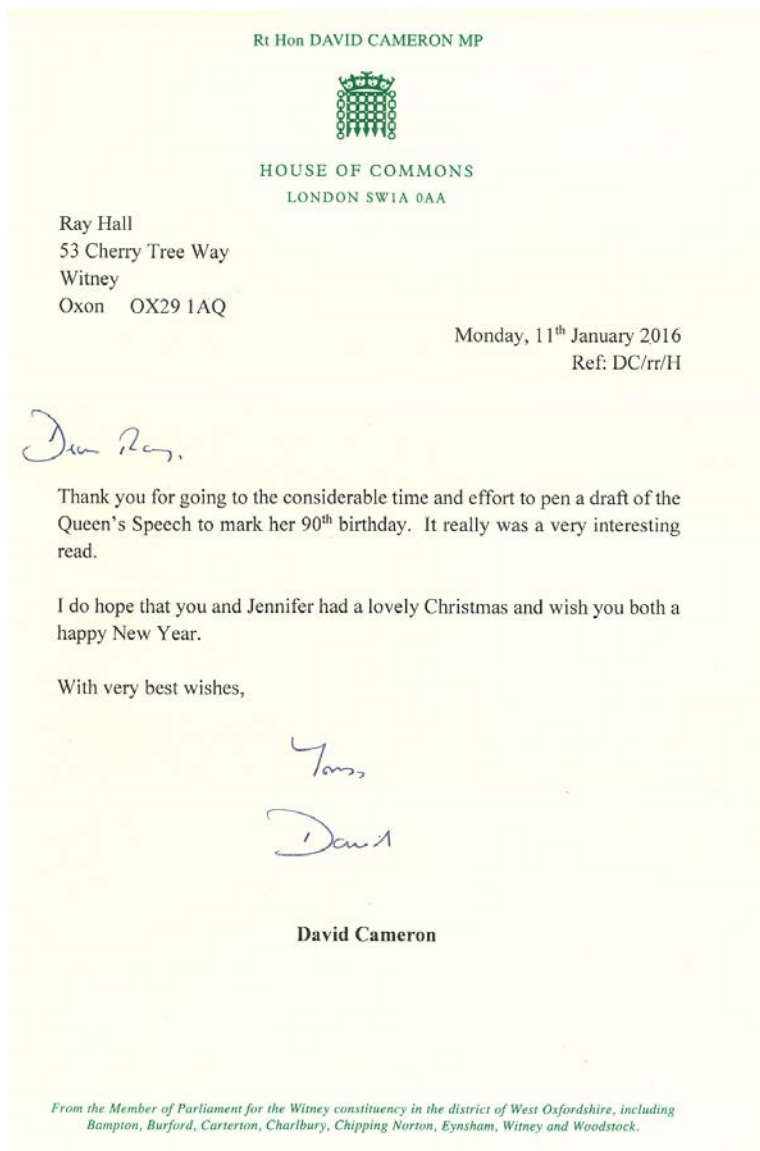


Image A117: A letter from David Cameron MP

APPENDIX 25: RESPONSES TO THE DRAFT D.PROF. SUBMISSION

I deliberately sent my draft to several of the people that I have mentioned in its pages.

I did so as a 'thank you' and also to ask for their response. Some of those responses are below. Margaret is of 'Barry and Margaret Walker'. It was Barry who guided me to his church building in Kensal Rise as a site for my generic Meeting Place. We have remained close friends throughout the years since.

As I mentioned in the text, Barry suffered a long and debilitating disease and died some years ago.

Margaret Walker

Dear Margaret.

What a tonic at the end of a year. Thank you so much - and especially for such immense teacher-ly grace with my typo's!

I have read it so many times and have not seen them. 'Could do better' and I will have another look.

One thing is certain in your life and mine. Barry has a big smile on that face of his as we await what he is already experiencing: the most amazingly fulfilling sense of belonging ever with the Family of God we know and love.

I will send you the final non-typo'ed (I hope) version probably in February.

Hugs as always

Ray

Ray Hall 01993 359 813 www.raymondhall.co.uk

Dear Ray

I am thrilled that you sent me your D.Prof. draft but have only just got down to reading it, after a lovely but rather hectic family Xmas. It is a tour de force and I have read every word (which took me several hours!).

I am impressed and very proud of you and really glad that Barry and I were able to provide a bit of love and warmth and care to help nourish the seed of your talent in the first place. I remember those days very well and fondly, even the time you entertained us with a huge overflowing saucepan of

spaghetti in a poverty- stricken flat near Marble Arch! I had to sit on a broken chair with 3 legs, which maybe fostered your later triangular ideas!

Barry was so interested in your Ideas, which were of course well ahead of the times. Years later we heard about St. Matt s Brixton when a friend of ours was chaplain at Brixton Gaol. It is fascinating to follow your thread of belonging, evident in your work as well as in your personal life.

I wish I had more sense of belonging in my life. After 20 moves in 84 years I sometimes don t know where I belong except to God and my family, but I suppose that is good enough. Anyway I must stop now and get some food (your thesis is so eminently readable that I forgot to eat earlier!)

Congratulations again! I will forgive numerous typos in your text as it is just a draft!! Love to you both and all the best for 2016. Keep up the good work, you are truly amazing. XX
On 23 Dec 2015, at 18:50,

Dear Margaret

I am not sure my draft Professional Doctorate submission got to you by Bigmailfile.

I will have another go and trust it reaches you as a little pressie for Christmas.

So many memories...

Hugs as always

Ray

Ray Hall 01993 359 813 www.raymondhall.co.uk

.....

Rob Adsett: Founder and former Chair of Thomson Adsett to which we related

Thomson Adsett is currently in the top 100 Architects practices in the world based on turnover

Dear Ray,

Thanks for the draft. I have read it and thoroughly enjoyed it. Quite an effort on your behalf obviously and a great record of your efforts in Working to marry building and design with Christian thought and inspiration.

Well done.

I thought your writing was first class. Not many architects can actually write very well. Most dissertations are unreadable but yours just flows.

I also commend you for the humble way you speak of your work and achievements.

If you would permit an observation, I don't think it is necessary to say your practice ended and your health failed more than once. I don't think it adds anything at all to even mention it, because everyone knows that things change and everyone retires or moves on...the key thing is that the Lord has arranged for you to have time to extend your "creative thinking" life by moving you into another stage of life.

Many "thinkers" never work in the real world and so lack understanding. You have been through it all and probably lived through the most difficult of times for architects in the UK and Europe.

So, it's okay to go easy on yourself.

Anyway they are my comments for what they are worth.

Great to see the England cricketers doing so well. Australia are doing well in the rebuilding stage on their home turf. The next Ashes will be just a great contest.

Joe and Hayley have a daughter now (Madeleine) to go with Julian, now 2, and with William and James, we now have 4 grandchildren and loving every minute. You will adore yours when they appear too.

All the best from a sunny and mild summer in Queensland.

Love

Rob

.....

Dave Beinetti was a fellow student from the USA at the AA.

He was a good friend and went on to establish a very successful practice in his home land.

He and his wife celebrated their 40th wedding anniversary by coming to London. We met in London. The photograph below is on the steps of the Architectural Association in Bedford Square when we both trained.

Dave asked about my own work and I sent him my draft submission. The email below is his response.

----Original Message----

From: dbeinetti@swbr.com

Date: 19/02/2016 11:49

To: "raymond.hall@talktalk.net"<raymond.hall@talktalk.net>

Subj: Re: Looking for my friend from 1973 from the AA

Ray

Thank you for your kind comments about my family. Only God himself knew those steps that He had laid a path for me to take at the time we met.

Your piece is so interesting to read and very different than what I thought it might be. All about life and not a stuffy research paper. Thank you for sharing it with me.

Dave

Sent from David Beinetti, AIA

LEED AP BD+C

Principal

SWBR Architects.

746-2796 C



Image A118: The Halls and Bienettis on the steps of the AA

.....

From Julia Morgan: former head teacher and Ofsted inspector who knows Waverley Abbey House

Ray

Well, what can I say?

I am amazed at what you have written, how you have woven your Christian experience into the paper and so honoured your family too. What a legacy in buildings, designs, children, etc, etc!

Leaving work can be a strange process as, to some extent, all one's exploits are left behind, especially if you move area when history also is unknown to new friends and contacts.

Yet God is the One who has seen all, will see all and will reward. The paper you have written is a great record, a legacy in itself which I feel privileged to have read. I particularly loved the Waverley Abbey House section. I am reminded of two quotes:

William Carey: 'Expect great things from God, attempt great things for God.' You have surely done that!

UCB notes: 'Opportunity is the breath in your body and the strength of your mind.' The last part of your paper surely demonstrates this!

Every blessing

Julia

.....

A response to my draft by Dr David Adams and Professor Michael Keniger

The following correspondence is between Dr David Adams as my adviser on behalf of Middlesex University and Professor Michael Keniger as the formally appointed consultant in the program.

Michael is an expert in the arena being explored. He is an Architect by background and a former Vice Chancellor of Queensland University, as well as the former head of the architectural faculty there.

He has and continues to act as a strategic planning adviser and consultant in contexts of equivalent intimacy and macro scale as those explored here. One client has been the State of Queensland. One project at the mouth of the Brisbane River has dimensions relevant to London East. Michael was a fellow student with me at the Architectural Association.

As will be seen the email conversation was in response to my draft, which was issued in December 2015. A very helpful three way Skype exploration then clarified what was needed.

This final submission is a positive and appreciative response to the input given, the substance of which is set out below.

From: Michael Keniger [michael@keniger.com]

Sent: 06 January 2016 01:23

To: David Adams

Cc: raymond.hall@talktalk.net

Subject: Re: Progress discussion with Ray Hall

Dear David,

Thank you for getting in touch and for your seasons' greetings. In turn, I wish you a very Happy New Year - and a tremendous 2016.

I confirm that Ray forwarded the developed draft of his D.Prof. by Public Works document to me before Christmas. Like you, I am impressed by the commitment and care that has driven him forwards - and by the discipline with which he has worked to meet the time frame that had been set. I agree that his account is well crafted, comprehensive and well considered.

I found your comments concerning the nature of the expectations of the document extremely heartening and applaud the description of the written submission as a "Context Statement" rather than that of "thesis". The difference being that it is not a research question that is being pursued but an explication of the ideas and ambitions propelling a body of the work - together with an assessment of the significance and impact of the "public work". Thank you for sending me the summary of the assessment criteria for the D.Prof.

I welcome your suggestion that the three of us engage in a conversation to talk through any outstanding issues or matters - and much appreciate that you and I are to serve as guides and not judges. I am generally available over the next week except for a few appointments so please nominate a date/time that would suit you and Ray.

Can I suggest that a morning meeting for you would integrate better with my availability here as I work quite late into my evenings. Queensland is 10hrs head of GMT and so a morning meeting for you at say 9.00am would translate to a 7.00pm connection for me.

As for mode of connection, I am on Skype and will have access to a web browser if needed when we are on line. My phone numbers are +61 7 3254 1901 and +61 419 741 070 should a phone connection be needed.

In preparation for our discussion I will draft a few points arising from my review of the draft and will attempt to circulate these in advance.

I much look forward to our discussion.

My kind regards,

Michael,

On 5/01/2016 2:26 am, "David Adams" <D.Adams@mdx.ac.uk<<mailto:D.Adams@mdx.ac.uk>>> wrote:

Dear Michael,

Greetings from the UK and a very happy New Year!

It has been a while since we had direct contact about Ray's work on the D.Prof. by Public Works. He has made good and steady progress through the year resulting in the draft he sent you before Christmas. I have been very impressed with the commitment and care that he has shown in the work. This has been a challenging and rewarding journey for him and I think you will agree he has presented a well-crafted and comprehensive account of his considerable achievements.

Our task, as his academic adviser and professional consultant is to ensure that this work meets the criteria for doctoral recognition and professional standing. The D.Prof. by Public Works is awarded to senior practitioners with a substantial body of work in the public arena who are able to provide a coherent and convincing statement of its contribution to the profession. We describe the written submission as a "Context Statement" rather than a thesis.

The writing should position the work in its professional context alongside other currents in the field and the conceptual ideas that have shaped the output. You will probably have been sent a copy of the Programme Handbook when your appointment as consultant was arranged with the University but I will attach to this email a very brief summary of the standard of work assessed in the D.Prof. for your reference.

We often find that the statement can provide a younger generation of practitioners an answer to their questions, not just of what was accomplished but why and how. It can be a deeply moving account as the candidate discloses the intentions and motivations that inspired the work and the challenges of realising them in the complex social, economic and practical context in which he or she has worked. All this in a 25-30,000 word piece of writing!

Now that Ray has pulled together a full draft of his work I would like to suggest that we arrange a three way conversation to talk through any outstanding questions or areas of the work that he might still consider. In one sense our role is as first assessors but, delightfully, as guides not judges! Once we are both satisfied that it meets the criteria for assessment we can begin the process of recruiting an examining panel and arranging a viva.

I am happy to arrange a conference call, either by phone, on Skype or online if you can suggest a time that will be convenient for you. We will obviously have to take account of the time difference - probably evening UK time and morning in Australia.

Can you also let me know whether you are on Skype or will have access to a web browser when we call. If this isn't practical then I will need a phone number to contact.

I look forward to the conversation.

Best regards,

Dave

Dr David Adams
Senior Lecturer, Institute for Work Based Learning
Middlesex University, London NW4 4BT
Direct Line: 0208 411 5559
d.adams@mdx.ac.uk<<mailto:d.adams@mdx.ac.uk>>

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EXPLORING THE DESIGN RELATIONSHIP BETWEEN PEOPLE AND PLACES – AND FAR MORE

D.PROF. BY PUBLIC WORKS

Middlesex University

Candidate: Ray Hall, Architect.

Final Draft: 22.12.2015

Review comments from Michael Keniger to David Adams and Ray Hall for the purpose of a guiding discussion.

Firstly, a caveat: I have not made note of or attempted to correct typos and the occasional glitch – I assume that these will be picked up as the draft reaches its final, final stage.

Secondly, this is my first exposure to the D.Prof by Public Works processes and assessment criteria so my comments may well be at odds with the expectations that govern the particular degree program – and I am happy to think again on my part as may be needed.

Initial Reactions:

Ray's document is unlike any thesis submission I have previously reviewed. It has been a privilege to be invited to assist and to provide comment on the nature and value of the work – thank you both.

In many ways it is more of an odyssey than an exposition and it charts the author's journey through the formative, deliberative and reflective stages of his career. In positioning the nature and significance of his many public works of architecture and planning he reveals his private world and the many influences that helped shape his ambitions and intentions to best serve others.

This approach is necessarily self-referential and one consequence is that there are few sideways glances that refer to or comment on the work of others. This is unlike most academic texts that in order to position an idea draw upon theories and precedents generated by others. My comment is not a criticism but an observation.

The document fulfils its purpose well and answers the requirements of the program – and it is refreshing to follow the thinking that has generated so many community focused proposals and built works. However, it may help the understanding the significance of the work if a brief synopsis of the context of the broader field of architectural objectives could be offered – either as part of the introduction – or possibly within the framing of the conclusion. I suggest that this would help the reader to understand the full nature and impact of Ray’s many works. Perhaps I could explain my view and my advice on this suggestion in discussion.

A few further suggestions:

- As a graduate of the AA myself, I enjoyed the part of the document that spells out the importance of the Architectural Association School in the shaping of Ray’s career. I suggest that it might assist to include a brief statement concerning the AA’s special nature ie: Although it is the UK’s oldest school of architecture it remains one of its most adventurous. It was established by indentured students seeking to improve their education and has remained an independent institution throughout its history – which has enabled it to foster a wider range of enquiry than those schools embedded in Universities or other institutions.
- Ray is to be commended for giving credit to others for their contributions to the delivery of specific projects. It is refreshing that he has acknowledged the contribution of others throughout the document - a virtue not possessed by some architects. That said, there is a big step change in the midst of the account where his individual enterprise and practice is enlarged by including other disciplinary groups into a virtual consortium. I think that recognising that practices that are successful need to grow and change as they achieve success is crucial. It is also important as it illustrates that Ray nurtured his practice with strongly founded and passionately held principles and beliefs matched by a shrewd organisational ability that draws on the support and energies of like-minded professionals. I suggest that there might be value in adding a paragraph or two teasing out the impetus for growth and the shaping new structures following on from the list paragraph on page 115.
- The use of metaphors and analogies has helped to structure and interlink the many forces driving the passion behind the work, the overall objectives and the way that changes – and eventual disruption – were managed over time. Occasionally, I thought that the metaphorical devices were over used as the reader would understand what was intended and there was less need to refer back to the initial thought or mechanism – eg: “design development” need not always be explained by “brass rubbing” as the process had been made clear once the term had been met a few times early on.
- One of Ray’s most extraordinary achievements has been to overcome a traumatic setback that caused his world and his practice to unravel. I am not familiar with the details of what happened or why – but I have watched from afar as he recovered from an assault on his beliefs, his values and his many achievements. I respect his decision not to make capital out of this in his document but I suggest there would be value for others to know that such resilience is possible and that his ability to turn to even more ambitious projects for the common good – and indeed his undertaking of a course of higher study can arise from the most difficult of challenges.

I hope that we can discuss this as I do not want to disrupt Ray’s overall structure. My own thought would be that there would be value in recasting the section on Success, Failure and Loss in some way

to fully convey this closing of the circle through a different kind of success for the contributions to the public realm – ie: Success, Failure, Loss, Success - perhaps.

I hope these points are of some use for our discussion – and I look forward to meeting you Dave and Ray via Skype

Michael Keniger.

Brisbane. 12.01.16

APPENDIX 26: MY D.PROF. JOURNEY AS A SERIES OF SPIRALS

The following is a summary of the process I have journeyed through with regard this D.Prof. submission:

--Original Message----

From: raymond.hall@talktalk.net

Date: 02/01/2017 16:13

To: "raymond.hall@talktalk.net"<raymond.hall@talktalk.net>

Cc: "rays printer rays"<raymondhall@hpeprint.com>

Subj: Ray Hall's D.Prof.: final circle

To Dr Dave Adams

cc Professor Kate Maguire: Middlesex University

Dear Dave

Ray Hall's submission toward a Professional Doctorate now entitled 'Building a sense of belonging'

Thank you again for our time together on Thursday, when we touched base on the next and final stage of the process I have been moving through with regard my submission toward a Professional Doctorate.

I am very grateful to you and to Kate for so much and, as you know, I deem it one of my life's privileges to have come to know you both.

Part of my appreciation of Kate is that I am confident that she both recognizes and values the approach I have adopted with regard my professional work and the rigor as well as heart beat that lies within it. She wants that distinction to be seen. The issue she has been very helpfully addressing is the constraint set by the D.Prof. program.

As a specific, Kate knows that I have drawn on ideas from a wide variety of sources. They include a life time's reading and a multitude of relevant experiences, causing my approach to not be autonomous in life, but one that seeks to permeate our daily activities and understandings.

Thinking visually

She is also very aware that I think conceptually and do so visually.

'Thinking visually' is, needless to say, a fundamental skill when relating to the highly visible, practical and experiential arenas in which I have been working as an architect, urban planner and interior designer. The ultimate outcomes are not as words, although words play a key role en route. They are in visible, live-in and live-around-able physical forms that can touch the lives of many people - and will do so often on and on, far beyond my own life time.

My D.Prof. submission, therefore, is about a lifetime of conceptual theory defined and applied with very visual and practical long term consequences in the public arena.

We are now at the final stage in a long process, with you and Kate as my professional advisers within Middlesex University. I will, therefore, use a visual image to describe how I see that journey. I will do so because it is also key to my understanding and experience of the design process.

My D.Prof. journey has, for me, taken the linear form of a spiral that started as an outer circle, then tightened as an inner circle, to be followed by another even more focused penultimate stage. That sequence has now led to the what I see as the final climax of that inward spiraling journey that I am about to shape in anticipation of the viva.

That D.Prof. journey is then but one stage in what will continue as an outward life long spiraling journey. Based on recollection and reflection, those ever more focused inter-connected spiral circles are as follows:

Outer circle one

.1966:

A way of seeing the world as a design language of life began to emerge when I commenced my studies at the Architectural Association (AA). That way of seeing and then thinking would in time inform every aspect of my life as a designer;

.1970:

There then came a climax moment of an early spiraling process that was akin to light passing through a prism. It came when not only seeing, but also listening to that language led to an experience of the presence of God in the person of Christ. That experience was one of overwhelming inner and external light. I then felt able to not only seek but also gain answers to an ever enlarging number of questions. A key design point of reference became an emerging understanding of God as the original three-as-one Family: Father, Spirit, Son.

. 1973:

That year saw the completion of my studies in both architecture and planning. It was then that I founded what became a multi-disciplinary design practice as a vehicle for exploring what I came to call '*the design relationship between God, people and places*'. Hence the name of the practice later became '*People and Places*', with a contemporary logo telling of the Family of God - Father, Spirit, Son - as well as who we are as people in the context of places;

. 1973 - 2007:

During that period, I was privileged to serve some 800 clients, the majority of whom were 'non-Christian'. Three recessions and the resultant strain of running a practice and being responsible for others then took their toll. My health failed and the by-then remnant of my practice had to close. Throughout that time, in the context of many failures, I had been developing and applying what was a pragmatic, life evidence and biblically based theory about the design relationship on which my life's work was based.

Inner circle two

. 2009 - 2011:

That loss of responsibility and then my health eventually recovering enabled me to start to compile, write down and explore some of the conclusions I had reached. It was then that I was asked, as an architect, to help the Oxford Centre for Mission Studies, which was concerned about advice they were being given concerning their building. It was then that the notion of my writing being subjected to the rigor of a PhD was explored: the proposed subject being *'The design relationship between God, people and places'*.

. 2012

This was welcomed by Wonsuk as CEO of OCMS as an overtly Christian referenced organization. A PhD format was later, however, not deemed to be appropriate. OCMS did not see itself to be equipped to be of further help. I was, therefore, introduced to the relatively new format of a D.Prof. and from there OCMS's validating body, Middlesex University. I met with Kate and it was agreed that the subject I was exploring, in the context of some 40 years of theory explored and applied in the public arena, was appropriate for consideration for a submission toward a D.Prof. by Public Works;

Inner circle three

. 2013:

A long process requiring some 7 iterations then commenced, very ably assisted by your good self, toward an approved definition of the content of the intended submission;

. 2014:

The formal time period for the work to be carried out then commenced, with the work being based on the confirmed content of the intended submission. You became my adviser and a specialist in my arena, Professor Michael Keniger, became the consultant. You and I met on some 8 or more occasions for substantial discussions. Based on your advice, step by step, iteration by iteration, the final content of my submission was then shaped. I also visited almost all of the edited down projects that I concluded to use as examples of theory applied in practice. Throughout, your key phrase was 'go deeper' in terms of the 'why' behind the many public arena works that I had designed and carried out. The outcome was what both you and Michael described as being a 'carefully crafted' submission. In parallel I continued my work writing about the much bigger exploration of the design relationship between God, people and places, which is now in the form of four drafted book sized manuscripts: the content of the D.Prof. submission being a partial distillation.

. 2016 early

The submission to Middlesex University was then made under the title of *'Exploring the design relationship between people and places - and far more'*. The *'far more'* was the design relevance of the Family of God. A bibliography was subsequently added. Professor Keniger had by that time not only read my penultimate version and advised on it, he had also read the final revised version. He then drew on his vast experience in the professional arenas explored by tabling privately to Kate the names, as I understand it, of two specialists who could respond to what he called the 'faith dimension' of the subject matter explored. Michael is not a Christian. He and I were students and flatmates at the AA and he is based now in Queensland. He is at the very top of his field on a global basis. Over several decades, he has seen the effect of my own experience of God in my personal and work life, including through my involvements in Australia.

.2016 late

Michael visited me in my home on November 9th, in part to learn of my progress with the D.Prof. I reported that the Kate had difficulty in gaining external examiners willing to assess the submission I had made. He asked why his recommendations concerning examiners had not been followed. I did not know the answer. I was able, however, to report a very helpful meeting with Kate who had

clarified what was now needed: the fully reworked and restructured document being entitled '*Building a sense of belonging*'. In it I concluded to remove reference to the Family of God as being my deepest source of inspiration and focus on its outworking in my theoretical thinking applied in professional practice. I also concluded to do so using a smaller number of schemes as examples. Kate has since very helpfully read the reworked document, saying she 'liked it'. The document you have since seen from Kate is that submission. Added to it is a series of small variations she advised and a suggested summary as an introduction to help prepare the reader for the contents of the submission. Both Kate and I also agreed that there were two documents inherent in my earlier submission: as I see it, one embracing my understanding and experience of God and the other without that point of reference as being relevant to a D.Prof.

Inner final circle four

. 2017

You had not been party to my discussion with Kate. When you and I met in late December, we were able to catch up. As I enter the new year, my goal is to follow the detail of Kate's advice and complete the final version of the submission by the end of the second week in January. Kate has suggested a viva may be possible in February.

As I understand it, a Professional Doctorate is seen not as an end, but as a way of enabling what could be an enhanced new beginning. How do I, therefore, then see the future?

Spiralling out

.2017+

Having gained the benefit of the spiralling in process outlined above, my goal is to revisit the much broader written work I have been carrying out. As a result of other meetings in 2016, I can do so in the context of there now being recognition at a very high level nationally that the public works described are of timely and practical value. A key example is Lord Heseltine's recorded view, as a chair of a Central Government appointed commission, concerning my 'London Water City' strategy, with its nine green energy generating inhabited bridges. That view is that it is the way forward for a region from the City of London to the Thames Estuary.

The program may vary, but my goal is to complete the first two of the four manuscripts by the end of 2017, with publication as books in mind. I cannot be certain of success with regard a publisher. Nevertheless the other two 'books' may then be able to follow. Their theme will be '*the design relationship between God, people and places*' and their generic title is '*Life: what is it all about?*'

That spiralling out process will be part of my overall goal of generating content that is theory-into-deliverable-practice that may be helpful to others - and especially the generations following that both you and I, with Kate, seek to serve.

As I say, I may not succeed but that is my goal.

A possible addendum

When we met last Thursday, I appreciated your concern that the true driver behind my work will now not be there in my final submission: namely the heart beat and reason 'why' of what I have come to see as the Family of God. That decision is, in good part, because of the difficulty Kate had in securing external examiners that would be prepared to consider my earlier submission.

If you remain concerned, could I suggest that Kate looks back at the names Professor Keniger put forward, with each being chosen by him when knowing of that dimension. I do not know who they are.

From my experience, there are a number of practitioners in my professional arenas that have explored the liturgical dimension of 'the practice of faith' in relation to the design especially of church buildings. That definition of 'liturgy' is, however, for me too narrow a point of reference.

Again from my own experience, there are very few people now in the UK that have sought in any substantial way to think and work biblically in terms of the design of places. There are many that I know in other 'arts' arenas, but few especially concerning the much broader base that I have been seeking to explore in theory and in practice. Please forgive me if this sounds in anyway inappropriate, but as I write, I am not aware of any that has gone to the lengths that I have. That is one of the benefits of getting quite old. I have had time to do so ...

There are, however, many professionals that would deem Christianity - and, therefore, the Christ that I met some overwhelmingly those years ago - to be irrelevant to my work arenas. Indeed, some may see it as a reason for not exploring further and even a reason for angry dismissal. This is in part because of the previous dominance of a liturgical approach and the many attempts by others to secure a viable non-God basis for shaping places, both as buildings and as larger especially urban environments.

The only contemporary professional in the UK I am aware of that has sought to think biblically about his own involvements in physical design is not an architect, but a Professor of Bio-Engineering Design at the University of Bristol. His name is Stuart Burgess.

I heard him speak at a conference earlier this year when he described how his approach to design helped the GB Olympic cycling team gain the crucial additional second that resulted in gold medals being received. Several recipients visited soon after to thank him. Professor Burgess had been able to help because he had learned from what he saw as being God's design work with knuckle joints in flying insects.

Significantly, although it would not refer to God, my former college, the Architectural Association, now has as its focus learning from design within Nature. Other colleges around the world are also following suit.

That principle of learning from I have come to see as being what God has already done has been fundamental to my own approach. I, therefore, briefly introduced myself to Stuart Burgess, alongside many others doing the same at the conference, but there has not been the opportunity to meet or talk further. He may, therefore, be able to be seen as someone objective to my submission, yet informed on the principles but not the specifics of my design approach. He is, however, I am sure a very busy man.

As I concluded when we met on Thursday, if Kate was willing, I could add a brief section on the relevance of the Family of God to the submission I aim to complete by the end of next week. I have already mentioned that dimension without defining it in the text. If it is permitted, an introduction could be as an addendum with an explanation saying why it is in that form. Equally that, to use your helpful term, 'deeper' dimension may come out during the viva.

Whatever: may I conclude by thanking you for being alongside advising in depth and with genuine care throughout inner circle three of the inward spiral outlined here. It has been a privilege and an

honour for me to know you and to be able to follow your guidance. The same applies, perhaps even more fully, to the role that Kate has played.

My trust is that this current inward spiral of this my life and my work during the D.Prof. programme may enable us to meet and explore even more fully when I then journey outward, with shared help being given to the generations we all seek to serve.

With appreciations once again + a hug of friendship.

Ray

Ray Hall 01993 359 813

APPENDIX 27: PAGES NOT INCLUDED

What is success, more on the Quad, the seed of a lifetime sown, prisms, hidden work, the Titanic and a Tlfin pan-handle, 'Praise the Lord' and my last residential project: sections on each are below:.

What is success?

As with a garment when worn, it can fail when in use. Such failure can be latent in the choice of material or the sewing technique specified. Equally, the enjoyment by the wearer and the people responding is also latently there waiting to be expressed. There is a sense in which the future is, therefore, always there coming toward the designer.

That future can often outlive the designer, because a building can remain long after its originator has died. When that happens, if the legal entity that is the practice has continued, it may still be either liable or the recipient of appreciations.

The skills needed to navigate this process are, therefore, many and have to be carefully applied. It is also a process that journeys into a future that is inevitably only partially known. The words 'unforeseen' and 'unforeseeable' are, therefore, key in the world of an Architect.

Whether in brief forming, design conception, construction detailing and site management, if metanoia is about making the seemingly unforeseeable known, then that phenomenon is definitely fundamental to every aspect of the work that I as an Architect have done. It has been and remains the very core of what I am seeking to do in this latter stage of my now lengthening life.

I have found that transformative principle - that making a new future tangibly real - has applied to the smallest of projects as well as to the very large urban regionally based development strategies that I have been privileged to work on. It has, therefore, been fundamental to the era since 2009, when my health returned. I had closed two years earlier the remnant of the multi-disciplinary practice I founded when at college in 1973. There was a sense in which a vision had died and then come alive again, but this time with skills, capabilities and a context that might enable success.

What is success? For me it is when I am able to help even more people experience what I deem to be a very precious commodity in life: a sense of belonging with people in a place.

Enabling such success, I have found, requires an approach to design that is rarely taught at college. It is that architecture is ultimately not about me as the designer, but about the people and the place that the architect seeks to serve. Music is also not about the composer, but the people who will hear the fruit of his service.

That sense of servanthood relates to the client and the many agencies and parties that influence the design and construction process. It also applies to the rightly ever present requirements set by an emergent brief and from there the question 'why?'

Both proposals have as their context a realization that came when writing my finals' written thesis at my college, the Architectural Association in London.

The Quad

The last in this appendix is to go back to the beginning of the main text and say more about The Quad at the heart of Middlesex University's campus.

It is an example where others, knowingly or not, have worked with the circles-overlapping-as-on principle well known to Professor Kate Maguire as my programme supervisor and Dr David Adams as my adviser. It is Middlesex University's very large atrium, with its relaxed, spacious welcome, its focal information desk and its café, as well as loos that were easily accessible.

It is the equivalent of what I called the central meeting space in my now many 'meeting places'.

The original design of the university campus would have been like so many of its era: conceived as separate circles, with non-social corridors linking independent rooms.

There would have been a desire to express a design relationship for each being together as one in. The choice of brick, the language of the design details in doors and windows and in the overall aesthetic appearance of the buildings were examples of that goal. A cloister-like courtyard was, it would seem, also introduced as a focal space.

Something more, however, was thought to be needed at MU: a place where there could be a greater sense of shared identity by students and staff in a mutually supportive relationship as one. It also had to be warm and dry 365 days every year.

The change then implemented in the new atrium is nothing less than brilliant and demonstrates that the equivalent of a 'three-as-one' diagram really does work in practice.

As I mentioned in the main text, in recent decades many other situations – hotels, offices, exhibition galleries, cinemas, shops, restaurants, civic buildings and homes – have also been changed to follow the same principles and for the same reasons. It is even there in management and other organizational systems.

Their advocates and designers may not be aware of trefoil windows. They may not have explored their meaning as I have been pleased to do. They have, however, discovered that we humans are individuals as well as social beings - and that the places we occupy must reflect and even 'clothe' that observable fact.

As a result, more and more places are becoming clothing that fits the lives of the people within, with a resultant ever enlarging sense of belonging in the world around us.

The outcome is also and inevitably much more energy efficient than designs based on separation, reflecting the goal now shared by many of sustaining our planetary home planet.

The seed of a life time sown

The eventual closure of 'People and Places Architects Ltd' was immensely painful. An era had ended in seeming failure.

Yet I can now see that the seed of a lifetime had been sown, which had, in a sense died, enabling a new era of even greater fulfilment through belonging dawning.

The work I had carried out over the decades before that demise had been extensive. Lessons learned from every project had indeed fed into the major strategies that followed: but there also something more.

Each of those designs had required an ability to analyse often complex and problematic situations. The challenge was always to define practical solutions and to do so within a specified timescale and budget. That context remains today as I seek to bring into being my macro proposals.

The design process for the small also, I have found, applies concerning the big.

Many professionals are trained to define solutions by using diagrams. Many also find metaphors and analogies helpful when seeking to access new thinking and ideas. I have found that to be the case when shaping and then explaining new scheme designs and strategies.

There are many such parallels in these pages: three analogies and one focal point of reference are pivotal.

Prisms

The first concerns prisms

White light is seemingly compressed as it enters and passes through a prism. Many previously hidden colours can then be seen on the other side.

When People and Places Architects Ltd closed, there was a sense in which one formative major era passed through a prism of seeming failure, with a new era of broader fulfilment coming forth: an era that may enable me to enhance the lives of even more people in far more places.

My goal here is to describe and learn from that life-time process. There is a sense in which the rigour of the Professional Doctorate program has itself also been such a prism. Defining my brief – my 'what I am really seeking to say' - took some seven iterations as its point of focus clarified. The paragraphs here required several re-works with re-structuring and changed emphases occurring over a long period.

My trust is that prismatic process and the outcome has enabled me to be better equipped to see more fully the potential of what now lies ahead. To Middlesex University, may I say that I am deeply grateful?

I have also found that the prism principle has been throughout my life. An early experience that I cannot remember came when I was forced to leave my mother's womb prematurely at birth: a sense

of vulnerability in my childhood then led to an inherent determination to keep going, no matter what.

Many other 'prismatic' experiences have then followed in the almost 70 years that since.

One was when I ceased being a student at the AA. Theory had now to be tested in practice, with the point of reference not being me, but the people and places I was to serve.

Other prismatic moments then came every time a client looked to me to design a new context for the next stage in their lives.

Lessons learned and insights gained during those now many years have led to my current ability to reach for the sky. A seed had developed roots. A seemingly fragile sapling had come forth above ground and could be seen. Branches had grown to host the lives of others, with even more yet to come.

The life of early beginnings, therefore, now lives in my present and, I am sure, will indwell whatever is yet to come.

Delivery of my far bigger strategies would also not be now in prospect if I had not understood the commercial needs of some clients or fathomed the way of thinking that directs the myriad statutory bodies that are inevitably involved. College training can easily ignore those positive constraints. They are, however, prisms that have to be met and honoured.

Even more fundamentally, any notion of a new and more positive macro future for urban regions would not now be within reach if I had not empathized with, sought to understand, belong with and even love - year after year and decade after decade - the people and the places that are embraced by each of my big picture strategies.

All of that experience has passed through a prism into the focal era of this submission.

Hidden work

The second metaphor is taken from another prism: the process that architects go through when designing and helping construct a building.

We will all have seen building sites, first with their hoarding, behind which often redundant structures are being demolished and large holes dug. That formative process can sometimes take months if not years and can even occupy the majority of the construction process. When the ground is literally prepared, it is then that the *roots* of a new building can take hold.

Foundations have first to be laid so that, say, a steel frame can rise as an indication of the size and shape of the intended building. Brickwork and roof tiles have then to be added, with windows following before the onlooker can say:

'After all of that hidden work of preparation above and below ground, I can now see what the Architect was intending. The building will soon be a place that is ready for people.'

What is often not realized is that the hoarding in turn followed a far longer and an even more hidden process of site acquisition, negotiations with planners and often with many scheme designs explored before a final version was chosen.

Month after hidden month of detailed design decision-making then followed, with shelves and computer files full of documentation prepared and tendered against before a contractor can even start construction work and craft the final building.

Hundreds and sometimes thousands of people, whose names are often then forgotten, can, therefore, be involved before a new era in the life of an occupant can begin to unfold.

The project may be not be large and could be an extension to a house. Even then that hidden process can often take 3 years. As will be seen, the strategic projects I have been working on have taken approaching 20 years in gestation.

Each is very much in the public arena, but construction work has yet to commence. When it does, it may then easily take 3, 5 or even far more years to complete before a new era starts for the people who will benefit.

Why am I mentioning this fact of life in my Scene Setting Introduction?

It is because a piece of architecture is built upon many forms of hidden foundations, which are as much a part of the outcome as the very visible front door and the very hands-on tap in a kitchen in the new apartment in the scheme when complete. The occupant may never see those foundations, but they are always there and are critical to success.

The focus of this submission is the last 7 years of my work: years that are, in a sense, but the equivalent of a kitchen and a tap.

Lesson from the Titanic

The third parallel then follows this theme and involves a film that is well known to many called 'Titanic'.

Its story told of a voyage on what was deemed to be the most advanced passenger liner of its day: a ship that tragically collided with an ice berg and sank with a huge loss of life. What is relevant here is that it was not the ice seen above water that did the critical damage. It was the vast majority of that rock-like edifice hidden below the water line that led to such a tragic demise. That loss of life was, therefore, caused by a collision with what was unseen.

There is something immensely positive about the role that an Architect, planner and interior designer can play in the lives of the clients and the communities he or she serves. We can shape new and quite extraordinary futures that are sometimes equivalent Titanic-like ocean liners. Those places for living, working and enjoying leisure time can then bring often previously unimagined benefits to hundreds if not thousands of people.

Nevertheless, some designs - and sadly the number is large - have had the opposite effect on communities both large and small. I am sure we can all highlight many examples. As I have come to see it, those designs are the 'tip of the iceberg', with thought processes and decisions often unseen and hidden below the surface. The outcome can then be social, environmental as well as personal 'disasters'.

That is why I have deliberately set out in these pages my own thought processes over several decades so that they can be seen and tested and not be hidden. I have done that whilst focusing on my current era of service with its major strategies that are, in a sense, the 'Titanics' of my life.

The design of my own foundations have, therefore, been deliberately and at times tearfully laid bare, so that the '*that's why?*' in my current work can then be understood, examined as well as tested.

It may be that my own now more limited time remaining does not permit me to see the equivalent of a front door being opened to the work of my last 7 years. I may not see the joy on the face of the person entering the kitchen and turning on a tap in the outworking of my strategic thinking.

That thinking is in the public arena and I will give insight on that as we go forward. It may, therefore, be that others will respond to the positive momentum engendered and deliver.

Equally the opposite is possible. If that is the case, these pages may enable future generations to be aware of the foundations laid for what could have been. They may also be able to benefit from lessons learned and then bring into being far, far more than I could ever have done.

In any of these scenarios comes, it is with thanks to Middlesex University - and especially Professor Kate Maguire and Dr David Adams - that there is something in written form to examine and explore. I am also very grateful to Professor Michael Keniger in Brisbane for his valued consultancy advice as a specialist in several of the arena explored here.

Tilfin pan handle

In their own way, each project and each detail seeks to solve a nitty gritty problem, which must first be identified. The same principle applied to big picture scenarios.

Some ten years ago, I was asked to extend the home of a growing and very loving family called the Tilfins. It was summer and their children were running back and forth from the kitchen to the garden. Despite the happiness, there was tension in the air.

Over coffee, I asked some questions. What became clear was that the source of that tension was not their relationship. Nor was it a lack of space. It was something they had not seen as a problem. It was a pan handle. The children were running past the hob, often when a pan was full of hot food and Mum was always worried. I suggested a limited redesign of the kitchen so that the hob was in a circulation eddy away from the 'race track' to the garden. The effect was immediate. Mum not only now knew the cause of the tension, she could also see a remedy and was very pleased that it was at relatively low cost.

A brilliant family then relaxed and, when the work was done, enjoyed each other even more. Their son, Joseph, later did some work experience with me. He may now be serving others through a career in architecture and construction. I must find out.

In any situation, a solution may be an adjustment to one 'circle' as it overlaps others, as in the example of the hob and the pan handle. An additional 'circle' may also be needed, say an extension to a house. Each situation is unique. The way forward may even require a new urban regional outer strategic circle that can give shape to the many smaller circles overlapping within.

By identifying the core problem in such larger contexts, I was able to identify solutions that could release the potential, not just of families, but of whole city based communities.

Deaconess Lister's porch: 'Praise the Lord!'



Image A119: A very precious lady called Deaconess Lister, whose exclamation summarized my goals

Do note that my practice logo at the time included a graphical image of a double fronted Georgian house, which was both my home and my office. I will refer to it again.

Allow me now to explain more fully why I chose that photograph.

When I was asked to solve the problem of draughts through the front door of her much loved house, Deaconess Lister was worried that its appearance would be 'hurt' by an unwelcome addition, no matter how practical it may be. She had seen examples of visual pain elsewhere.

My goal was to love her and the place where she belonged - and do so through the design of a porch. The solution had to be intimate and right in its context. How could a key new element be added without 'hurting' an already enjoyed home?

Money was also very tight and the deaconesses' ability to cope with disruption was limited. The way forward had to be simple and carried out quickly.

I discussed it with my newly forming team. There was a flurry of ideas. I then discovered what can be a problem for many a designer. He or she can be so attached to their idea that debate becomes almost impossible.

The implications of that discovery then echoed down my subsequent 33 years running an architectural practice. It is still an issue that I have to navigate today.

The more I looked at the solutions tabled, the more I concluded that none of the ideas could be presented to our client. They were more about the designer than the concerns of two precious vulnerable people.

I did not have a solution and had to revisit the house and look again. It was brick in construction, with a front door that was set back.

The first floor overhung and was supported by a brick arch beneath. A bedroom window above was visually in line with the centre of the arch. Deaconess Lister came out. The prospect of change was beginning to register. I could see pain in her face. It was then that I saw the way forward.

Circles overlapping as one had by this time become central to my thinking. I could now see their application here. A new inner 'circle' in the form of a porch could be added to the existing circles of the arch and window above - and all within the larger circle of a house.

The enclosed part of the porch would be constructed of glass rebated into the surrounding brickwork, without a frame. The arch would, therefore, remain 'archy'. The draught lobby thereby formed would then appear to be visually almost not there.

A very simple timber and glass door from a low cost standard catalogue could then align with the window above and seemingly stand free of the adjacent walls.

I sketched what I had seen and showed both deaconesses who cautiously agreed to go ahead. They could not look when a local builder carried out the work.



Image A120: Deaconess Lister's glass porch

When it was complete, I knocked on Deaconess Lister's now inner door, put my hand over her eyes and led her out to her garden gate. I turned her round and took my hand away. The response gives me tingles all over as I write.

Her face became one huge smile. Then out came what was probably the most joyous response any designer could ever long for from a client. It was:

'My arch is more archy!'

The house she loved had become even lovelier. After another smile, this precious elderly lady then uttered a phrase that was foundational for me in my now decades of service. It was:

'Praise the LORD!'

The photograph in Image 87 on the front of my first brochure was taken moments later.

When Deaconess Lister used the word 'LORD', I knew who she was referring to. As a result, I also knew that I had been allowed to see - and hear - what I later concluded architecture is ultimately all about.

The construction work was well within budget. The outcome could not be described in monetary terms, however: for to see joy released when the opposite could have been possible is nothing less than priceless.

A final encouragement

The second was a further encouragement that came shortly after my health began to return. My last domestic scheme appeared in an advertisement in a magazine. Amongst the pain of loss came reassurance and the undergirding that brings.



Image 121: 10 Pond Road, Blackheath

All of these schemes and many others came about by me simply asking questions of both the people and the places involved - and by brass rubbing their design into being.

Each in a sense lives within the major strategies that are now my main focus. They tell of the heartbeat for those big picture transformations.

Each also says that belonging will be able to be seen in the many sub projects those strategies will generate, right down to their final detail.

Each were, therefore, like branches on the trunk of the tree that enabled me to reach for the sky.

All were carried out by teams of very special people. Some of the combinations are shown in Appendix 15 entitled 'Team belongings'.

Is there a limit to the arena these principles can apply?

As I have shared, I am on a learning curve that is understood by others far more than me.

My answer, however, is that I suspect not.

APPENDIX 28: MY FATHER OF THE BRIDE SPEECH

They even informed the speech I gave at my daughter's wedding on 16.12.2016, which was as follows:

FATHER OF THE BRIDE

Ray's speech for Claire's wedding

16.12.2016

Preambles

The clip on microphone seems not to be working, so I will have to use one that is hand held.

I was wanting to use my hands as I spoke, but will wait until the end to explain.

.....

There are three preambles before I share my thoughts as Father of the Bride.

The first is to ask you to look around at the venue and then at the detail of the table. You are all here because you care for Claire and Sam. You are also surrounded with evidence of how much they love you.

The second is to remember Wimbledon.

I am at this end of the Stone Barn and a screen is on the wall at the opposite end. You are all in between. As I speak I will be showing a number of slides. Your heads may need to look one way and then the next and I trust with some clapping in between.

The third is to say that, for reasons that I will explain, I will be trying to read my speech.

The clip on microphone seems not to be working, so I will have to use one that is hand held.

I was wanting to use my hands, but will wait until the end to explain.

.....

About two months ago, Claire was at our home and a make-up lady was showing her what was possible. I opened the door to say 'hello'. Then it hit me:

The daughter that I have loved every moment of her life was soon to be married.

I felt overwhelmed and had to retreat quickly and shed a private tear because of the significance of what was soon to happen.

Being very aware that I could also feel overwhelmed as I share these thoughts with you today, I concluded to write them down. They are to be my special gift to Sam and Claire.

About three hours ago the moment came. I placed my arm in Claire's and walked a very beautiful young woman down the aisle.

She was welcomed by one of the nicest blokes I have ever met - and together they joined hands and gave their lives to God, who then, through the words of the service, embraced them.

They became husband and wife. Two had become as one in marriage.

Before that moment, they were Claire Hall and Sam Jones. They still are Claire and Sam, but they are also now far more. They are Mr and Mrs Jones.

I am thrilled and I can see from your faces that we are all thrilled.

I think they both deserve a very big clap.

Their wedding day has been in prospect for almost a year now.

As it approached, I concluded to give the new Mr and Mrs Jones another gift, this time from both Jenny and me. Do open each for all to see. (A pink tee shirt for Claire with 'Mr & Mrs Claire & Sam Jones' on it + a blue tee-shirt for Sam, with 'Mr & Mrs Sam & Claire Jones' on it).

You now have the tee shirt to prove it.

Family and friends have gathered from around the United Kingdom and all over the world, including Australia, New Zealand, South Africa and the USA.

Each person represents a relationship that is precious to both Sam and to Claire. Thank you for sharing in this very special time.

The people gathered today are also from two generations on Claire's side and three generations on Sam's.

As the father of dear Claire, it is with thanks that I can say to Grandma Hilda (where is Hilda? She was at the far end of the table), to Richard and Alison and to Jane:

'Congratulations: you have done a great job!'

'Thank you for nurturing Sam into being a man of whom any family can be proud.'

'Jenny and I are honoured that he is now part of our family.'

'Thank you also for welcoming Claire so fully into your family.'

The Queen Bee in the now combined Jones Hall family is Hilda, who also represents the many people that could not be with us today.

This is the hard bit

As this precious day approached, I have often thought of my mum and dad. My dad died just weeks after Jenny and I married. He was radiant as the final moment came.

My mum then lived with Jen and me and watched our two golden girlies - Beccs and Claire - grow from being babes to emerging young women.

My parents are not here today. Yet I am because of who they were as people and the relationship they shared as a two as one. Today their legacy has grown with one more new generation added of which they would be pleased and proud.

Their home was Darlington in County Durham, where they met, received the gift of love and married.



Photo 1: Jessie and Norman Hall on their wedding day.



Photo 2: My privilege is to be their son and the brother of my dear sister, Barbara

Barbara also died some years ago. Her son and daughter, Cristian and Kate, live in South Africa. I am nothing less than thrilled that Cristian, is here today. Let's give him a special clap too. His grandma and grandpa were corner shopkeepers. I grew watching them love people through their workplace.

There was also another couple called Leonard and Dorothy, who had been given the gift of love. They too married.



Photo 3: Leonard and Dorothy then received another gift, a son called Steve and a daughter. They named her Jenny, who later became the lady of my life

I am once again thrilled that Jenny's brother and his wife, Jennifer, are with us today as are other members of her family, Susanna, Carol and George as well as Pam and John.

Jessie and Norman's love brought forth me. Leonard and Dorothy's love brought forth Jenny. One legacy of their relationships is, therefore, Jenny and Ray.

I first saw Jenny as an actress on stage playing Lady McDuff in Macbeth. A bunch of daffodils offered outside York Theatre Royal stage door led to the gift of love being given and received.



Photo 4: Clare Swaub's photo, taken without us knowing



Photo 5: In 1974, we too became as one in marriage

(There was laughter because of the length of my hair in these two photographs)

Our privilege and joy was later to receive, first the gift of our lovely Beccs and then our now radiant Claire. Both grew to become the beautiful women and the terrific people you see today.



Photo 6: Do note the broom. Beccs was using it to clean the hospital floor for her new sister.

When Claire was born, I knew that the climax of my life as her dad would come when I would give her in marriage to the man she loved. It would also be the climax of Jenny's life as her mum and, so far, of who we are as our own two-as-one.

Jenny and I have so many special memories of both of our daughters as they grew up. Allow me to give you a taste.



Photo 7: Home was in south-east London



Photo 8: Grandma Jessie was very much part of their young lives. She would be aglow today



Photo 9: As would my sister, Barbara. As you can see, swings can hold many memories



Photo 10: Claire had early ambitions of going down the aisle



Photo 11: She also learned to ride a bike, helped by Becs



Photo 12: And how to drive a car



Photo 13: Claire enjoyed being a child



Photo 14: She even enjoyed weddings



Photo 15: And, from an early age, practiced the different roles



Photo 16: Blessings had abounded for Jenny and me. I could barely hold them all



Photo 17: As Claire grew, we enjoyed many happy times as a family



Photo 18: She even enjoyed the occasional drink



Photo 19: Our family also embraced a greatly loved four legged wonder called Ollie



Photo 20: Claire gradually emerged as a very dishy dame



Photo 21: To be the Claire we all love today



Photo 22: On that shared journey, we have all grown and matured



Photo 23: To be a family within families. Here is a grand gathering in Spain



Photo 24: And a smaller one in South Africa. Cristian, is second from the right with his wife, Elizabeth



Photo 25: Claire is hugging my niece, Kate. Her husband, Conrad, was taking the picture



Photo 26: Jenny and I have indeed been blessed to be parents of two beautiful women

Why am I showing you these photographs?

It is so that you can enjoy Claire as she grew to become the remarkable woman she is today: a woman who has also now become as one in marriage with the man she loves.

It is then to say that they will never be alone. Not only are they surrounded by friends who love them, they are also part of a remarkable flow of history of two who have become as one, with love received and love given.

It is now their privilege to grow as their own two-as-one, to receive and also to give, such that the love that has flowed through generations will continue to overflow to others in everything they are and everything they do.

If tradition had allowed Grandma Hilda or Sam's dad, Richard, to be up here, each would have given their own insight into the legacy that this new Mr and Mrs Jones have now received.

If tradition had also permitted, each one of us would have been able to tell of the rich inheritance we all bring to this marriage table.

Because our shared cup would then indeed overflow, let us all now stand and raise our glasses first to:

'The generations that have blessed us all.'

And then to Mr and Mrs Sam and Claire Jones. May they grow ever deeper in love and be a blessing to many.

'To Sam and Claire Jones.'

I think they and we all now deserve a clap.



Mr and Mrs Sam and Claire Jones

I then gave Sam and Claire a bound copy of the speech and said:

For those old enough to know: **'This is your life'**.

The hand movements I would have shown if my clip-on microphone had worked were as follows:

- . My left hand would have told of Claire growing and then being taken down the aisle
- . My right hand would represent Sam, who was waiting to receive his bride
- . Both hands would then join to tell of their commitment to become two-as-one
- . With hands joined, they would open to receive from God the gift of marriage
- . Both joined hands would then be placed on my heart to tell of deepening
- . Before then being opened once more to tell of giving to others in every aspect of their shared life

APPENDIX 29: FINAL VERY SPECIAL IMAGES

The first is in the main text. It is of my mum pushing Becs and Claire, who were sitting on Jenny's lap on a swing at the bottom of our garden in Belmont Hill.

Do note the structure of the swing. It is made of two triangular framed sides that were anchored in the ground, with a cross member on which the swing swung. It reminded me of a first principle in these pages: the fundamental base geometry of triangulation in life to enable stability, safety and effectiveness in design.

Do then note the fact that Jenny has two arms and hence was able to hold her two prized possessions as a three-as-one – and under the oversight and care of the grandma. Love and a deep sense of belonging was in the air.



Image A122: Once again a precious family on a 'triangulated' swing

The second is also in the main text. It is of a photograph that was taken just days before my mum died. That precious image is of a family shortly before a deeply sad loss. Mum only just managed to be present. She was in a lot of pain, but she wanted to be with her family and hence the generations that were to succeed her.

Belonging goes very deep indeed and is a precious gift to be valued right to the end – and, as I have shared, even beyond.



Image 123: Our last photograph together

The third is not of people, but of another living being that was also greatly loved. Her name was Lisa and she belonged as part of our family, as a precious gift before Becs and Claire were born.

Circles overlapping as one can also be between a man and his dog. It certainly was for Lisa and me.



Image 124: Lisa on my shoulder

The fourth and final image is not of one, but three photographs.



Image 125: Generation after generation

One photograph is of my dad in his younger days. The second is of my mum, with me as a boy. The third is of me when I was at the Architectural Association, with longer hair than now.

In my arms is a growing seed: my sister's recently born son, Cristian, who now runs two successful automotive businesses in Cape Town, where he lives with his wife, Elizabeth, and his sister, Kate, and her husband, Conrad. I am proud of them all. Cristian came to my daughter's wedding.

As I have shared: the principles outlined here seem to apply in every generation, everywhere and in everything.

Our lives are seeds with new futures awaiting within.

Our role is to value, nurture and enable all seeds to grow, knowing that what is hidden is key to what can then be seen as a gift to all.

Ray Hall: 23.02.2016 + 13.01.2017