Charles Darwin Academy

**RHS Harlow Carr**

The concept behind this building was to provide a space large enough for a class of schoolchildren which engaged directly with the world class garden in which it is located. The semi-circular building is designed to be an ‘eyelid’ over the Queen Mother Lake, and was designed for the structure to be nestled into a new garden design. A key aspect of the building is its structure. We worked closely with Parker Green Oak to construct the building out of green oak which was peg jointed in the traditional manner, demonstrating how very ancient construction techniques can be relevant to the twenty-first century. In particular, The Lodge was to demonstrate how the gardens are a key component of the building. Some of the oak and larch cladding was sourced from the gardens, and the wildflower and herb green roof was planted by Harlow Carr.

**The Holbeck**

**Redcar Boxing Club**

**Brighton Table Tennis Club**

The project at the Kempton Community Centre comprised a feasibility study to support a Sport England Community Asset Fund application to understand the viability of undertaking improvements to the existing accommodation and facilities at St John the Baptist Church in Kemptown, Brighton. Whilst we understand that this project is smaller than the Future Place initiative, we have included it in our bid as we feel it demonstrates our ability to look at specific sites that are complex in terms of the space, the users, the diverse uses and the importance of balancing these factors to create a welcoming place for a range of diverse communities.

The Table Tennis Club alone has over 1250 users which include people with learning disabilities, young people from the Brighton Travellers site, Looked After Children, people with physical disabilities, people from the LGBT community and young asylum seekers. The club is the world’s first recognised Club of Sanctuary, for its work with refugees.

The brief was to create a community cafe in the existing Parish Hall. However, we identified areas of overlap between each of the stakeholders that had not been previously recognised and saw an opportunity that sought more integration and inclusion, providing an oasis in a quieter part of town. We did this by asking strategic questions that extended past the initial architectural brief but enquired and questioned the philosophy and vision of both the individual stakeholders and the collective group.

We worked with each of the stakeholders which included the existing congregation of St John the Baptist congregation, the Diocese of Brighton, Voices in Exile (a charity that provides advice for asylum seekers and refugees locally), Brighton Table Tennis Club and the Real Junk Food Project. In addition to this, Sports England was regularly consulted with since they were a part-funder of the project. Whilst there was synergy between the groups, careful consideration was needed when balancing the social aspects of the scheme, for example the cafe, with the need for privacy as required by Voices in Exile. Safeguarding children and vulnerable adults that used and depended upon the space was also vital.

**Black Dyke Mills Heritage Venue**

We are currently working with a local charity, Queensbury Community & Heritage Action Partnership, to transform the Venue and the wider mill into a dynamic heritage hub - celebrating local culture and heritage, maximising tourism to the area, whilst also embracing enterprise and community well-being. We are not looking at the mill in isolation, however, but working with the client to connect the mill to the wider regeneration of Queensbury.

We feel this project is relevant to the Future Place Bradford programme for a number of reasons. An integral part of the project is understanding the historic significance of Queensbury but not being limited by it. An incredibly important part of this project was to develop a strategy that could explore what the mill was, is and what it could be with, producing a document that also evolves alongside the project.

The Black Dyke Mill Heritage Venue is situated in Shed Mill which forms part of the historic Black Dyke Mills in Queensbury, Bradford. Black Dyke Mills is central to the development of the village from a hamlet to a Victorian industrial powerhouse. Without it, Queensbury simply would not exist. Today’s Queensbury links the city of Bradford with Halifax, in terms of a chain of urban development, physically through the historic Queensbury Tunnel which is hopefully being developed as cycle link and historically through a shared textile history that saw people from all over the world work come together under a single roof. In fact, it was during the course of this project that Mandip, Stefanie and Norah (the client) realised that they shared this very heritage - our immediate family came to the Bradford region from Ireland, Albania and India to work in the textile mills.

The project is split into three areas:

(i) Conserving Heritage - introducing energy efficient heating solutions, creating a dedicated gallery space, and industrial clear signage;

(ii) Connecting Communities - developing an ambitious and inclusive programme of engagement to bring communities together through craft cafe workshops, educational modules, music events, exhibitions and markets;

(iii) Empowering Enterprise - creating a dedicated Industrial Library and Haberdashery, holding an array of textile equipment and books which can be rented to local people and businesses.

The owner of Black Dyke Mills was so impressed with our process and strategy that he has offered the team an alternative - and better- space in the mill to develop the heritage venue and conserve a further part of the mill.

Stefanie and Mandip were recently invited to do a TEDx talk at The Media Museum in Bradford in January 2019 on how this project has developed

**Fulford**

Residential Extension and Artist’s Gallery Space

An extension to a detached house in the suburbs of York that provided an extended living space for the artist, Milena Dragic. The brief was to provide a bright airy space that enables the homeowner to both relax, but can re-organise the space to provide a gallery space for her work, for when it hosts events such as York Open Studios. The extension also provided an enlarged bedroom for the owner’s teenage son, which had to be large enough to accommodate his drum kit.

Huby

**Avro Memorial**

**Yeadon War Memorial**

**Illuminating York**

Lighting Festival

An competition winning entry for Illuminating York which was delivered in conjunction with Chetwoods, Bright White, Arup, Vic Reeves and Bob Mortimer. The premise was to use the historic landscape of York, and the hidden stories the walls hold, as a way to re-tell the story of Alice in Wonderland. Through projection and energy generation, the historic Museum Gardens was transformed into the surreal and warped ‘Wonderland’.

**Redcar Boxing Club**

**Guru Teghbahadur Gudwara**

**Sandy Lane Methodist Church**

**Thackley Methodist Church**

**Modern Places of Worship**

Globally, more people are moving to cities. To explore what these changes mean for places of worship in the UK, the Baroness Warsi Foundation launched the Modern Place of Worship. Between May 2016 and July 2018, Mandip facilitated a series of ten events across England & Wales, inviting attendees of all ages and backgrounds to share their views on the role and design of places of worship. The project’s final stage is a Report, co-created between Mandip, Empowering Design Practices and The University of Leeds. Its findings are to be presented at the House of Lords later this year. The project will consist of a series of practical recommendations for designers and community/faith groups.

As part of the project’s learning, Mandip worked closely with multiple stakeholders such as architects, local councils, academics, and local community groups - drawing them into discussion around what has been described as the ‘politics of religious architecture.’ Mandip co-produced interactive events with diverse community groups and universities, festivals and local councils - ensuring conversations were rooted from the ‘ground-up.’ We worked closely with partners to set out the changing nature of community spaces, adapting public sector or design terms into plain english, and co-creating questions to engage and challenge existing perceptions on the use of places of worship. In order to ensure active participation, a range of consultations were held in differing formats such as: closed roundtable discussions for women who felt more comfortable in that environment, events hosted at educational institutions to engage youth voices, and specially designed workshops and activities which supported groups to reflect and in certain cases systematically map their self-perceived challenges and assets for making places of worship places more sustainable and more open for their communities. These included challenges and assets associated with the fabric and history of the buildings, but also religious and secular practices, skills and knowledge, as well as social connections and access to other resources. This variety of consultation ultimately played a critical role in the capacity of these places to re-imagine and shape the future of their buildings.

Complex Landscapes: Literary Explorations of the Bradford District Since the Industrial Revolution