I first want to thank the many people who have helped me put this together, including especially Thomas Van Hoffelen who is looking after Kathryn’s practice, and Miya Ushida who will be collecting the award on behalf of her mother. It is a terrifying, but hugely privileged opportunity that I have been given to talk about such an extraordinary person, to this particular, and amazing group of architects, engineers, quantity surveyors and clients – people who really care about the built environment, and who value the contribution that women make.

Kathryn was one of those rare people who managed to inspire others by being completely herself. Her approach to life seemed to be truly holistic. So that her writing, thinking, drawing, cooking, sewing, model making, teaching, and talking were not separate activities, but all facets of her total life.

I think it is interesting that Jane Drew herself met and became a friend of Ove Arup through MARS, the Modern Architecture ReSearch group, and that one of Ove’s preoccupations was what he called Total Architecture. Because in many ways I think that is what Kathryn believed in. She was always equally interested in the process of making as much as in thinking through ideas and theories.

Kathryn first studied art in Edinburgh before deciding to study architecture. Here she is in 1972, with her amazing strong mane of hair, and characteristic look of complete concentration. She graduated from the Architectural Association in 1979, having inspired her tutors, including Christine Hawley, Peter Cook and Leon van Schaik, as much as her fellow students. She then went to Japan, where she found work at the office of Arata Isozaki.
The Truss Wall House, completed in 1993 was one of a series of projects that the practice designed in Japan. A series of sinuous concrete forms, she likened it to a ‘worm eating through an apple, carving spaces out of a solid mass, rather than making an object and filling it with something.’

It was commissioned by the owner of the Truss Wall system, which was a method for constructing compound curves in concrete, previously only used for non-structural applications such as sculptures.

These next slides show how she was completely absorbed by how things are put together, And how her interest in and love of the forms of nature infused her work.
This next house was built for a client who took Salvador Dali’s prophesy that the future of architecture would be ‘soft and hairy’ to heart. It rises out of the ground with rough-rendered walls, and is planted with a shaggy lawn of grass and wild flowers. The blue room is the bath room and Kathryn herself sewed the hairy fur cladding of its door.

This kimono-inspired baby sleeping bag was another of her projects.
Kathryn brought the practice back to the U.K. in 1999. It was around this time that I first met her. Having recently left Arups to start my own practice, we had quite a lot in common.... Poolhouse 1 was an early project. It is characterised by curving forms and thatched roofs, with hairy ridges.

There followed a number of pool projects. This one is the Kaizankyo Spa Resort in Wakayama, that was completed in 1995.
And Poolhouse 2 was completed in 2009. Again, this was thatched, and you can see her method of working using models, often using food continued.
This next project was originally designed as a residence in Doha, and then became an art foundation. Again you can see her unique way of working. Constantly using models and drawings to explore the idea of space as a solid that can be carved and sculpted.

Unfortunately it was only half built, as you can see, and then later demolished to make way for infrastructure.

She then went on to make these studies for a project to convert the old Alkoot Fort, in Doha, into a museum of national costumes and textiles.
As you know, the practice was bankrupted by the Doha experience in 2004, and Kathryn moved to Dundee to teach for a few years. I was moved by these slides from a presentation that Kathryn made to the V&A in Scotland. Her analysis of Dundee sitting in a giant room, and how the clouds and mists change the light, seem to epitomise her way of looking at the world.
Her meticulous investigation led to the idea of a mirrored surface, to create ephemeral architecture.

<table>
<thead>
<tr>
<th>TYPE OF SKY</th>
<th>CAUSE</th>
<th>APPEARANCE</th>
<th>OCCURRENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue Sky</td>
<td>Molecules of Nitrogen and oxygen scatter sunlight</td>
<td></td>
<td>At low altitudes, the sky is deeper in colour when air is both dry &amp; clear</td>
</tr>
<tr>
<td>Sunrise &amp; Sunset Colours</td>
<td>The sky itself is changing colour, above the sun itself sky is pale yellow, then salmon pink, then blue grey, then dark blue</td>
<td></td>
<td>Best seen when the sky is completely clear, in the morning or evening</td>
</tr>
<tr>
<td>Cloud colours</td>
<td>Vary from white to almost black. Shadowed areas have blue tint, from sky. Tiny clouds scatter all wavelengths, whilst larger clouds absorb light, so appear dark</td>
<td></td>
<td>All clouds show changes of colour as they decay, the formation of ice crystals may cause clouds to darken slightly</td>
</tr>
<tr>
<td>Crepuscular Rays</td>
<td>Rays of light with intervening shadows, cast by clouds, hills or mountains</td>
<td></td>
<td>When atmosphere is sufficiently hazy or humid for the rays to be seen, or when there are gaps in a layer cloud</td>
</tr>
</tbody>
</table>

In this context, we could imagine different kinds of "camouflage" buildings... mixed mirrored, opaque and transparent surfaces patterned on water flows or cloud patches... that could create an ephemeral architecture...
Of course I must mention the Orbit. Given the almost impossible task of sorting out the architecture for this massive sculpture, I was most impressed by Kathryn’s response to the problem of how to deal with the staircase. The zig-zag form of this was bound to be at odds with the curving forms of the red sculpture, and so the idea to, in effect thread a mesh ribbon around it was probably her most important contribution. I know this was a difficult project for her, but she seemed always to have the knack of looking on the bright side, and was proud of what she achieved for it.
And now the practice is working to complete the York Art Gallery project. This is the conversion and extension of a Grade II listed exhibition hall. The ceiling that blocked the views of the roof structure is being replaced with a mezzanine level, which is cut back at one end to give a double height space.

It will be a museum for modern ceramics. These are sample tiles, based on the traditional York hexagonal tiles, that will go on one of the new elevations. This project is on site now and should be completed towards the end of this year.

So Kathryn’s body of work is coming, sadly to a close. Those who knew her will also remember her love of food, another of her ways of extending friendship, and exploring, sometimes complex ideas. Here you see one of the first trays of sushi that Edinburgh experienced, thanks to Kathryn and Eisaku’s generosity! And here is a more recent offering.
Kathryn may not have built a huge number projects, but she still managed to turn architecture on its head and challenge us to question what it should be. Many of the slides I have shown came from this lecture she gave to the Australian Institute of Architects in 2012.

In her last months she spent her time thinking, and drawing, and among other things, planning with the engineer Ed Clark a possible inhabited installation.
And for those who were fortunate to go to her funeral at the chapel at Caroline Gardens at the Asylum in Peckham, that was perhaps her last project. Planned with love, grace, honesty and courage, it was one of the most beautiful gifts she could have given us. We won’t ever forget it.

And, dear Kathryn, we won’t ever forget you. Thank you for being with us.