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Lea Bridge Library

*Image -* Jim Stephenson

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## **Sponsorship opportunities**

The Civic Trust Awards offer a wide range of sponsorship opportunities, including our Special Awards and Awards Ceremony packages.

If you would like to discuss the benefits that sponsorship could bring to your organisation, please contact Awards Manager, Karen Hankey on **(01925) 270647** or email [khankey@civictrustawards.org.uk](mailto:khankey@civictrustawards.org.uk)

## **With special thanks to our supporters and sponsors:**

Derwent London, The family of  
Selwyn & Becky Goldsmith, EPR  
Architects & BlueLight Management

# Civic Trust Awards National Judging Panel

The Civic Trust Awards National Judging Panel consists of a representative group of experts who uphold the integrity and ethos of the Civic Trust Awards and make the final decision on the level of awards to be given, ensuring national and international consistency.

## Albert Taylor

Albert received his master's from Bradford University in the 1980s, before co-founding the design-led engineering practice AKT II (as Adams Kara Taylor) in 1996. Today, he provides technical direction for the firm's work throughout 50 countries. Highlights include the Bloomberg European Headquarters, the Sainsbury Laboratory for the University of Cambridge and the British Pavilion for Expo 2010 Shanghai. Ongoing work includes the regeneration of Smithfield Market and the new Google Headquarters in King's Cross. His international portfolio meanwhile ranges from the Central Bank of Iraq to the new National Cathedral of Ghana. Albert tutors with London's Architectural Association and is an honorary fellow of the Royal Institute of British Architects. He also leads AKT II's work in encouraging young BAME people into STEM careers.

## Claire Barton

Claire has been a partner at Haverstock since 2006. She has led award-winning projects such as Blackrock Quarry Police Training Centre, Parliament Hill School, Agar Children's Centre, Knowle DGE and Columbus School and College and leads the consultation aspects of all projects. She also acts in a Client Advisory role and as a technical advisor on Priority School Building Programme and Free Schools working with the EFSA. She is a Chair of Governors at Thomas Fairchild Community School, Hackney and a Part 3 lecturer and tutor. Claire is the partner in charge of Marketing and Environmental procedures and implementation.

## Dominique Staindl

For over two years Dominique has been working at ING, the leading communications agencies for the built environment. As Senior Account Manager, she represents leading architecture practices, developers and property consultants, cities and international property conferences such as MPIIM. Dominique co-coordinates a networking community BuildUp for marketing and communications professionals working in property, design and construction. She is a regular speaker at industry events, including London Festival of Architecture 2019 where she was a panellist debating the future of architectural media.

## Eleanor Young

Eleanor is interested in the good-everyday and the extraordinary in architecture. As editor of RIBA Journal, she visits the best UK buildings and interviews the most interesting people in the world of construction and design. She leads on editorial development prioritising climate action and the RIBA Journal's focus on design in the making. Her background is in journalism having worked on tech magazines and later The Architects' Journal, while studying for her MSc in architectural history at The Bartlett (UCL). Eleanor was a founding director of the Milton Keynes architecture centre, has been a board member of housing provider Circle 33 and regularly chairs events and roundtables.

## John Davies

As Head of Sustainability at Derwent London, John creates and leads the company-wide

sustainability agenda. A highly experienced sustainability management professional, he is recognised as an expert in several sectors, particularly commercial property, and has developed and led industry-leading sustainability programmes and strategies. He writes extensively in the sustainability press and sits on many industry panels and committees. He was previously Head of Sustainability at Davis Langdon LLP and has worked as a sustainability advisor most notably at BAA, where he led the sustainability agenda within the T5 design phase and the £10bn Capital Projects function.

## Josh Fenton

Josh is a pr and communications manager advising clients on how to amplify their values and effectively convey their expertise. Josh also has a number of years of experience working in architectural practice working within design-led studios across design stages to secure client value. Josh was one of the inaugural members of the Architecture Foundation's New Architectural Writers Programme with the Architecture Foundation. Following on from this, he has written for architectural publications on topics that are critically important to contemporary practice, including sustainability and community consultation. Josh is also the digital editor for the London Society journal.

## Julian Robinson

Director of Estates at the London School of Economics, responsible for the delivery of capital development, facilities, and project management. Formerly Project Director of Queen Mary University of London. Projects delivered include an award-winning medical school at Queen Mary and the RIBA London Building of the Year 2014, the Saw Swee Hock Student Centre at LSE. LSE was named AJ100 Client of the Year 2014. Julian was a CABE Enabler, is a Trustee of the Higher Education Design Quality Forum, Trustee of Eko Multi Academy Trust in east London and Vice Chair of the Northbank Business Improvement District. He was made an Honorary Fellow of the RIBA in 2016.

## Keith Williams

An architect and urban designer, Keith became chair of Civic Trust Awards Judging Panel in December 2015, after joining the Panel in 2011. Keith Williams Architects works internationally across a broad range of sectors and has received around 40 national and international design awards including a number of Civic Trust Awards. Key projects include the Unicorn Theatre, Marlowe Theatre, Canterbury, Wexford Opera House, Ireland and the Novium Museum, Chichester. Keith is a Fellow of the RIBA, a member of the Royal Institute of the Architects of Ireland, and a Fellow of the Royal Society of Arts. He sits on numerous design review and awards panels, has judged many architectural competitions and lectures widely on architecture and his firm's work. In 2009 he was made Honorary Visiting Professor of Architecture at Zhengzhou University, China.

## Martin Knight

Martin founded Knight Architects in 2006. The practice established itself as a leader in the design of bridges and infrastructure with award-winning projects such as the Lower Hatea Crossing in

New Zealand, Merchant Square Footbridge in London and the 2.2km-long Mersey Gateway in Runcorn. Accolades include Specialist Consultant of the Year in the NCE/ACE Consultants of the Year Awards 2015 and BD Infrastructure Architect of the Year 2017. Current projects include the East Leeds Orbital Route, the Third Menai Crossing and the 1100m-long Kruunusillat Bridge in Helsinki. Martin is a Fellow of the RIBA, a Fellow of the Institution of Civil Engineering, a Fellow of the International Association of Bridge and Structural Engineering and sits on the Design Review Panel of the Design Commission for Wales.

## Neal Charlton

Neal is a Director at Buttress Architects and an AABC registered conservation architect. After receiving a Civic Trust AABC Conservation Award in 2015, Neal was asked to join the AABC Board and judge the Conservation Awards in 2016. Neal also represents conservation at the Civic Trust Awards Judging Panel. He has undertaken many projects in sensitive historic environments, including modern interventions on scheduled monuments. The Buttress studio's work includes the public and private sectors, the urban and the rural, the residential and commercial, the traditional and the contemporary, and is internationally renowned for exceptional skills in heritage and conservation.

## Neal Smith

Neil is Chair of the London Legacy Development Corporation's (LLDC) Built Environment Access Panel (BEAP) and one of the Mayor of London's Design Advocate promoting Good Growth by Design. He is the Inclusive Design Lead for HS2 Ltd and prior to that he was with Buro Happold Engineers for over 10 years, where he led the Inclusive Design team. Thanks to the team at Buro Happold his son was the first wheelchair user over the O2 Dome in Greenwich. He is the principal author of the Mayor's Supplementary Planning Guidance 'Accessible London: achieving an inclusive environment', and the London 2012 Games and 2019 LLDC's 'Inclusive Design Standards'. He sits on the Advisory Group of the National Register of Access Consultants (NRAC) and represents the NRAC on the British Standards Institute Committee B/559 - Design of an Accessible and Inclusive Environment and the and the Construction Industry Council's Diversity and Inclusion Panel.

## Pascal Wensink

Pascal is EPR architects design director and oversees a diverse portfolio of building typologies including residential, workplace and complex mixed-use developments. He worked for several architectural practices in the UK and abroad and ran his own design studio in London prior to joining EPR in 1995. Pascal is responsible for one of London's most significant regeneration projects, Ram Quarter in Wandsworth. The masterplan has preserved the strong brewing heritage of the historic site and created a new urban quarter in the heart of Wandsworth. He has worked closely with Open City to increase the prominence of architecture on the national curriculum and is also a judge for the 'What House' and 'Homes Overseas' Awards, a judge for the WAN Awards and has been a Civic Trust Awards Regional Assessor for many years.



# FOREWORD



**Karen Hankey**  
*CTA Awards Manager*

**We were delighted that in 2023, after a 2-year hiatus, we were once again able to welcome all winning organisations to celebrate their success at this year's Civic Trust Awards Ceremony.**

It was made more special that we were able to hold the event in the Great Hall of the Marshall Building at the London School of Economics, this year's recipient of the National Panel Special Award. This year, over 250 entries from across the UK and internationally were subject to rigorous initial first stage assessment by our local assessors. Projects were visited in teams which included, architects, built environment professionals, access consultants and members of local civic societies and heritage groups, before 100 projects were referred to the respective National Judging Panels for final stage review. We are grateful to all Assessors who travelled around the country and to National Judging Panel members for their expertise and diligence in the review of all schemes referred to them for consideration. Thank you to Derwent London for their unwavering commitment in sponsoring the Special Award for Sustainability. We also are delighted to welcome new sponsors EPR Architects and BlueLight Management who have come onboard this year to sponsor the Special Award for Reuse and Adaptation and the

Special Award for Transportation and Infrastructure, respectively. Thank you also to corporate members for their continued support of the Civic Trust Awards. As a not-for-profit organisation, we rely heavily on sponsors and members whose support assists us in both the delivery of the scheme and helps reinforce the valuable work of our volunteer assessors, who donate thousands of hours to the programme each year. Whether your interest lies in supporting an ethos of design excellence, regeneration, or contributing to the success of local communities, sponsorship and membership is extremely valuable to the work of the Civic Trust Awards and helps demonstrate your organisation's commitment to promote and champion better places in the built environment. If this is of interest to you for the 2023/24 round, or you would like to volunteer as an Assessor in your region, please do not hesitate to get in touch with us.

Finally, thank you and congratulations to all organisations involved in this year's wonderful winning projects, all of which are featured in this brochure.

**Karen Hankey**  
**CTA Awards Manager**

## Civic Trust Awards Patron

The Civic Trust Awards Patron acts as an Ambassador, promoting the scheme to industry and the general public.



**George Clarke**

Civic Trust Awards Patron George Clarke is an English architect, television presenter, lecturer, and writer, best known for his work on the Channel 4 programmes *The Home Show*, *The Restoration Man* and *George Clarke's Amazing Spaces*.

Born and raised in Sunderland, from the age of 12 George wanted to be an architect. After studying at the University of Newcastle and University College London, George started his own practice, award winning *clarke:desai* which he left in 2011 to launch a new practice *George Clarke + Partners*. He is passionate about the way architecture can transform our everyday lives and his aim is to make architecture popular and accessible to the public. George has helped raise awareness of the Civic Trust Awards amongst the public, encouraging them to participate in the scheme by volunteering as local community assessors.



# COMMENT

KEITH R WILLIAMS FRIBA MRIAI FRSA

*Architect Keith R Williams chairs the Civic Trust Awards National Judging Panel and reflects on this year's entries*



Keith R Williams  
FRIBA MRIAI FRSA

**A lot has happened since I penned this column for the 2022 Civic Trust Awards brochure just 12 months ago.**

Queen Elizabeth II has died, ushering in a new Carolean Era, ending 70 years of the second Elizabethan age. A particularly brutal European hot war is underway in the Ukraine, the cost of living has surged, there is industrial unrest, a very shaky economy, and the threat of a new pandemic strain never far away.

Looming over us, sits unassailable evidence of climate change with nature's sharp reminders that as a species we have not treated our planet very well. We in the built environment arena are obligated to do as much as we can to offer redress.

In these difficult times the 2023 annual awards dinner is back, this year taking place at the newly minted Marshall Building at the London School of Economics. It presents a welcome opportunity to lift the mood and celebrate the finest recent work in the architecture and the built environment. It is the first Civic Trust Awards Ceremony to take place since 7th March 2020. That evening at the Imperial War Museum North three years ago, turned out to be one of the last major industry gatherings before lockdown which came in two weeks later.

We are on our 3rd prime minister since then; we get through them rather quickly these days.

15 prime ministers ago in 1959, when our leaders lasted a little longer, the Civic Trust Awards were established by Michael Middleton CBE. The awards, then as now, recognise outstanding architecture, urban design, landscape, and public realm. Providing some notion of continuity through times of extraordinary change, at 64 years young, it is now Europe's longest continuously running architectural and built environment awards programme and one of the most important and prestigious.

2023 saw a notable surge in award submissions, with over 250 projects received from the UK, Ireland, Australia, Canada, China, Denmark, Somalia, Switzerland, & the USA, reflecting the awards' continuing international reach. 100 projects were referred by regional assessors to the Civic Trust Awards National Judging Panel for consideration and evaluation.

The National Panel met over three days during November, to determine from those 100 projects, which were deemed of high enough quality to be Highly Commended or would go on to receive a Civic Trust Award. The Panel also determined which projects were to receive one of the highly coveted Civic Trust Special Awards for truly outstanding work.

This year the National Panel's judging processes were partly in person being kindly hosted by the London School of Economics at its Aldwych campus, and partly virtual. Across the multiple platforms, the level of interrogation, debate and rigour was as searching as ever.

The National Judging Panel is a moderating body. It takes account of the regional assessors' recommendations and refers to peer projects of this and earlier years, carefully debating every submission before arriving at its decision.

The panel is diverse in its makeup. It includes architects, urban designers, clients, engineers, accessibility and sustainability specialists, PR consultants and architectural journalists. Panel members, 12 in total, are all distinguished in their field, and I am grateful for the time that they donate and the energy, enthusiasm, rigour and insight that they bring to the judging process.

It is my privilege and my challenge to work with such informed, animated, and distinguished people.

The National Judging Panel sets very high standards in making its



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*"the level of interrogation, debate and rigour was as searching as ever"*



*“Despite the extraordinary nature of our times, the past year has yielded another exceptional crop of projects”*



judgements but that must be right if the ethos of excellence in the built environment that the Civic Trust Awards embodies is to be maintained. Before any award can be made, each project is rigorously assessed in the context of current best practice in terms of accessibility and the sustainability metric and I expect our sustainability criteria to continue to tighten sharply over the next few years, as matters of zero carbon and climate change become ever more pressing.

Despite the extraordinary nature of our times, the past year has yielded another exceptional crop of projects. After much debate, the Panel awarded as follows:

- Civic Trust Awards: 22
- Pro Tem Awards: 2
- Selwyn Goldsmith Awards for Universal Design: 2
- AABC Conservation Awards: 1



- Civic Trust Highly Commended: 28
- Pro Tem Highly Commended: 1
- Selwyn Goldsmith Awards for Universal Design Highly Commended: 1
- AABC Conservation: Highly Commended: 4

In addition, six Special Awards were given, namely:

- The National Panel Special Award
- The Special Award for Sustainability
- Special Award for Reuse & Adaptation
- The Special Award for Community Impact & Engagement
- The Michael Middleton Special Award
- The Special Award for Transportation & Infrastructure

Stand out projects among many, include: The Kathleen Andrews Transit Garage, Edmonton, Canada, the Marshall Building at the LSE, two

stations on the Elizabeth line, the refurbishment of the Burrell Museum, the Glade of Light Manchester, Lea Bridge Library, London and the Stormwater Facility in Toronto.

From projects shortlisted in the Pro-Tem Awards for temporary buildings and structures that have made a significant impact on architecture and design, projects of note include the Martian House in Bristol and Holyrood Street Masterplan and Kiosk, Southwark. Past winners include Blood Swept Lands and Seas of Red at the Tower of London, the Serpentine Pavilion (twice) and the British Pavilion for the Milan Expo. I encourage all with temporary buildings, installations, and structures to please submit for the 2024 Awards round.

The Civic Trust Awards must be financially self-sustaining as it receives no state support, and its sponsors are vital. I would like to thank Derwent London whose continued sponsorship is so highly valued and our newest long-term sponsors EPR Architects and BlueLight Management.

My sincere thanks to our supporting members who enable this important awards programme to continue to thrive, and to the volunteer assessors for their time visiting so many projects, for writing their reports and for their initial recommendations to the National Judging Panel, a process which continued with a surprising degree of normality throughout the pandemic and beyond.

Through more than 60 years, the Civic Trust Awards have paralleled much change, as our leaders come and go. The many great buildings and places awarded demonstrate that our collective desire to make outstanding works of civic architecture has transcended many challenges and grown from opportunity in every age however challenging. As an eternal optimist, I have little doubt that the extraordinary buildings and places that we have yet to make will do the same.

*“The many great buildings and places awarded demonstrate that our collective desire to make outstanding works of civic architecture has transcended many challenges and grown from opportunity in every age however challenging”*





# National Panel Special Award

*Selected by National Panel members as their favourite scheme from this year's Award winning projects*

## The Marshall Building, London School of Economics and Political Science

*Westminster, Greater London*

### *Client*

London School of Economics and  
Political Science

*Architect and Lead Consultant*  
Grafton Architects

*Main Contractor*  
Mace

*Structural Engineer*  
AKTII

*Services Engineer & BREEAM*  
Chapman BDSP

*Landscape Architect*  
Dermot Foley and Associates

*Cost Consultant*  
Gardiner and Theobald

*Project Manager*  
3PM

*Acoustic Consultant*  
Applied Acoustic Design

*Universal Design Consultant*  
Buro Happold

*Archaeologist*  
MOLA

*Catering Consultant*  
Tricon

*Design Manager Support*  
Plan A

*Ecologist*  
Middlemarch

*Facade Consultant*  
Billings Design Associates

*Wayfinding & Transport Consultant*  
Steer

*BIM Consultants*  
Bim Technologies

*Planning Consultant*  
Turley

*Performance Consultant*  
Sound Space Vision

*Fire Engineering*  
Chapman BDSP

*Approved Building Control Inspector*  
Meridian

*Geotechnical Engineer*  
Soiltechnics

*Sports Consultants*  
Space and Place

*Glazing Subcontractor*  
GIG

*Working/Learning Environment; Loose  
Furniture, Fittings & Equipment  
Consultant*  
Burwell Deakins

*Lighting Consultant*  
Chapman BDSP with Wide Angle  
Consultants

*Rights of Light, Daylight & Sunlight  
Consultant*  
Delva Patman Redler

**From Lincoln's Inn Fields to the intricate urban grain to the south, The Marshall Building responds sensitively to its context, while adapting to maximise natural ventilation, daylight, terrace gardens and city views.**

Spaces for sport, teaching, study, research and the arts are volumetrically and structurally interwoven, with tree-like structures transferring the structural spans required to accommodate the diverse brief. Under these branches the Great Hall, a new social space for the university is created, accessible to all, generously engaging with the wider public realm.

The forecourt to Lincoln's Inn Fields and the generous entrances and newly pedestrianised street to the south are landscaped in Yorkstone, and create shelter, seating and a vibrant public realm. Careful study of Lincoln's Inn Fields was undertaken to find an appropriate scale and expression to address the formal square and create a new front door for LSE to the city. As

part of the university's commitment to sustainability, reducing waste and energy use across the campus, the Marshall Building has achieved a BREEAM certification of "Excellent" demonstrating that the building is in the top 10% of UK new non-domestic buildings and meeting the project's sustainability objective.

Access consultants formed an integral part of the Design Team providing advice through all stages, together with early consultation with the LSE Network of Disabled Staff and Students, Student Wellbeing Services and representatives of minority students allowed the diverse and specific needs expressed to form part of a holistically inclusive design. A Changing Places facility has been provided with specialised equipment to allow the university to cater for users who may need these enhanced facilities. A dedicated baby changing room is also provided further enhancing social inclusion. The design of the sports facilities accommodates sports wheelchair users to participate in team and individual sports.



*Public Realm Consultant*  
Publica

*Visualisations & 3D Images*  
Picture Plane

*Principal Designer*  
MSAFE

*Demolition/Substructures Contractor*  
McGee

*Precast concrete cladding specialist subcontractor*  
Techrete

*Stone cladding specialist subcontractor*  
Putney and Wood

*Concrete specialist subcontractor*  
Getjar

*Design Manager*  
Schumann Consult

*Structural Steel subcontractor*  
Bourne

*Post Tensioned Concrete Specialist*  
EDGE

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*Lifts*  
Titan

*Loose Furniture  
& Bespoke Furniture at Ground Floor*  
Showcase

*Sports Flooring*  
Central Flooring



Images: Nick Kane

## Judges' Comments:

*"The building is exceptional in its contribution to the experience of its users and to the urban context which it helps to define."*

*"The Marshall building is definitely a world class work of design."*





# Special Award for Sustainability

*Presented to an exemplar project, that demonstrates excellent sustainability credentials in terms of overall design parameters, material selection, construction methods and long term energy consumption.*

*Sponsored by Derwent London*

*Architect*  
Evans Vettori Architects

*Client*  
Nottingham Trent University

*Structural Engineer*  
Curtins

*M&E Engineers*  
Couch Perry Wilkes

*Environmental Consultant*  
Couch Perry Wilkes

*Quantity Surveyor*  
Faithful & Gould

*Project Manager*  
Faithful & Gould

*Acoustic Engineer*  
Acoustic Design Technology

*Landscape Architect*  
Urban Wilderness

*BREEAM*  
Anderson Green

*Main Contractor*  
Clegg Construction

*Specialist CLT Subcontractor*  
Eurban

*Sub-Contractor*  
Caxton Builders

*Sub-Contractor*  
Varla Cladding

*Brick Supplier*  
Ibstock Bricks

*Zinc Supplier*  
VM Zinc

*Acoustic Panels*  
TopAkustik

## Lyth Building, Nottingham Trent University

*Nottingham, East Midlands*

**Sitting within a historic context and designed to complement adjacent listed buildings, the Lyth Building is the new front door of the campus, designed to enhance the campus identity and provide a sense of arrival and gravitas.**

The building is the first step in the University's ambition to open up Brackenhurst as a visitor attraction and to showcase the campus as an integrated working farm and university, focusing on a sustainable and carbon-neutral future.

The development has been influenced by the historic and agricultural features around the campus and the client's sustainability aspirations. The orientation was established at the outset with consideration for fundamental sustainable design principles, looking to maximise solar gain to reduce operational energy demand. As such the building, consisting of two blocks – Reception Building and Environmental Centre – linked by a reception, developed into a H-shape configuration, opening to the south to create a courtyard area shielded from traffic noise, with retained maple tree. The courtyard is a contemporary play on the historic landscaped areas of the estate and recognises the important outdoor culture

of the Brackenhurst Campus. This is reinforced by the external circulation 'cloister' on its east side, which provides generous covered external circulation around the new Environment Centre.

The linking reception building takes an agricultural influence in its aesthetic. Low level windows bring in natural light at floor level while providing wall space for exhibitions to engage the university and wider community. The siting of the entrance defines a North-East edge, providing an arrival square and campus focal point, complete with lift tower which references the historic tower. Into the reception block there is a flexible 200 seat lecture theatre and refectory, with mezzanine space overlooking a sunken plaza with a reflective mirror pool, providing both a sense of tranquility and a space to relax.

The form of the building allows the volumes of spaces to be read as a series of pavilions expressing a collegiate aesthetic. Each pavilion, constructed from prefabricated CLT panels as part of a modern method of construction, has its own 'hipped' zinc roof with projecting clerestory glazing, creating stimulating and healthy learning spaces with north-light and natural ventilation.







*“The built environment remains a pivotal sector in helping UK plc make the successful transition to a low-carbon economy.*

*Designing and delivering schemes responsibility, aligned to true low-carbon principles is now prerequisite in order to make our transition happen and represents a key pillar of the Civic Trust Awards judging process.*

*The Lyth Building, at Nottingham Trent University stood out in the National Judging Panel deliberations for its clear commitment to and demonstration of, low carbon design with a biomass/CHP hybrid district heating system, CLT framing with timber panels and mixed mode servicing approach.*

*This scheme offers an excellent insight into how higher education schemes can help the UK in its transition to a net zero future.”*

**John Davies**  
Head of Sustainability  
Derwent London  
Civic Trust Awards  
National Judging Panel

**DERWENT  
LONDON**





*Architect*  
Studio Seilern Architects

*Client*  
Andermatt Swiss Alps

*Client*  
BESIX

*Client*  
Orascom

*Acoustic Consultant*  
Kahle Acoustics

*Theatre Consultant*  
dUCKS SCENO

*Structural Engineer*  
Suisse Plan

*Services Engineer*  
BESIX

*Fire Consultants*  
AFC

*Lighting Design*  
Michael Josef Heusi GmbH

*Landscape Architect*  
Hager

*Main Contractor*  
BESIX

# Special Award for Reuse & Adaptation

*Presented to a scheme that would otherwise be left to decay or be demolished to address present-day needs. The scheme should benefit the community and its users, by maintaining its cultural heritage or restoring a culturally significant site, ensuring its viability for new uses and modern functions, other than those originally intended.*

*Sponsored by EPR Architects*

## Andermatt Concert Hall

*Andermatt, Switzerland*

**The project transforms an existing underground space, a concrete box that was primarily intended to be used for conferences and conventions. The design approach has created a jewel in the centre of the town, that reveals its programme to the square.**

By adding a glass façade, the hall is awash with natural light, allowing the audience to be surrounded by a whirlwind of snow in winter, and in the summer by mountains and sunshine. From street level, the acoustic reflectors are seen as floating over an empty space, like a piece of public art. Passers-by can see into the concert hall, including the audience and orchestra from the street, as a spectacle, offering an active frontage.

The design lifts a large section of the existing roof to double the effective acoustic volume to 5,340 sqm, increasing the total capacity to able to host a full symphony orchestra and auditorium. Due to the planning parameters of the site, only a portion of the roof could be elevated, making the stage configuration slightly awkward. Therefore, a centralised stage concept was adopted to create a symmetrical space.

The origami configuration of the interior of the hall was devised with Kahle Acoustics to create a well-balanced natural sound. The hall is also equipped with an electroacoustic system that allows a greater reverberation time to enable louder orchestral ensembles to perform.

The project achieved Swiss Minergie Certification, which exceeds LEED Platinum in its assessment criteria, incorporating passive design features such as using underground water for cooling, increased thermal insulation in exposed walls, triple-glazed façade and improved airtightness. The Andermatt Concert Hall is used for a variety of purposes, with adaptability to accommodate different seating arrangements or events. The flexibility and ease of changing layouts is based on a retractable system that allows rows of bleachers to disappear under the main balcony.

The local community was engaged throughout which has resulted in an extremely successful cultural and community object within an expanding urban village.







*“The inventive reuse of existing structures challenges the unnecessary and wasteful demolition of buildings with the added benefit of substantial embodied energy savings.*

*The Andermatt Concert Hall in Switzerland has successfully transformed a pre-existing underground concrete box, initially intended to host conferences, into an extraordinary multipurpose arts venue.*

*Unusual for this building typology the venue benefits from natural light thanks to the architectural response of raising the roofline and introducing a glass façade.*

*The upper volume of the concert hall animates the surrounding public realm and provides glimpsed views of the internal activities whilst also allowing the audience to engage with the stunning landscape and changing seasons.”*

**Pascal Wensink**  
Design Director  
EPR Architects  
Civic Trust Awards National  
Judging Panel

**EPR ARCHITECTS**





# Special Award for Transportation & Infrastructure

*Architect*  
Weston Williamson +  
Partners

*Client*  
Transport for London

*Structural Engineer*  
WSP

*Services Engineer*  
WSP

*Project Manager*  
Constain Skanska JV

*Quantity Surveyor*  
WSP

*Landscape Architect*  
Gillespies

*Main Contractor*  
Constain Skanska JV

*Presented to an exceptional new or upgraded major infrastructure project that has transformed the civic realm and has a demonstrable qualitative effect on its context and environment.*

*Sponsored by BlueLight Management*



## Paddington Elizabeth Line Station

*Westminster, Greater London*

**Paddington is the oldest mainline station on the Elizabeth Line, and familiar to millions of people arriving from Heathrow into London or from stations to the west.**

Designed by Isambard Kingdom Brunel and Digby Wyatt, Paddington is Grade I listed and an icon of Victorian railway engineering – setting the bar high for its new Elizabeth Line addition. The Elizabeth Line station at Paddington is the culmination of over ten years' work by the architects at the station, transforming the passenger experience by radically improving routes to and through the station, and opening up new connections.

Today, Paddington has a highly visible and navigable main entrance for the first time, with the Elizabeth Line entrance

extending alongside Eastbourne Terrace beneath a 2,300 sq.m glazed roof incorporating Cloud Atlas – new artwork etched into the canopy by artist Spencer Finch.

From a 300 metre long new public plaza, lifts and escalators take passengers onto the Elizabeth Line station concourse and platforms below, or into the mainline station through a series of new entrance portals. At street level, a pair of sculptural ventilation shaft enclosures, clad with tapering cast stone fins and crowned with glass canopies, help to frame the station entrance, and hint at the grandeur beneath.

The design and delivery of Paddington is a major achievement, requiring extensive deep excavations and complex engineering immediately adjacent to Brunel's historic station in a busy part of central London. The result is as impressive as its construction and, descending to the concourse, the epic scale of the new Elizabeth Line station is revealed.

The station features a 90-metre clear opening – a unique feature for urban underground station design – harnessing space, scale and light to match the grandeur of Brunel's original station, and creating an uplifting and carefully-detailed space intended to claim its own legacy.



### Judges' Comments:

*"A wonderfully exciting addition to the transport infrastructure of London. It is impressive, beautifully designed, and easy to travel in and find one's way about."*









*Architect*  
Weston Williamson +  
Partners

*Client*  
Transport for London

*Main Contractor*  
Balfour Beatty

*Structural Engineer*  
Arup

*Structural Engineer*  
Mott McDonald

*Services Engineer*  
Arup

*Services Engineer*  
Mott McDonald

*Landscape Architect*  
Arup

*Landscape Architect*  
Gillespies

# Special Award for Transportation & Infrastructure

*Presented to an exceptional new or upgraded major infrastructure project that has transformed the civic realm and has a demonstrable qualitative effect on its context and environment.*

*Sponsored by BlueLight Management*



## Woolwich Elizabeth Line Station

*Greenwich, Greater London*

**Woolwich is the only new station on the Elizabeth Line and is a key element in a masterplan for the regeneration of the former Royal Arsenal site, alongside 3,750 new homes and new cultural, heritage, commercial and leisure projects. The station with its associated public realm connects it and the area's new community to the wider town centre, and together with a series of Grade I and II listed buildings frames Dial Arch Square – a historic green space that is adjusted to form a gateway to the area.**

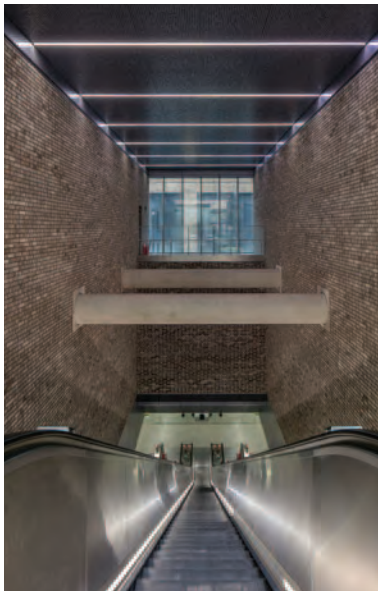
Initial proposals for Crossrail did not include a station at Woolwich, although the alignment passed through the site as the masterplan was being developed. Initial work demonstrated how a new station at Woolwich could incorporate the ventilation access and egress required needed in this location, while integrating with development and delivering transformational benefits to the local area that enhance the value of the new line.

The architectural vision for Woolwich station springs from its location within the historic Woolwich Arsenal site and the rich heritage of the former military buildings nearby. A simple bronze portal with a 27 metre wide clear span provides a monumental entrance that allows this rather quiet building to hold its own against the much larger modern blocks of the masterplan.

Beyond the portal is a very calm and simple space, leading people through and down the escalators to the station platforms. Sinuous concrete beams overhead are delicate yet powerful elements, and alongside contrasting perforated steel panels and thin lighting strips, lend visual interest to the space and contribute towards an uplifting passenger experience.

The station's robust architecture responds to the former military buildings that define the site, reflected in the tough yet simple palette of brick, concrete, steel and bronze - while incorporating details that reference the site's military history. Perforated external cladding contains images of 'Britannia and the Lion' – familiar from the pre-decimal penny but also used on ceremonial coins struck at Woolwich commemorating the fallen of the Great War. The façade also incorporates over 350 cast bronze panels referencing the rifling within the barrel of an artillery piece known as the Woolwich System, developed on the site in the 19th century.

Below ground, pillars in the station concourse have a tiled motif in the colours of the Royal Engineers and Royal Artillery – both regiments which were originally based at the Arsenal site.



### Judges' Comments:

*"A modern infrastructure marvel of London which enables and connects new communities in the capital."*







Images: Morleyvon





# Special Award for Community Impact & Engagement

*Landscape Architect*  
BCA Landscape

*Main Contractor*  
Galliford Try

*Graphic Design*  
Smiling Wolf

*Client*  
Manchester City Council

*Civil Engineers*  
Civic Engineers

*Presented to an exemplar project that has demonstrated how successful community engagement can help deliver the highest standards of design whilst meeting the needs of local people.*

## Glade of Light

*Manchester, North West*

**On 22 May 2017, twenty-two people, concertgoers and their loved ones waiting for them, had their lives taken in a terrorist atrocity at the Manchester Arena. Glade of Light as a contemporary memorial space with an emotional power and honesty.**

It has become a significant place in the heart of Manchester for the personal and communal process of remembrance, grieving and healing. The purity and simplicity of the circle references the infinite and the eternal. Within a sunny glade, a halo of white stone floats above an ever-changing orchestration of plants. The names of the loved ones taken away have been inlaid in bronze within each unique block of Marble.

Nestled beneath the bronze hearts set around the circle are memory capsules, within which the bereaved families have left special memories, private messages and meaningful mementos. The abstracted design is ultimately an emotional as well as intellectual response to the ineffability of sorrow and loss. The monumental marble blocks have been carefully split using artisanship techniques into mirror image pairs, this ancient process being known as Macchia

Aperta, which translates to English as 'Open Book' or 'Book Matched', creates a beautiful, reflected effect within the veining.

A grove of Oak, Birch, Hawthorn and Pine trees are gathered together around the quiet glade, providing a soft and green setting within the busy city, a place for people to escape the hustle and bustle of everyday life. Inspired by the colours and wild beauty of the nearby Peak District Heathlands, planting within the sunny glade of grasses, heathers, bulbs and perennials changes throughout the year - through crimson, cerise, magenta and amethyst. In the dappled shade beneath the trees are 'scarp' boulders, mosses, ferns, snowdrops and wood anemones. Inclusivity has been embedded in all aspects of the design and construction process, working closely with representatives of the bereaved families, survivors, local stakeholders and a wider access working group to ensure input from a wide forum of interests.

Seeing people returning on a regular basis to find a quiet moment in the glade and connect with its beneficial emotional and physical restorative powers has been an honour to witness.



Image: Glenn Maguire

### Judges' Comments:

*"The overall composition is exceptional with the landscaping and planting being a soft and responsive reflection of the existing public realm and surrounding environs."*

*"A quiet yet bold installation which is a serene and lasting reminder for Manchester of those killed and affected by the terrorist bomb."*



Image: Karl Glenn BCA Landscape



Image: Glenn Maguire



Image: Karl Glenn BCA Landscape







*Architect*

John McAslan + Partners

*Landscape Architect*

John McAslan + Partners

*Client*

Glasgow Life

*Structural Engineer*

David Narro Associates

*Services Engineer*

Atelier Ten

*Façade Engineering*

Arup

*Project Manager*

Gardiner & Theobald

*Cost Consultant*

Gardiner & Theobald

*Universal Design Consultant*

David Bonnett Associates

*Exhibition Designer*

Event Communication

*Main Contractor*

Kier

*Acoustic Consultant*

Sandy Brown Acoustics

*Catering Consultant*

Jo Headland

*Retail Specialists*

The Seeking State

*Wayfinding Consultant*

Studio LR

# Michael Middleton Special Award

*Presented as a memorial and tribute to Michael Middleton CBE, who established the Civic Trust Awards in 1959, to an outstanding restoration project or new build within a conservation area.*

## The Burrell Collection

*Glasgow, Scotland*

**The Burrell Collection is one of Europe's finest museums, housing over 9,000 works of art in one of the very few Category-A listed post-war Scottish buildings.**

Designed by Barry Gasson, Brit Andresen and John Meunier, The Burrell opened to acclaim in 1983, and was a Civic Trust Award winner in 1985, however in recent years the building had become unfit for purpose, with water ingress, poor energy performance, issues with accessibility, which was reflected in dwindling visitor numbers. Following a five-year renovation project, the museum has been revitalised without sacrificing its original character.

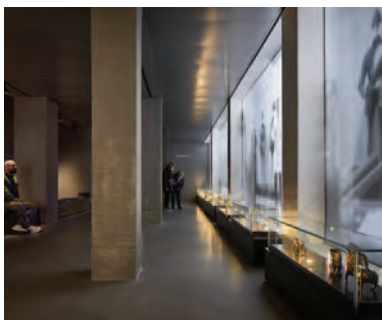
Repairs have been made to failing fabric, which have improved environmental performance. Interiors have been adapted to meet contemporary visitor needs; and connections to the surrounding Pollok Country Park have also been improved. A more accessible welcoming additional entrance has been added.

With key areas opened up, improving horizontal and vertical movements and legibility, whilst also creating an additional 35% of display space, allowing far greater access to the collection. The additional capacity also supports a new thematic curatorial approach, in which multimedia displays give historic context

to artworks. A redundant lecture theatre has been replaced with a triple-height central orientation hub, with stairs connecting the mezzanine galleries to the new viewable art stores, exhibition spaces and parkland on the lower floor. The new temporary exhibition spaces increase opportunities for repeat visits and income generation, whilst improved flexibility enables the museum to adapt with its changing needs, ensuring its future viability.

The landscape design has enhanced the original design's intersection with the woodland, through providing new spaces for socialising and relaxation, including a café terrace and amphitheatre, whilst also greatly improving accessibility and legibility. Working closely with key heritage bodies, the building's exterior was repaired with painstaking attention to the museum's original architectural elements and materials, whilst also drastically improving the building's envelope.

The renewed building has achieved BREEAM Excellent, putting it in the top 10% of energy efficient buildings in the UK, a significant achievement for a Category-A listed building. The Burrell whilst outwardly unchanged, has been restored and returned to the highest standards throughout, the twentieth-century masterpiece now fit for the twenty-first.

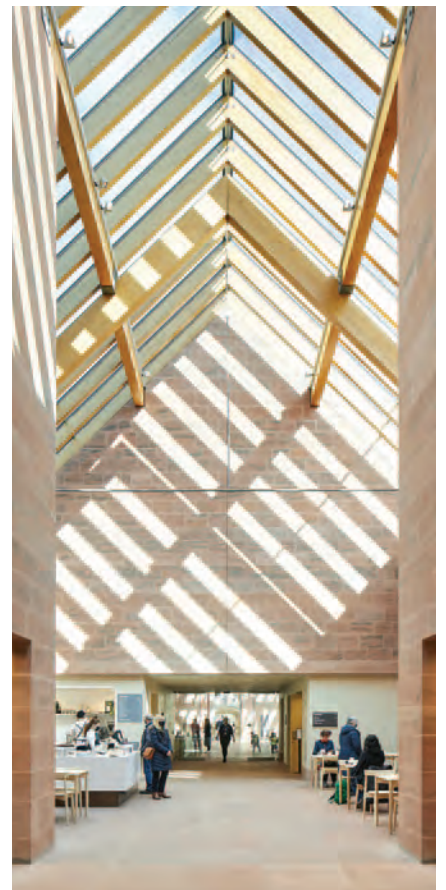


### Judges' Comments:

*"The redevelopment of this iconic museum is impressive on every level – welcoming, sustainable, uplifting and calm."*







Images: Hufton + Crow





# Civic Trust Awards

*Projects that make an outstanding contribution to the quality and appearance of the built environment. Award level schemes demonstrate excellence in architecture or design, whilst being sustainable, accessible and provide a positive civic contribution.*

*Architect*  
Studio Seilern Architects

*Client*  
Andermatt Swiss Alps

*Client*  
BESIX

*Client*  
Orascom

*Acoustic Consultant*  
Kahle Acoustics

*Theatre Consultant*  
dUCKS SCENO

*Structural Engineer*  
Suisse Plan

*Services Engineer*  
BESIX

*Fire Consultants*  
AFC

*Lighting Design*  
Michael Josef Heusi GmbH

*Landscape Architect*  
Hager

*Main Contractor*  
BESIX

## Andermatt Concert Hall

*Andermatt, Switzerland*

**The project transforms an existing underground space, a concrete box that was primarily intended to be used for conferences and conventions. The design approach has created a jewel in the centre of the town, that reveals its programme to the square.**

By adding a glass façade, the hall is awash with natural light, allowing the audience to be surrounded by a whirlwind of snow in winter, and in the summer by mountains and sunshine. From street level, the acoustic reflectors are seen as floating over an empty space, like a piece public art. Passers-by can see into the concert hall, including the audience and orchestra from the street, as a spectacle, offering an active frontage.

The design lifts a large section of the existing roof to double the effective acoustic volume to 5,340 sqm, increasing the total capacity to able to host a full symphony orchestra and auditorium. Due to the planning parameters of the site, only a portion of the roof could be elevated, making the stage configuration slightly awkward. Therefore, a centralised stage concept was adopted to create a symmetrical space.

The origami configuration of the interior of the hall was devised with Kahle Acoustics to create a well-balanced natural sound. The hall is also equipped with an electroacoustic system that allows a greater reverberation time to enable louder orchestral ensembles to perform.

The project achieved Swiss Minergie Certification, which exceeds LEED Platinum in its assessment criteria, incorporating passive design features such as using underground water for cooling, increased thermal insulation in exposed walls, triple-glazed façade and improved airtightness. The Andermatt Concert Hall is used for a variety of purposes, with adaptability to accommodate different seating arrangements or events.

The flexibility and ease of changing layouts is based on a retractable system that allows rows of bleachers to disappear under the main balcony. The local community was engaged throughout which has resulted in an extremely successful cultural and community object within an expanding urban village.



### Judges' Comments:

*"Sophisticated and attractive public building. A beautiful example of repurposing an existing bunker into a light airy concert hall, with abundant natural light flooding the space."*



Images: Roland Halbe

# Award

## Annesley Gardens

*Dublin, Republic of Ireland*

**This recently completed housing project at Annesley Gardens, in the 19th Century suburb of Ranelagh, Dublin, has transformed a previously lost and highly constrained backlands site.**

Sitting amongst 58 protected structures, this new street delivers 20 modern family homes. The contemporary architecture of the new street successfully integrates into the surrounding urban grain while tackling many highly complex contextual sensitivities such as overlooking and visual impact.

The scheme accommodates two basic house types, each with individual variances responding to the site constraints, with appropriate separation distances between the new houses and their neighbours were achieved through acute configurations of first floor terraces and cut-backs.

Two brick colours (red and buff) reflect the front and rear elevations of the surrounding period homes with Alu Clad windows and zinc roofs.

This project also features careful brickwork detailing throughout, with sawtooth to the façade and perforated brickwork to the rear terraces. This is carried through to the external joinery such as bin stores, utility covers and rear access gates to the laneways. The houses are designed to the latest energy efficiency regulations with increased levels of airtightness, high levels of insulation and the latest air source heat pump technology, achieving BER ratings of A2. The main street is designed as a shared surface carriageway and footpath offering ease of movement without kerbs and the approach to each house benefits from a gentle slope.

One of the positive social benefits generated through the development is the activation of the rear laneways which surround the site. These have been opened up and are developing as a new social space to meet and greet neighbours, establish relationships as well as encouraging planting to bring softness to laneway.



*Architect*  
Metropolitan Workshop

*Client*  
Seabren Development



### Judges' Comments:

*"Beautiful contemporary housing developed on a difficult site which is excellently detailed and constructed."*

Images: Ste Murray







# Award

## Bath Abbey Footprint Project

*Bath, South West*

*Client*

Bath Abbey

*Architect*

Feilden Clegg Bradley Studios

*Main Contractor*

Emery Builders

*Structural Engineer*

Mann Williams

*Specialist Lighting Designer*

Michael Grubb Studio

*M&E Engineers*

Buro Happold

*Conservation Contractor*

SSH Conservation

*Project Manager*

Synergy

*Landscape Architect*

LT Studio

*Archaeological contractor*

Wessex Archaeology

*Archaeological Adviser*

Cambrian Archaeology

*Cost Consultant*

Synergy

**Bath Abbey has been the centre for Christian faith in the UNESCO City of Bath for more than 1300 years. The Footprint Project ensures that it remains so for future generations, through repair and conservation work and much-needed new facilities.**

Within the Abbey, the focus was the repair and conservation of the historic stone floor, which has more memorials than any other church or cathedral in the UK. A specialist conservation team were employed to undertake the individual assessment of each floor stone, and to carry out any repairs necessary, prior to relaying the Abbey floor. The works have revealed the magnificent floor and the 891 carved memorial stones for the first time in 150 years.

This work also allowed the Abbey, recognised for the exceptional uniformity of its architectural character, to be seen again in a way reminiscent of the pre-Victorian era. Extensive archaeological works were undertaken, uncovering 56,000 artefacts that is adding to the story of the Abbey and the city. A new scheme of energy efficient LED lighting has been undertaken throughout the Abbey interior, reducing energy consumption and allowing the refined and unique interior of Bath Abbey to be fully appreciated.

The Abbey had the unique opportunity

to make use of the Bath hot spring water, which rises naturally to several springs and boreholes in the centre of the city at a temperature of 40-45°C. The Roman Great Drain carries over 1 million litres of natural hot spring water each day from the Roman Baths, adjacent to the Abbey, to discharge it into the River Avon. This has been utilised by the project as a low carbon heat source.

Beneath the Abbey, in the Grade 1 Listed pavement vaults and in the adjacent Grade 2 Listed Georgian terrace, spaces have been reorganised and new spaces created, to suit the future needs of the Abbey. The Georgian terrace was repaired and adapted for the Abbey clergy and administration staff. A bespoke choir rehearsal space was also created for the 60-strong Abbey choir. A new exhibition space, education spaces, support spaces and a new archive store for historic artefacts, have all been created.

A Changing Places space has also been carefully integrated into one of the 18th century pavement vaults. Close liaison with Historic England, the Local Authority and amenity societies, as well as experts in archaeology and conservation, has been required throughout the project. Their input was used to inform decision making and the evolution of the complex and sensitive design.



### Judges' Comments:

*"This scheme is a triumph of understated enhancement of a prime city centre asset."*



Images: Hufton + Crow

# Award

## Central Somers Town

*Camden, Greater London*



**Central Somers Town is the first phase of a wider regeneration of Somers Town by Camden Council, to provide new social infrastructure and housing.**

The Community Facilities are the key part of the overall regeneration project. Building on a strong sense of the neighbourhood's identity and character, employing extensive co-design with users, the project provides 10 social homes, community play facilities, a youth drama club and a rooftop multi-use games area (MUGA). Embedded in the design process, Plot 10 offers childcare, each day before and after school, and during holidays, providing a critical lifeline to working parents.

The design team worked with Plot 10 and a local nursery school from the outset, engaging staff and children in exploratory making workshops, to understand and develop the brief, and to upskill to be able to critique design. The community play facilities and youth club are laid out along a public park as an enfilade of courtyards and rooms, held together by a unifying celebratory façade. A strong hierarchy of openings, glimpses into courtyards and deep window reveals quietly satisfy the many and stringent safeguarding and privacy demands, whilst projecting a welcoming vitality.

The shopfront windows display children's work to the neighbourhood, whilst screening the classroom behind, and the drama club entrance hall is a kitchen to encourage parents to come in for a cup of tea. Swooping inverted arches enclose the MUGA, subsuming the sports elements into an overall singular façade and achieving a distortion of scale, a grandeur at odds with a familiar size, like a child's model of a palace.

The small tower of housing affirms the scale of the street whilst maintaining a delicate quality, with a gentle swooping top. The interiors further develop this play of scale. The rooms are tall, of exposed concrete and lined with large windows. These robust shells are fitted with Douglas Fir glazed partitions in an evident layering like a factory, creating functional rooms and structuring the open volume to create defined nooks within an overall discipline of clear supervision and sightlines. Linings and furniture are combined, to bring intimacy and softness. The deep, dark-coloured windows and tall ceilings create a softness of light. The trees outside and the acoustic absorption within, strengthen this atmosphere. The matrix of courtyards and rooms gives a rich porosity, flexibility of use and natural ventilation.

### *Client*

London Borough of Camden

### *Project Manager*

London Borough of Camden

### *Employer's Agent*

Capital

### *Quantity Surveyor*

Currie & Brown

### *Client Advisor*

Fluent Architecture

### *Architect*

Adam Khan Architects

### *Services Engineer*

Max Fordham

### *Structural Engineer*

Price & Myers

### *Access Consultant*

Withernay Projects

### *Fire Consultants*

Exova

### *Main Contractor*

Neilcott Construction



*Image: David Grandorge*

## Judges' Comments:

*"The many parties involved in conceiving, commissioning, delivering and operating the project deserve to be congratulated."*

*Image: Lewis Khan*







# Award

## Compton & Edrich Stands, Lord's Cricket Ground

*Westminster, Greater London*

*Architect*  
WilkinsonEyre

*Client*  
MCC

*Main Contractor*  
ISG

*Structural Engineer*  
Buro Happold

*Services Engineer*  
Buro Happold

### Judges' Comments:

*"A great concept, which serves its purpose well and makes a very positive contribution to those using the ground."*

**The Compton & Edrich Stands at Lord's Cricket Ground, London, deliver two new distinctive architectural structures at the world-renowned sporting venue. The stands deliver greatly improved sightlines and spectator experience for cricket fans, as well as upgrading capacity, accessibility, and amenities at the country's largest cricket venue.**

The new Compton and Edrich stands sit either side of the iconic Media Centre at the famous Nursery end of the Ground. They feature a canopy roof, integrated facilities, and an elevated walkway at the back of the stands to improve crowd flow. At 24m high, they are now the tallest stands at the venue, featuring three tiers to elevate the spectator experience in line with Lord's reputation as the 'village green' and internationally recognised premier cricket sporting ground, allowing unrivalled views of the field of play and panoramic views beyond.

Replacing open stands with limited spectator facilities, the stands offer an additional 2,500 seats, increasing the Ground's overall capacity to 31,500. The majority of the 11,500 seats fitted have

been re-used from the previous stands to mitigate waste, and all offer unrestricted views. The stands also have wheelchair accessible seats, a Changing Places facility and lift access at all levels. Additionally, for the first time, they also house two restaurants, 12 additional food and drink outlets and washroom facilities. The new stands form an integral part of a masterplan to revitalise the Ground and broaden cricket's appeal to a wider base.

Both stands are designed to be open and spacious, with clear open stairs, access walkways and wayfinding, improving accessibility and crowd circulation. A bridge connects the two main hospitality lounges, linking the stands for the first time, while introducing impressive dual aspect views of the pitch and Nursery Ground. A permeable two-storey arcade opens up the stands' outward facing elevations.

Together the stands improve the east facing frontage of the Ground and present a new identity from the North and East Gate entrances which are the main arrival points for crowds on match days.





# Award

## First Light Pavilion Visitor's Centre

*Cheshire East, North West*



**Jodrell Bank is one of the Cultural Institutions of The University of Manchester, located in beautiful Cheshire countryside, home to the Grade 1 Listed Lovell Telescope and a UNESCO World Heritage Site.**

As the world's oldest existing radio astronomy observatory First Light Pavilion is a new heritage exhibition and visitor centre constructed in the gardens and created to open up the pioneering stories of Jodrell Bank to more people, empowering the team to celebrate and share the globally significant heritage of this site through a spectacular interpretation and engagement space.

The Pavilion is designed to celebrate both the site's heritage and the very beginnings of radio astronomy and takes the form of a grass-covered dome integrated into the surrounding landscape. Its circular shape responds to the surrounding arboretum and references both the shape and exact size of the 76.2m diameter dish of the nearby Grade 1 listed Lovell Telescope.

In addition to taking inspiration from the site itself, the design was influenced by a range of structures from around the world, including ancient monuments such as Newgrange in Ireland, to the

renowned circular Fuji Kindergarten in Tokyo. The Pavilion is arranged over a single storey, contained within a concrete shell structure, which, when exposed inside the Pavilion interior, offers a sweeping plane of concrete curving around the exhibition and auditorium core.

The Pavilion's entrance is a dramatic curved concrete screen with its axis due south to reflect the arc of the sun. A single glass slot is cut in the south axis, illuminating a meridian line cast onto the floor. A fully integrated architecture and engineering design team worked seamlessly with the exhibition designers from inception to completion. The opening weekend saw over 1,000 visitors engaging with its architecture via drop-in building talks, exploring its interactive exhibition, and enjoying planetarium shows in the Space Dome.

The building has enabled the team to reveal Jodrell Bank in a new light to a new audience, giving them a new understanding of its world-leading science and stories. It is a catalyst for new work too, with further development in the pipeline, including the launch of guided tours and a diverse cultural events programme.

*Applicant*  
Hassell & Casson Mann

*Architect*  
Hassell

*Client*  
University of Manchester

*Exhibition Designer*  
Casson Mann

*Interior Designer*  
Hassell

*Landscape Architect*  
Planit-IE

*Main Contractor*  
Kier

*Owner*  
University of Manchester

*Project Manager*  
Buro Four

*Quantity Surveyor*  
Simon Fenton Partnership

*Services Engineer*  
Mott MacDonald

*Structural Engineer*  
Atelier One

*Acoustic Engineer*  
Mott MacDonald

*Approved Building Inspector*  
Civance

*CDM*  
ORSA

*Executive Architect*  
JM Architects

*MEP Consultant*  
Mott MacDonald

*Hydraulic Engineer*  
Mayer Brown

*Exhibition Graphics*  
Squint Opera

*Exhibition Contractor*  
Realm Projects

### Judges' Comments:

*"A wonderful project ambitiously created and beautifully delivered. It manages to complement the mighty and instantly recognisable landmark of the Lovell Telescope and offer a scientific experience accessible to all."*



Image: Hufton + Crow





# Award

## Glade of Light

*Manchester, North West*

*Landscape Architect*  
BCA Landscape

*Main Contractor*  
Galliford Try

*Graphic Design*  
Smiling Wolf

*Client*  
Manchester City Council

*Civil Engineers*  
Civic Engineers

**On 22 May 2017, twenty-two people, concertgoers and their loved ones waiting for them, had their lives taken in a terrorist atrocity at the Manchester Arena. Glade of Light is a contemporary memorial space with an emotional power and honesty.**

It has become a significant place in the heart of Manchester for the personal and communal process of remembrance, grieving and healing. The purity and simplicity of the circle references the infinite and the eternal. Within a sunny glade, a halo of white stone floats above an ever-changing orchestration of plants.

The names of the loved ones taken away have been inlaid in bronze within each unique block of Marble. Nestled beneath the bronze hearts set around the circle are memory capsules, within which the bereaved families have left special memories, private messages and meaningful mementos. The abstracted design is ultimately an emotional as well as intellectual response to the ineffability of sorrow and loss.

The monumental marble blocks have been carefully split using artisanship techniques into mirror image pairs, this ancient process being known as Macchia

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In the dappled shade beneath the trees are 'scarp' boulders, mosses, ferns, snowdrops and wood anemones. Inclusivity has been embedded in all aspects of the design and construction process, working closely with representatives of the bereaved families, survivors, local stakeholders and a wider access working group to ensure input from a wide forum of interests.

Seeing people returning on a regular basis to find a quiet moment in the glade and connect with its beneficial emotional and physical restorative powers has been an honour to witness.

### Judges' Comments:

*"A very beautiful, sculptural and emotional place"*

Images: Matt Bell



Image: Glenn Maguire



# Award

## Kathleen Andrews Transit Garage (KATG)

Edmonton, Canada

**Named after Edmonton's first female bus driver, the Kathleen Andrews Transit Garage houses 300 buses, 35 maintenance bays with three undercarriage wash bays, four refuel bays and exterior wash bays.**

One level of employee parking is provided below grade—important in a locale whose temperatures can vary considerably from 35°C at the peak of summer to -40°C in winter. The busy hub supports 800 workers including bus drivers, maintenance, administration, and transit security staff with the intimate conditions of the workplace, whether human or mechanical, as well as the scale of urban infrastructure.

The building sits on a 10-acre site at the intersection of the Yellowhead Trail and Fort Road. In 1936 the site was occupied by the Canada Packers' abattoirs, stockyards and meat processing plant. Designed by famed architect and educator, Eric Arthur, the Canada Packer's factory was a prime example of functional Canadian modernism until it was demolished in the 1980s apart from its 50-metre-tall smokestack. KATG restores this legacy by conserving the smokestack and remediating the brownfield site through

ecological greening, micro-climatic thresholds, bioswales and dense tree planting.

At 50,000m<sup>2</sup>, KATG is a big building on a big site. Its box-like form is broken down by its continuous surface, wrapped in highly insulated stainless-steel panels with vertical corrugations and variegated widths. Furthermore, along Fort Road, five rooftop light wells enclosing stairs and mechanical systems give the building scale. These are capped by sculptures by Berlin artist Thorsten Goldberg referencing the topography of mountainous regions around the world that are at the same latitude as Edmonton — ironically located in the Canadian Prairies, one of the world's flattest landscapes. Inside, the building is powerfully pure and monochromatic. Employees enter through a generous lower-level congregating area, and up to a day-lit central atrium via a sculptural stair.

Transit depots rarely attract attention from either designers or the public, despite their functions being critical to the life of most communities. KATG attempts to celebrate these services with a new civic landmark, and further Edmonton's reputation as a progressive city.



Architect  
gh3\*

Landscape Architect  
gh3\*

Architects - Technical Delivery  
gh3\*

Architect  
Morrison Hershfield

Artist  
Thorsten Goldberg

Heritage Interpretation  
David Murray Architect



### Judges' Comments:

*"Extraordinary municipal bus maintenance building. Designed with care for employees, and recognition that a structure and service of this scale has a civic presence too."*



Image: Raymond Chow, gh3\*





# Award

## Lea Bridge Library

Waltham Forest, Greater London

*Architect*  
Studio Weave

*Client*  
London Borough of Waltham Forest

*Services Engineer*  
NPS

*Structural Engineer*  
Timberwright

*Furniture Designer & Maker*  
Sebastian Cox

### Judges' Comments:

"Lea Bridge Library extension is beautiful and welcoming, a truly wonderful project."

**The Grade-II listed Lea Bridge Library in East London, has been extended with a cafe and adaptable community activity space added with improved connection to the library's gardens, resulting in a revived civic heart for the Borough of Waltham Forest.**

Having explored the changing role of a library in modern civic infrastructure, a new wing was conceived that offers places to work, learn, socialise, and gather to connect the local and future community as the neighbourhood undergoes a period of cultural growth and regeneration. The new 250 square metre wing sits to the rear of the Edwardian red brick library and occupies the Western boundary of the site, designed to lightly touch the existing heritage building and its green space, Friendship Gardens. The existing western garden wall has been utilised as a structural spine, anchoring the structure and bulk of the building to one side, ensuring a seamless, open connection to the gardens.

Cantilevered beams of high strength laminated veneer lumber (LVL) support a length of overhead glazing and floating ceiling of timber battens. Floor to ceiling glazing along the entire east elevation invites the outdoors in, creating a visual and physical connection to Friendship Gardens allowing children to play safely while parents can easily supervise from cafe seating. The main entrance and foyer on Lea Bridge Road has been refurbished to include new wash facilities, buggy parking and an upstairs staff room. From the foyer, the new cafe welcomes visitors before opening into the main space.

A continuous wall of fluted timber joinery connects bookshelves with in-built banquette seating, creating interspersed open reading 'rooms'. The open plan layout can be adapted for a range of cultural, recreational and community activities and be used at different times of day by different local groups and library users.



Image: Jim Stephenson



# Award

## London Borough of Southwark SILS3

*Southwark, Greater London*

**SILS3 (Southwark Inclusive Learning Service Key Stage 3) is a new school, a Pupil Referral Unit (PRU) in Peckham.**

The new building was constructed in the playground of the existing PRU, which had originally been built as a children's home and was run down and its spaces thoroughly ill-suited to a PRU. The existing school remained in use throughout construction, with a second phase for landscaping allowing staff and students to move in and the old building to be demolished. The new school building has created a calm, secure and robust educational environment that improves the life chances of the children.

On-site observations over a number of typical school days, consultation with management, staff and students, and research into the life of a PRU and the design factors that could benefit children and teachers took place at the beginning of the project. This resulted in a design that has a simple, legible plan, generous classrooms with wide doorways and corridors and open vistas, all of which maximise casual supervision and direct

oversight from carefully placed teachers' offices and minimise opportunities and venues for challenging behaviour.

The building is cheerful and optimistic, made of near-white brick with large, white 'picture frame' windows. Inside it has oak floors, maple joinery and purpose-designed pine acoustic ceilings. Sustainability was a key project driver from project inception. In addition to surpassing the energy and carbon targets of the GLA, the project achieved a BREEAM 'Excellent' rating.

The principal aim of this school is to support its pupils and staff and reintegrate students back to mainstream school. The result is a building environment that fully supports this aim. It has been very thoughtfully designed and executed by appointed team who worked on this project including all stakeholders in the process from concept stage. It delivers excellent facilities accommodating physical and sensory needs of its users and supports their wellbeing.



*Architect*  
Tim Ronalds Architects

*Client*  
London Borough of Southwark

*Landscape Architect*  
BEA Landscape Design

*Main Contractor*  
Gilbert Ash

*Project Manager*  
Faithful + Gould

*Quantity Surveyor*  
Faithfull + Gould

*Services Engineer*  
Waterman Services

*Structural Engineer*  
Waterman Structures

*Acoustic Consultant*  
Ramboll

### Judges' Comments:

*"The school represents excellence in educational design."*



Image: Jim Stephenson





# Award

## Lyth Building, Nottingham Trent University

*Nottingham, East Midlands*

### *Architect*

Evans Vettori Architects

### *Client*

Nottingham Trent University

### *Structural Engineer*

Curtins

### *M&E Engineers*

Couch Perry Wilkes

### *Environmental Consultant*

Couch Perry Wilkes

### *Quantity Surveyor*

Faithful + Gould

### *Project Manager*

Faithful + Gould

### *Acoustic Engineer*

Acoustic Design Technology

### *Landscape Architect*

Urban Wilderness

### *BREEAM*

Anderson Green

### *Main Contractor*

Clegg Construction

### *Specialist CLT Subcontractor*

Eurban

### *Sub-Contractor*

Caxton Builders

### *Sub-Contractor*

Varla Cladding

### *Brick Supplier*

Ibstock Bricks

### *Zinc Supplier*

VM Zinc

### *Acoustic Panels*

TopAkustik

**Sitting within a historic context and designed to complement adjacent listed buildings, the Lyth Building is the new front door of the campus, designed to enhance the campus identity and provide a sense of arrival and gravitas.**

The building is the first step in the University's ambition to open up Brackenhurst as a visitor attraction and to showcase the campus as an integrated working farm and university, focusing on a sustainable and carbon-neutral future. The development has been influenced by the historic and agricultural features around the campus and the client's sustainability aspirations.

The orientation was established at the outset with consideration for fundamental sustainable design principles, looking to maximise solar gain to reduce operational energy demand. As such the building, consisting of two blocks – Reception Building and Environmental Centre – linked by a reception, developed into a H-shape configuration, opening to the south to create a courtyard area shielded from traffic noise, with retained maple tree.

The courtyard is a contemporary play on the historic landscaped areas of the estate and recognises the important outdoor

culture of the Brackenhurst Campus. This is reinforced by the external circulation 'cloister' on its east side, which provides generous covered external circulation around the new Environment Centre. The linking reception building takes an agricultural influence in its aesthetic. Low level windows bring in natural light at floor level while providing wall space for exhibitions to engage the university and wider community. The siting of the entrance defines a North-East edge, providing an arrival square and campus focal point, complete with lift tower which references the historic tower. Into the reception block there is a flexible 200 seat lecture theatre and refectory, with mezzanine space overlooking a sunken plaza with a reflective mirror pool, providing both a sense of tranquillity and a space to relax.

The form of the building allows the volumes of spaces to be read as a series of pavilions expressing a collegiate aesthetic. Each pavilion, constructed from prefabricated CLT panels as part of a modern method of construction, has its own 'hipped' zinc roof with projecting clerestory glazing, creating stimulating and healthy learning spaces with north-light and natural ventilation.



*Image: Martine Hamilton Knight*

### Judges' Comments:

*"A very enjoyable scheme designed intelligently and with warmth. From the big picture through to the detailing it has been delivered with robustness and creativity"*



# Award

## Olderfleet

Melbourne, Australia



**The 477 Collins Street site in Melbourne's CBD presented a unique opportunity to create a contemporary commercial development that is integrated with three of Melbourne's most significant heritage buildings, collectively known as the 'Olderfleet Buildings'.**

These buildings, (Record Chambers, New Zealand Chambers and Olderfleet) were developed at the height of Melbourne's 1880s' property boom. Together, they occupy the site's full Collins Street frontage, and have been refurbished to add to its workplace offer. A 25-metre-high atrium is situated behind this unique frontage to connect the heritage fabric with a new 40-storey commercial tower, drawing together 58,000m<sup>2</sup> of office and third spaces whilst respectfully integrating the site's urban and heritage setting.

At ground level, the arrival through the existing Record Chambers building celebrates the transition from street to lobby via a darkened portal that deliberately withholds the scale beyond. Once through this vestibule, the light-filled atrium provides legibility of the heritage fabric and grounds the new tower elements to create an exciting

juxtaposition. As Olderfleet's lobby, the atrium provides direct access to on-site services, end-of trip facilities, vertical transport, and the carriageway at the rear of the site, providing a dynamic ground plane that is fully integrated with the city's fabric. The future-focused design seeks to provide a premium workplace where quality amenities, flexibility, technology, and a unique sense of place and community.

Designed to achieve WELL Platinum Certification - a key requirement of the anchor tenant - the vision for Olderfleet is underpinned by a holistic approach to health, wellbeing and sustainability and informed by anticipated advances in workplace technology, methodology and sociology. The form of the tower has evolved from a tenant-focused design that incorporates a 'vertical village' concept, with the tower split into three neighbourhoods to respond to tenants' specific requirements and provide them with a unique identity within the building.

A suite of third spaces, including a wellness centre, childcare, dining, retail, business lounge, end-of-trip facilities, free health stations, and co-working spaces add to the urban-community experience.

*Architect*  
Grimshaw

*Client*  
Mirvac

*MEP Consultant*  
Arup

*Structural Engineer*  
AECOM

*Building Certification Consultant*  
du Chateau Chun

*Facade Consultant*  
Arup and BG&E

*Traffic Engineering Consultant*  
Cardno

*Wind Engineering Consultants*  
MEL Consultants

*Fire Engineering*  
Irwinconsult and WSP

*Heritage Consultant*  
Lovell Chen

*Interior Designer*  
Grimshaw with Carr

*Wayfinding Consultant*  
TILT Creative

*Arts Consultant*  
UAP

*Planning Consultant*  
Urbis



Images: Tim Griffith



### Judges' Comments:

*"A beautifully crafted, high quality, commercial building. The project must be applauded for its leading sustainability performance."*





# Award

## Paddington Elizabeth Line Station

*Westminster, Greater London*

### *Architect*

Weston Williamson +  
Partners

### *Client*

Transport for London

### *Structural Engineer*

WSP

### *Services Engineer*

WSP

### *Project Manager*

Constain Skanska JV

### *Quantity Surveyor*

WSP

### *Landscape Architect*

Gillespies

### *Main Contractor*

Constain Skanska JV

**Paddington is the oldest mainline station on the Elizabeth Line, and familiar to millions of people arriving from Heathrow into London or from stations to the west.**

Designed by Isambard Kingdom Brunel and Digby Wyatt, Paddington is Grade I listed and an icon of Victorian railway engineering – setting the bar high for its new Elizabeth Line addition. The Elizabeth Line station at Paddington is the culmination of over ten years' work by the architects at the station, transforming the passenger experience by radically improving routes to and through the station, and opening up new connections.

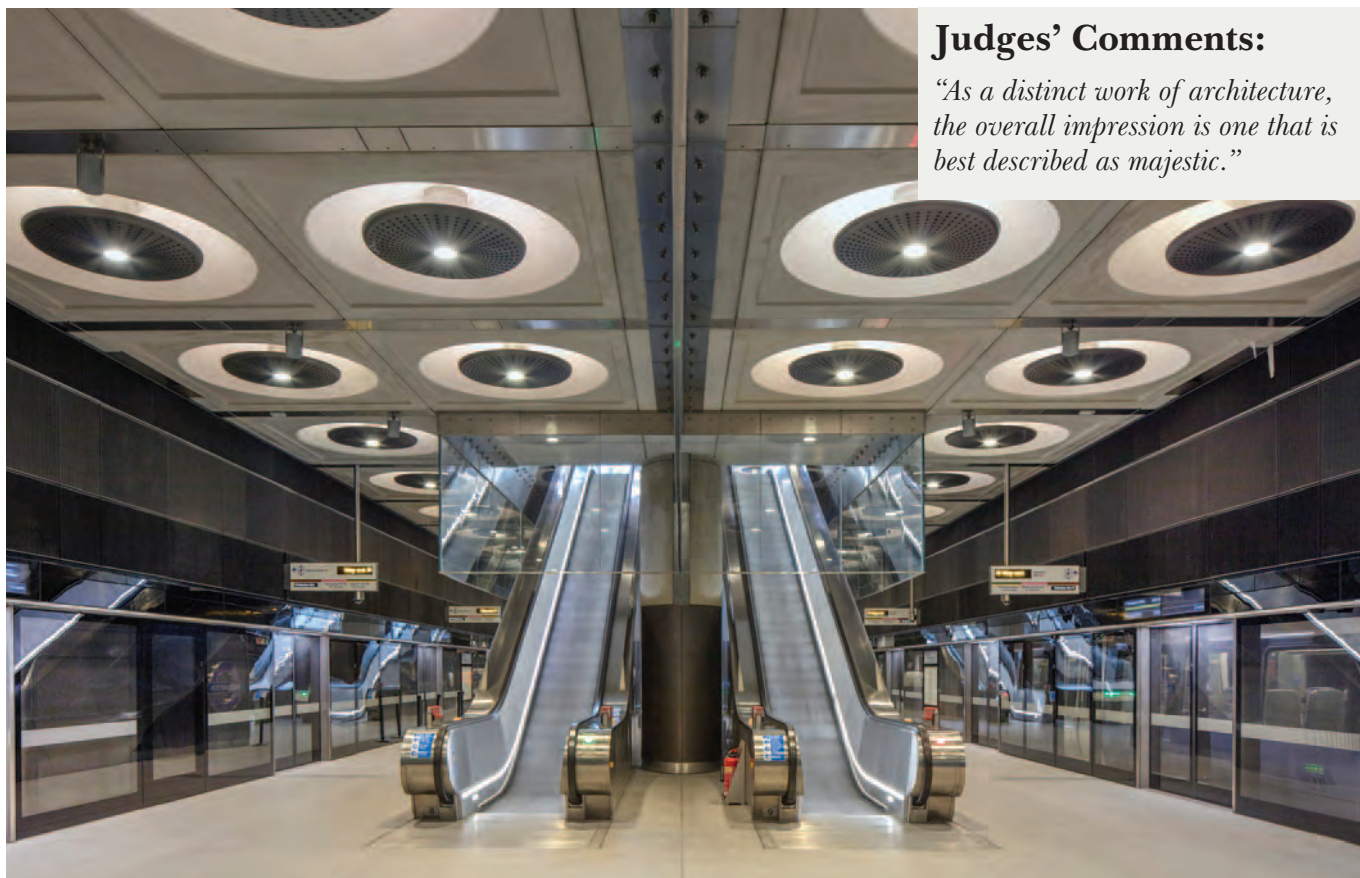
Today, Paddington has a highly visible and navigable main entrance for the first time, with the Elizabeth Line entrance extending alongside Eastbourne Terrace beneath a 2,300 sq.m glazed roof incorporating Cloud Atlas – new artwork etched into the canopy by artist Spencer Finch. From a 300 metre long new public plaza, lifts and escalators take passengers

onto the Elizabeth Line station concourse and platforms below, or into the mainline station through a series of new entrance portals. At street level, a pair of sculptural ventilation shaft enclosures, clad with tapering cast stone fins and crowned with glass canopies, help to frame the station entrance, and hint at the grandeur beneath.

The design and delivery of Paddington is a major achievement, requiring extensive deep excavations and complex engineering immediately adjacent to Brunel's historic station in a busy part of central London. The result is as impressive as its construction and, descending to the concourse, the epic scale of the new Elizabeth Line station is revealed. The station features a 90-metre clear opening – a unique feature for urban underground station design – harnessing space, scale and light to match the grandeur of Brunel's original station and creating an uplifting and carefully-detailed space intended to claim its own legacy.

### **Judges' Comments:**

*"As a distinct work of architecture, the overall impression is one that is best described as majestic."*



Images: Morleyvon



# Award

## Roman Baths Clore Learning Centre

*Bath, South West*

**The scheme provides much-needed learning facilities for the Roman Baths in combination with a free-to-access World Heritage Centre where visitors are guided to discover the UNESCO World Heritage Site of the city of Bath.**

The project is set at the heart of the World Heritage Site, re-using and repairing a group of listed former industrial buildings and negotiating new access and activities through a Scheduled Monument containing important Roman archaeology. It unlocks access to more of the site's heritage to more people, allowing them to participate in new ways.

A new Clore Learning Centre and World Heritage Visitor Centre has been provided by unlocking historic spaces by navigating changes in level between three different buildings and across a complex archaeological site. The unique character of the site and its spatial complexity has been embraced to create a learning environment that is stimulating and place specific. By scraping away modern layers of plaster and plasterboard, the industrial character of the buildings has been revealed. Soot-blackened walls are left on view and, against this rugged backdrop, new insertions are drawn from a palette of simple, robust materials. Two generous

learning spaces are recovered from the shells of the nineteenth-century fabric, supported by the essential ancillary functions lacking in the previous learning facilities: a generous cloak room, dedicated WCs, offices and a lunchroom. The latter crowns the roof of the old boilerhouse, occupying the spatial envelope of a large water tank that was removed in 2003 and evoked in a veil-like wrap of perforated aluminium panels.

Beneath the city streets, ramped walkways carefully navigate through and across standing archaeology in a part of the site that has been opened to public access for the first time. These spaces provide a third learning space where, immersed in Bath's archaeological and historical past, children can try archaeology for themselves, excavating replica Roman objects in the 'digging deep' pit, and searching out sculpted stones among the scattered fragments and artefacts of the Roman site.

The World Heritage Visitor Centre is free of charge and provides a source of local information that signposts visitors to heritage that does not have admission charges. The space contains multi-layered interpretation which caters for multiple learning styles and interests.



### *Client*

Bath and North East  
Somerset Council

### *Architect*

Feilden Clegg Bradley  
Studios

### *Structural Engineer*

Integral Engineering Design

### *Civil Engineers*

Integral Engineering Design

### *Archaeologist*

Cotswold Archaeology

### *CDM*

Chase Consulting

### *Services Engineer*

Method Consulting

### *Fire Engineering*

The Fire Surgery

### *Quantity Surveyor*

Edmond Shipway

### *Exhibition Designer*

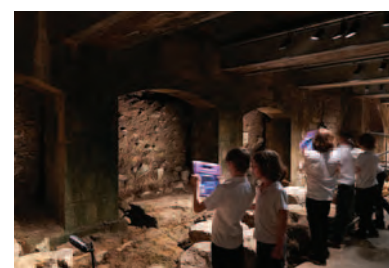
Houghton Kneale Design

### *Main Contractor*

Beard Construction



Images: James Newton



### Judges' Comments:

*"The scheme is a showcase of interior design principles: sensitive, light touch insertions using a well-mannered palette of timber, glass, brick and plasterwork, beautiful shadow gap details and adroit juxtapositions with barely tamed existing fabric."*





# Award

## St Hilda's College

*Oxford, South East*

*Architect*  
Gort Scott

*Client*  
St Hilda's College

*Main Contractor*  
Beard

*Civil Engineers*  
Solid Engineering

*M&E Engineers*  
Skelly and Couch

**The heart of St Hilda's College has been transformed by two new buildings within a reimagined landscape, reconnecting the College with its beautiful riverside setting.**

The scheme's success comes from a focus on the lived experience of the College community – celebrating communal life with a sense of identity, place, orientation, and inclusivity. The project meets vital practical needs – including taking a long-term approach to buildings that need to last generations and a robust approach to sustainability – and also emotional needs for joy and delight, refuge and reflection, achieved in the sensitive interface between buildings and nature.

The Anniversary Building creates a strong enclosure to the tranquil gardens within the College, whilst a 'jewel-like' Pavilion nestles on the edge of the verdant River Cherwell. New planting flowing between the two buildings promotes health and well-being by focusing on connections and a sense of place, bringing the riverside setting into the heart of the College. A new legible main entrance to the college has been created, leading into a shared courtyard and community focal point overlooking the gardens. As well as the new entrance and Porter's Lodge, the Anniversary Building also accommodates

administrative and academic offices, a Middle Common Room and 53 ensuite study bedrooms. An expansive planted roof terrace gives further amenity space with remarkable views across the city skyline. In signalling the new entrance to the College on Cowley Place, the Anniversary Building incorporates a tower – carefully gauged in its height and proportions, so that it is slender yet creates an orientating marker and totem for the College within Oxford.

Sitting on the riverbank amidst new planting, the jewel-like Pavilion democratises the enjoyment of its picturesque setting, with a flexible space accommodating a wide range of formal and informal activities. Together, the new buildings offer a range of different types of spaces for people to come together or to be apart, with space for concentration, reflection, and refuge. Individual comfort was carefully considered, with access and views to nature, good quality daylight, acoustic treatments, and minimising glare and overheating. Generous proportions filtered light in key spaces, and decorative elements provide moments of delight.

Careful detailing includes the delicate 'crown' on the tower or the subtly folded and scalloped façade of the Anniversary Building that creates a play of light and shadow throughout the day.

### Judges' Comments:

*"The new anniversary building makes a big impression with its strong massing and external high-quality features and landscape integration."*

Image: Peter Cook



Image: Jim Stephenson



# Award

## Stormwater Facility (SWF)

Toronto, Canada

**The Stormwater Facility (SWF) treats urban run-off from Toronto's new West Don Lands and Quayside neighbourhoods.**

This landmark building that signals a new and distinctive city precinct has been designed with conceptual clarity and rigour to meet the strong character of the surrounding area; railway yards to the north, ramps and roadways of Lake Shore Boulevard and the Gardiner Expressway to the south, and the industrial Port Lands across the Keating Channel.

The monolithic, cast-in-situ concrete form is both a complement and striking counterpoint to the infrastructural and aesthetic complexity all around. The strategically placed opening in the facade reveals glimpses of the building's inner workings, and a sky window on the south facet of the roof is a luminescent beacon to the city at night. These openings intentionally invite curiosity about the expanding city and its supporting infrastructure, specifically the work being done to keep urban water clean and safe.

The project combines three major elements into an integrated urban, landscape and architectural statement. The first is the stormwater reservoir, a 20m diameter shaft covered by a radial steel grate that acts as an inverted siphon

to receive untreated stormwater from the surrounding development. Directly above is a working ground plane of asphalt and concrete with a central channel and surrounding gutters to link the reservoir shaft to the treatment plant.

Finally, the most prominent element of the facility is the 600m<sup>2</sup> stormwater treatment plant itself. The design for SWF takes these constituent parts and unifies them into a whole that renders the infrastructural function legible, didactic and aesthetically compelling. Programmatically, SWF tells a story of water. The design of the main enclosure references the architecture of a stone well, inverted to manifest as a sculptural form above ground. This modern interpretation of an ancient vernacular is further expressed by etchings in the concrete surface, transformed into a system of rain channels running from roof to wall, to ground plane and into the shaft.

Materially, both the building and landscape are constructed with exposed concrete resulting in the abstraction of ground and wall, and environmentally mitigating solar heat gain and extending the service life of the facility. Low energy inputs are achieved with a highly insulated envelope, daylighting, passive cooling and ventilation.

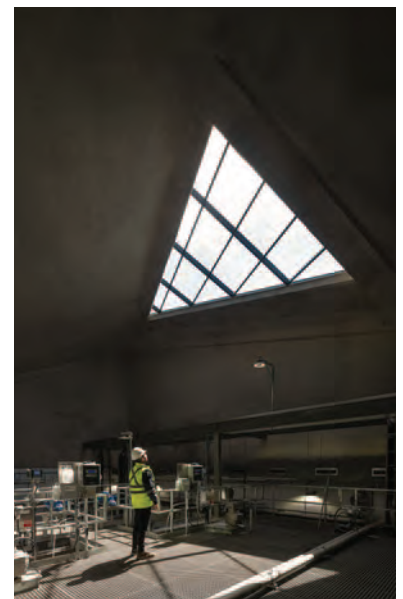


*Architect*  
gh3\*

*Architects - Technical Delivery*  
gh3\*

*Structural Engineer*  
RV Anderson

*Contractor*  
Graham Construction



### Judges' Comments:

*"A sculptural response to an essential infrastructural intervention. Great to see such design rigour in an infrastructure project."*

Images: Adrian Ozenik







# Award

## St Paul's Cathedral Equal Access

*City of London, Greater London*

*Conservation Architect*  
Caroe Architecture Ltd

*Concept Architect*  
Martin Stancliffe Architects Ltd

*Collaborative Design*  
Connolly Wellingham Architects

*Client*  
St Paul's Cathedral

*Main Contractor Phase 1*  
Stonewest Ltd

*Quantity Surveyor*  
Synergy LLP

*Structural Engineer*  
The Morton Partnership

*Main Contractor Phase 2*  
Sir Robert McAlpine

*Access Consultant*  
IDACs (UK Ltd)

*Landscape Architect*  
FFLO

*Services Engineer Phase 1*  
ENG Design

*Services Engineer Phase 2*  
CBG

*CDM*  
Philip Waller Consulting

*Archaeologist*  
John Schofield Archaeology

*Environmental Consultant*  
Tobit Curteis Associates

*Building Inspector*  
Oculus/Assent Building Control

*Crowd Flow Modelling*  
Crowd Dynamics

*Ergonomic Design Consultant*  
Mima

*Remember Me Lettering Artist*  
Making Marks

*Joinery subcontractor*  
NBJ Ltd

*Metalwork Consultant*  
Catalytico

*Metalwork Specialist*  
Metal Sistem s.r.l. Cantu

*Electrical Subcontractor Phase 2*  
West and West Ltd

*Masonry Cutting Design*  
Masonry Design Ltd

*Stone Consultant*  
Harrison Goldman

**Taking 20 years from concept to completion, the St Paul's Cathedral Equal Access Project provides independent step free access and welcome to this internationally significant building.**

Phase 1 completed in 2021 delivered a new structure of two sinusoidal ramps with a central staircase surmounting the historic North Transept steps. Carefully chosen materials reflect the exceptionally significant heritage context. Like the Cathedral, the ramps are walled with durable Portland stone. Anchored in their setting by a solid visual base, these walls diminish in height as the ramp rises to retain visibility of Wren's building. Paved in granite, the ramps have handrails and balustrades formed in strong, high quality aluminium bronze.

Varying spacing provides safety guarding where needed, opening up to allow views where possible. Consideration was given to physical access – ramps, shallow steps, left and right handrails; visual access – good lighting, contrasting stone for nosings and paving; and welcome – new level access landscaping of the adjacent churchyard and benches for rest. Contractors and specialist manufacturers

joined the team early in the design process, harnessing the invaluable expertise of the St Paul's Works Department.

Phase 2 is the Remember Me inner portico, a memorial to those who have died from COVID-19. The highly sensitive setting was rigorously researched and assessed, and the resulting design looks to the Cathedral's Baroque architecture and materials, whilst also speaking quietly of the contemporary. This is an exquisitely crafted structure, providing the highest standards of care, construction, and craftsmanship. St Paul's Cathedral set up Remember Me to enable families, friends, and carers to remember and mourn loved ones lost to COVID-19. The online book of remembrance is open to people of all faiths and none, and remains open for entries for as long as is needed.

### Judges' Comments:

*"This is a well-considered and executed project, and the craftsmanship is exemplary."*



Image: Caroe Architecture Ltd



# Award

## The Bowline at Bowling Harbour

*West Dunbartonshire, Scotland*



**The Bowline project is the transformation of a 125 year old disused and derelict railway viaduct, including a Category B Listed Swing Bridge, into an active travel corridor and linear park.**

The project marks the culmination of several years of investment in the regeneration of Bowling Harbour by Scottish Canals and partner organisations. The new active travel route forms a key link on National Cycle Route 7 linking Glasgow and Loch Lomond, removing a dangerous road crossing; and the linear park provides a new destination in the harbour with spectacular views across the Firth of Clyde.

The Bowline forms part of National Cycle Route 7 (NCR7) linking Glasgow to Loch Lomond and the Trossachs National Park and its opening removes a dangerous road crossing, greatly improving the safety and attractiveness of carbon neutral active travel to the harbour, helping promote Bowling Harbour as a visitor destination. It marks sustained investment in the creation of a unique place with real character, enhancing important landscape and industrial elements of the site in support of local economies, attracting sustainable tourism and upgrading a well-loved

community heritage and landscape asset.

The project has repurposed a derelict and dangerous listed structure as part of a carbon neutral active travel route, safeguarding this industrial heritage for future generations to come. It demonstrates excellence in landscape, lighting, graphic and engineering design – integrating bold contemporary design within a historic setting, respectful of the heritage structure whilst proclaiming a bold new future. Robust and durable materials have been used that are in keeping with the historic structure and harbour setting, which will withstand new uses and support ease of maintenance and upkeep.

The scheme has successfully stimulated economic activity, promoting physical and mental health through physical exercise, improving air quality, reducing noise and carbon emissions by encouraging visitors and commuters to leave the car at home. This transformational work has brought new businesses, activity and economic benefits to the canal and celebrates Bowling's important role in Scotland's industrial past, developing a new leisure destination befitting of the western gateway to the Forth & Clyde Canal.

*Landscape Architect*  
rankinfraser landscape  
architecture

*Client*  
Scottish Canals

*Main Contractor*  
Mackenzie Construction

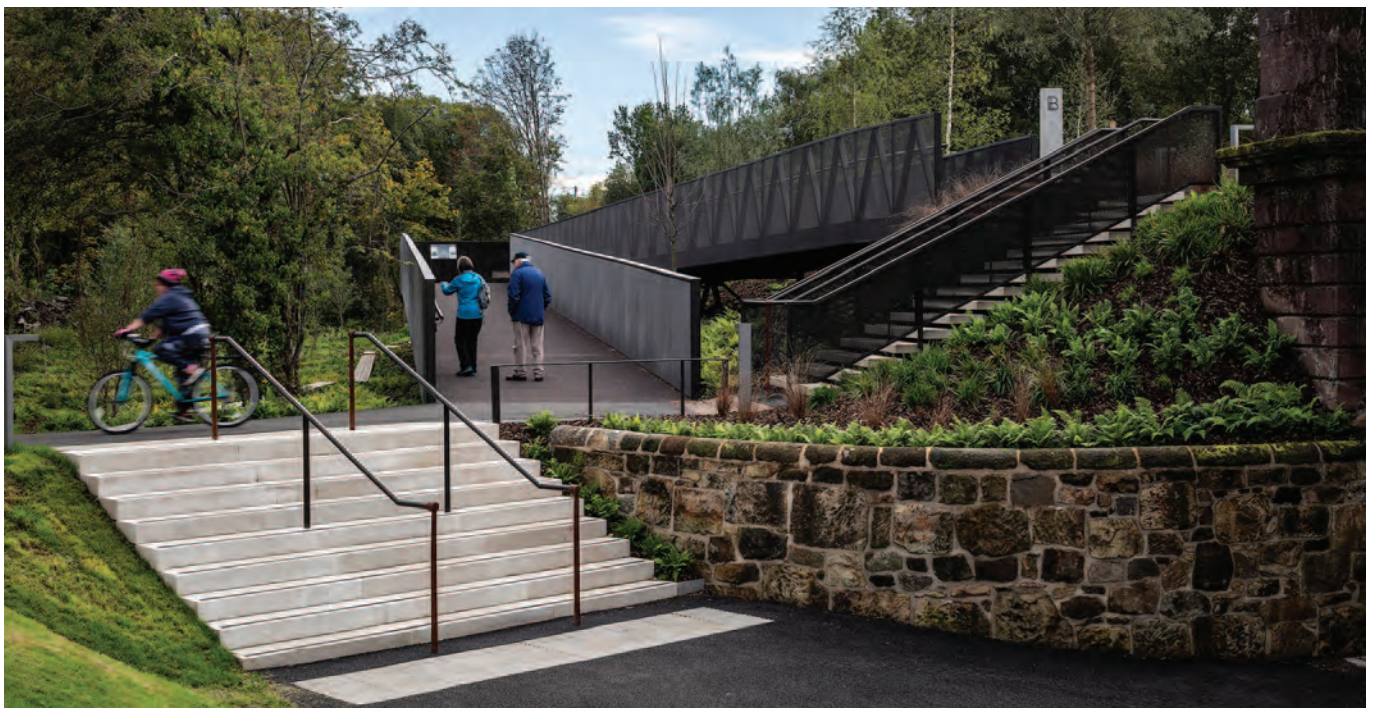
*Structural Engineer*  
Blyth and Blyth

*Lighting Design* Foto-Ma  
*Graphic Design* Four by Two



### Judges' Comments:

*"A well-considered and beautifully delivered landscape project which epitomises place making."*



Images: Keith Hunter





# Award

## The Burrell Collection

*Glasgow, Scotland*

### *Architect*

John McAslan + Partners

### *Landscape Architect*

John McAslan + Partners

### *Client*

Glasgow Life

### *Structural Engineer*

David Narro Associates

### *Services Engineer*

Atelier Ten

### *Façade Engineering*

Arup

### *Project Manager*

Gardiner & Theobald

### *Cost Consultant*

Gardiner & Theobald

### *Universal Design Consultant*

David Bonnett Associates

### *Exhibition Designer*

Event Communication

### *Main Contractor*

Kier

### *Acoustic Consultant*

Sandy Brown Acoustics

### *Catering Consultant*

Jo Headland

### *Retail Specialists*

The Seeking State

### *Wayfinding Consultant*

Studio LR

**The Burrell Collection is one of Europe's finest museums, housing over 9,000 works of art in one of the very few Category-A listed post-war Scottish buildings.**

Designed by Barry Gasson, Brit Andresen and John Meunier, The Burrell opened to acclaim in 1983, and was a Civic Trust Award winner in 1985, however in recent years the building had become unfit for purpose, with water ingress, poor energy performance, issues with accessibility, which was reflected in dwindling visitor numbers. Following a five-year renovation project, the museum has been revitalised without sacrificing its original character.

Repairs have been made to failing fabric, which have improved environmental performance. Interiors have been adapted to meet contemporary visitor needs; and connections to the surrounding Pollok Country Park have also been improved. A more accessible welcoming additional entrance has been added. With key areas opened up, improving horizontal and vertical movements and legibility, whilst also creating an additional 35% of display space, allowing far greater access to the collection. The additional capacity also supports a new thematic curatorial approach, in which multimedia displays give historic context to artworks.

A redundant lecture theatre has been replaced with a triple-height central orientation hub, with stairs connecting the mezzanine galleries to the new viewable art stores, exhibition spaces and parkland on the lower floor. The new temporary exhibition spaces increase opportunities for repeat visits and income generation, whilst improved flexibility enables the museum to adapt with its changing needs, ensuring its future viability. The landscape design has enhanced the original design's intersection with the woodland, through providing new spaces for socialising and relaxation, including a café terrace and amphitheatre, whilst also greatly improving accessibility and legibility.

Working closely with key heritage bodies, the building's exterior was repaired with painstaking attention to the museum's original architectural elements and materials, whilst also drastically improving the building's envelope. The renewed building has achieved BREEAM Excellent, putting it in the top 10% of energy efficient buildings in the UK, a significant achievement for a Category-A listed building.

The Burrell whilst outwardly unchanged, has been restored and returned to the highest standards throughout, the twentieth-century masterpiece now fit for the twenty-first.

### Judges' Comments:

*"This refurbishment has taken one the great 20th Century buildings and successfully updated it to modern museum standards without the loss of the original building's character."*



Image: Hufton + Crow



# Award

## The Marshall Building, London School of Economics and Political Science

*Westminster, Greater London*



**From Lincoln's Inn Fields to the intricate urban grain to the south, The Marshall Building responds sensitively to its context, while adapting to maximise natural ventilation, daylight, terrace gardens and city views.**

Spaces for sport, teaching, study, research and the arts are volumetrically and structurally interwoven, with tree-like structures transferring the structural spans required to accommodate the diverse brief. Under these branches the Great Hall, a new social space for the university is created, accessible to all, generously engaging with the wider public realm.

The forecourt to Lincoln's Inn Fields and the generous entrances and newly pedestrianised street to the south are landscaped in Yorkstone, and create shelter, seating and a vibrant public realm. Careful study of Lincoln's Inn Fields was undertaken to find an appropriate scale and expression to address the formal square and create a new front door for LSE to the city. As part of the university's commitment to sustainability, reducing waste and energy use across the campus, the Marshall Building has achieved a BREEAM

certification of "Excellent" demonstrating that the building is in the top 10% of UK new non-domestic buildings and meeting the project's sustainability objective. Access consultants formed an integral part of the Design Team providing advice through all stages, together with early consultation with the LSE Network of Disabled Staff and Students, Student Wellbeing Services and representatives of minority students allowed the diverse and specific needs expressed to form part of a holistically inclusive design.

A Changing Places facility has been provided with specialised equipment to allow the university to cater for users who may need these enhanced facilities. A dedicated baby changing room is also provided further enhancing social inclusion. The design of the sports facilities accommodates sports wheelchair users to participate in team and individual sports.

### Judges' Comments:

*"A fascinating building and one of the finest of its type."*

*Client*  
London School of Economics and Political Science

*Architect and Lead Consultant*  
Grafton Architects

*Main Contractor*  
Mace

*Structural Engineer*  
AKTII

*Services Engineer & BREEAM*  
Chapman BDSP

*Landscape Architect*  
Dermot Foley Landscape Architects

*Cost Consultants*  
Gardiner and Theobald

*Project Management*  
3PM

*Acoustic Consultant*  
Applied Acoustic Design

*Universal Design Consultant*  
Buro Happold

*Archaeologist*  
MOLA

*Catering Consultant*  
Tricon

*Design Manager Support*  
Plan A

*Facade Consultant*  
Billings Design Associates

*Wayfinding & Transport Consultant*  
Steer

*Performance Consultant*  
Sound Space Vision

*Planning Consultant*  
Turley

*Fire Engineering Consultant*  
Chapman BDSP

*Sports Consultants*  
Space and Place

*Working/Learning Environment; FFE Consultant*  
Burwell Deakins

*Lighting and AV Consultant*  
Chapman BDSP with Wide Angle Consultants

*Public Realm Consultant*  
Publica

*Precast concrete cladding specialist*  
Techrete

*Furniture Showcase*  
Principal Designer  
MSAFE

*Demolition/Substructures Contractor*  
McGee



Image: Nick Kane





# Award

## Waltham Forest Town Hall and Fellowship Square

*Waltham Forest, Greater London*

### *Applicant*

Hawkins\Brown and  
Churchman Thornhill Finch

### *Client*

London Borough of Waltham  
Forest

### *Architect*

Hawkins\Brown

### *Landscape Architect*

Churchman Thornhill Finch

### *Structural Engineer*

Ramboll

### *M&E Engineers*

Ramboll

### *Main Contractor*

ISG

### *Quantity Surveyor*

Aecom

### *Interior Designer*

Hawkins\Brown

### *Project Manager*

Turner & Townsend

### *Planning and Heritage Consultant*

Montagu Evans

### *Feasibility and early stage design*

Gort Scott

**Waltham Forest's civic campus has been restored and transformed into a vibrant new neighbourhood in the heart of the borough.**

Spaces and functions of the Grade II-listed Town Hall have been reimagined to bring a dispersed council workforce together and create attractive public spaces that instil a sense of civic pride. The design introduces new ways of working, encourages collaboration, and improves accessibility, ventilation, acoustics, and lighting. The re-imagined square redefines the role of civic space; a public asset serving the needs of local people.

A highlight of the project was the collaboration with local makers and craftsmen, building on the borough's cultural legacy. Each refurbished committee room uses and takes its name from a fabric pattern selected with the nearby William Morris Gallery, celebrating the artistic heritage of the borough. The square features bespoke furniture developed with artisan craftsman. The civic campus is a democratic place where staff, residents and visitors should all feel included. A flexible foyer welcomes people, while the civic suites accommodate both

community celebrations and council businesses.

Fellowship Square extends a welcoming hand to local people, providing a place for fun-filled afternoons and happy memories. Fellowship Square provides a setting which is equal to the merits of Hepworth's Architectural vision. The original water feature, while still visually impressive, denied meaningful use of the space. The new design, while echoing the former pool in its circular form and size, offers infinite flexibility, a space that can run 166 water jets but can also be flooded to become a reflecting pool or drained down to achieve a dry plaza.

The outstanding quality of the finished product is a result of collaboration across the client team, design team and delivery team.

### **Judges' Comments:**

*"A hugely ambitious civic and community project that is beautifully finished and lovingly and faithfully restored."*



Image: Jim Stephenson



# Award

## Woolwich Elizabeth Line Station

Greenwich, Greater London



**Woolwich is the only new station on the Elizabeth Line and is a key element in a masterplan for the regeneration of the former Royal Arsenal site, alongside 3,750 new homes and new cultural, heritage, commercial and leisure projects. The station with its associated public realm connects it and the area's new community to the wider town centre, and together with a series of Grade I and II listed buildings frames Dial Arch Square – a historic green space that is adjusted to form a gateway to the area.**

Initial proposals for Crossrail did not include a station at Woolwich, although the alignment passed through the site as the masterplan was being developed. Initial work demonstrated how a new station at Woolwich could incorporate the ventilation access and egress required needed in this location, while integrating with development and delivering transformational benefits to the local area that enhance the value of the new line.

The architectural vision for Woolwich station springs from its location within the historic Woolwich Arsenal site and the rich heritage of the former military buildings nearby. A simple bronze portal with a 27 metre wide clear span provides a monumental entrance that allows this rather quiet building to hold its own

against the much larger modern blocks of the masterplan. Beyond the portal is a very calm and simple space, leading people through and down the escalators to the station platforms. Sinuous concrete beams overhead are delicate yet powerful elements, and alongside contrasting perforated steel panels and thin lighting strips, lend visual interest to the space and contribute towards an uplifting passenger experience.

The station's robust architecture responds to the former military buildings that define the site, reflected in the tough yet simple palette of brick, concrete, steel and bronze - while incorporating details that reference the site's military history. Perforated external cladding contains images of 'Britannia and the Lion' – familiar from the pre-decimal penny but also used on ceremonial coins struck at Woolwich commemorating the fallen of the Great War.

The façade also incorporates over 350 cast bronze panels referencing the rifling within the barrel of an artillery piece known as the Woolwich System, developed on the site in the 19th century. Below ground, pillars in the station concourse have a tiled motif in the colours of the Royal Engineers and Royal Artillery – both regiments which were originally based at the Arsenal site.

### *Architect*

Weston Williamson + Partners

### *Client*

Transport for London

### *Main Contractor*

Balfour Beatty

### *Structural Engineer*

Arup

### *Structural Engineer*

Mott McDonald

### *Services Engineer*

Arup

### *Services Engineer*

Mott McDonald

### *Landscape Architect*

Arup

### *Landscape Architect*

Gillespies

### *Landscape Architect*

Mott McDonald

## Judges' Comments:

*"The architecture and exacting standards of TfL are evident here, as is the robustness of the detailing and materials."*



Image: Morleyvon





# Highly Commended

*Projects that make a significant contribution to the quality and appearance of the built environment. Highly Commended schemes demonstrate a good standard of architecture or design, whilst being sustainable, accessible and provide a positive civic contribution.*

## 10 Lewis Cubitt Square

*Camden, Greater London*

### *Client*

Argent / King's Cross Central Limited Partnership

### *Architect*

Allford Hall Monaghan Morris

### *Structural Engineer*

AKT-II

### *Services / Sustainability Engineer*

Cundall

### *Planning Consultant*

Argent

### *Project Manager*

Gardiner & Theobald

### *Contractor*

Kier Construction

**10 Lewis Cubitt Square is a mixed-use building and a key piece of the King's Cross masterplan, supplementing an area of the developing neighbourhood and complementing an established public realm.**

The large flexible retail unit to the south continues the retail journey from Coal Drops Yard up on to the square and to the north is a flexible arts and cultural space with an open, welcoming and engaging double-height foyer space. The flexible cultural space is designed to house a 600-seat flexible theatre auditorium capable of a variety of staging configurations. A generous office lobby facing on to Lewis Cubitt Square and a characterful cycle entrance on Wollstonecraft Street together create an appealing office arrival experience.

The building's facade is designed to provide a distinctive but contextual backdrop to the square. A white, honed pre-cast concrete frame is embedded with stones and aggregates of colours influenced by the materiality of the square itself. This universal frame of pre-

cast concrete is articulated differently throughout the building to create areas of deep facade, as well as a differing vertical and horizontal language between the lower and upper parts of the building. The ground elevations are designed to provide visual and experiential variety and quality to the streetscape as well as unify the variety of public uses.

Throughout the building, external amenity, extensive greenery and integrated planting has been considered to positively contribute to users' wellbeing. Strategic use of planting at terraces and loggia provides invaluable green space for building users, as well as urban greening to the building in the city.



### Judges' Comments:

*"A new landmark building that creates a stunning civic backdrop to Lewis Cubitt Square."*



Images: Timothy Soar



# Highly Commended

## Arts University Bournemouth Student Accommodation

*Poole, South West*

**Home to 300 students, the accommodation scheme is designed to fit in with the campus' design aesthetic. It features 8-bed clusters with communal kitchens and dining areas centred around a landscaped courtyard, providing a mix of spaces to create an environment supportive of students.**

Clusters provide space for smaller student groups to come together within the garden and adjacent communal spaces support larger group interactions. The accommodation includes roof-top solar panels, assisting in reducing energy demand in conjunction with high performance thermal insulation. This project emerged from the growing demand for high-quality student accommodation to support Arts University Bournemouth's growing campus at Wallisdown. The subsequent proposals represented the next phase of development to be implemented from the university's outline masterplan approved in 2016, following on from the successful refurbishment of a number of existing campus buildings.

The 9,200sqm project provides 297 bedrooms: 269 cluster flats sharing a communal kitchen area, 23 studio apartments with their own kitchen facilities and 5 accessible studios.

The site is located on land immediately south of the existing Wallisdown campus, offering immediate proximity to the existing campus buildings, while including infrastructure upgrades that improve connectivity to the wider cycle network and future Bournemouth University Bus Hub. The project has introduced a significant amount of planting, with numerous semi-mature trees and shrubs introduced to create a woodland boundary along the perimeter of the site. This will serve to enhance the boundary of the campus and enable the new buildings to integrate into the surrounding context of Talbot Village.

The new student accommodation provides high-quality on-campus living for students studying at AUB, helping to support its growing reputation as a leading creative faculty.



*Client*  
Arts University Bournemouth

*Architect*  
Design Engine Architects

*Project Manager*  
Aecom

*Landscape Architect*  
Hyland Edgar Driver

*Main Contractor*  
Morgan Sindall

*Civil Engineers*  
AKS Ward

*Services Engineer*  
Aecom

*Lighting Consultant*  
Michael Grubb Studios

*Planning Consultant*  
Turley

*Acoustic Consultant*  
Sustainable Acoustics



### Judges' Comments:

*"A well-considered, well planned, well executed campus of residential accommodation for students at the university."*



# Highly Commended

## ArtsEd

*Hounslow, Greater London*

### *Client*

ArtsEd

### *Architect*

De Matos Ryan

### *Project Manager*

Synergy LLP

### *Quantity Surveyor*

McBains

### *Structural Engineer*

Price and Myers LLP

### *Services Engineer*

P3r Engineers Ltd

### *Acoustic Consultant*

Charcoalblue

### *BREEAM*

Blew Burton

### *Transport Consultant*

HaskoningDHV UK Ltd

### *Fire Consultants*

The Fire Surgery

### *Theatre Consultant*

Charcoalblue

### *Main Contractor*

Feltham Construction Ltd

### *CDMC*

Jackson Coles

**Located in a tight and landlocked block within a largely suburban site, this project has reorganised a previously disparate and physically separated educational campus into one cohesive whole.**

The scheme unlocks the site's existing footprint and maximises every millimetre of space to create much needed fully accessible new studio, rehearsal and teaching spaces in the previously unused courtyard and rooftop areas. The site could not accommodate all its students nor provide them with the physical and environmental quality of facilities that the teaching requires.

Restructuring and clearly defining safeguarding separation has helped to consolidate everyone and secure ArtsEd's position as a world-leading educational provider. The new and existing spaces are now environmentally comfortable, sustainable and support the overall wellbeing of its occupants both physically, socially and creatively.

The scheme's design and ethos reflect the vision of the school's founders.

The playful architectural narrative is inspired by the ideas of 'natural movement' and the concept of transformational education through the medium of dance. Underpinned by a new, state-of-the-art studio theatre, the scheme unlocks the existing buildings and delivers an additional 2875m<sup>2</sup> (GIA) of new facilities. The old gymnasium, which took up a third of the existing courtyard space, has been demolished to allow the new spaces.

Phase 1 has included creating a triple layer volume set against the existing building that houses a series of shared rooms and breakout spaces connecting the old and new buildings, new classrooms and three 6m high square dance studios with improved height requirements and sprung floors to prevent injury.

The exterior treatment of the new extensions brings renewed coherence and identity to the school. The project will be delivered in three phases over the next decade to minimise disruption to the school and the adjoining properties.



### Judges' Comments:

*"This bold and skilful four-storey insertion of new studios into an underused courtyard has transformed the quality and range of teaching spaces, enabling ArtsEd to combine on one site its previously scattered operation."*



Images: Hufton + Crow



# Highly Commended

## Britannia Leisure Centre

*Hackney, Greater London*

**Britannia Leisure Centre is a new leisure facility that is transforming health and wellbeing for the local community in Hackney. The project was delivered as part of a wider masterplan alongside Shoreditch Park, with new homes and a new secondary school and sixth form college.**

In response, Britannia combines a 25m swimming pool, a training pool, sports courts and gym facilities in an innovative stacked arrangement. The centre was designed with the local community from the outset and encourages participation by making sports facilities accessible to all. The large sports spaces are stacked and interlocked in a complex arrangement which required two-storey high trusses to achieve visually elegant pool and sports halls. This solution also creates long views over Shoreditch Park from the fitness studios and rooftop courts. This arrangement ensures every level of the building is activated by a sport, with the most visually dynamic uses positioned

around the perimeter to make them highly visible from the outside.

In contrast to the complex arrangement of sports spaces inside, Britannia's facades are simple and elegant. The building uses columns and vertical elements to create a civic rhythm, establishing the centre as a community focal point.

The building also uses flexibility to ensure long-term value for the community. Both swimming pools incorporate floating floors to allow the depth of the water to be varied, increasing operational flexibility. Exercise spaces are also designed to adapt for other uses, such as community meetings. Britannia's efficient, stacked form also allowed for a new public square to be included in the masterplan.

This has created a new gathering place for the community, animated by the centre's café and linking sports activities with Shoreditch Park.



*Client*  
Hackney Council

*Architect*  
FaulknerBrowns Architects

*Structural Engineer*  
BuroHappold

*Main Contractor*  
Morgan Sindall

*Services Engineer*  
Van Zyl de Villiers

*Quantity Surveyor*  
Core Five

*Landscape Architect*  
Churchman Thornhill Finch

### Judges' Comments:

*"The facility is an outstanding community provision and follows many of the doctrines of excellent inclusive design and best practice."*



Images: Diane Auckland





# Highly Commended

## Camley Street Natural Park Visitor and Learning Centre

Camden, Greater London

*Architect*  
Erect Architecture

*Client*  
London Wildlife Trust

*Structural Engineer*  
TALL / Entuitive

*Project Manager*  
Huntley Cartwright

*Quantity Surveyor*  
Huntley Cartwright

*Services Engineer*  
Ritchie + Daffin

*Landscape Architect*  
LUC

*Applicant*  
Erect Architecture

*Main Contractor*  
Ash Contracting

*Environmental & Building  
Services Engineers*  
Ritchie + Daffin

**Camley Street Natural Park is a protected nature reserve and SINC (Site of Interest in Nature Conservation), located in the bustling King's Cross regeneration area. The new HLF funded learning centre enables London Wildlife Trust to engage 40,000 people annually.**

The centre acts as a gatehouse greeting visitors to the park. Nature conservation, passive building measures and the historical use of the site as coal drops during Victorian times inspired the design of the building. The dark building envelope (blond timber only reveals itself close-by) and the roof form with three inverted 'hoppers' take inspiration from the industrial heritage of the site as coal drop. The chimneys are essential to the passive building strategy and are also biodiversity habitats for nesting as part of the ecology strategy.

The learning space is designed specifically to cater for the needs of the LWT's learning programme as well as let for conferences and events. It can be subdivided, includes two projectors as well as a hearing loop. The two pyramidal

rooflights fill the space with light. The chimney is a key part of the sustainability strategy (ventilation, day light). All lettable spaces enjoy views across the canal and the nature reserve as well as direct connections to the outdoors where the large roof overhang provides additional outdoor learning and gathering space with external sinks to allow users to wash off after outdoor activities before moving inside for indoor activities.

The washrooms offer a great view into the trees. London Wildlife Trust has managed Camley Street Natural Park since 1983. It has long been a valued resource for the local community and visitors from further afield looking to spend time in a unique urban nature reserve. Since reopening to the public in October 2021, over 98,000 people have visited to enjoy the café, nature reserve and events on site. LWT's community engagement programme welcomes all members of the community to access the site and benefit from time spent in a local green space.

Image: Henrietta Williams



### Judges' Comments:

*"The building is a delightful extension to the park and serves as a focal point for all visitors and staff."*



Image: Erect Architecture



# Highly Commended

## Catherine Hughes Building

*Oxford, South East*

**The Catherine Hughes Building is new student accommodation for Somerville College with 68no. bedrooms with ancillary spaces. The building presents to the street and the College quad as a 4-storey building and rises to 5 storeys at its centre.**

Fronting onto Walton Street, the building hosts a dedicated space for graduate study. Full-height windows provide a view into this space from the street and a new 'shop-front' to Somerville and offer rare glimpses into a collegiate space of academic study. Internally, bedrooms are arranged to maximise views up the street, to the new courtyard and the quad. A winding central corridor is periodically relieved by widenings with borrowed light, window seats and spaces with views to the outside. Deep, hand-laid, corbelled brick reveals to the windows paired with projecting fins accentuate the fall of shadow across the façade and provide a sculptural quality to the brickwork.

Internally, these deep walls create pockets for fitted wardrobes and shelving. The completion of the Catherine Hughes

Building is the latest milestone in a decade long collaboration between Somerville College and NMLA. For the first time, the Catherine Hughes building allows the College to offer its entire undergraduate community accommodation within the social, spiritual and academic heart of the College's central Oxford site. This means that during term-times the undergraduate students can live alongside their peers in immediate proximity to spaces of learning and the social hub of the College.

A dedicated and purpose built reading room for the graduate student community provides a new space for quiet working and increases opportunities of informal and incidental interactions between the graduate and undergraduate students.

During the holidays, the Catherine Hughes provides a space for study and rest for a temporary community of summer school students and conference attendees who bring activity to local businesses and establishments.



### *Architect*

Niall McLaughlin Architects

### *Main Contractor*

Beard Construction

### *Project Manager*

Bidwells

### *Quantity Surveyor*

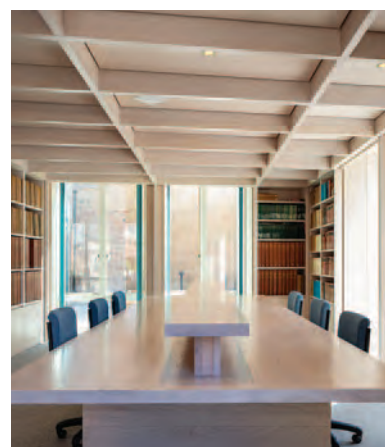
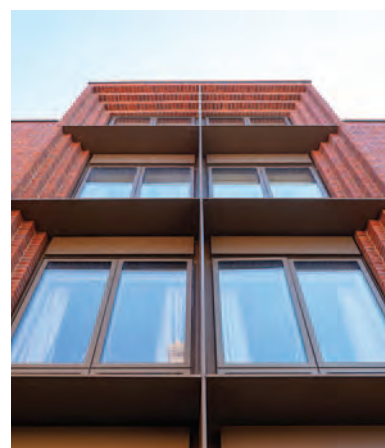
Castle Hayes Pursey LLP

### *Services Engineer*

Ridge & Partners

### *Structural Engineer*

AKS Ward



### **Judges' Comments:**

*"A beautifully designed building which is simple and modernist, and successful and skilful in both massing and scale."*



*Images: Nick Kane*



# Highly Commended

## City Hall

*Sunderland, North East*

### *Client*

Sunderland City Council

### *Architect*

FaulknerBrowns Architects

### *Interior Designer*

FaulknerBrowns Architects

### *Main Contractor*

Bowmer & Kirkland

### *Project Manager*

Gleeds

### *Services Engineer*

Desco

### *Structural Engineer*

Cundall

**City Hall is at the heart of a £500m regeneration project that is transforming Sunderland city centre. Located on the former Vaux brewery site, City Hall is aptly named as it delivers a ‘hall for the city’, a place which invites the public in and encourages everyone to share in the city’s vision.**

The building combines private tenants and Sunderland City Council’s services, in a welcoming and inspiring environment with further space available to let. The offices are arranged in open floorplates around a light-filled atrium, with visual connections encouraging collaboration between a previously disconnected workforce. A publicly accessible ground floor includes a multi-functional council chamber, a customer service centre with public access computers and a café.

At the centre of City Hall’s atrium is an oxide red steel staircase connecting the workspaces. Inspired by the city’s rich history of industrial craftsmanship, the stair creates a sculptural and iconic

symbol of Sunderland’s future and was locally sourced and fabricated. Externally, City Hall creates civic presence, with a stone-clad plinth, rhythmic columns and large, glazed openings to promote transparency with the public realm.

To create a welcoming and uplifting environment, the building was designed in line with the principles of WELL Building Standards, to support the wellbeing of the council’s staff and the other occupants. These principles translate to features such as cycle storage and a wellness studio, excellent ventilation, heating and cooling systems to ensure comfort and full height windows to maximise natural light and views.

City Hall also has a strong biophilic agenda, with planting used extensively throughout the building. City Hall is a catalyst for civic change, as one of the first completed buildings in the Riverside Sunderland masterplan, it celebrates the city’s heritage while representing bold ambitions for the future.

Images: Nick Kane



Image: Hufton + Crow



### **Judges’ Comments:**

*“An excellent building in its form and detailed design and in what it brings to Sunderland City Centre and to delivering the Riverside Sunderland masterplan concept.”*



Image: Hufton + Crow



# Highly Commended

## Creative Centre

*York, Yorkshire & The Humber*

**The Creative Centre at York St. John University is a low-energy building that provides a permanent new home for the University's music and computer science courses, featuring specialist spaces for performance, creative writing and media production students.**

It provides new teaching facilities for creative subjects at their Lord Mayor's Walk campus, promoting cross disciplinary pollination across a wide variety of departments. It offers a civic space for the local communities and reinforces the universities strong connection to York, through wide ranging community programmes, accessible spaces, and carefully framed views of York Minster. Students, staff, and the public can learn in and enjoy high-quality spaces, including an auditorium, teaching space, collaboration spaces and bio-diverse landscaping. Low embodied carbon materials, e.g. glulam and CLT, were used for the construction of the

Centre, and Passivhaus principles were used to achieve a BREEAM Excellent rating.

The project's eco credentials were achieved by using triple-glazing, making the building airtight, providing simple operation systems – such as openable windows – and a mixed mode ventilation system. As part of the design process, a landscape-led masterplan was developed for the Lord Mayor's Walk Campus to ensure a genuinely improved student experience. The new civic heart of the scheme is the triple-height atrium, this space provides 550m<sup>2</sup> of group learning and breakout space, linking the teaching areas with the auditorium. A glass and glulam roof allows natural daylight to enter the building, and will act as an exhibition space, unprogrammed teaching space and theatre foyer with a new CLT stair that offers seating to host lectures and performances.



*Architect*  
Tate+Co

*Client*  
York St. John University

*Landscape Architect*  
Colour

*Main Contractor*  
Kier Construction | North & Scotland

*Project Manager*  
RLF / MGAC

*Quantity Surveyor*  
RLF / MGAC

*Services Engineer*  
Atelier ten

*Structural Engineer*  
Atelier one

*Access Consultant*  
Sensory Trust

*Acoustic Consultant*  
Sound Space Vision

*BREEAM*  
Atelier ten

*Lighting Design*  
Atelier ten

*Theatre Design*  
Sound Space Vision

*Planning Consultant*  
Derek McKenzie



### Judges' Comments:

*"A bold and striking building sitting well in the new landscaped area within the University City Centre campus."*

Image: Hufton + Crow





# Highly Commended

## Ely Museum

*Cambridge, Eastern*

*Client*  
Ely Museum

*Architect*  
HAT Projects

*Structural Engineer*  
Momentum Engineering

*Services Engineer*  
Max Fordham

*Cost Consultant*  
Gleeds Cost Management

*Project Manager*  
Focus Consultants

*Access Consultant*  
People Friendly Design

*Exhibition Designer*  
Simon Leach Design

*Signage Graphic Design*  
Igentics

*Main Contractor*  
R G Carter

**The project at Ely Museum involved a complete renovation and restoration of the Grade 2 listed building, formerly the Bishop of Ely's goal, and its extension to create new facilities and to make it fully accessible to all users for the first time.**

All collections have been redisplayed, lift access has been introduced and a new flexible-use education and community room has increased the Museum's visible presence in Ely. It has seen a badly degraded historic building lovingly restored and extended to create a resource for the whole community, who are now using the building to the full. A forensic approach was taken towards working in the old Gaol building, peeling back layers of unsympathetic alterations to reveal as much of the historic fabric as remained in situ, and opening out the floor plan while not attempting a reconstruction of a particular moment in time.

Historic building features have been revealed as artefacts in the museum's collection, resulting in a multi-layered

exhibition design where the stories of the collection and that of the building itself are woven together. The extension hinges around a new stair in a double-height space where a historic window in the original external wall of the Gaol gives glimpses from old to new.

The new education and outreach space is an airy and welcoming space, fully equipped with storage and kitchenette, and can be accessed and used independently of the exhibition spaces in the museum, allowing it to be hired out to local groups out of hours without an undue management burden. This has been a huge success for the client, with the room now very well used as one of the few spaces of its size to be fully wheelchair accessible and well-equipped in the city centre of Ely.

The museum celebrates the people who have lived there and the fascinating landscape in which the city is embedded. The project shows the value of heritage, and the importance of investment in high quality regional museums.



### Judges' Comments:

*"A bespoke labour of love community asset right in the heart of historic Ely, that is fully accessible to all."*



*Images: Philip Vile*



# Highly Commended

## Fire Station Sunderland

*Sunderland, North East*



**The Fire Station, a new auditorium for music and performance, is the centrepiece of Sunderland's recently created Culture Quarter, bringing cultural opportunities vital to the regeneration of the heart of the city's centre.**

The development, by the MAC Trust, has created vibrant cultural buildings, including a middle scale auditorium, transforming a large derelict site. As the largest current cultural development in a post-industrial UK city, it is driven by a business model that delivers increased capacity, impact, future resilience, and sustainability for their ambitious cultural programme. The 1907 Fire Station has been repurposed and two listed public houses restored to provide a ground floor bar and restaurant which deliver income back to the charity to support the arts programme.

The first-floor studios are let to tenants offering classes in dance (Dance City) and children and young people's creative writing (Live Tales), and the second floor is occupied by the Northern Academy of Music for the delivery of its degree level music programme. The ground floor also houses a heritage centre and is the location of the ticket office for the new 550 to 800 (seated to standing) auditoria. The Fire Station brings a new cultural offer in a city with a historically fragile cultural infrastructure and low levels of cultural engagement and is now an indispensable part of the cultural life of the city with a music and performance programme designed to build trust, awareness and engagement amongst local audiences, as well as attracting those from further afield. The building has been designed to allow full access to both front of house and backstage for all users irrespective of mobility challenges.

### *Owner*

The Sunderland Music, Arts and Culture Trust

### *Architect*

Flanagan Lawrence

### *Main Contractor*

Brims Construction Ltd

### *Acoustic Consultant*

Idibri

### *Project Manager*

Artis Consulting Ltd

### *Consultant Engineers*

WSP



### **Judges' Comments:**

*"A delightful marriage of an imaginatively and sensitively converted Edwardian Fire Station and wholly new development on a vacant bombsite providing highly flexible indoor and outdoor performance spaces."*



*Images: The Sunderland Music, Arts and Culture Trust*





# Highly Commended

## Geneva Car Barn & Powerhouse

San Francisco, USA

### *Architect*

Aidlin Darling Design

### *Client*

San Francisco Recreation & Parks Department

### *Main Contractor*

Roebuck Construction

### *Landscape Architect*

Conger Moss Guillard

### *Civil Engineers*

BKF Engineers

### *Structural Engineer*

Wiss, Janney, Elstner Associates (WJE)

### *Mechanical Services*

Guttmann & Blaevoet

### *Lighting Design*

JS Nolan + Associates

### *Acoustic Consultant*

Charles M. Salter Associates

### *Photographer*

Matthew Millman

### *Conservation Architect*

TreanorHL

### *Sustainability Consultant*

Thorton Tomasetti

### *Theatre Consultant*

Auerbach Pollock Friedlander

**The adaptive reuse of the Geneva Car Barn & Powerhouse transforms a dilapidated historic building into a cultural hub. The design highlights the interplay of new and old that enlivens the reading of each. The result is a revitalized building that serves the community once more while honouring its past.**

The building is comprised of two distinct parts—a two-story brick office building called ‘the Car Barn’ and the one-story brick and concrete Powerhouse, an industrial space that generated electricity for the trains. The overarching goal of this project was to expose and celebrate the layers of history evident in the Powerhouse while adapting it for modern use as a community and event centre for the Excelsior District. As a resource in the neighbourhood, as much of the original structure and surfaces as possible has been retained. It allows the public to see the age of the building, to feel the history through the physical textures and visual layers evident in the walls of the building.

The original materials and historic architectural details were preserved and incorporated into the final design whenever possible. All surfaces in the building have been restored, brick surfaces cleaned with a wire brush and sealed to preserve the layers of history

evident on the surfaces; while plaster surfaces were repaired sparingly using a subtly different colour that distinguishes old from new. In adapting the Powerhouse as an arts event space, elements were introduced in a manner that respects the existing structure. New steel and glass entry portals are held away, allowing the original wood door frame to read while extending outward to display new signage. Plywood rooms were inserted beneath the historic mezzanine to house functional spaces, while reinforcing the building’s industrial nature through their materiality. Structural glazed floors enclose the existing floor openings where turbine engines once generated the power for streetcars, creating vitrines where artifacts will be displayed.

With this renovation, the reinvigorated landmark has been transformed into a community cultural arts centre that provides learning opportunities for underprivileged youth in arts-related fields. Programming is run by a local non-profit dedicated to advancing equity in arts education with a focus on underserved communities. The Powerhouse also features a range of community-focused programming for the Excelsior community, a historically underserved San Francisco neighbourhood.



### Judges’ Comments:

*“A well thought through renovation and restoration community project which has some exciting moments of conserved history. The interventions are appropriate and elegantly designed.”*



# Highly Commended

## Great Things Lie Ahead 2020, Holborn House

Camden, Greater London

**Great Things Lie Ahead 2020, Holborn House is a new community building with an integral public artwork for a central London community association.**

Re-use was core, opening up the existing gym volume to the sky and street, admitting daylight, views and transparency through the 2-storey extension, providing a sprung floor, new studios, changing rooms, workspace and clubrooms for new audiences. Economic construction and proprietary systems were adapted in collaboration with an artist and the community to transform everyday moments into memorable public spaces, bringing visibility and identity to the organisation, reflecting the importance and culture of the community in this historic and dense inner-city borough. The basement gym was stripped to its concrete structure, relined, tanked, and insulated, and a new lightweight steel roof was introduced. Elsewhere rough concrete soffits, columns and beams remain exposed, intercut with new structures and materials. Incisions were made for a level access, ramped entrance hall and lift. A new ASHP provides heating and cooling.

The building is optimised for energy and primarily passively ventilated. The new street frontage offers sunlight, transparency, and connection, easy for children to orientate themselves and for staff to assist when needed. White painted steel trusses unfold from the new street entrance hall and reception studio into the double height gym introducing views deep into the block. Construction is legible in exposed timber joists, steels, and blockwork, bringing materiality, scale, and an informal ease of use to the upper floors.

The glazed façade is inscribed with local names, events and places, the typography set into etched mortar lines, traced from multiple eras of surrounding brickwork. Evolved with the community, the artwork permeates the building inside and out. The gym is lined at high level with the Artist's handwoven acoustic panels.

The new building is visually interesting and lively, its activities stand out in the neighbourhood, and it has transformed the public realm around itself, bringing its listed Georgian neighbours gently back into focus.



Image: Johan Dehlin



### *Architect*

6a architects x Caragh Thuring

### *Client*

Holborn Community Association

### *Main Contractor*

Quinn London

### *Structural and Civil Engineers*

Price and Myers

### *Environmental Design and Engineers*

Ritchie+Daffin

### *Artist*

Thomas Dane Gallery

### *Landscape Architect*

Dan Pearson Studio

### *Project Manager*

Bidwells

### *Quantity Surveyor*

Jackson Coles

### *Building Control*

Sweco Building Control

### *Bifold Carpentry Doors*

Jones Neville

### *Joinery*

Nic Rhode Furniture

### *Glass ceramic fused silkscreen*

artworking

Protoglass

### *Platform lift*

Gartec

### *Typography & Signage*

John Morgan Studio

### *Party Wall Surveyor*

Avison Young

### *Waterproofing*

Wing

### *Supplier/Industry sponsors in kind*

Arper, Bourne Amenities, Gardenlink, Deepdale Trees, LB Camden Street Lighting, Little Greene, LB Camden Highways, LB Camden Tree Section, GreenBlue Urban, izA©, Junckers, Kvadrat, Marshalls Stone, Volker Highways

## Judges' Comments:

*"The scheme has transformed this building into a useful and much needed, well equipped community building,"*





# Highly Commended

## Headquarters for St Andrews Links Trust

*Fife, Scotland*

### Architect

Nicoll Russell Studios

### Client

St Andrews Links Trust

### Landscape Architect

HarrisonStevens

### Main Contractor

Robertson Construction  
Tayside

### Quantity Surveyor

Hardies Property &  
Construction Consultants

### Services Engineer

Elders Consulting Engineers  
LLP

### Structural Engineer

Millard Consulting

### Lighting Consultant

DPA Lighting

### Civil Engineers

Millard Consulting

**The new HQ for St Andrews Links Trust is located near the Eden Clubhouse in a semi-defined area of historical development within the wider links landscape.**

Remnant boundary walls and mature trees on the site sit in contrast to the open outlook across the immediately adjacent Eden, Strathtyrum and Balgove golf courses. The HQ has been designed with future flexibility in mind and includes a mix of open plan and cellular office space, together with a range of flexible meeting and training rooms, bring staff from throughout the organisation together under one roof.

The organisation, articulation and material quality of the Headquarters is designed to ground the building quietly yet confidently into this site. It draws influence from the familiar language of heavy sandstone masonry evident in so much of St Andrews, juxtaposed with a lighter touch that alludes to the pavilion forms traditionally found in the golfing landscape. The HQ follows and reinforces an established site perimeter, continuing and emerging from a curving stone wall along its north-western edge that defines the boundary to the 18th

green of the Strathtyrum Course. The building responds to the changing context around it, setting back along its south-western edge to present a new public frontage and landscaped entrance sequence accessed from an existing car park and looking out over the public right of way and onto the Balgove Course. Office accommodation sits discretely within this carefully composed perimeter masonry massing to one side and opens up to an area of beautiful mature trees to the other, taking full advantage of wonderful views back to St Andrews and out across the rolling greenery of the surrounding golf courses to the Eden estuary and beyond.

A new Gateway element leads from a drop-off point and car park to the Eden Clubhouse and golf courses beyond. In conjunction with carefully considered hard and soft landscaping elements this further reinforces an architectural narrative of edges and thresholds that redefine and re-orientate visitor journeys. A new Starter Box serving the Balgove course completes this series of subtle interventions, seeking to present an overall composition of building and landscape that is simultaneously new yet familiar.



### Judges' Comments:

*"An elegant, beautifully detailed building which sits harmoniously within the surrounding landscape."*



Images: Keith Hunter



# Highly Commended

## Jacksons Lane

*Haringey, Greater London*

**Completed in 2022, the project is the refurbishment of an existing Arts Centre located in a Grade II Listed former church to create new rehearsal studios, an atrium cafe and reconfigured theatre space.**

In an incredibly challenging funding climate, they secured one of only a handful of large Capital Grants from the Arts Council in London during the Covid-19 pandemic. The original structure of the former church has been de-cluttered internally and urgent conservation repairs carried out externally. The original Church porch has been re-opened as a 'new' and more intuitive entrance with a foyer space. This is light, airy, and well handled. New studio spaces were created in the double height space of the former church transept. The nave of the church was split in half during the 70s and new acoustic windows allow the full width of the transept to be appreciated and views down into the double height studios below.

The auditorium has been re-raked, with new seating, a flexible stage installed, and a tension wire overhead grid has been removed to increase audience capacity

and de-clutter the volume. The newly formed atrium infills the space between the old church and church hall and contributes to an overall sense of generosity of space. There is clarity and legibility in the works undertaken and the budget has been well spread to enhance the overall appearance.

The project's success is underpinned by the extensive and detailed design briefing and public consultation workshops that took place during the design. The consultation explored the functional and operational constraints of the existing layout, tested the way in which the building will be used in a post-covid world and how best to bring people together with thoughtful and inspiring programming. Alongside this the project incorporated new areas for increasing revenue potential (such as new hire spaces and café bar) as well as expanding the creative offer to support the growing reputation of Jacksons Lane.

The aim was to grow this locally, nationally, and internationally through beautifully atmospheric studio spaces equipped for circus arts, dance, children's activities, podcasting, digital content creation and more.



*Lead Design Architect*  
Citizens Design Bureau

*Architect*  
Citizens Design Bureau

*Structural Engineer*  
Momentum Structural Engineers

*Main Contractor*  
GPF Lewis

*Services Engineer*  
Skelly and Couch

*Project Manager*  
Cragg Management Services

*Conservation Architect*  
WEAL-Architects

*Acoustic Engineer*  
Gillieron Scott Acoustics

*Fire Engineering*  
SOCOTEC Fire Engineering

*Access Consultant*  
Earncliffe

*Quantity Surveyor*  
Bristow Consulting



Images: Fred Howarth



### Judges' Comments:

*"The project certainly delivers on all aspects of its ambition and is an exemplar of how the process has positively informed the end result."*



# Highly Commended

## Museum of the Home

*Hackney, Greater London*

### *Architect*

Wright & Wright

### *Client*

Museum of the Home

### *Landscape Architect*

DCLA

### *Project Manager*

Gardiner & Theobald

### *Quantity Surveyor*

Gardiner & Theobald

### *Services Engineer*

Max Fordham

### *Structural Engineer*

Alan Baxter

### *Exhibition Designer*

ZMMA

### *Wayfinding Consultant*

DN&Co

### *Main Contractor*

Quinn London

**This project involves careful surgery to a statutory listed and well-loved cultural institution.**

The key interventions are distributed at the rear of the museum and include a new main entrance, the rehabilitation of the listed public house on the corner of Geoffrey and Cremer Street to serve as the 'museum' café with housing above, the introduction of two studio pavilions and the bringing into beneficial use of basement space. For many years, the museum has suffered from poor circulation and sequencing of public routes in and around the building which have resulted in congestion but also much of the museum offer being overlooked by visitors.

The reconfiguration of the main entrance towards the underground station at the rear fundamentally transforms movement patterns, accessibility, and legibility of the building. The rear gardens which had historically been poorly visited can now be seen and accessed directly as visitors move through the galleries. New basement spaces previously unoccupied and connected through this new entrance

have also been brought into purposeful gallery use. There is much to commend in the overall strategy. Interventions are subtle and well-conceived. For example, the learning pavilion and the studio are rendered virtually invisible from the street.

There are also additions that are bolder and more dramatic such as a sculptural volume containing a mezzanine stair, storage and display, designed as a piece of standalone and contrasting joinery. The development and nurturing of a strong relationship with the client, stakeholders and community was critical throughout the project. Fortnightly user groups took place with the curatorial, education, garden and commercial teams to develop designs which worked across all aspects of the museum.

Extensive consultations were held with the museum friends, local residents and community groups and these helped inform the design direction. The Young Consultants provided invaluable feedback through several workshops, ensuring the design catered for the needs of future generations.



### Judges' Comments:

*"The materials chosen and used are of high quality both internally and externally lending a permanence and dependability that is redolent of domestic settings."*



Images: Wright & Wright



# Highly Commended

## Newport Provisions Market

Newport, Wales



**The refurbishment and creation of a mixed used development within the three buildings of the Grade II listed building Newport Provisions Market has not only resulted in a stunning but vulnerable building being sympathetically restored but has also increased vitality and footfall in the City Centre and maintained the Listed building as a viable facility in the future.**

By retaining the original footprint and preserved as much of the historic fabric as possible, it provides a modern food and drink court for 10 units and central bar unit with central seating. 30 units for the produce market and traders, allowing for a variety of offers of food, goods, crafts and artisan products have also been provided. Maximizing the space as a leisure destination, a Gym, Yoga studio and Health and beauty units and private hire events space is available on the mezzanine and the shops fronting the High Street and Upper Dock Street.

In addition, flexible and affordable work space provision offers excellent facilities management for start-up companies and

growing businesses in the City Centre. Refurbishment works included the sensitive cleaning and repair to the external stonework façade, and the soft strip and sensitive demolition of existing fabric within the building. Much of the original windows have been retained and carefully refurbished and lead to the central tower has been carefully cleaned and the slate roof tiles to either side of the tower retained or replaced with a similar heritage product.

Retaining and repainting the existing large wrought iron shell internally and refurbishing entrances so that the building is appealing and easily accessible for all.

With limited remodelling internally, as much of the historic stall framing and shop fasciae has been retained and ad-hoc non-original interventions removed and the layers of services and the central areas of the stalls have been removed to create the central seating area. This has provided a much-improved openness and brought consistency back to the appearance and presentation of the stalls.

*Architect*  
Ellis Williams Architects

*Main Contractor*  
Amser Building Services

*Structural Engineer*  
Austin Partnership

*Building Control*  
Vale of Glamorgan Council

*Building Control*  
Newport Council

*Employer's Agent*  
RPA

*Planning Consultant*  
Asbri Planning

### Judges' Comments:

*"An admirable restoration and repurposing of one of the most prominent Victorian buildings in the centre of Newport"*







# Highly Commended

## Sir William Henry Bragg Building

*Leeds, Yorkshire & The Humber*

*Client*  
University of Leeds

*Main Contractor*  
BAM

*Structural Engineer*  
Curtins

*Services Engineer*  
ARUP

*Architect*  
ADP

*Quantity Surveyor*  
Gardiner & Theobald

*Project Manager*  
Arcadis

**The Sir William Henry Bragg building provides a new gateway to physical science, providing access for industry and outreach for school children and the wider University community. The new centre creates a new community heart space and assists with wayfinding and movement to the other physical sciences and engineering schools on multiple levels.**

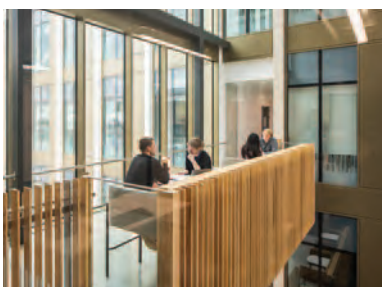
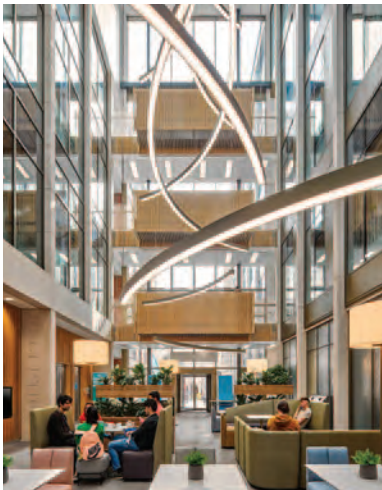
It provides attractive routes to the main campus beyond and brings life to an existing Grade II listed asset. The development delivers a state-of-the-art new learning, teaching, and research facility with a play of appropriate massing, materials, complexity of elevations, and detailing. New landscaping creates a welcoming foreground to the retained façade of the Old Mining building, providing a public space onto the periphery of the campus and main road. removing car parking and day-to-day servicing and introducing spaces for students, staff, and visitors to meet, socialise, and be active.

The landscape encourages wildlife and biodiversity and creates attractive, varied

spaces for reflection and wellbeing. The public realm is further enhanced by new public art installations – a commissioned sculpture attached to the west-facing gable of the building and lighting installations within the foreground of the public realm.

Accommodation includes a new reception, a large central atrium full of social activity, a new café, communal learning spaces for students and staff, new teaching facilities, technical research labs, lecture theatres, seminar rooms, training and meeting rooms, student support, and an information centre. The building offers clear vertical circulation and a social ribbon of break-out and drop-in spaces.

Driven by the masterplan and site context, the scale and massing of the building sits comfortably within its conservation area context, the new building modulates and rises in scale to the post-war schools of engineering to the north. The existing Old Mining Building is retained and a new upper storey with a picture-window glazed perimeter added to increase scale and usability.



### Judges' Comments:

*"The building makes a significant contribution to both the university and the city as a whole. It sits effortlessly into its context and is a worthy addition to Leeds."*



*Image: Paul Karalius*



# Highly Commended

## The Abbey Strand Buildings

*Edinburgh, Scotland*

**The Abbey Strand Buildings and Physic Garden are key components of ‘Future Programme’ at the Palace of Holyroodhouse, a series of phased projects that transform the experience of visiting Edinburgh’s royal palace.**

In addition to the works at Abbey Strand, work included new ticketing and welcome spaces, staff and visitor facilities together with improved access, lighting, landscaping and interpretation. Located at the foot of the Royal Mile at the Palace threshold, The Abbey Strand buildings are amongst the oldest surviving houses in Edinburgh, with a rich and fascinating history that reflects the fortunes and development of the medieval abbey, palace and city of Edinburgh. Restoring the buildings and putting them back into sustainable long-term use was critical in securing their future, and fundamental to improving the quality of arrival at the Palace.

A new Learning Centre has been located on the lower floors with apartments above and, as they are located just outside the palace gates, can be used when the Palace is closed to the public. The new uses bring activity to the street throughout the day and evening. Substantial repairs were required, including a new roof and structural alterations. Removal of cement harling

allowed the building to dry and stonework to be repaired and recorded, giving insight into the historical development of the building. Historic openings were re-established to allow the former layout and spaces to be better understood and improve natural light and views. A generous entrance was created with a new timber stair & lift giving access to the first floor. The Midhope Room was restored to its original scale, creating a space for class learning and lectures. Historic fireplaces were revealed and provide natural background ventilation. A new garden room gives access into the newly opened gardens.

The design of the reimagined Physic Garden responds to the site’s complex archaeology with equal care, with a series of raised beds set out using medieval measurement principles planted with species known for their medicinal properties and culinary uses. School and community groups using the Learning Centre can explore how plants have been used historically to improve health and wellbeing. This collection of unique spaces can now be enjoyed by all. The short stretch of street and the gardens beyond have been reanimated, and the relationship of the Palace to the city transformed.



### *Architect*

Burd Haward Architects

### *Landscape Architect*

J&L Gibbons

### *Structural Engineer*

David Narro Associates LLP

### *Services Engineer*

Max Fordham LLP

### *Project Manager*

Inchview Project Management Ltd

### *Main Contractor*

Colorado Construction & Engineering LTD

### *Archaeologist*

Kirkdale Archaeology

### *Access Consultant*

Access = Design

### *Wayfinding Consultant*

Nissen Richards Studio

### *Client*

Royal Collection Trust

### *Fire Engineering*

Arup

### *Cost Consultant*

Mace



Image: Keith Hunter Photography



### Judges' Comments:

*“The whole of the restoration works have been completed with care, consideration and diligence that is embodied in the true spirit of heritage refurbishment.”*



# Highly Commended

## The Alice Hawthorn

*Harrogate, Yorkshire & The Humber*

### Architect

De Matos Ryan

### Client

The Alice Hawthorn

### Landscape Architect

Katie Guillebard

### Main Contractor

Gem Construction

### Owner

The Alice Hawthorn

### Project Manager

R Pickering Ltd

### Quantity Surveyor

Aspect 4 Ltd

### Services Engineer

P3r

### Structural Engineer

Price Myers

### Acoustic Consultant

Gillieron Scott Acoustic Design

### Timber Structure Manufacturer

Timber Workshop

### Sustainability Consultant

Award Energy

### Mechanical Services

Warmaway

### Electrical Subcontractor

Switched Solutions

### Specialist Sub-Contractor

Varla Cladding

### Specialist Sub-Contractor

Lee & Micklethwaite Joinery

**At the confluence of the rivers Ouse and Nidd, Nun Monkton was once an important trade hub for the medieval river transport network but increase in road travel eventually led to its demise.**

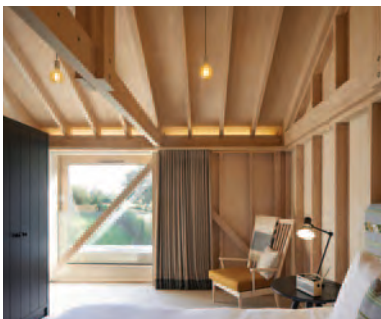
In recent years, the Grade II listed The Alice Hawthorn is the village's last remaining pub, a critical local meeting point, had come under threat. This community-led project transforms the pub's sustainability with the addition of twelve guest bedrooms, eight of which are around a new courtyard. The design takes its inspiration from the Norse 'garth' ('grassy cloister'), creating a sense of quiet enclosure and a notional extension of the village green: a place of gathering.

The design reflects the character of the informal farmsteads that surround the green. The home-grown Douglas fir framed buildings use authentic agricultural building materials to create the sense that the animals have only recently moved out. A simple and honest construction typology ensures that the project looks like the way it was built.

The new timber frame buildings include the Sheds, Field Barn, Stables and Tack Room. Double member 'cloister' columns engage stainless steel feet sitting on cast concrete upstands and are clad in larch. The single-storey Tack Room provides shelter to the outdoor kitchen, pizza oven and pub garden bar. Each guestroom is announced externally by a hand painted motif of the room names (e.g. Saddle).

Internally, the new build elements have no plaster and are lined with larch boarding and poplar plywood. Subtle distinctions between timber species are blurred by a tinted treatment. The only internal wall decorations are lino cut prints made by local children. Close, collaborative consultations with the Council and local community informed the design, with feedback acknowledged at every stage.

The redevelopment has created new revenue streams for the restaurant and bar business, improved visitor footfall and dwell time and, most critically, increased propensity to spend within the local economy.



### Judges' Comments:

*"This small-scale addition to a much-loved local pub is entirely in keeping with the look of the local community and the need to ensure its longer-term viability."*



Images: Hufton + Crow



# Highly Commended

## The Cabins

Folkestone, South East

**The Cabins are a cluster of mixed-use timber framed buildings in the heart of Folkestone's Old Town, supporting creative industries by providing affordable, innovative spaces for studios, workshops and homes that together create a new area of public realm.**

Located on a complex site between the buildings bounding two streets in a densely built-up urban environment, incorporating a right of way from the adjacent street, the new buildings incorporate Jacqueline Poncelet's 'Shimmera' artwork for the 2021 Folkestone Triennial. The original building form and line of number 23 and 25 Tontine Street have been re-established to dramatically improve the amenity, community engagement and appearance of the new buildings., creating spaces and places with a real sense of place and positive engagement. This has been achieved by removing the poor quality, two-storey extension previously added to the rear of 23 to 25 Tontine Street. Allowing pedestrian access, light, air, and landscaping as an extension of the Payers Park regeneration. Expressed as a series of timber-clad sheds of subtly varying

heights, the buildings create the impression is of a casually arranged group, however their internal planning reveals legible carefully and economical use of space. Through the community engagement undertaken by Creative Folkestone the size and mix of uses to be accommodated within the existing and new buildings was determined, establishing a broad mix of different sized residential units and studio / workshops to support the needs of the residents and those in the nearby creative industries.

A pedestrian route has been re-introduced through the site that was lost when the area was last redeveloped over 40 years ago. Alongside the route through the site and in front of the residential units, areas of public realm and planting were created. An initiative that was welcomed by the neighbours, wider community, planning authority, and Town Council, and now those who occupy the new residential and commercial units.

The design extends the biodiversity of the adjacent Payers Park into the site, creating carefully placed regenerative natural habitat of indigenous species.



*Architect*  
Neat Architects

*Client*  
Roger De Haan Charitable Trust

*Quantity Surveyor*  
GPM

*Structural Engineer*  
Rodrigues Associates

*Artist*  
Folkestone Triennial

*Main Contractor*  
BECCONSTRUCTION

*Services Engineer*  
Dowling Blunt



Image: Matt Rowe

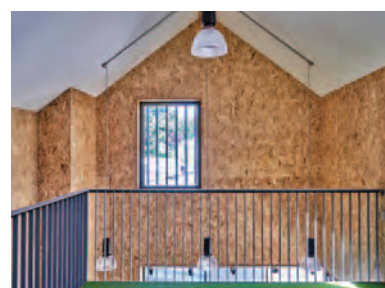


Image: Matt Rowe

### Judges' Comments:

*"This ambitious scheme is a superb use of available space in a confined brownfield site, with strikingly designed Cabins that sit comfortably and add vibrancy to this part of the public realm."*





# Highly Commended

## The Digi-Tech Factory

Norwich, Eastern

### Architect

Coffey Architects

### Client

City College Norwich

### Main Contractor

RG Carter

### Quantity Surveyor

Real Consulting

### Services Engineer

Clear Consulting and Design

### Structural Engineer

Clancy Consulting

### Interior Designer

XL Werks

### Landscape Architect

LanPro

### Project Manager

Real Consulting

### Acoustic Engineer

Adrian James Acoustics

### Building Inspector

Build Insight

### CDM

CDM Contract Services

### Façade Engineering

Just Façade

**The Digi-Tech Factory is a new home for City College Norwich's technology, engineering and design courses in one lucent building. A factory-influenced design shifts from a standard school-like environment, offering a creative and light-filled atmosphere to energise users.**

The building comprises teaching, learning and social space for nearly 500 students, and includes speciality spaces such as robotics labs, digital studios and e-labs alongside general classrooms and support areas. Outside a welcoming mesh canopy threshold draws people in, providing a place to meet and find shelter on rainy days. Here there is a visible connection through hard/ soft landscaping to the rest of campus. When facing south, one sees flowering wild grass wrapping the edge of the college and to the north there is access to the central boulevard and other school buildings beyond.

In the spirit of the industrial design, it champions, the envelope comprises sustainable and quick to assemble off-the-shelf components, incorporating an

exposed steel frame grid and a thermal envelope of lightweight composite panels and glass. Working with an external screen of white aluminium mesh and corrugated aluminium that unifies the building form and modulates the interior and exterior environments, the overall feeling is of lightness and air. The interior design reflects the narrative of its use, as a discernible digital 'factory' features exposed structure and services, allowing students, staff and visitors to understand how the building works through its visible mechanics. Beneficial to the building's educational pursuit, this also allows for lasting flexibility for services and facilitating future modifications.

Digi-Tech Factory plays an intrinsic role in the wider local community, providing night school and adult learning courses and working with industry partners to provide courses to meet the needs of businesses. Its presence has a direct impact on the local economy, as digital technologies are seen as a key to investment, future skills, and contemporary industry.



### Judges' Comments:

*"A brilliantly simple legible scheme which will last well into the future."*



Images: Phil Coffey, Coffey Architects



# Highly Commended

## The Fraternity

Carlisle, North West

**The transformation of the Fraternity is the most significant physical intervention on the cathedral site for more than 150 years. A new entrance to the hall and undercroft is via a new red sandstone pavilion and link structure connecting old and new.**

The project was completed following a long gestation (the cathedral having worked on it for 15 years, the architects for the last 6). The site has renewed purpose and welcomes the public for the first time enriching the cathedral's benefits to the wider community. The pavilion is located on the site of the former Augustinian priory cloister. Destroyed during the Reformation; the lot had become dead, windswept land, serving only as a thoroughfare. Positioned 90 degrees from the Fraternity, the pavilion and its green fringe delineate a new space and aim to create the atmosphere of the cloister that inspired the design. The pavilion reintroduces a reflective and sheltered public space at the heart of the cathedral precinct and city. Diligent coordination between the client, many stakeholders, community groups and the large specialist consultant

team was integral to the successful delivery of this complex project. The design balances high-tech innovation (CNC-cut stone, 3D/2D modelling, complex geometries) with low-tech solutions (specialist hand carving) to enhance the historic precinct and create a pleasant space to dwell. The solidity of the CNC-cut stonework and contrasting transparency of the glazed bays formed by the arches, provide visitors clear views to the surrounding listed buildings.

A new welcome area and public café provide dedicated space for the clergy to greet visitors and school groups, allowing wider engagement in new ways to transform its teaching and learning activities. Entry is now through a lightweight fully glazed bronze structure via stairs or lift. The slender stanchions and diagrid ceiling were inspired by the pulpit's stone ceiling motifs. Internally a rich material palette gives a sumptuous and historic feel, resonating with the original craftsmanship. The project marks the opening of the hall to all for the first time - to visit the building and library and attend events.



*Architect*  
Feilden Fowles

*Client*  
Carlisle Cathedral

*Project Manager*  
FWP

*Structural Engineer*  
Structure Workshop

*Main Contractor*  
Cubby Construction

*Services Engineer*  
BCA

*Conservation Architect*  
Buttress



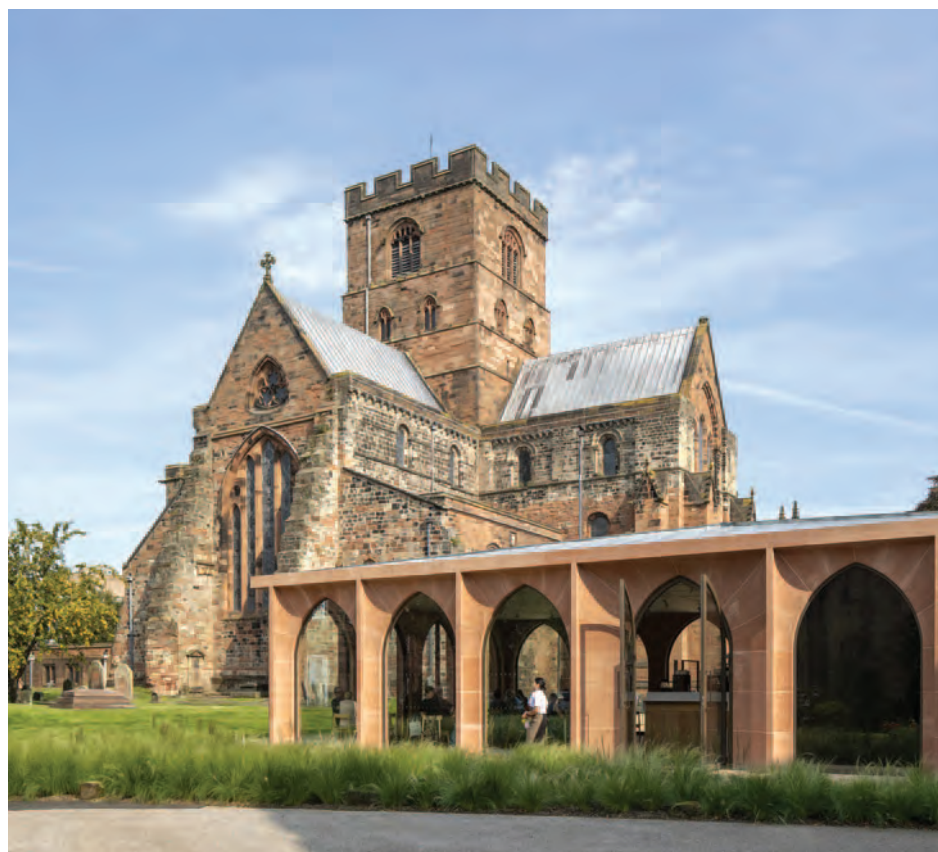
Image: David Grandorge



Image: Peter Cook

### Judges' Comments:

*"The scheme has been executed with a high level of attention to detail and with a strong singular concept."*





# Highly Commended

## The Lexi Cinema & Hub

*Brent, Greater London*

### *Client*

The Lexi Cinema

### *Architect*

RISE Design Studio

### *Main Contractor*

CBC Design & Build

### *Services Engineer*

Enhabit

### *Acoustic Consultant*

Munro Acoustics

### *Structural Engineer*

CAR Ltd

### *Approved Building Control*

Inspector

Quadrant

### *Sustainability Consultant*

Enhabit

### *Wayfinding Consultant*

Zalacain Wayfinding

### *Local Planning Authority*

Brent

**The refurbishment and extension of London's only social enterprise cinema, The Lexi. A treasured asset within the local community, sees the revitalising of a 99 square metre parcel of vacant land in the rear car park of the existing Edwardian gabled brick theatre.**

A second cinema and bar to accommodate the growing community programme and help drive revenue for The Lexi's ecological charity efforts was required. However, during the construction phase of The Lexi Hub, an electrical fire caused major smoke damage to the original cinema, Screen One, requiring a complete refit of the existing interiors. Located in a residential area, the extension reciprocates the same care and thought for the community which is wholeheartedly shown to The Lexi by local patrons. A sunken extension, digging down 1.5 metres to reduce the new Lexi Hub's massing, ensured the extension sits only 2 metres above the neighbouring garden wall while also enabling level access from the car park. This strategy conceals a foundation of reinforced concrete, services and thick thermal + acoustic insulation.

The Lexi Hub seats up to 30 viewers,

with flexible accessible space for two wheelchairs or panel discussions and events and features a new bar and snack counter. The visual bulk was reduced further by echoing the neighbouring parapet roofs in the form of The Lexi Hub, creating a solid superstructure of in situ cast concrete arches which lean away from neighbouring gardens on a 45-degree angle. Reclaimed London stock brick has been used to anchor the extension in its setting and buffed stainless steel to reflect the sky above, conceived as a natural cinema screen which camouflages the roof form.

A green wildflower roof replaces biodiversity lost during the construction process at a higher level. The Lexi runs a range of outreach and community projects, including weekly carers and babies' screenings, discussion groups for seniors, accessible screenings for the hard of hearing, black history studies and a women-only refugee film club.

This joyous space provides an impressive range of conventional and innovative offerings, the latest of these is free 'warm and cosy viewings' for local people suffering from fuel poverty. It relies on local volunteers and even gives any surplus revenue to an ecological charity.



### Judges' Comments:

*"Any community would be proud to have a cultural hub like the Lexi Cinema – it is instantly warm and welcoming."*



Images: Henry Woide



# Highly Commended

## The Malthouse, The King's School, Canterbury

*Canterbury, South East*

**The Malthouse, a fine example of the 19th century functional tradition in architecture, had been used since the 1960s as a car-parts warehouse.**

Internal spaces had been partitioned, and several external features removed. Large modern casement windows replaced the original small openings, dramatically changing the robust and rhythmic appearance of the building. By the time the school acquired the building it had lost much of its original character and was in an increasingly poor state of repair. The building houses a 334-seat theatre offering flexible stage and seating layouts, orchestra pit, control room, technical gallery with generous back of house facilities, dance and drama studios, and dining facilities and classrooms for the adjacent International College. Only alterations that were essential, were made thereby preserving the inherent dramatic character and atmosphere and making the Malthouse a place for creativity and experiment. Internally, original features were preserved. Existing cast iron columns and steel beams, and timber joisted floors were intumescent coated, so they remain on show.

The central foyer stair rises from the base of a former kiln and up through a lattice of existing steelwork. Original tiled floors were carefully lifted and set-aside, before being re-laid following the enhancement of floor structures to suit modern requirements. The existing brickwork was sandblasted. New materials were chosen that were in keeping with the existing industrial character of the building. The auditorium walls are clad with timber, the spacing and treatment of which is subtly modified to create the desired acoustic reverberation and absorption and accommodate the ventilation system. Metalwork to the central stair, theatre balcony fronts, and lighting bridges is detailed with a functional industrial aesthetic.

The theatre space was formed by threading steel portal frames through the existing structure and hanging the third-floor structure from the new frames. Externally original features which had been removed were rebuilt, the large modern windows removed, and small openings to match the remaining original openings rebuilt using carefully matched bricks.



*Architect*  
Tim Ronalds Architects

*Client*  
The King's School Canterbury

*Main Contractor*  
Buxton Building Contractors

*Project Manager*  
Fanshawe

*Quantity Surveyor*  
Fanshawe

*Services Engineer*  
Skelly & Couch

*Structural Engineer*  
Price & Myers

*Acoustic Consultant*  
Ramboll

*Approved Building Control Inspector*  
Harwood

*CDM*  
Tim Ronalds Architects

*Civil Engineers*  
Price & Myers

*Ecologist*  
Lloyd Bore

*Fire Engineering*  
The Fire Surgery

*Signage Graphic Design*  
Whybrow Pedrola

*Planning Consultant*  
Hobbs Parker

*Theatre Consultant*  
Charcoalblue



### Judges' Comments:

*"Every design detail reflects the original use of the building, whilst the finished whole has undoubtedly assumed a new identity – with huge success."*







# Highly Commended

## The Pears Building, Institute of Immunity and Transplantation

*Camden, Greater London*

*Client*  
Royal Free NHS Hospital Trust

*Architect*  
Hopkins Architects

*Landscape Architect*  
Colvin & Moggridge

*Structural Engineer*  
Heyne Tillett Steel

*Main Contractor*  
Willmott Dixon

*Project Manager*  
Buro Four

**The Pears Building is a state-of-the-art facility which accommodates the UCL Institute of Immunity and Transplantation, offices for the Royal Free Charity, and a new 35-bed Patient Hotel.**

One of only 5 specialist immunology centres in the world, and the only one outside of America, the Pears Building provides a world-class research organisation in London, enabling UCL to deliver research excellence and the Royal Free Hospital to provide local care combined with world class expertise to patients.

The Pears Building provides quality space and equipment for up to 200 researchers working in the translational field. Scientific research has been shown to benefit enormously from regular formal and informal interaction between disciplines and research groups. Here, opportunities for spontaneous interaction

are built into the design, with strong visual connectivity between research clusters. Write-up spaces are arranged around a central atrium which incorporates generous circulation, break out spaces and booths to support professional collaboration as well as socialising. Lab spaces are co-located to provide bench space which can flex according to research group size. Since completion there has been a developing outreach programme – the Institute irregularly invites the public to talks given by members of the Institute to describing the important work they are doing in the building.

The Pears Building presents a new frontage to Hampstead Green and provides site-wide improvement to access and connectivity, rationalised circulation, and significantly enhanced landscaping and public realm.



### Judges' Comments:

*"A well-designed and architecturally significant addition to the extended curtilage of the Royal Free hospital."*



*Images: Jane Airey*



# Highly Commended

## The School on Islands Brygge, middle school

Copenhagen, Denmark

**Islands Brygge School shows how architecture acts as a lever of creating good habits and awareness on exercise, nutrition and nature's resources.**

Movement is integrated as a generator throughout the exterior via a roofscape. The interior emphasizes meals as central element in the building's heart from where facilities are easily accessible to other users when it functions as a gathering place for local associations. The school is a hybrid that connects the urban space with the nature area of the Common drawing on the best of the surroundings to the benefit students, neighbours, and other users.

The school's interior and exterior spaces are designed to be in close contact with each other. The large exterior flow of connected roofscapes forms a spiral of outdoor spaces that create a strong connection to the interior. The flow makes it natural to move teaching and play into the open, where children can move unrestricted in the playful and learning environment. A large roof area of three levels and an activity staircase, form the school's outdoor seating and activity area for both play and learning.

Here, the architecture encourages movement. The area is linked to the school's physical education curriculum, but also forms a natural part of the students' play and recreation area.

Outdoor areas also support the school's profile with a focus on food. An inspiring learning environment by the roof garden allows students to get their hands in the soil and prepare different crops and cook at the outdoor kitchen or over fire. The roof garden relates to the school's outdoor science area, which is directly connected to the indoor chemistry, biology, and physics labs. Here there is space for experimental set-ups that investigate plant growth and composting. Solar panels and a weather station on the school's upper deck allow students to collect and analyse the climate of the local area.

The urban gardens, composting facilities, water harvesting, and solar cells are all visible technologies and features in the students' everyday lives, where direct contact helps to create an awareness of resources and promote an understanding of sustainable living.



*Architect*  
C.F. Møller Architects

### Judges' Comments:

*"As an educational facility this building is a veritable feast. It has exceptional flow between the inside and outside, and all the spaces offer delight and innovation for a myriad of learning opportunities."*



Images: Adam Moerk



# Highly Commended

## Unity Place

*Brent, Greater London*

*Architect*

Feilden Clegg Bradley Studios

*Architect Masterplanners*

Feilden Clegg Bradley Studios

*Client*

Brent Council

*Architect (For other residential block not included in this submission)*

Alison Brookes

*Architect (For other residential block not included in this submission)*

Gort Scott

*Delivery Architect*

RM\_Architects

*Landscape Architect*

Grant Associates

*Structural Engineer*

Buro Happold

*Services Engineer*

Buro Happold

*Main Contractor*

Telford Homes

*Ecology Consultant*

Biodiversity by Design

*Quantity Surveyor*

Sweett (UK) Ltd

*CDMC*

Sweett (UK) Ltd

**Unity Place provides 235 social rented homes, a community hub, high quality landscape amenity, publicly accessible playspace, carparking and an energy centre serving the wider estate.**

The 100% affordable development is organised around the reinstatement of historic street patterns and a desire to create high-density housing in low-medium rise buildings that positively engage with their surroundings. The overriding character of the development stems from the use of TBS Mystique bricks that reference neighbouring Victorian London stock brick homes and the richness and variety of the landscape design. The brick nestles the scheme harmoniously into its surroundings and creates a family of buildings where individual character is expressed through secondary materials and different roof forms.

The landscape concept is to provide high quality planting and play amenity within the heart of the site, publicly accessible to all. Privacy buffers on streets and private courtyards with seasonal planting provide

a variety of biodiverse habitats and a landscape that changes throughout the seasons.

By creating a coherent urban block, strongly defined streetscapes, active frontages and large expanses of landscape amenity, the redevelopment restores the character and scale of the neighbourhood and demonstrates how an appropriate level of density can be achieved without building above an eight-storey height. Since 2004 residents have been engaged and consulted on the wider estate regeneration proposals and this continued on Unity Place.

Engagement was held with members of the public, Westminster residents that may be impacted by the development (the scheme is on the borough boundary), councillors and officers, St Augustine's Church, the Diocesan Advisory Committee, and local housing groups within the London Borough of Brent: The South Kilburn Tenant Steering Group and the Acorn Residents Association.



### Judges' Comments:

*"This development provides comfortable and affordable homes and makes a strong contribution to neighbourhood regeneration. It is well-detailed, well-built, and well-mannered."*



Images: Paul Riddle



# Highly Commended

## Wiston Estate Winery

*Horsham, South East*



**The Wiston Estate Winery redevelopment expands the Winery's offering as a tourist destination. New visitor attractions include a restaurant and kitchen within a sensitive restoration of two historic flint walled barns.**

Opportunities for direct sales are now possible within a new build shop and wine tour, taking visitors on a journey into the heart of the Winery through the barrel hall, viewing gallery and seminar room, finishing with a tasting experience within another historic barn restoration. Remodelled production & storage facilities also expand the Winery's production capability. The restoration of the historic barns maintains a visual reference to the site's former farm use, where the existing buildings have been retained.

The demolition of an existing dilapidated storage building made space for a new courtyard at the heart of the site, breathing life into the historic barns. A new acoustic bund, gabion wall and wine storage facility provide acoustic and visual screening from the adjacent A24.

Consultation with the South Downs National Park was crucial throughout. The landscape masterplan focussed on enhancing the historic farmstead arrangement - primarily hard landscaping alongside pockets of planting, chosen for their suitability for the sites existing fauna. An existing public right of way also runs through the site, which was upgraded and re-routed, requiring a carefully planned phasing to ensure it remained accessible.

Local craftspeople have also been involved in the scheme, where they have been commissioned to design and provide several important features in and around the buildings. This includes water features, paintings & murals, the tasting room table, and the restaurant furniture. Since completion, the site has attracted many visitors, with excellent reviews of the restaurant and spaces created because of the project. Locally sourced and seasonal produce has formed an important part of the restaurant's offering.

*Architect*  
ECE Architecture

*Client*  
Wiston Estate

*Structural Engineer*  
HOP Consulting

*Main Contractor*  
Cheesmur

*Specialist Sub-Contractor*  
Manorwood

*Quantity Surveyor*  
Robinson Law Francis

*Electrical Subcontractor*  
AJ Taylor

*Planning Consultant*  
Dowsett Mayhew

*Groundworks Contractor*  
Landbuild



### Judges' Comments:

*"A prime example of regenerative agriculture, keeping wider community inclusion in mind."*





# Pro Tem Awards

*Temporary projects that make an outstanding contribution to the quality and appearance of the built environment. Award level schemes demonstrate excellence in architecture or design, whilst being sustainable, accessible and provide a positive civic contribution.*

## Building a Martian House

*Bristol, South West*

### Artist

Ella&Nicki

### Architect

Hugh Broughton Architects

### Architect

Pearce+

### Structural Engineer

Buro Happold

### Services Engineer

Hydrock

### Quantity Surveyor

MDA Consulting

### Funding Partner

SCF

### Host Venue & Collaborator

M Shed

### Funding Partner

Edward Marshall Trust

### Building Contractor

Bam

### Building Contractor

ISG

### Building Contractor

Galliford Try

### Building Contractor

Kier

### Building Contractor

Morgan Sindall

### Building Contractor

Willmott Dixon

### Building Contractor

Wates

### Building Contractor

Sir Robert McAlpine

**This public art project brings to life a full-scale Martian House designed through a collaborative process between artists, scientists, architects, engineers and the public.**

The installation is accompanied by a program of workshops and talks about sustainability, community, the future, as well as offering the opportunity for the public to go inside the house. It also provides a space for small research groups to work collaboratively on projects that can help us rethink life on Earth by exploring the challenges of a future life on Mars, discussing topics such as shortage of resources, circular economies, self-sustaining food production and ways to reduce waste.

The two-storey 53sqm house is powered by solar panels and designed to be lightweight and withstand the environmental challenges that would be faced on Mars - such as average temperatures of -63°C and exposure to galactic and cosmic radiation. The upper level is designed to sit on the Martian landscape and is formed using a pressurised inflatable gold-coated foil, making it lightweight enough to be transported to Mars. In Bristol the foil is filled with air so it can be reused, but on Mars it would be filled with Martian concrete made of regolith (soil) and the water found below the surface, to provide

protection from galactic and solar radiation. The house has a glazed elevation, with views towards Bristol's Princes Wharf standing in for the Martian landscape. Inside, a hydroponic living room is designed to surround occupants with plants to aid relaxation. This feeds into a circular wastewater system linking the plants with the ablutions and kitchen water systems. The lower level would be built underground within the lava tubes that exist beneath the planetary surface. As Mars has a thin atmosphere this will protect the inhabitants from high levels of radiation. The prototype in Bristol is enclosed in plywood painted red and printed with information about the project and illustrations from artist Andy Council, who also documented the workshop process which determined the design. This level contains the environmental control room with all the life support systems powering the house, two compact bedroom 'pods'; along with a shower and a 'Martian loo' with low water use.

The interior design will be developed with a group of volunteers and will come to life over the lifespan of the project; everything will be made from furniture to the smaller essentials of everyday living like Martian clothes, toothbrushes, and wallpaper, with a focus on creating items that are easy to repair, are multi-functional and contribute zero waste.

## Judges' Comments:

*"The project is an interesting process to consider Martian living and has provided successful community involvement."*



Image: Luke O'Donovan



# Award

## Holyrood Street masterplan, kiosk and garden

*Southwark, Greater London*

**Holyrood Street showcases the way in which landscape, green infrastructure and public realm projects can positively contribute towards a greener and more carbon-conscious future through the provision of a garden, green wall, public space and kiosk.**

The building is designed to be fully demountable at the end of its ten years meanwhile use. The project is being utilised to test the current awkward site and through this, facilitating a change in the public perception of the street into a cultural destination and key part of the wider Low Line project. The building has been designed to have only mechanical dry connections, is modular and is adaptable.

The roof is formed by four planters sitting directly onto the timber frame and have been designed to be easily craned away. Currently there is no fixed site for

the project to move to, but through its inherent adaptability it could suit many locations. Any materials that are not reused can be easily recycled. The project can be taken apart in under a week's time leaving no trace behind as there are no foundations in the ground. The project is built to last beyond its ten year meanwhile use, and to adapt to changing social, physical and economic environments, maximising the value of the material put into the project. The materials used throughout the project are entirely bio-based or re-purposed, resulting in a very low embodied carbon.

The project uses attractive, robust materials which weather and mature well. The project was designed in the spirit the Mayor of London's 'Design for a Circular Economy'. In its short lifespan since completion, the garden and kiosk have already become a local landmark and meeting point for the local community.



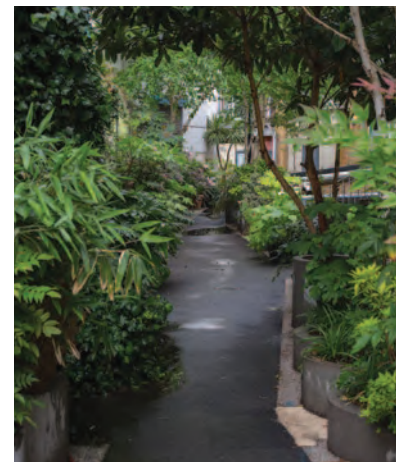
*Architect*  
Sanchez Benton Architects

*Client*  
Southwark Council

*Landscape Architect*  
Macfarlane Associates

*Structural Engineer*  
Price & Myers

*Main Contractor*  
Carmelcrest



### Judges' Comments:

*"The project has potential for catalysing much wider impact given its modest size, and it exemplifies an efficient 'Swiss-army knife' approach to land use."*







# Award

## Kit Kat Club (formerly Playhouse Theatre)

Westminster, Greater London

### Client

Ambassador's Theatre Group

### Conservation Architect

Carmody Groarke

### Interior Architects

Carmody Groarke

Charcoalblue

Bewa Studio

Tom Scutt Studio (scenic)

### Main Contractor

GF Holding

### Quantity Surveyor

Elliot Consulting

### Services Engineer

Skelly & Couch

### Architecture Structural Engineer

Atelier One

### Scenic Structural Engineer

KD Productions

### Universal Design Consultant

Carmody Groarke with

Charcoalblue

### Sub Structure Structural Engineer

KD Productions

**The Grade II listed Playhouse Theatre in London's West End has been sensitively remodelled to provide new hospitality areas and an intimate performance space for a new production of 'Cabaret'.**

The brief, set by theatre owner Ambassador Theatre Group (ATG), was to improve the existing building's condition, offering a refreshed interior strategy coupled with an exciting and unique theatre experience, ensuring operational resilience for this historic theatre building while the industry and the theatre itself recover from the effects of the pandemic. Within the auditorium, the new in-the-round stage spans the line of the proscenium arch. The stalls have been levelled with cabaret seating with tables surrounding the performance area. Existing balconies have been re-raked to ensure excellent sightlines, and a new audience gallery built on the stage to mirror those in the auditorium. New rigging points in the ceiling and enhanced lighting, acoustic and audio-

visual infrastructure have been designed to support an intimate and immersive audience experience. Intimacy has been achieved by reducing capacity from over 800 to 595 seats.

An exciting vision for the production-specific space set within the existing theatre, balances a highly creative approach with the need for theatrical functionality. Extensive refurbishment of the remainder of the theatre has significantly increased the front-of-house spaces with a series of new characterful bar areas and a new centralised kitchen.

Careful opening up of an historic doorway has created step-free access to the building and new back of house spaces have been provided to accommodate the cast and crew, wardrobe and office areas. Each careful intervention has extended the active life of the listed Playhouse, encouraging new audiences and welcoming a world class production of Cabaret to one of London's iconic and historically significant theatres.



### Judges' Comments:

*"The scheme has adapted a London institution for use as the setting for a hugely successful and potentially long running show. The renovation and adaptation are ingenious and sensitively executed."*



Images: Philip Vile



# Pro Tem Highly Commended

*Temporary projects that make a significant contribution to the quality and appearance of the built environment. Highly Commended schemes demonstrate a good standard of architecture or design, whilst being sustainable, accessible and provide a positive civic contribution.*

## Culture Palace

*Enfield, Greater London*

**Home to a vibrant array of local cultural and creative enterprises, Culture Palace sees the transformation of a vacant retail unit in Enfield, into a colourful, temporary community hub.**

Seeking to re-establish key community facilities for local people during the pandemic and beyond, this welcoming space invites people to socialise, engage and enjoy a broad programme of events. Designed with flexibility in mind, the project has become an exciting catalyst for collaboration - uniting Enfield's communities and demonstrating the role of culture in the recovery and reinvention of the high street.

Looking beyond its term as a community hub, the retail unit that is currently home to Culture Palace has been retrofitted to purposely remain as flexible a space as possible. This has been achieved by future-proofing the unit with essential upgrades to the building fabric, and improvements to the building services, such as much-needed upgrades to the electric systems. In line with this, the implementation of Culture Palace also intentionally retained a key retail offer, to

avoid a change of use application.

As a result, the space itself has been developed as a fully functional yet completely customisable building shell, which can be adopted by the community and/or Council for an array of different functions.

With the project nearing the end of its initial term, the team are currently in discussions in regard to the future of Culture Palace. The success of the space as a community venue has been recognised by the landlords and wider shopping centre management, and they are keen that Culture Palace is retained and continued in some form beyond the expiry of the lease. During its term, Culture Palace's open plan layout has allowed visitors to informally use the different spaces during the day, without permanently denoting these. Where specific activity zones have been created - such as the film screening space - a simple retrofit incorporates acoustic curtains and simple furniture that can be quickly demounted and reused if no longer needed after the current meanwhile use ends.



*Architect*  
Dallas-Pierce-Quintero

*Project Manager*  
Dallas-Pierce-Quintero

*Meanwhile Consultant*  
Dallas-Pierce-Quintero

*Cultural Associate*  
Dallas-Pierce-Quintero

*Graphic Design*  
Stephen Barrett Studio

*Fabricator*  
Arcola

*Main Contractor*  
Crestel Projects

*Fire Consultants*  
William Martin

*Client*  
Enfield Culture Team  
(Enfield Council)



### Judges' Comments:

*"This project provides an extremely high level of civic contribution to the local community. And in terms of bang for your buck, difficult to beat."*











# Selwyn Goldsmith Awards for Universal Design

*Recognising universal design excellence in the built environment since 2011.*



*Established in 2011, in recognition of architect and founding figure of universal design, Selwyn Goldsmith. Winners in the Selwyn Goldsmith Awards are selected by a specially convened panel of universal design experts. Universal Design is about ensuring that places work for all people, no matter your age, ethnicity, gender or ability. An environment or building that is responsive, flexible, welcoming, easy to use and occupy; allowing all to use with dignity and equality. The Selwyn Goldsmith Awards seek to promote and applaud those schemes which have gone beyond the building regulations, as a minimum using best practice guidance, putting people at the heart of the project and showing exemplar design.*

## Selwyn Goldsmith Awards National Judging Panel

*The Selwyn Goldsmith Awards National Judging Panel consists of a representative group of universal design experts who uphold the integrity and ethos of the Civic Trust Awards and make the final decision on the level of awards to be given, ensuring national and international consistency.*

### Iain McKinnon

Iain has specialised in the creation of inclusive environments since 2005 and has worked on many prestigious projects including the Olympic Park in east London, UK. He co-founded the Global Disability Innovation Hub (GDI Hub) and leads their inclusive design work across research, practice and teaching. He works internationally and leads GDI Hub's 'Inclusive Infrastructure' research in six cities in developing countries as part of GDI Hub's UK Aid funded 'AT2030' programme that is yielding unique and intersectional outcomes. Iain also teaches a module, 'Inclusive Design and Environments' on GDI Hub's UCL awarded MSc Disability, Design and Innovation. A product design engineer by training, Iain is passionate about good inclusive design across all sectors, benefiting all users.

### Jane Simpson

Jane is Director of Jane Simpson Access Ltd. An architect and consultant member of the National Register of Access Consultants (NRAC). With over two decades of experience in inclusion, she is a Built Environment Expert Design Council Cade and the RIBA's Specialist Practice Advisor on inclusion, sitting on the BS8300, UIA Architecture for All group Western Europe region 1, Regulations & Standards, Architects for Change (AfC) and CPD committees. An Inclusion Design Assessor for the Civic Trust Awards, she also advises on a range of issues, often clarifying complex aspects of the Equality Act 2010, the Special Education Needs and Disability Act 2001 and other statutory and legislative information.

### Michelle Horn

Michelle is a senior access consultant at Arup and a consultant member of the National Register of Access Consultants (NRAC). She is passionate about high-quality design and has specialised in accessibility and inclusive design for over 18 years, working in an architects' practice, Local Authority and at the Centre of Accessible Environments. Michelle has significant experience working on listed buildings and regeneration schemes as well as writing inclusive design standards and providing technical guidance and design appraisals. She has been an active member of the London Region of the Access Association and co-authored the wheelchair housing design guide 3rd edition.

### Neil Smith

Neil is Chair of the London Legacy Development Corporation's (LLDC) Built Environment Access Panel (BEAP) and one of the Mayor of London's Design Advocate promoting Good Growth by Design. He is the Inclusive Design Lead for HS2 Ltd and prior to that he was with Buro Happold Engineers for over 10 years, where he led the Inclusive Design team. Thanks to the team at Buro Happold his son was the first wheelchair user over the O2 Dome in Greenwich. He is the principal author of the Mayor's Supplementary Planning Guidance 'Accessible London: achieving an inclusive environment', and the London 2012 Games and 2019 LLDC's 'Inclusive Design Standards'. He sits on the Advisory Group of the National Register of Access Consultants (NRAC) and represents the NRAC on the British Standards Institute Committee B/559 - Design of an Accessible and Inclusive Environment and the the Construction Industry Council's Diversity and Inclusion Panel.

### Simon Turton

Simon is Chair of the SGA Panel and is a Director at Aperis Building Consultancy, a Chartered Building Surveyor and has been involved in Access Consultancy for the last 20 years. He was the immediate past Chair of The Advisory Group of The National Register of Access Consultants where he has been involved in lobbying Government to promote the role and value of Access Consultancy. Simon has provided CPD seminars, spoken at national exhibition events promoting Universal Design and Disability Awareness and provides consultancy on issues including Disability Policies and legislation, with advice on the reasonableness of implementing works related to access improvements. He is a visiting Lecturer at Nottingham Trent University.

### Teresa Rumble

Teresa has a BA in 3-Dimensional Design, MA in Gender and Society and a City and Guilds qualification in Garden Design. She has worked in access since 2015, first with the National Register of Access Consultants and, since 2016, within the Centre for Accessible Environments. Now a Senior Access Advisor, Teresa has extensive experience of access assessments, inclusive design standards, design appraisals and access audits of listed and heritage buildings; museums and galleries; offices; education campuses; railway stations; external environments and parks and gardens. She also has 14 years' experience of exhibition and gallery design work at the British Museum, which she now applies to the creation of inclusive visitor experiences.



# COMMENT

*Selwyn Goldsmith Awards National Panel Member  
Jane Simpson reflects on this year's successful projects.*

**From over 250 entries into the Civic Trust Awards, 99 projects were reviewed by The Selwyn Goldsmith Awards National Judging Panel before meeting on the 28th of November to review the shortlisted schemes. As always there was a huge breadth of projects in terms of sector and type of proposal. As previous years we have 2 Award winners and 1 Highly Commended.**

The two winners are both historic buildings, but the scale and achievements are at each end of the spectrum. Noticeably, both winning projects had Access Consultants on their teams; Ely Museum, Tom Lister who also worked with the local access group, St Pauls Cathedral the late John Penton OBE, and more recently Martin McConaghy.

## Ely Museum

The Ely Museum is a modest museum which presented several challenges, particularly with circulation, there was a lack of lift access, uneven floors with ramps and steps located throughout the building. The resultant layout was

confusing and lacking a natural flow throughout in what is a relatively small building. Works included a lift to be installed, a levelling of the floors, not a mean feat given the historic joists and the pre-requisite of maintaining important features and the removal of doors.

Furthermore, care was taken to ensure that the spaces were welcoming, easy to navigate and the introduction of sensory experiences opened this museum to a whole new audience. Given its limitations, this was a well-considered excellent solution in an historic building.

## St Pauls Cathedral

Moving to the second winner, St Pauls Cathedral which is at the other end in terms of scale, importance, and funding. It is one of the most significant historic buildings in the UK, if not the world. These works were part of a programme of major changes which have spanned two decades. The challenge was balancing the access requirements against the impact on the national monument.

The scheme has provided a new flight

of steps with integrated ramps to the north transept which sits over the original. The steps remain intact below, maintaining the heritage which was essential to getting the approval. The resulting solution provides new steps which have the same stone quality but with the addition of half landings linked to the symmetrical ramps either side.

What made this a worthy winner was the high specification and level of detail. But perhaps more significantly, was the lasting legacy and civic value that proves that access to nationally significant buildings is not a dream.

## Great Things Lie Ahead

The Highly Commended project Great Things Lie Ahead was undertaken by a community association. The centre was inaccessible, dark and unwelcoming. The association worked with a wide range of users, their aim to make the building equally accessible to all users no matter their, age, ability or culture. The result is an accessible and valued community resource. Its impact is wider than the building itself, it provides a new safer space in what was previously an underused alleyway.



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- Civil Engineering
- Conservation Engineering
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# Award

*Presented in recognition of architect and founding figure of universal design, Selwyn Goldsmith to exemplar projects that demonstrate excellent universal design principles.*



## Ely Museum

*Cambridge, Eastern*

**The project at Ely Museum involved a complete renovation and restoration of the Grade 2 listed building, formerly the Bishop of Ely's goal, and its extension to create new facilities and to make it fully accessible to all users for the first time.**

From the outset, accessibility was at the heart of the project brief. The scheme was reviewed several times - to explore on how best to make the building accessible for all users. This also extended to the approach to the exhibition and interpretation design, where the client team undertook extensive audience research and user engagement to develop narratives and display approaches that would be relevant and appealing to the diverse communities in and around Ely, ranging from recent immigrant communities to older farming communities.

In terms of physical accessibility, the listed building presented several challenges – with no lift access, and uneven floors at each level with odd ramps and steps in unexpected places. The plan layout was also confusing, without an intuitive flow. Introducing a lift was a non-negotiable part of the brief, and then the floors were levelled to be flat throughout at each

storey – a tricky exercise given the historic joists and features. The existing accommodation stair – which had been installed in 1997 – was taken out, and two new stairs inserted: a protected stair in the new extension and an accommodation stair within the gallery sequence, in the location of a former historic stair in the listed building. The plan layout was rationalised to make the building easily legible to users and was planned so that there would be no doors in the exhibition sequence, making it easy to move around the spaces. Visually impaired user accessibility was also crucial. Close attention was paid in both the architectural and the exhibition design to colour contrast and integrating this into the design in ways that were harmonious with the overall design ethos.

The needs of users with learning difficulties and other additional needs were also fundamental to the design approach throughout – making sure spaces felt calm, welcoming and light; introducing sensory experiences such as the gaol cell and the 'wise woman's hut' which use audio and moving image to create immersive experiences; and ensuring that captions and text were easy to read.

*Client*  
Ely Museum

*Architect*  
HAT Projects

*Access Consultant*  
People Friendly Design

*Structural Engineer*  
Momentum Engineering

*Services Engineer*  
Max Fordham

*Cost Consultant*  
Gleeds Cost Management

*Project Manager*  
Focus Consultants

*Exhibition Designer*  
Simon Leach Design

*Signage Graphic Design*  
Igenics

*Main Contractor*  
R G Carter



### Judges' Comments:

*"Accessibility has been well considered for both the building and interpretation alike. It was fantastic to hear about the collaborative approach to this between the design team and client to achieve this in such a historic building. A commendable effort with such restrictions."*



Images: Philip Vile



# Award

## St Paul's Cathedral Equal Access

*City of London, Greater London*

*Conservation Architect*  
Caroe Architecture Ltd

*Concept Architect*  
Martin Stancliffe Architects Ltd

*Collaborative Design*  
Connolly Wellingham Architects

*Client*  
St Paul's Cathedral

*Main Contractor Phase 1 -*  
Stonewest Ltd

*Quantity Surveyor*  
Synergy LLP

*Structural Engineer*  
The Morton Partnership

*Main Contractor Phase 2 -*  
Sir Robert McAlpine

*Access Consultant*  
IDACs (UK Ltd)

*Landscape Architect*  
FFLO

*Services Engineer Phase 1 -*  
ENG Design

*Services Engineer Phase 2 -*  
CBG

*CDM*  
Philip Waller Consulting

*Archaeologist*  
John Schofield Archaeology

*Environmental Consultant*  
Tobit Curteis Associates

*Building Inspector*  
Oculus/Assent Building Control

*Crowd Flow Modelling*  
Crowd Dynamics

*Ergonomic Design Consultant*  
Mima

*Remember Me Lettering Artist*  
Making Marks

*Joinery subcontractor*  
NBJ Ltd

*Metalwork Consultant*  
Catalytico

*Metalwork Specialist*  
Metal Sistem s.r.l. Cantu

*Electrical Subcontractor*  
Phase 2 - West and West Ltd

*Masonry Cutting Design*  
Masonry Design Ltd

*Stone Consultant*  
Harrison Goldman

**The project is part of a programme of major changes to Grade I listed St Paul's over two decades, envisioned initially by accessibility advisor, the late John Penton OBE. Creating permanent step free access to Cathedral floor was a keystone of this programme.**

The major design challenge was balancing access needs and best possible practice with the physical constraints and an acceptable level of impact to this national monument. The project engaged with national standards throughout the process from the macro principle of its location: in compliance with the National Planning Policy Framework (NPPF), local planning policy and Historic England guidance; to the micro details such as the light reflectance values of stone step nosings to be in line with BS8300. The existing lift takes only one wheelchair user every 4 minutes, and temporary ramps for fire safety egress were not at all appropriate for this immensely significant building.

Aside from daily worshippers and visitors unable to take the 2m flight of stairs at the West entrance, the Cathedral regularly has special services. Permanent access ramps, and steps with suitable handrails were vital to a fitting welcome for all visitors with limited mobility or other access needs. Informal public consultation highlighted the latent demand from disabled visitors, and the project team also consulted closely with CoLAG (City of London Access Group) and the local authority access team to

establish the brief and review details of the design as the project progressed. A matrix of access features (a total of 32 different elements just for the ramp alone, to cover sizes, handrails, contrast, lighting etc.) interrogated the design against Approved Document M 2015 (M2) and BS8300:2009+A1:2010. The final developed scheme was supported by stakeholders as an effective and practical response to the corresponding challenges, and has since been cited in Julie Fleck's 2019 book *Are You an Inclusive Designer?* Once inside the North Transept, visitors pass through the Remember Me inner portico, a physical memorial to those who have died due to COVID-19.

The Equal Access Project is central to St Paul's commitment to offering equal access and opportunities, to enable everyone to share in the life and work of the Cathedral.

### Judges' Comments:

*"This new equal access entrance provides access to all users of the cathedral, ensuring that it remains a welcoming space for everyone. The high spec of the scheme and real civic value it provides to this nationally significant building leaves a lasting legacy."*

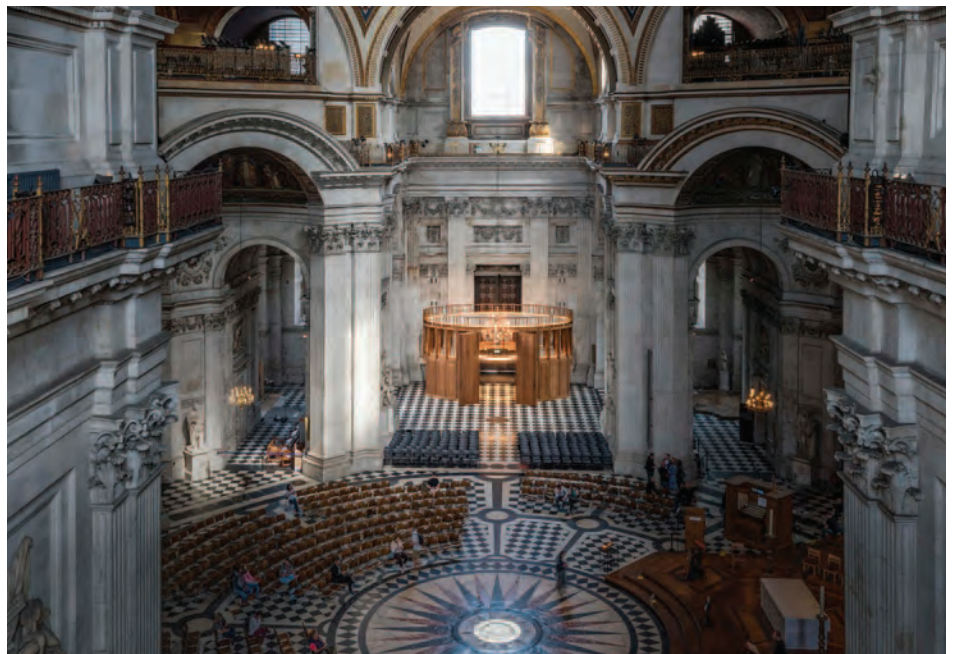


Image: Caroe Architecture Ltd



# Highly Commended

*Presented in memory of Becky Goldsmith to projects that demonstrate excellent universal design principles*

## Great Things Lie Ahead 2020, Holborn House

*Camden, Greater London*

**The community association welcomes a wide range of users, from small children to the elderly, from sensory group classes to local community assemblies and dinners.**

The pre-existing community centre had no step free access, was dark, disorientating and unwelcoming. To make the new building equally accessible to people of all ages, abilities and cultures was one of the key principles of the design. Access was consulted with funders experts to achieve the 'Accessible Sports Facilities' document standards, which extend above Part M and part K. The design was consulted at expert meetings, as well as with the user groups, and controlled through detailed checklist in RIBA stages 3, 4 and 5.

Wherever required, the existing building fabric was adjusted for the benefit of accessibility. At street, the existing concrete structure was cut out for a new step free access, used by wheelchair users but also parents with buggies. A new lift connects the ground floor with the basement main hall and the studios on the first floor. The entrance lobby is designed as a single full width generous, oak finished ramp. The lobby and reception rooms together form a single welcoming space, visually connecting the street, the stairs and the main hall below through glazed walls. The reception

retains a visual connection across the ground floor and basement gym, so any required further access assistance can be easily reached. From the ground floor a colourful new staircase with views of the new façade artwork extends to the basement and the first floor. The staircase balustrade design provides two levels of handrail, for the little and the grown-up visitors, all integrated into the colour scheme by the selected artist. Colour and finishes are animating facilities such as changing rooms and accessible bathrooms at ground and basement levels. The artist-designed patterns of tiles bring enjoyment and surprise, while also maintaining required levels of contrast and slip resistance.

The work of the artist is also introduced throughout the building to highlight access elements such as bright green handrails, lift doors, balustrades, colourful doors or bespoke woven fabric panels for improved acoustic comfort in the multipurpose gym/hall improved beyond the stipulations of part M. The artist's façade print design was refined following the detailed input from the neurodiverse group to better reflect the specific needs of children with sensory disabilities. Carefully designed bespoke signage guides the visitor easily through the various rooms. Contrasting colour signs are complemented with bespoke design stainless steel pictograms.



*Architect*  
6a architects x Caragh Thuring

*Client*  
Holborn Community Association

*Main Contractor*  
Quinn London

*Structural and Civil Engineers* Price and Myers

*Environmental Design and Engineers*  
Ritchie + Daffin

*Artist*  
Thomas Dane Gallery

*Landscape Architect*  
Dan Pearson Studio

*Project Manager*  
Bidwells

*Quantity Surveyor*  
Jackson Coles

*Building Control*  
Sweco Building Control

*Bifold Carpentry Doors*  
Jones Neville

*Joinery*  
Nic Rhode Furniture

*Glass ceramic fused silkscreen artworking*  
Protoglass

*Platform lift*  
Gartec

*Typography & Signage*  
John Morgan Studio

*Party Wall Surveyor*  
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### Judges' Comments:

*"This scheme has transformed a previously inaccessible facility into an accessible and valued community resource on a restricted urban basement site."*



Image: Johan Dehlin



de  
matos  
ryan

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design team and contractor colleagues

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Arts Ed, West London  
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Project Managers  
Building Surveyors  
Cost Consultants



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St Pauls Cathedral Equal Access



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# Civic Trust AABC Conservation Awards

*Recognising conservation excellence in the built environment since 2014.*

*Winners in the Civic Trust AABC Conservation Awards demonstrate the highest standards of historic building conservation.*

## AABC Conservation Awards National Judging Panel

*The AABC Conservation Awards National Judging Panel consists of a representative group of building conservation experts who uphold the integrity and ethos of the Civic Trust Awards and make the final decision on the level of awards to be given, ensuring national and international consistency.*

### Dearbhail Keating

Dearbhail is a director at John Coward Architects in Cartmel, Cumbria and an AABC registered architect. She also sits on the AABC Board. In 2014 Dearbhail was awarded the Society for the Protection of Ancient Buildings (SPAB) Lethaby Scholarship, a nine-month travelling scholarship that allowed her to develop her technical understanding of building conservation both practically and philosophically. Her work is focused throughout Cumbria and Yorkshire on both ecclesiastical and secular buildings working public and private clients. Dearbhail sat on the SPAB Technical Panel between 2016 and 2018. She also runs the SPAB North of England Regional Group.

### Neal Charlton

Neal is a Director at Buttress Architects and an AABC registered conservation architect. After receiving a Civic Trust AABC

Conservation Award in 2015, Neal was asked to join the AABC Board and judge the Conservation Awards in 2016. Neal also represents conservation at the Civic Trust Awards Judging Panel. He has undertaken many projects in sensitive historic environments, including modern interventions on scheduled monuments. The Buttress studio's work includes the public and private sectors, the urban and the rural, the residential and commercial, the traditional and the contemporary, and is internationally renowned for exceptional skills in heritage and conservation.

### Neil Burton

Neil has been a director of The Architectural History Practice since 2001. He is an architectural historian with over 35 years' experience of the listed building and planning control process. Neil started his career at the Council for Places of Worship, assessing the architectural merit of

redundant churches, before joining the GLC Historic Buildings Division as a member of the historians' team. After the abolition of the GLC he became an Inspector of Historic Buildings within English Heritage. In 1994 he became Secretary of the Georgian Group, one of the national architectural Amenity Societies, where he remained until joining AHP.

### Simon Malam

Simon is a Practice Director at Donald Insall Associates, an AABC registered architect and AABC Board member. He has 18 years' experience working as a conservation architect on the repair, alteration and adaptation of some of the country's most important historic buildings. His specialisms include timber-framed structures and places of worship, and he is incumbent architect at Bangor Cathedral.

# PRICE & MYERS



# COMMENT

*AABC Conservation Awards National Panel Member*

*Dearbhail Keating reflects on this year's successful projects.*

**Once again, the judging process for the AABC Conservation Award has been a real privilege for the panel. Many hours have been spent analysing the submitted drawings and information and we have enjoyed debating the nuances and successes of each project.**

Arriving at a decision is never easy but once again we have reached our conclusion and are delighted to have awarded one project the AABC Conservation Award, with four projects Highly Commended.

Our 2023 winner, Lincoln Cathedral, showcases the process involved in delivering a high-quality conservation project on a large scale. Central to the aim of the entire project was to radically improve the Cathedral's setting and visitor experience. This has been achieved, but not at the expense of conservation. Despite the scale, fastidious attention to detail at each step of the project has resulted in a joyful outcome. Philosophical challenges were huge and debates such as conserving, versus the importance of iconography, in our ongoing understanding and appreciation of the historic built environment were well considered. The importance of collaboration and drawing on strengths and skills of the craftspeople tasked with the careful conservation involved has been key to the overall success of

the project. Community involvement and engagement throughout the project has allowed an enhanced understanding of the processes involved in executing such a project, demonstrating the importance of preserving and celebrating our shared heritage.

Our four Highly Commended projects: The Brewhouse, Peterhouse; The Leaves of Southwell, Nottingham; Boston Manor House, Hounslow; and St Mary's Guildhall, Coventry all showcased admirable work and execution. Judges were impressed with the presentation of the conserved interior against the modern interventions at The Brewhouse, Peterhouse, demonstrating how old and new set against one another can aid our understanding of a building's development as well as enhancing our appreciation of the conservation undertaken. At The Leaves of Southwell innovative approaches to monitoring and analysing environmental conditions and the impact these have on material degradation offered fascinating insight into the repair approaches adopted. Lessons learned will no doubt feed in to repair and maintenance work moving forward, increasing our overall understanding of the technical challenges associated with conservation of building fabric. Presentation of the interior at Boston Manor House and

the research and recording involved in presenting accurate representations of the building have allowed it to be brought back to life. The experience this offers visitors to the House and enhanced understanding of the social history and development of the site is notable. At St Mary's Guildhall the works undertaken have greatly increased accessibility to the building. Again, this has enhanced the understanding of the Guildhall and allows new areas of the building to be seen and experienced. All of this has been achieved with very minimal intervention to the Guildhall itself, protecting and celebrating the building for years to come.

The challenges of the past few years have had a profound impact on us all and whilst the world has changed beyond measure, it is reassuring to see that the high standard of building conservation throughout the built environment is resolute. Historic buildings must maintain relevance and respond to changing needs, and the real skill of the conservation architect is in achieving this whilst also conserving and enhancing what makes an historic place special. We hope to continue to celebrate the hard work successful conservation projects demand and would encourage applications of all sizes to apply for the 2024 Award.



*2024 Application Round will open on Monday 5th June 2023*

*Closing date Friday 21st July 2023*

[info@civictrustawards.org.uk](mailto:info@civictrustawards.org.uk)



# AABC

Register of Architects Accredited in Building Conservation

[www.aabc-register.co.uk](http://www.aabc-register.co.uk)

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We maintain a register of architects who demonstrate skills and competency in building conservation, to protect the historic built environment.



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# Award

*Projects which demonstrate the highest standards of historic building conservation and make an outstanding contribution to the quality and appearance of the built environment.*

## Lincoln Cathedral

*Lincoln, East Midlands*

**Lincoln Cathedral is one of the finest, and largest, cathedrals in northern Europe. This, added to its unique hilltop location, makes it one of the most visible buildings in the UK. The building is Grade I listed and is situated in a conservation area and much of the site is a Scheduled Ancient Monument.**

Since 2011 the Cathedral had been included in Historic England's register of Heritage At Risk in recognition of the pressing conservation work needed to avoid further deterioration of the fabric over the next decade. In 2017, Lincoln Cathedral was successfully awarded a National Lottery Heritage Fund grant towards the £16 million 'Lincoln Cathedral Connected' to carry out significant restoration works to the first parts of the Cathedral experienced by visitors as well as to radically improve the Cathedral's setting and visitor experience

with extensive landscape works, a new visitor centre including cafe, shop and exhibition spaces. The major programme of conservation and repairs to some of the Cathedral's most significant historic elements, include the 'Gallery of Kings', a 14th-century carving of 11 life-sized statues of kings inserted within the central portico. Decorative stonework within the central niche and gable as well as the turrets, and two bishops' statues on either side of the West Front. The southern run of the 12th century Romanesque Frieze, which covers half of the West Front. The carvings are recognised as being of international importance and had been covered since the 1980s for preservation due to the disintegration of the attached gothic sculptures. The 14th-century Exchequer Arch, which leads into the Cathedral close. The work delivered as part of the Lincoln Cathedral Connected project was the first time work had been

carried out on the arch since the late 1800s. Over the past five years, tours have been delivered to numerous parties including, English Heritage, the Churches Conservation Trust, the Institute of Historic Building Conservation, local authority conservation offices and employees from the National Lottery Heritage Fund.

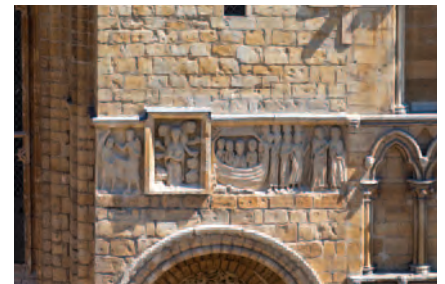
The Cathedral's guides and volunteers have also been given tours and educated about the details of the work so that they can disseminate this knowledge to visitors to enhance their understanding and appreciation of the conservation work that has taken place.

### Judges' Comments:

*"Despite the scale, fastidious attention to detail at each step of the project has resulted in a joyful outcome."*



Images: Andy Marshall



*Conservation Architect*  
Buttress

*Client*  
Lincoln Cathedral

*Quantity Surveyor*  
Brundell Woolley

*Project Manager*  
Cragg Management

*Structural Engineer*  
Ramboll

*Archaeologist*  
Lincoln Cathedral

*Main Contractor*  
Lincoln Cathedral Works Department

*Conservator*  
Skillington Workshop

*Environmental Consultant*  
Tobit Curteis Associates



# Highly Commended

*Projects which demonstrate the highest standards of historic building conservation and make a significant contribution to the quality and appearance of the built environment.*



## Boston Manor House

*Hounslow, Greater London*

**The Boston Manor House project has seen the rescue of an At Risk structure and its thrilling transformation into a new community asset.**

The project has involved the total restoration and conservation of the historic fabric, both interior and exterior, as well as the sensitive integration of new services and infrastructure, to allow the house to become an asset for the everyone in the local community. Dating from 1620, it is a remarkable Grade I listed survivor of a Jacobean country manor house and has a long and varied history, with 300 years of private residents before being sold in 1922 and falling into a state of disrepair at the end of the 20th century. The decision was made to transform the former private residence into a public asset – all would be welcome to come and make use of the building and get involved. The project began in 2017 with an options appraisal to explore potential and capacity for change within the sensitive historic building as well as lengthy consultation with local groups to better understand what the local community wanted and needed from their building.

After this, the decision was made to secure the building's future in two ways: to repair the damaged fabric and restore the building to its former glory and to also bring the building back into use with new uses and functions enabled to take place. The project was delivered in two

phases: the first phase saw the restoration of the historic 17th Century timber roof structure, completed in July 2020, delivered through a project funded by a Historic England Repair Grant for Heritage at Risk. The second phase was the Capital works which included the conservation and re-presentation of the House and Service Wing as well as the construction of the new lift and the refurbishment and fit out of the cafe, meeting rooms, WCs and visitor facilities.

The Victorian service wing was transformed into lettable Maker Spaces for a local creative academy. Embracing the long history of the building, the decision was made to present the internal schemes to reflect a range of periods from Jacobean to Victorian, supported by evidential discoveries on site; visitors can now walk through the history of the house. The focus of the interior works has been to research and redisplay some of the rooms based on expert analysis of archaeological evidence hidden under layers of paint and plasterboard, and, where none has survived, on contemporary sources to inform faithful reconstruction where documentary evidence is sparse. The historic rooms are to host school visits, tours and general visitors as well as being the venue for talks, performances, celebrations, and workshops designed and run collaboratively with local community groups.

*Architect & Conservation Architect*  
Purcell

*Client*  
London Borough of Hounslow

*Contractor*  
Desertoak Ltd

*Structural Engineer*  
Integral Engineering Design

*Textile Historian & Consultant*  
Anabel Westman

*Wallpaper conservator*  
Allyson McDermott

*Wallpaper replication*  
Hamilton Weston

*Silk Weavers*  
Humphries Weaving

*Silk wall hangings*  
Pierre Vuilleminot

*Furniture makers and upholsterers*  
AT Cronin

*Historic Paint Specialist*  
Catherine Hassal

*Specialist Decorator*  
Charles Cooper

*Quantity Surveying*  
Focus

*MEP Engineers*  
Harley Haddow

*Plasterwork conservation*  
Richard Rogers Conservation

*Wallpaper Historian*  
The late Treve Rosoman

*Lighting Design*  
Sutton Vane Associates

*Historic timber consultant*  
Vincent Reed

*Reproduction tapestries*  
Zardi and Zardi

*Stone portico conservation*  
Meister Masonry

*Fire Engineers*  
WSP / The Fire Surgery

### Judges' Comments:

*"Presentation of the interiors and the research and recording involved in presenting accurate representations of the building have allowed it to be brought back to life."*



Image: Purcell



# Highly Commended

## St Mary's Guildhall

*Coventry, West Midlands*

*Architect*  
IDP

*Conservation Architect*  
Oliver Architecture

*Services Engineer*  
Greenways Building Services  
Consultants

*Quantity Surveyor*  
Appleyard and Trew

*Consultant*  
CFP

*Project Manager*  
Coventry City Council

*Main Contractor*  
Croft Building and  
Conservation

*CDMC*  
Dobson Grey

*Heritage Interpretation*  
Imagemakers

**St Mary's Guildhall in Coventry is almost 700 years old, one of the finest surviving medieval guildhalls in the country. Previously run by Coventry City Council and volunteers, the Grade I listed historic building was lacking in visitor experience, losing money and in a state of disrepair.**

A feasibility study was conducted to find out how the building could be sympathetically restored and transformed into a commercially viable venue for corporate events, weddings, etc that Coombe Abbey would run on behalf of Coventry City Council. A Condition Survey was then undertaken, and a comprehensive report was produced, looking at the condition and historical importance of every room, ceiling, window, floor, fireplace, even rainwater pipes, and raising concerns for the future and preservation of the building. Market research was also carried out to find how the local community could use the venue, and forecasting was conducted to identify how it could become profitable in the future. The feasibility study, statement and cost proposals were presented to Coventry City Council, who then understood how St Mary's could become a commercially viable venue.

Historic England was also consulted from the outset to ensure any restoration would be carried out sympathetically, with preservation taking priority over commercial gain. The project has radically improved the Guildhall's overall visitor experience and increased footfall, encouraged overnight stays, and boosted the local economy. Accessibility throughout the venue has been a key priority, ensuring that all users can enjoy the best this medieval property has to offer. The building is flexible, allowing several events to be held simultaneously, in individual event spaces. The medieval kitchen is one of the few remaining in the UK. By removing a 1960's Formica kitchen, this has been fully restored for visitors to access and enjoy. Each element or room in the building has been sensitively restored and preserved, using historic and sustainable materials, such as oak and lime, that are less energy intensive than cement, as well as some modern interventions, such as a breathable floor insulated with recycled blown glass. Where possible, existing materials have been reused. Wi-Fi and electrics have been installed throughout, using exposed copper cables to maintain the look and feel of the property.



### Judges' Comments:

*"The works undertaken have greatly increased accessibility to the building. This has enhanced the understanding of the Guildhall and allows new areas of the building to be seen and experienced."*



Image: IDP



# Highly Commended

## The Brewhouse, Peterhouse

*Cambridge, Eastern*

**The Brewhouse is believed to have been part of a much-altered range of the timber-framed mid-C16th courtyard houses that occupied the site before the construction of the adjacent Peterhouse Master's Lodge in 1725.**

The building remains tucked away behind the Lodge, to which it became an annexe, and the adjacent Pembroke College Library. Glimpses of the Brewhouse can be made from the street through the forecourt of the Master's Lodge and the building generally contributes, albeit in a quiet and modest way, to the overall urban make-up and character of this corner of Cambridge. As a mostly working building, the Brewhouse has been much altered, extended and reduced in size throughout its history with sundry uses including brewing beer, storage and domestic.

Many of these adaptations carried out to the building have been driven by necessity and practicalities, rather than aesthetic considerations. Because it has largely been in subsidiary use, the approach generally has been to patch, repair, and reuse, rather than rebuild. Indeed, new research has revealed that the roof, which has clear evidence of a previous life as a crown post, may be an amalgamation of timber frames brought from elsewhere, possibly a high-status

domestic building from college land holdings. The building was then further altered and extended in the 18th Century and finally converted into the gardener's cottage and store in the 1930's, with partitions added and alterations made in cement, concrete and other inappropriate materials. Since then, the building has been redundant and neglected and required a comprehensive repair and refurbishment to provide it with a secure future and new use. The project has created a venue for music, drama, and arts within the college and wider community, ensuring the spaces are as flexible as possible, whilst also complying with the highest standards for disabled and ambiently disabled access, fire, and sustainability, so that the building can fully facilitate both college and public use.

This 'change of use' to educational and public use required an enhanced level of Building Control compliance that needed to be carefully balanced and integrated with requirements of protecting and repairing the historic fabric. Central to the brief was the client stipulation that the project needed to preserve and enhance the unique historic character of the main first floor space, restoring it to a single open-plan room, whilst fully expressing the historic timbers internally.



### *Architect*

Giles Quarme Architects Ltd

### *Client*

The Master and Fellows of Peterhouse, Cambridge

### *Main Contractor*

Thorwood Construction Ltd

### *Quantity Surveyor*

Sawyer and Fisher Ltd

### *Structural Engineer*

SFK Consulting

### *Services Engineer*

JTC Design Ltd

### *Services Engineer*

Kevin Boast Associates

### *Specialist Plaster*

Specialist Pargeter

### *Electrical Subcontractor*

JM Electrical

### *Mechanical Services*

Bunton M&E

### *Lighting Consultant*

MSV



### Judges' Comments:

*"Impressive presentation of the conserved interior against the modern interventions, demonstrating how old and new set against one another can aid our understanding of a building's development as well as enhancing our appreciation of the conservation undertaken."*





# Highly Commended

## The Leaves of Southwell

*Nottingham, East Midlands*

*Architect*  
Buttress

*Client*  
Southwell Minster

*Project Manager*  
Focus Consultants

*Main Contractor*  
Croft Building & Conservation

*Quantity Surveyor*  
Greenwood Projects

*Services Engineer*  
Troup Bywater + Anders

*Conservator Heritage*  
Conservation Restoration

**The fluid carvings of plants, animals and green men found within the Chapter House – known collectively as ‘The Leaves of Southwell’ – are of exceptional quality. Regarded as the best example of 13th century naturalistic carving in the United Kingdom, and indeed Europe, they are of significant global importance.**

Successive quinquennial inspections had drawn attention to the increasing problems with a 200-year-old choir roof. The slate has worn and slipped resulting in water egress. Further the lead roof of the Chapter House leaked and along with rising damp which, in addition to a lack of appropriate heating and environmental controls, had put the carvings at risk of deterioration. In 2019, the Cathedral was successfully awarded a National Lottery Heritage Fund grant to bring forward a project to conserve and protect the Leaves and make them more accessible and widely known to future generations.

The wide-ranging project has involved carefully considered conservation and repair work to the Chapter House and Slype carvings as well as the stabilisation of the Chapter House’s micro-climate. The 200-year-old main east roof of the Minster - which is adjacent to the Chapter House - has also been renewed to prevent future water ingress, and lighting has been introduced into the

Chapter House for the first time together with under floor heating to create more welcoming visitor environment and more stable conditions to help with the conservation of the carvings.

Accessibility has also sat at the heart of the project. A cantilever lifting platform has been installed and a new handrail has been fitted to allow visitors with mobility issues into the passageway leading to the Chapter House. Externally, new lighting has been installed at the exterior of the Minster to illuminate key features and make the western paths and main north porch much more useable and welcoming in dark or inclement weather. New interpretation material and been designed and signage across the site has drawn on new research to help raise awareness of the significance of the Leaves of Southwell and of their artistic merit and symbolism as well as help deepen understanding of other foliage carvings in the Cathedral and the masons who carved them. The Education Garden, which already offered a place of health and wellbeing, has been doubled in size enabling the growth of the plant species seen in the Chapter House. This has allowed the Cathedral to build on the success of a previous collaboration with The National Lottery Heritage Fund and, in addition, an outdoor classroom has been created to accommodate education activities for visiting school groups.



### Judges’ Comments:

*“Innovative approaches to monitoring and analysing environmental conditions and the impact these have on material degradation offered fascinating insight into the repair approaches adopted.”*



*Images: Andy Marshall*



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# Regional Finalists 2023

*Schemes that were considered to be of merit at a regional level by local assessors.*



Schemes by region, scheme name, area and applicant.  
Civic Trust Awards, Pro-Tem Awards, AABC Awards and Selwyn Goldsmith Awards Regional Finalists

## 1. Scotland

- **Waterfront Place Dundee**  
Dundee City  
Holmes Miller Architects
- **Barclays Glasgow Campus**  
Glasgow City  
Turner Townsend / Barclays
- **Renton Campus**  
West Dunbartonshire  
Holmes Miller Architects
- **Meadowbank Sports Centre**  
Edinburgh  
Holmes Miller Architects
- **The Great Tapestry of Scotland Gallery**  
Scottish Borders  
Page\Park Architects

## 2. Northern Ireland

- **An Chroí Community Hub**  
Derry City  
Doherty Architects

## 3. North West

- **Manchester Metropolitan University**  
Institute of Sport  
Manchester  
BDP
- **UCLan Student Centre and University Squares**  
Preston  
Hawkins\Brown

## 4. North East

- **Newcastle Civic Centre**  
Newcastle upon Tyne  
Faulkner Browns Architects
- **St Hilda's Church & Kirkleatham Parish Centre**  
Redcar & Cleveland  
Chance de Silva

## 5. Yorkshire & The Humber

- **Clifford's Tower**  
York  
Hugh Broughton Architects

## 6. Republic of Ireland

- **Bridgefoot Street Park**  
Dublin  
Dermot Foley Landscape Architects

## 7. Wales

- **Bailey Hill, Mold**  
Flintshire  
Harrison Design Development

## 8. West Midlands

- **Talben Works**  
Birmingham  
Sjolander da Cruz Architects
- **St Mary's Guildhall**  
Coventry  
IDP
- **i9**  
Wolverhampton  
Glenn Howells Architects

## 9. East Midlands

- **Lincoln Cathedral Visitor Centre and Gardens**  
Lincoln  
Simpson & Brown
- **Cantine Dell'Angelo and Bar Gigi**  
Nottingham  
VJH Marketing / DL Design Studio
- **Nottingham Castle**  
Nottingham  
Purcell
- **Houlton School**  
Rugby  
van Heyningen and Haward Architects

## 10. South West

- **Bath Abbey Footprint Project**  
Bath & N E Somerset  
Feilden Clegg Bradley Studios
- **Powder Monkey Brewery**  
Gosport  
Pritchard Architecture
- **Museum of Barnstaple and North Devon**  
North Devon  
Ferguson Mann Architects
- **The extension and reordering of Radley College Chapel**  
Oxford  
Purcell



- **The Box**  
**Plymouth**  
ATKINS
- **Innovation Studio**  
**Poole**  
Peter Cook
- **Levine Building at Trinity College**  
**Oxford**  
ADAM Architecture

#### 11. South East

- **The Dance Space - Circus Street**  
**Brighton & Hove**  
shedkm
- **The Cedar Rooms**  
**Eastleigh**  
Hampshire County Council
- **RHS Hilltop: The Home of Gardening Science**  
**Guildford**  
WilkinsonEyre
- **Sri Krishna Haveli**  
**Hertsmere**  
Cottrell & Vermeulen Architecture
- **Egham Gateway West**  
**Runnymede**  
Allford Hall Monaghan Morris
- **Horizon Cruise Terminal**  
**Southampton**  
Stride Treglown

#### 12. Greater London

- **GOSH Sight & Sound Centre**  
**supported by Premier Inn**  
**Camden**  
Sonnemann Toon Architects
- **Hawley Wharf**  
**Camden**  
Allford Hall Monaghan Morris
- **KOKO**  
**Camden**  
Archer Humphryes Architects
- **Design District**  
**Greenwich**  
David Kohn Architects Ltd
- **The Archives**  
**Haringey**  
ROAR
- **Park View – YMCA Thames Gateway Group**  
**Havering**  
RSHP
- **City Law School**  
**Islington**  
WilkinsonEyre
- **Studio Voltaire**  
**Lambeth**  
Matheson Whiteley
- **Pollards Pop-Up!**  
**Merton**  
Okra Studio CIC
- **The Talent House**  
**Newham**  
Citizens Design Bureau

#### 13. Eastern

- **Duke Street Riverside**  
**Norwich**  
Hudson Architects

#### International

- **Pingshan Performing Arts Centre**  
**Shenzen, China**  
OPEN Architecture



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# 2023 Civic Trust Awards Assessors

*We are extremely grateful to all the volunteer assessors who give their time, knowledge and expertise to help the Civic Trust Awards. Senior architects, universal design professionals, planners and passionate local community representatives work together to ensure that our assessment process remains comprehensive and impartial.*

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## 2023 Civic Trust Awards Assessors

Adina Bisek	Giles Martin	Kevin Gray	Peter Lee
Alan Jones	Glyn Emrys	Kevin Moore	Phil Zochbauer
Allison Bingham	Gordon Fleming	Laura Jarman	Philip Lee
Alun Jones	Gordon Young	Laura Stephenson	Pierre Wassenaar
Amir Ramezani	Graham Devine	Leandro Rotondi	Piers Smerin
Andrew Beharrell	Heinz Richardson	Liz Wrigley	Rebecca Thurgood
Andrew Fuller	Ian Caldwell	Louise Crossman	Ric Blenkarn
Ann Sawyer	Ian Eggleton	Louise Jarvis	Richard Dryden
Anna Ryten	Jack Stephenson	Margaret Bochel	Richard Golding
Anthony Clerici	Jean-Francois	Mark Fairhurst	Rob Hearne
Brian Heathcote	Laroche	Mark Rowe	Robert Armstrong
Bryn Kyffin	Jennifer Stirling	Mark Westcott	Robert Westcott
Carol Lelliott	Jeremy Estop	Marney Walker	Roger Joyce
Caroline Lewis	Jeremy Mears	Martin Burgess	Rolfe Kentish
Chris Bowes	Jess Foster	Martin Mcconaghy	Rose Marshall
Chris Harrowell	Jill Burdett	Matt Payne	Russell Baxter
Christopher Hartiss	John McRae	Matthew Benians	Sally Mackay
Christopher Twomey	John Norman	Maya Donelan	Sarah Baldwin
Claire Brady	John Puttick	Melanie Goode	Simon Lamprell
Colin Haylock	Jon Eaglesham	Michael Jamieson	Stephen Major
Dan Jones	Jonathan Nicholls	Mike Piet	Stephen Mehmet
Daniel Jones	Jonathan Pile	Natasha Davies	Steve McIntyre
Dave McCall	Joseph Morgan	Neil Smith	Steven Pidwill
David Ayre	Judie Collins	Neil Wilson	Stuart Eatock
David Gausden	Julian Gitsham	Ngozi Ugoji	Sue Manley
David Simister	Julian Orbach	Nick Evans	Susan Fulton
David Tucker	Justine Sharman	Nicola Walls	Suzanne Tate
David Winpenny	Karen Pickering	Nicolas Tye	Tom Gibb
Deirdre Meagher	Karl Ruddie	Nigel Craddock	Tom Waddicor
Doug Hughes	Karl Singporewala	Orla McCann	Tony Deakin
Dr Catherine Hammant	Kate McGechan	Paolo Vimercati	Tracey Burgess
Emma Keyte	Keith Ball	Pascal Wensink	Victoria Turner
Fiona Burrows	Keith Garner	Pauline Waddilove	Warren Whyte
	Keith Knight	Pauline Waddilove	Yasmin Shariff

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## 2023 Civic Trust Awards Members

*As a not-for-profit organisation, we rely heavily on the support of sponsors and members whose support assists us in both the delivery of the scheme and helps reinforce the valuable work of our volunteer assessors, who donate thousands of hours to the Awards each year.*

ADP	Emrys Architects
Barr Gazetas	FaulknerBrowns Architects
BDP	Haverstock Associates
Bickerdike Allen Partners	Hugh Broughton Architects
Design Engine Architects	Knight Architects
EPR	WilkinsonEyre





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grafton architects



Image credit Grafton Architects



Image credit Ed Reeve

The Marshall Building is the third LSE project in a row to have received recognition from the Civic Trust. London School of Economics, Grafton and Mace are very proud to have received this wonderful accolade. The success of the finished article is a reflection of the close working relationship between client, designer(s) and contractor and sub-contractors and we are delighted to be able to support the Civic Trust as a joint team.



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