Recognising excellence in the
built environment since 1959


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Recognising excellence in the built environment since 1959

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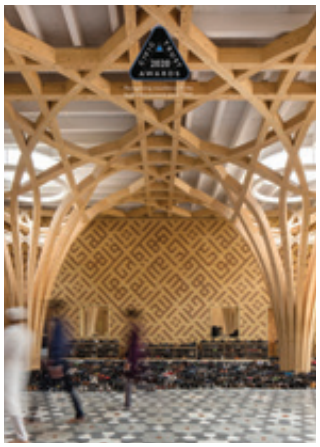

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Cambridge Mosque
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Sponsorship opportunities

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**

With special thanks to our supporters and sponsors:

Derwent London

The family of Selwyn & Becky Goldsmith

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.

Aileen Wiswell MBE

Aileen has worked in the civil service for over 38 years in a variety of roles and departments. Joining the Government Property Unit in 2011 (Now the Government Property Agency), she is currently the Whitehall Campus Lead working with all departments across Whitehall. She also works across all government departments helping to drive savings through rationalization of the mandated civil estate to achieve a best-value fit-for-purpose estate that contributes to growth. Aileen received an MBE in 2010 for her contribution to charities and is currently a trustee with Citizens Advice and the Irish Community Care Merseyside. She also works for Landaid and the Charles Halle Foundation.

Chris Harding

Chris is an architect and has been Chair of BDP since January 2017. He is responsible for giving direction to the practice and its future vision. The practice has developed into an international network of city studios which are design hubs in the cities and regions they serve. He is passionate about collaborative working and breaking down barriers across the built environment. Chris has enjoyed being part of design team/client collaborations working on major award-winning projects for many of life's activities. Today the practice is focused on the challenges of climate change and rapid urbanisation.

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.

David Dropkin FRSA

With over 20 years' experience, David is an Associate in BuroHappold's Engineering inclusive Design team, a Member of the National Register of Access Consultants and a certified interior designer in the state of California. He co-authored the Metric Handbook chapter on access and inclusion and was a contributor to the Olympic Delivery Authority's Inclusive Design Standards. He specialises in providing, strategic consultancy to master planning and architectural teams including design appraisals, technical guidance and access strategy and policy in the UK, Eire and the Middle East. He is a Civic Trust Universal Design Assessor and a Selwyn Goldsmith Awards Panel Member.

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 MIPIM. 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 panelist debating the future of architectural media.

Isabel Allen

Isabel Allen is Editor-in-Chief of Citizen Magazine. She was previously Design Director of HAB Housing, a design-led residential development company which she co-founded with Kevin McCloud and Editor of The Architect's Journal where she won numerous awards for editing and journalism. She was a member of the Stirling Prize jury from 2003 to 2006; a consultant to the London Development Agency from 2007 to 2012 and has curated and co-curated national and international exhibitions on urbanism and the public realm including the London Pavilion at Shanghai Expo and the London Exhibition at Seoul Biennale. Isabel is an Honorary Fellow of the RIBA.

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.

Julian Robinson

Director of Estates at the London School of Economics, responsible for the delivery of capital development, facilities and property management. Formerly Project Director at 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 Chair and 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.

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, Pooley Bridge in the Lake District 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.

FOREWORD
MALCOLM HANKEY

Malcolm Hankey
BSc LLB IEng MICE Hon FRIBA

Executive Director
Civic Trust Awards

The Civic Trust Awards celebrates its 61st anniversary in 2020 and this year, we received 250 high quality entries to the Civic Trust Awards, Pro-Tem Awards, AABC Conservation Awards and Selwyn Goldsmith Awards schemes. After a rigorous two stage assessment process, we celebrate the success of 49 projects this year, in addition to rewarding 4 with special awards, all of which are featured in this brochure.

I am delighted we are able to once again celebrate these successes in the impressive venue of the Imperial War Museum North, designed by Daniel Libeskind. As a venue, it epitomises the ethos of the Civic Trust Awards having won an Award in 2004. Libeskind himself said "I wanted to create a building that people find interesting and want to visit, yet reflects the serious nature of a war museum. I have imagined the globe broken into fragments and taken the pieces to form a building; three shards that together represent conflict on land, in the air and on the water." The building has certainly proven a very popular visitor attraction over the last 16 years and continues to evolve in order to stay relevant in extremely challenging political and economic times.

We are extremely grateful to our teams of assessors who have once again provided us with a rigorous first stage assessment process. Thanks also to our National Judging Panels for their contribution in ensuring a meticulous review of all referred projects, it really was a very difficult process this year to determine a final list of winners. The debate at each of the panel sessions was thorough and all members contributed from a position of diversity in terms of skills and experience, which led to healthy and interesting debate.

I would like to thank Derwent London for their long standing support of our special awards, our association stretches back to 2013 and we look forward to continuing this strong partnership.

Thank you to our Corporate & Local Authority Members, whose support is vital to help underpin the Awards scheme and demonstrates a collective commitment to raising standards in the built environment.

Finally, thank you to the organisations who submitted their schemes to us for consideration and my sincerest congratulations to each of the winners!

Malcolm Hankey BSc LLB IEng MICE MCMI Hon FRIBA

Executive Director
Civic Trust Awards

Civic Trust Awards Patrons

The Civic Trust Awards Patrons act as Ambassador, promoting the scheme to industry and the general public.

Chris Wilkinson OBE RA

Civic Trust Awards Design Patron Chris Wilkinson OBE RA is founding partner and Principal of Wilkinson Eyre Architects who have won over 120 national and international design awards. These include Civic Trust Awards for the Arena and Convention Centre in Liverpool, which also received a Special Award for Evening Economy in 2009 and Liverpool One Masterplan which won the Special Award for Sustainability in 2010.

Wilkinson Eyre Architects were announced as the RIBA Stirling Prize winners for two consecutive years in 2001 and 2002. Chris takes a strategic overview of each project from conception to construction and a special interest in key projects where his wealth of experience and clear design philosophy are invaluable. Chris also pursues academic interests through teaching, lecturing, writing and painting.

George Clarke

Civic Trust Awards Media Patron George Clarke is an architect and presenter of 'Restoration Man' and 'The Home Show' on Channel 4. 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 help raise awareness of the Civic Trust Awards amongst the general public, encouraging them to participate in the scheme by volunteering as local community advisors.

COMMENT
KEITH R WILLIAMS

Commentary by Architect Keith R Williams FRIBA MRIAI FRSA, Chair of the Civic Trust Awards National Panel

Keith R Williams

The Civic Trust Awards began in 1959 and at 61 years young, it is Europe's longest running architectural and built environment awards programme.

It is also one of our most important and prestigious.

As the CTA website states, *"The Civic Trust Awards is not just about rewarding architecture or design excellence. We strongly believe that successful projects should also exhibit strong sustainability credentials, a high level of accessible and universal design, whilst also demonstrating how the project has provided a positive civic contribution."*

In 1959 Britain was still a society divided by class. Despite great innovation in science, technology and the arts, the nation was impoverished as a consequence of World War II and was slow to modernise its vast manufacturing and industrial base. Nevertheless the belief in a better future was widely held and the new architecture seemed to promise a means of achieving that goal.

It was perhaps fitting that 1959 gave birth to the Civic Trust Awards

Our society has changed greatly in the interim. Far fewer people in the UK are engaged in manufacture which is now vastly outstretched by the service industries. Nevertheless we face many of the same challenges that were prevalent in 1959; inequality of opportunity, poverty, homelessness, and housing shortage. But as a nation, we are for the most part far richer, better educated, live longer and have higher attainment expectations, than was the case in 1959.

The global population has increased from just under 3 billion to slightly above 7.4 billion.

Our biggest threat, which we now know was fully up and running long before the Civic Trust Awards began, is climate change. Catastrophic evidence of global warming is being played out across the globe.

Our policy makers are either in denial or are slow to react. Our government has set a target of UK Greenhouse Gas Emissions almost zero by 2050. At 30 years, that must be far too long.

The construction industry is a massive contributor to the issue. Buildings still generate in the order of 40% of the country's CO2 emissions so getting the nation's building stock, existing and future to near zero is an enormous challenge.*

It is clear to me as a signatory to Architects Declare, that despite all the improvement of recent years, we are barely at the starting gate in terms of getting our collective house in order. In my view snail's pace reform will remain without very tough legislation

"The challenge that we who work in the built environment face is to find a way to design and construct our buildings to be positive contributors to our environment rather than positive polluters."

CIVIC TRUST 2020 AWARDS

Recognising excellence in the built environment since 1959

'everyone will need to seriously up their game'

requiring all buildings to achieve exponentially higher environmental standards than at present.

It will not happen without radical leadership and massive expenditure, but there is no greater challenge facing us in the 21st century.

The 2020 Awards

In my 5th year as Chair of the National Panel, the process of deciding which projects win and which do not remains as fascinating and challenging as ever.

For the current 2020 awards round, submissions were received from UK, Republic of Ireland, USA, Australia, South Korea, Jersey, China, Canada, Denmark & Germany reflecting the awards' broad geographic reach.

Of the 250 schemes submitted, 101 were referred by regional assessors to the National Panel for consideration.

The National Panel met over three days in November, to determine which projects were to receive Civic Trust Awards and Commendations and which schemes were to receive the Special Awards.

The National Panel is a moderating body, taking account of the regional assessor's recommendations with cognisance of each project's challenges and with reference to peer projects of this and previous years. National Panel set very high standards in making its 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.

National Panel includes architects, urban designers, people from government, commissioning clients, accessibility, sustainability, and from PR and architectural journalistic backgrounds. Panel members, 11 in total, are all distinguished in their particular field and I am grateful for the time that they donate and the energy, enthusiasm and insight that they bring to the judging process.

Many outwardly sound projects may receive neither award nor commendation at the conclusion of deliberation. It was particularly frustrating this year to again see more than one architecturally exceptional project, rejected for falling far short of acceptability in terms of the approach to access and universal design or sustainability. **Please take note…!**

Before any award can be made each project is rigorously assessed in the context of current best practice in terms of sustainability metric. I expect our criteria to tighten sharply over the next few years so everyone will need to seriously up their game.

There were some truly exceptional schemes in this round, and after much debate, the National Panel gave 4 Special Awards, 24 Civic Trust Awards with 25 projects Highly Commended. In addition, one AABC Conservation Award was made from the conservation projects by the Civic Trust Awards Conservation Panel along with seven AABC submissions Highly Commended.

Stand out projects included the Windermere Jetty Museum in Cumbria, Bloomberg HQ, London, Cambridge Central Mosque, V&A Dundee, the Senate of Canada, Ottawa, and the Battersea Arts Centre.

We were not able to give the Pro-Tem Award for temporary buildings and structures, this year. Past winners include Blood Swept Sea of Lands and Tears at the Tower of London, the Serpentine Pavilion (twice) and the British Pavilion for the Milan Expo. I encourage all with buildings of a temporary nature to please submit for the 2021 Awards.

I would like to thank all the applicants for their support and in particular all of the sponsors whose continuing endorsement enables this important awards programme to thrive. My thanks also to the volunteer assessors for their time visiting the projects, writing their reports and for their initial recommendations to National Panel.

To conclude, for good or ill the UK has enacted the UK Withdrawal Agreement which may in the outturn prove to be of great cultural, economic and political significance or it may not.

But whilst Brexit has been something of a UK national obsession these past few years, it is insignificant when compared with the emerging catastrophe of global warming.

The challenge that we who work in the built environment face as never before, is to find a way to design and construct our buildings to be positive contributors to our environment rather than positive polluters.

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

.....

**To put this in perspective, if we in the UK are to be leaders and deliver our zero carbon objective by 2050, then we will have to ditch our gas fired heating systems and switch to renewable electric alternatives at the rate of 13,000 homes per week for the next 30 years. Impossible? – not at all –Britain converted every gas burning appliance in the country to North Gas in 10 years between 1967 – 1977.*

National Panel Special Award

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

Windermere Jetty Museum

South Lakeland, North West

Client
Lakeland Arts

Architect
Carmody Groarke

Landscape Architect
Jonathan Cook Landscape Architecture

Structural Engineer
Arup

Exhibition Consultant
Real Studios

The scheme comprises of a new museum to rehouse an internationally significant historic boat collection, main entrance, conservation galleries, an education space and cafe, which all cluster around the wet dock but are elevated on a podium away from the risk of floodwaters.

A conservation workshop is a standalone building placed closer to the water level on the working boatyard. Emphasis was placed on the visitor experience amongst buildings in a park landscape that creates a connection between people, boats and water. The wet dock forms the centrepiece of the museum and brings the lake into the heart of the experience to present the boat collection on water.

The architectural language of the museum is characterised by the vernacular typology of the roof, taking reference from archetypal agricultural and industrial buildings of the Lake District. The building forms are somehow familiar but made special by the overhanging canopies which extend the inside spaces of the building with all-weather shelter into the landscape. Internally, each individual building is organised with a large principal room centrally orientated to face the lakeshore, with ancillary spaces and the external canopy spaces balancing each side of the symmetrical sectional composition.

The museum is seen and approached from all sides, from land and water and from a number of points of elevation. Roofs and walls therefore assume equally important status in the formal composition. Oxidised copper is used as the determining material to give architectural consistency to these elements and to the museum buildings working together as a cohesive whole.

Copper is folded and pinned with a regular pattern of bronze fixings gives the elevations a unique texture, which is further reinforced by the patina gained by weathering over time. Very large windows and doors enable boats to be easily moved between outside and inside and allows the museum route between buildings to be clearly legible.

The landscape design embeds the buildings and working boatyard into a naturalised setting. Using local materials, such as slate waste and river bed aggregates set within a framework of soft landscaping including new trees, reeds and wild grasses and flowers.

Three new timber jetties project out into the lake and invite visitors to arrive by boat, or take heritage boat trips as part of the museum experience. Part of the brief for the new Museum was for the whole site to be as inclusive as possible for all potential visitors and staff, making it welcoming and accessible to everyone regardless of their abilities or age.

Lakeland Arts were committed to ensuring that the physical environment of the Museum would not create barriers to creativity, participation, learning and involvement. An accessibility champion was appointed from the outset of the design process to ensure that local access groups were actively consulted at an early stage to inform the emerging proposals. Community engagement was central to the selection of the design team, from the

outset of the project. The project has enabled an estimated 94 direct and indirect jobs to either be created or safeguard, as well as offering apprenticeship and training opportunities, which have been particularly pivotal to the conservation programme for the boats.

Judges' Comments:

"It's wonderful, very well detailed, rugged but agreeable and a great asset to the lake."

"It is an awesome building and testament to all those involved in the project."

Images: Hufton and Crow, Christian Richters

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

Cambridge Central Mosque

Cambridge, Eastern

Client
Cambridge Mosque Trust

Architect
Marks Barfield Architects

Project Manager
Bidwells

Structural Engineers
Price & Myers
Jacobs
Blumer Lehmann

Services Engineer
Skelly & Couch

Quantity Surveyor
Faithful & Gould

Landscape Architect
Emma Clark with Urquhart & Hunt

Artist
Professor Keith Critchlow

Acoustic Consultant
Ramboll

Fire Engineering
Harris TPS

Approved Building Control Inspector
MLM

Main Contractor
Gilbert-Ash

Other
Smith & Wallwork

As a religious building that emphasises spiritual belief in humanity's role as a humble and responsible custodian of creation, the mosque has been designed with a minimal carbon footprint, and with no emissions on site in use.

Timber was chosen as the principal material for the building structure, because trees absorb and encapsulate CO2 as they grow, they have low embodied energy and are a renewable resource. The timber is sustainably sourced Spruce from central Europe.

Energy use will be minimised by using mixed mode systems – static heating and natural ventilation, supplemented by displacement cool air supply at times of high occupancy or high heat gains and natural light supplemented by low energy LED artificial lighting. The building is part powered by photovoltaic panels. Air source heat pumps are used for underfloor heating/cooling which also includes an innovative system of direct hot water heating via buffer tanks. Given that the grid electricity becomes increasingly less carbon intensive, the overall footprint will reduce year on year.

All public spaces are naturally lit throughout daylight hours. The tall rooflight reveal minimises direct solar radiation, reducing glare and overheating, meaning artificial cooling is not required. The glazed southern façade is protected from solar gains by an overhanging portico roof, which also allows lower winter sun to passively heat the space in colder months.

The Prayer Hall, Atrium, Cafe and Teaching spaces are all naturally ventilated. Intake vents at low level and extract vents in the rooflight upstands operate automatically, linked to CO2 and temperature sensors. The large double height spaces drive natural stack ventilation effect. The building envelope includes 30% improvement on Part L U-values and 60% improvement on air leakage rates. Sedum roofs reduce water run-off and enhance biodiversity.

Plant species were chosen that are indigenous or happily grow in the UK and which are also friendly to insects and pollinators. Swift boxes are provided within the parapet crenellations.

Overheating was tested against 2030 and 2050 weather files including CFD simulations. The space gets hotter but there is more air movement therefore comfort should be maintained. The drainage and attenuation system is designed for a 100 year storm plus 30%

"As the built environment sector rises to the climate challenge and starts to play its part in the emerging net zero carbon economy, it is imperative the schemes we are designing and delivering today are capturing this zeitgeist and moving the once niche to the norm.

Low carbon buildings should not mean functionality over flair or the constriction of aesthetics, rather they should facilitate the meeting of all these aspects.

The Cambridge Central Mosque has clearly embraced an all-encompassing, forward thinking approach with an all-electric heating and cooling strategy, supported by natural ventilation and daylighting set into a CLT building structure.

As a result this project stood out in embodying the fundamental principles of low carbon design and combining these with thoughtful design and beautifully executed detail. A real exemplar scheme."

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

DERWENT LONDON

Images: Morley von Sternberg, Gen 2 / Altius Images Ltd

Special Award for Community Impact & Engagement

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.

Architect
FaulknerBrowns Architects

Client
Foundation of Light

Main Contractor
Tolent

Interior Designer
FaulknerBrowns Architects

Project Manager
Identity Consult

Services Engineer
JH Partners

Structural Engineer
Shed

Planning Consultant
Wardell Armstrong

Beacon of Light

Sunderland, North East

Beacon of Light was born from the Foundation of Light (FoL) charity's pledge to combat reported shortcomings in the region's education, health and employment skills. Proactive stakeholder engagement moulded the project concept.

Consultation with FoL partners and local grassroots sports clubs established their aspirations and requirements. Consultations with local schools shaped the educational offer and public consultations helped communicate the project vision and gauge expectations.

In its opening year the building averaged around 4,500 visitors each week. By 2020 this is projected to rise to 6,000. The building has already engaged a diverse range of people, giving them access to a valuable range of educational, wellbeing and healthy lifestyle resources, as well as opportunities to participate in a multitude of activities. This includes traditionally 'hard to reach' individuals within the local community – people with physical disabilities and learning difficulties; adults and young people not in employment, education or training; and those disengaged from mainstream education.

The Education Zone is home to classroom-based education for children, adults and families, covering a diverse range of topics, from core subjects like numeracy and literacy, to first aid and more. Many students have recognised improvements in their attitude to learning since starting, and are feeling empowered to accomplish great things.

The Health and Wellbeing Zone offers support for those suffering with physical and mental health, with physiotherapy and aid for veterans recovering from trauma central to the area's delivery. Health and Wellbeing is also embedded across all areas of the Beacon including the on-site healthy Centre Circle Kitchen and Jamie Oliver Ministry of Food kitchen. The Indoor Arena has become home to many sports clubs and leagues.

The addition of activities like walking football and netball ensures that everybody can take part, regardless of age or ability. The rooftop 4G pitch and outdoor 3G pitches host grassroots and youth football, including Foundation Scholars and Girls' Regional Talent Club. The World of Work Zone offers learning experiences and qualifications in a range of industries which the region has skills shortages, including engineering, catering and construction.

The FoL enables many of the Beacon's activities to be offered free or at low-cost and all proceeds go back into the charity to fund continued support for communities across the region. Through its work at the Beacon it is predicted that the FoL will generate up to £73m worth of social return-on-investment over the next 20 years.

Judges' Comments:

"An outstanding achievement of the building is how it manages to marry together so many different facilities and services cohesively and successfully whilst providing an inclusive accessible environment for all."

"The project has resulted in a high quality, successful community environment which has brought both economic growth and vibrancy to the area which reflects the needs of the local population."

Images: Richard Chivers

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.

Royal Opera House 'Open Up'

Westminster, Greater London

Architect
Stanton Williams

Client
Royal Opera House

Restaurant Interior Designer
Studio Linse

Retail Interior Designer
Drinkall Dean

Project Manager
Equals Consulting

Cost Consultant
Gardiner & Theobald

Construction Management
Rise

Retail & Restaurant Contractor
3 Interiors

Lighting Design
Studio Fractal

Wayfinding Consultant
Endpoint

Services Engineer
Arup

Structural Engineer
Arup
Robert Bird Group

Acoustic Engineer
Arup Acoustics

Fire Engineering
Arup Fire

Crowd Movement
Arup

Theatre Consultant
Charcoalblue

Access Consultant
All Clear Designs

Planning Consultant
Gerald Eve | The Planning Lab

Conservation Architect
Donald Insall Associates

Catering Consultant
Kendrick Hobbs

Approved Inspector
AIS

IT Consultant
Fixation Networks

This prestigious project delivers the Royal Opera House 'Open Up' mission to create a welcoming and inclusive cultural hub that attracts new audiences for ballet and opera while respecting its renowned heritage.

The result is a re-energised and democratised venue that encourages increased public engagement through greater street presence and transparency. New world-class performance and public facilities enhance the experience for visitors, staff and performers alike, while extending the life of the building outside of performance hours.

The design represents a physical manifestation of cultural change at the Royal Opera House. The architects' key move has been to extensively reconfigure the previously introverted ground floor by providing substantially more foyer space together with redesigned Bow Street and Covent Garden piazza entrances.

The architecture and materiality of the new spaces create a high-quality, welcoming aesthetic. The new spaces deal with the challenges of working with a historic building well, and appear unencumbered by the existing structure. The result is a series of contemporary, high quality, calm and relaxing places to be. The burnished brass and walnut take their inspiration from their classical counterparts found in the original building and will age well.

Smart acoustic timber in the Linbury Theatre references the historic patterns found in the main auditorium. Marble and white walls ensure that spaces are light and almost gallery-like.

'Open Up' is far more than an architectural project; it is an ongoing operational, logistical and programmatic change in the Royal Opera House experience. It owes its success to the combination of client ambition and architectural response.

The Royal Opera House is employing its architecture to not only make better spaces to be, but to make spaces that you would not ordinarily choose to (or be allowed to) go. The result is a fundamental shift in the way their art is communicated; it is now more open and more civic.

Striking the right balance between heritage and 21st century life – the transformation of the Royal Opera House reimagines the world-renowned home of ballet and opera with improved access, transparency and new world-class theatre and public facilities extending the life of ROH outside of performance hours to allow for informal encounters between people and art.

The result is a revitalised and democratised venue that amplifies the ROH 'Open Up' mission to take down barriers – both physical and social – and to invite new audiences and generations.

Judges' Comments:

"The new Linbury theatre is stunning, easy to access, with wonderful facilities. It is already heavily used and providing theatrical entertaining at very reasonable prices, bringing in a more diverse audience."

"'Open Up' delivers on the aspirations of opening up the Royal Opera House and transforming it into a well-designed and accessible facility, allowing more equal enjoyment of the new facilities for visitors, staff performers and patrons."

Images: Hufton and Crow, James Bellorini for Royal Opera House, James Newton

International Awards

Norton Museum of Art

Florida, USA

The Norton was built in 1941 as an elegant series of Art Deco-inspired single-story pavilions around a central courtyard. Subsequent expansion broke the symmetry of the original arrangement, and the axial configuration was undermined by the relocation of the main entrance to the side of the building.

The new masterplan restores the logic of the original plan, reasserting the clarity of the main circulation, balancing the different building heights, introducing new exhibition galleries and education spaces.

The new facilities include an auditorium, shop, restaurant and a unique social meeting space – the Great Hall – as well as the Great Lawn, suitable for screening films outdoors, all aimed at attracting a wider local and international audience.

In addition to providing new gallery spaces, the design carefully peels away layers of subsequent extensions to reveal the original fabric of the historic galleries. The campus provides the much-anticipated outdoor setting for the museum's growing sculpture collection and reinforces the relationship between the building and the landscape as it seeks to create an enhanced visitor experience.

A new street frontage and entrance on South Dixie Highway to the west redefines the museum's relationship with the city. One of the main protagonists for the design of the new entrance plaza is an iconic Banyan tree that was planted when the museum was first built.

The extension's new shimmering roof curves around the tree canopy, uniting the entire ensemble while sheltering the entrance plaza. Behind the canopy, three new double-height pavilions mediate the low-rise galleries and the existing three-story Nessel Wing, unifying the whole composition with a shared palette of white, horizontally-banded stucco.

The garden celebrates Florida's rich and diverse flora, incorporating native trees and flowers to provide shaded walkways, and an intimate setting for visitors to enjoy the artwork.

The landscape forms the backdrop of the museum's ongoing education program for schoolchildren, encouraging a greater awareness of the collection and Florida's environmental heritage.

Architect
Foster + Partners

Client
Norton Museum of Art

Structural Engineer
Magnusson Klemencic Associates

Main Contractor
Gilbane

Landscape Architects
Foster + Partners
EDSA

Quantity Surveyor
Gardiner & Theobald

Judges' Comments:

"Expertly laid out and exquisitely detailed, the new references the original style while reinstating the clarity of the original plan.
A refreshingly simple but exquisitely executed museum design with a stunning range of distinct gallery spaces that offers the user a range of experiences and links with the external spaces"

Images: Foster + Partners

International Awards

Senate of Canada Building

Ottawa, Canada

Architects
Diamond Schmitt Architects
KWC Architects

Client
Public Services and Procurement Canada

Conservation Architect
ERA Architects

Interior Designer
Diamond Schmitt Architects

Construction Management
PCL

Structural Engineer
John G. Cooke & Associates

M&E Engineers
Crossey Engineering

Landscape Architect
DTAH

Specialist Sub-Contractors
MCM 2001
BermanGlass/Forms and Surfaces
Beaubois

Sculptor
Dominion Sculptor of Canada

Acoustic Consultant
State of the Art Acoustic Inc.

Lighting Design
Gabriel Mackinnon Lighting Design
Lightemotion

Civil Engineers
Parsons

Environmental Consultant
Golder

Access Consultant
Designable Environments

Other
LMDG
WSP
4TE Inc.
Entro Communications

The building is a prominent component of the Confederation Square National Historic Site and is located within the Rideau Canal World Heritage Site's buffer zone. Together with the Chateau Laurier Hotel across the street, the building forms a symbolic gateway to the Parliamentary Precinct.

Rescued from demolition when the station closed in 1968, the building was repurposed as the Government Conference Centre (GCC). The program brief required creating a new Senate chamber, new committee rooms, leadership offices, reading rooms, reception, and ceremonial spaces for government functions.

A critical part of the program required a complete replacement of all major building systems as well as compliance with current seismic requirements and life safety upgrades.

Major restoration and rehabilitation work were required to re-establish the character-defining elements of the original building that were lost to decades of expedient and ad hoc renovations. Against this backdrop, the design team inserted a contemporary language of new volumes and insertions, both interior and exterior. Drawing on the precedents of the classical language of the original building and the rich Gothic representation evident in Centre Block, a new layer of material expression is introduced. Innovative explorations in wood, bronze, glass and stone contemporize iconic Canadian symbols and motifs as well as celebrate images of Canadian landscapes.

An important cultural and historic landmark in Ottawa is now the interim home to the Senate of Canada. This project presented many unique opportunities: to restore the historic Beaux-Arts train station; to insert the functions for a Senate program; to upgrade the facilities to a modern 21st-century building; and to give voice to a narrative of Canadian culture and identity.

The project embraces innovative techniques in craftsmanship & fabrication, invokes a contemporary approach to new interventions, and both complements and juxtaposes the character-defining elements of the original building.

Images: Tom Arban Photography, Doublespace Photography

Judges' Comments:

"A bold re-use of an old building which recognises the gravitas of the original can be repurposed for social and environmental benefit, with a strong identity and a real architectural clarity.
The historic fabric is refurbished and revealed and stands in comfortable juxtaposition with modern interventions.
A breath-taking restoration project with highly refined new build intervention which knits into the existing architecture with serious skill."

International Awards

The Curragh Racecourse

Kildare, Republic of Ireland

The Curragh is internationally recognised as one of the best racecourses in the world. However, to maintain its competitive position, a full redevelopment of the site was needed to meet the demands of the future which was funded by a combination of public and private contributions.

A brief was set to design a new racecourse grandstand with supporting infrastructure facilities for 6000 people, within a masterplan that was designed to accommodate a crowd flux of up to 30,000 within the wider grounds. The design needed to respond to and respect its context, whilst retaining intimacy and the unique character of the renowned racecourse.

Located in the heart of the protected grasslands of the Curragh plains in County Kildare, The Curragh racecourse is steeped in history and tradition. In its formal expression, the new grandstand embraces a spirit of place with three stacked, horizontal forms that form a dramatic roof and recognise the planar Curragh landscape within which it is set.

The Vulcan Copper colour of the roof references the rural, Irish vernacular and agricultural heritage of Kildare, whilst the contemporary panelled roof structure, comprised of aluminium sinusoidal panels, provides a striking yet empathetic appearance amidst the rolling countryside. Drawing on a palette of neutral tones, the range of material finishes to the buildings and the landscape consciously link to the local flora, geology and the traditional rural architectural of its setting.

Close collaboration throughout the design process has produced a coordinated and well-considered building with a new landscaped plaza providing a generous meeting area. This space is connected to a smaller plaza to the west which provides dedicated access to the hospitality facilities.

A key stipulation of the brief was for the course to remain open for racing events throughout redevelopment, so following the demolition of the previous grandstand, construction was split into two phases. The first phase addressed the parade rings, saddling stalls, a new entrance arm with a café bistro, and a reception and sanitary facilities, as well as the landscaping and MEP infrastructure to support the external areas that had to remain open within this phase.

Construction of the main grandstand continued throughout the 2018 racing season within a smaller site boundary, pausing only on race days.

Architect
Grimshaw

Client
Curragh Racecourse

Project Manager
Lafferty

Executive Architect
Newenham Mulligan & Associates

Structural Engineer
Aecom

Main Contractor
Sisk

Mechanical Services
Aecom

Landscape Architect
Dermot Foley

Quantity Surveyor
Aecom

Access Consultant
O'Herlihy Access Consultants

Judges' Comments:

"This a wonderful building to enhance the importance of the racecourse and would encourage anyone who is not a racegoer to go just to experience it."

Images: Gareth Byrne, Roger O'Sullivan

International Awards

The Heart in Ikast

Vestergade, Denmark

Architect
C.F. Møller Architects

Clients
Ejendomsselskabet ISIB A/S (by Bestseller HEARTLAND and Ikast-Brande Municipality) Realdania and the Danish Foundation for Culture and Sports Facilities

Main Contractor
KPC

Landscape Architect
C.F. Møller Architects

Structural Engineer
Ingeniør'ne

Vision Plan
CUBO Arkitekter

Artists
Kjerstin Bergendal
Cai-Ulrich von Platen
Jørgen Carlo Larsen

'The Heart' in Ikast is a new meeting point centred around culture and communication, combining education, activities, community, exercise and recreational pursuits, with buildings and outdoor areas designed to promote inclusive and integrative social and cultural meetings and gatherings.

The Heart includes a multi-purpose building, as well as an activity park, to create a new relation to the neighbouring Business College HHX Ikast, Ikast Brande upper secondary school, the teacher training college, and the International School Ikast-Brande as well as the wider community.

The Heart covers 3,660 m² in total and features a central square with a performance stage. The square distributes users out to the various rooms in the multi-building. One wing holds the school's teaching rooms, which in the afternoons and evenings can be changed to multi-rooms and art workshops for associations and evening schools.

For young people and younger sports enthusiasts, the street sports hall is particularly interesting, as it is designed so as to retain a sense of being outdoors. There is also a café with a service kitchen, and a shop area where organic groceries from a local socio-economic initiative as well as handicraft by blind producers can be sold. On the first floor of the multi-building there are various large and small rooms for relaxed movement activities such as dance and yoga, as well as cultural events and performance culture, and counselling services for young people in the municipal Youth and Education Advisory Centre.

Special care has been given to acoustics throughout the building, to ensure the intended flexibility, multi-functionality and simultaneousness of uses; with acoustics differentiated in accordance with the potential uses of each space.

The surrounding activities landscape is designed around sustainable drainage principles and includes very active pursuits such as a skate bowl and flowskate park, a cycle pump-track, parkour facilities and playgrounds, beach volley pits and a multi-use playing field; as well as more quiet and shared activities such as spots for petanque, picnics and campfires.

Integrated artwork is featured both outside and inside, ranging from surprising re-interpretations of classic sports elements such as the basketball net to full-scale outdoor pavilions and subtle registration of local voices and stories engraved in the pavings and floor slabs.

Judges' Comments:

"Designed to offer a cultural community focal point, the building is a powerful, accessible piece of architecture which exudes openness, warmth and welcome. A fantastic building inside and out but with particularly extraordinary interiors that demonstrate high quality architecture and high-quality approach to materiality and elegance of detail."

Images: Adam Mørk

International Awards

Ulm Kienlesbergbrücke

Ulm, Germany

The city of Ulm, with a population of around 120,000, is an important regional centre between Stuttgart and Munich and will soon be the major beneficiary of a high-speed rail line linking it directly with Stuttgart. The new bridge provides an important connection in the new Line 2 tram and bus route being constructed in the city, and spans multiple railway lines whilst also providing a new crossing for pedestrians and cyclists.

The vicinity of the 110-year-old Neutor Bridge required a design that would respect its neighbour and use a similar design language and attention to detail. Designing the new bridge offered the rare opportunity to work in an Anglo-German joint venture on a project in Germany, covering all stages including detailed design, tender documentation and site supervision.

The interdisciplinary work began as early as during the competition stage and the team members communicated daily, ensuring a structurally optimal design without compromising the original architectural ideas. The entire bridge is designed as a continuous 270m steel beam, subdivided into 5 spans ranging between 34 and 75m, which proved to be most economical and most suitable for a launched construction. The variable height of the bridge beams and their sinuous flow add a sense of rhythm to the long structure. It mitigates the impact of the complex horizontal and vertical alignment and, in a playful way, informs about the span lengths and the underlying structural concept.

The highly dynamic vertical movement of the top chord generates an enjoyable experience to the cyclist, as different views towards the city are being hidden and revealed while passing by. For the pedestrian, the bridge deck has been locally widened at the areas of the truss beams. The deck width increases from 4m to 6m providing welcoming rest areas at the end of a long climb. These pulpit-like extensions offering stunning views over the city including the central station and the cathedral. The open triangles inside the truss are equipped with wooden seating spaces inviting users to sit down and relax.

Despite the challenges of limited space, building above live railway as well as a parallel building site for the new tunnel portal underneath, the entire project was delivered on schedule and within the defined budget.

Judges' Comments:

"Stunning intervention with a superior and elegant structure and form that has skilfully woven itself in amongst its complex network of neighbours."

Architect
Knight Architects

Structural Engineer
KREBS+KIEFER Ingenieure GmbH

Main Contractor
SEH Engineering GmbH

Client
Stadtwerke Ulm: SWU Verkehr GmbH

Images: Knight Architects, Nadja Wollinsky, W Dechau, J Akkerman, P Blaha, L Schwerdtfeger, P Wolf

UK 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.

Aspire Point

Newham, Greater London

Client
Alumno Developments

Architect
MJP Architects

Structural Engineer
Structa

Services Engineer
Cundall

Project Manager
RPS

Main Contractor
HG Construction

Located on Stratford High Street, the tower contains ensuite student accommodation, occupied long-term by Queen Mary University of London students, arranged in flats sharing kitchen/dining rooms, artists' studios and a café.

The quality of student living environment was a key concern, to create a building with shared amenities and social facilities, designed to promote social interaction and community living. Common rooms are located throughout, on a mezzanine over the entrance, on the top floor, and extensive social study space. Conviviality is further enhanced by simple moves such as glazed doors to the flats and kitchens, and external views through the kitchen doors to the windows beyond.

The triangular plan creates a distinctive landmark on the corner site and, by virtue of its acute corners, the shape generates a slim profile. The shape also reduces overlooking of the hotels on each side, and is responsive to the angled grid of the housing behind. It works neatly with the internal planning; with three flats per floor sharing kitchen/ dining rooms on each corner. The podium fills the site, providing space for uses with wider community benefits, including two floors or artists' studios and a café, each with its own entrance.

The entrance loggia and podium are similar in scale to the lower buildings that sit behind and form an obstacle to 'down-draught' wind. Off-site construction techniques were used to achieve fast, high quality construction. A hybrid frame using precast concrete columns and insitu slabs was used, prefabricated bathroom pods and stairs and, in particular the external wall was terracotta clad unitised curtain walling, simply craned in.

The terracotta has a lustrous 'engobe' finish which, rather like an engineering brick, is dark in colour but light reflective and responsive to different lighting conditions. The project has transformed a key site in the centre of Stratford from wasteland to provide a building with many community benefits.

Images: MJP Architects

Judges' Comments:

"A carefully planned building where the layout has been worked hard to maximise every available space, successfully addressing the potential problems of a triangular footprint both internally and particularly externally. Accommodation, social areas and support functions are very well-planned, taking advantage of spectacular views particularly in the evening."

UK Awards

Beacon of Light

Sunderland, North East

The first of its kind in the UK, Beacon of Light is a unique centre for the Foundation of Light, consisting of engaging and interactive zones in education; health and fitness; sport and play; and the world of work.

Located next to Stadium of Light, the home of Sunderland AFC, Beacon of Light provides a vibrant and feel-good environment where people can meet socially; where they can learn and take part in courses to gain skills and qualifications; and where their fascination and love of football will start them on a journey to improve their quality of life.

The fundamental design challenge was accommodating two inherently different spaces within one complex: a multi-use, sprung-floored, highly-conditioned sports hall, with specific acoustic and lighting requirements, and an 'outdoor' artificial grass pitch. The inventive, functional solution stacks a roof-top 'football barn', created under a lightweight structure, on top of shared community and education facilities and a controlled, insulated 'box', housing the sports hall.

The arrangement minimises the overall footprint and creates height, emphasising it as a regional beacon, especially in the immediate context of a stadium. A colour-changeable lighting scheme allows the Foundation to customise the appearance of the building to mark specific events. The triple-height 'street', running through the building, facilitates visibility - engaging the interest of the community and passers-by from the outside and from within, across the multiple spaces, to encourage 'cross-participation'. A feature staircase, rising through all floors encourages people to use it as their main point of circulation, increasing physical activity. This procession up the building is also a physical representation of the power of sport to enrich people's lives.

The project was fully-funded by multiple grants and donations from individuals, businesses and charitable trusts, with the final total not reached until the latter stages of construction. It was therefore critical to ensure that the design represented exceptional value for money and was buildable within the agreed budget.

From concept stage, a steel-structured solution was favoured, for its ability to deliver greater affordability, flexibility and lower environmental impact of concrete alternatives. Embracing modern methods of construction, modularity was then the key. The building's 'kit of parts', including brickwork, polycarbonate cladding, curtain-wall glazing and tensile fabric, is based on multiples of 300mm, factored from its 60 x 60 metre footprint.

Architect
FaulknerBrowns Architects

Client
Foundation of Light

Main Contractor
Tolent

Interior Designer
FaulknerBrowns Architects

Project Manager
Identity Consult

Services Engineer
JH Partners

Structural Engineer
Shed

Planning Consultant
Wardell Armstrong

Judges' Comments:

"This is a truly exceptional building in the clarity and apparent simplicity with which it delivers its very challenging operational aspirations."

Images: Richard Chivers

UK Awards

Bloomberg

City of London, Greater London

Client
Bloomberg

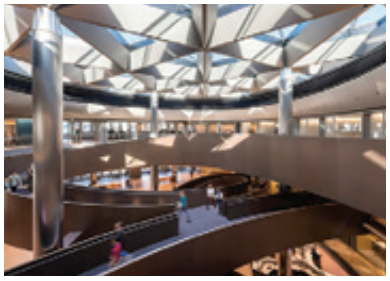
Architect
Foster + Partners

Landscape Architect
Charles Funke Associates

Main Contractor
Sir Robert McAlpine

Quantity Surveyor
AECOM

Structural Engineer
AKT II



Occupying a full city block, the 3.2-acre site comprises two buildings united by bridges that span over a pedestrian arcade that reinstates Watling Street, an ancient Roman road that ran through the site.

Bloomberg Arcade is now a key route for people, with restaurants and cafes at ground level, set back behind an undulating façade under a covered colonnade. Three public plazas, located at each end of the arcade and in front of the building's entrance, provide new civic spaces. Its striking façade is defined by a structural sandstone frame, with a series of large-scale bronze fins that shade the floor-to-ceiling glazing. The fins give the building a visual hierarchy and rhythm as they vary in scale, pitch and density across each façade according to orientation and solar exposure, while being an integral part of the building's natural ventilation system.

Art plays a central role in the project, with major site-specific commissions. Cristina Iglesias' water sculpture in three parts, 'Forgotten Streams' – a homage to the ancient Walbrook River that once flowed through the site – defines the public spaces at each end of Bloomberg Arcade.

The new Bloomberg building also returns the archaeological remains of the Roman Temple of Mithras to their original site, with a new interpretation centre and cultural hub that gives visitors an immersive experience of the temple. Arriving at the main entrance, everyone is drawn into the Vortex – a dramatic double-height space created by three inclined, curving timber shells. From here, high-speed fully-glazed lifts with a unique concealed mechanism carry everyone directly to the sixth floor.

Central to Bloomberg's ethos, the double-height 'pantry' on the sixth floor is the heart of the building, reflecting the importance of sharing and collaboration at the company. A distinctive hypotrochoid stepped ramp, characterised by its smooth continuous three-dimensional loop, flows through the full height of the building, adding to the drama of the space. Clad in bronze, the ramp is designed and proportioned as a place of meeting and connection, while not impeding the flow of people.

The notion of teamwork and collaboration flows into the desking systems and layout of each floor. Bespoke height-adjustable, radial desks are laid out in clusters, allowing for privacy, personalisation, wellbeing and collaborative working. The ceiling's distinctive polished aluminium panels of 'petals' perform multiple roles – as light reflectors, cooling elements and acoustic attenuation – combining various elements of a typical office ceiling into an energy-saving integrated system.

Images: Nigel Young / Foster + Partners

Judges' Comments:

"The quality of the materials and workmanship - particularly in the curved elements of the design was outstanding. This building is in many ways a complete tour de force, with many facets directly for the benefit of the wider community."

UK Awards

Branch Place, Colville Estate

Hackney, Greater London

Branch Place is a sustainable mixed-tenure neighbourhood of 116 homes (60% social rent, 10% shared ownership, 30% private sale) new public realm and playable landscaping and community growing areas in Hackney.

The project replaces run-down, Post-War council blocks and provides the first replacement homes in the second phase of the Colville Estate. It is part of Hackney Council's innovative housebuilding programme, directly delivering hundreds of much needed homes for local people through a pioneering model of financial cross subsidy and community involvement.

Extensive community engagement with the Colville Estate Tenants and Residents Association (CETRA) and the wider community have been pivotal to the successful delivery of the project. The design approach was established in the principles set out in the Colville Estate Masterplan, the associated Design Code and Residents Charter, ensuring quality and designs defined by the community were locked into the project. Branch Place is formed of a 'family' of two buildings, designed to balance consistency of urban form with a variety of architectural character between each through articulated roof forms, facades and subtle variations in brick tone. A considered palette of long-lasting, tenure-blind materials is used across the scheme: brickwork, PPC aluminium metalwork, copper and timber to reflect and complement the surrounding townscape. A copper mansard roof of the building next to Regent's Canal responds to the roofscape of neighbouring historic warehouse buildings and marks the entrance to Branch Place and the new Colville neighbourhood.

A new courtyard building with a raised landscaped courtyard garden covering an undercroft car park has subtle inflections in the façade alignment to create specific moments of interest when viewed down Branch Place. In response to the different edge conditions, massing has been broken down into smaller elements. Lowering the mass to the south ensures light enters the courtyard space and enables views towards the city. Colville Street reinstates a historic route east-west and forms a vital link through the scheme, while pedestrian-priority landscaped routes run north-south to reconnect the estate back into the wider area.

The landscaped courtyard garden at the heart of the scheme is furnished with integrated play equipment, soft landscaping and seating and is a dedicated place for residents to enjoy. Homes at Podium Level have direct access to the courtyard while generous balconies and terraces overlook the garden for safe play.

Architect
Karakusevic Carson Architects

Landscape Architects
MUF architecture/art
(pre-tender)
Periscope
(post-tender)

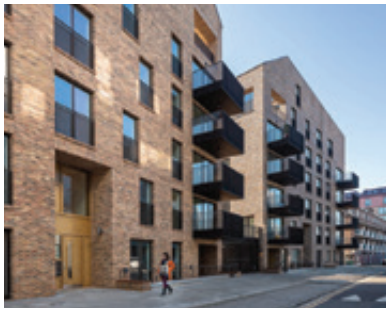
Main Contractor
Higgins

Client
Hackney Council

Structural Engineers
Peter Brett Associates
(pre-tender)
Tully De-ath
(post-tender)

M&E Engineers
Peter Brett Associates
(pre-tender)
Cundalls
(post-tender)

Environmental Consultant
Peter Brett Associates
(pre-tender)
Stroma Technology
(post-tender)



Images: Karakusevic Carson Architects, Peter Landers

Judges' Comments:

"The masterplan is exemplary in terms of community involvement and is a great model for local authority managed development. The sort of public sector housing one associates with Denmark or Holland, and it is a breath of fresh air to see it in London."

UK Awards

Cambridge Central Mosque

Cambridge, Eastern

Client
Cambridge Mosque Trust

Architect
Marks Barfield Architects

Project Manager
Bidwells

Structural Engineers
Price & Myers
Jacobs
Blumer Lehmann

Services Engineer
Skelly & Couch

Quantity Surveyor
Faithful & Gould

Landscape Architect
Emma Clark
with Urquhart & Hunt

Artist
Professor Keith Critchlow

Acoustic Consultant
Ramboll

Fire Engineering
Harris TPS

Approved Building Control Inspector
MLM

Main Contractor
Gilbert-Ash

Other
Smith & Wallwork

The Abu Bakr Mosque in Cambridge became too small for its growing congregation. In 2009 an international design competition was launched to select a design team.

Research revealed that for centuries and throughout the world, mosques have adapted to local cultural and climatic conditions and adopted the local vernacular. The intention was to develop a contemporary design, of its place and time yet reflecting both the Islamic and British sacred traditions, asking– how should a British mosque be designed for the 21st Century?

The idea emerged of a calm oasis within a grove of trees, inspired by the garden of paradise, with its water fountain symbolising the source of all life. Inspired by elements from both Islamic and British religious architectural traditions – including Cordoba, Spain and innovative fan vaulting in Kings college chapel, Cambridge. The design incorporates Islamic geometric art. The guiding geometry is The Breath of the Compassionate, a historic Islamic pattern evoking the rhythms of life. This was adapted to become an interwoven lattice vaulted structure, supporting the roof by a series of timber 'trees'. Rooflights above the trees maximise natural light. A dome symbolises the vault of heaven.

The overall impression is of calm, stillness, stability, quiet and focus, with a strong sense of place. The massing is respectful of its residential context, enabling the building to both fit in and stand out. The ablution areas are lower, allowing the building services to be hidden on their roof. The prayer hall, the principal and tallest block, is set deep in the site and turns to face Mecca.

At the rear accommodation for the Imam and visiting scholars are lower and more private. Worshipers and visitors take a journey from the busy street through a procession of spaces, enabling a gradual transition from the day-to-day mundane world to a reflective more spiritual one. First, they pass through a public community garden, then an Islamic garden with fountain, through to a portico, then the atrium where shoes are removed, then ablutions spaces for ceremonial washing, and finally to the Prayer Hall. The brick tile cladding utilises both local vernacular materials, and Islamic sacred traditions. The brick tiles reflect the light buff colour 'Gault' Cambridgeshire brick with red accents.

Also taking inspiration from masonry Islamic architecture across the Middle East, the tiles have been arranged to form Square Kufic Arabic calligraphy, with protruding red headers saying "say he is God (the) one". Stone parapet crenellations symbolise the meeting of heaven and earth.

The mosque will be nondenominational, inclusive, open and welcoming to the whole community. It is a meeting place and a cultural bridge where modernity and innovation meet timeless sacred principles. It also hopes to be one of the UK's leading women friendly mosques.

Judges' Comments:

"A delightful, uplifting piece of architecture. The attention to detail is remarkable, deftly combining innovative technology and laudable sustainability with traditional Islamic symbolism and local vernacular architecture. The building manages to achieve a modest presence in its context whilst offering interiors which are expansive and elevate the soul."

Images: Morley von Sternberg, Gen 2 / Altius Images Ltd

UK Awards

Charterhouse Science and Mathematics Centre

Waverley, South East

The School's aim was to revolutionise the way that science and mathematics are taught at Charterhouse by fostering inter- and intra-departmental collaboration, providing a world-class learning environment for current and future generations of pupils.

The building represents the essence of modern science teaching which is respectful of the historic setting of the school, advanced in its thinking, construction and ambition and sound in its use and application of its materials, structure and form. The site lies towards the North Eastern edge of the Charterhouse campus where the surrounding buildings, designed in the late 19th Century by the Architect Philip Charles Hardwick, are predominantly grade 2 or grade 2* listed.

The scheme, featuring three steeply pitched roofs, representing the 6 Chemistry Labs below, creates a subtle but important architectural link with the original Hardwick campus which is heavily reliant on these forms. These chimneys reflect the internal and functional requirements of the Chemistry Labs within, providing an outlet for the fume cupboards but also a volume which facilitates natural ventilation through stack effect. Finally, this roof form provides a focal point to the vista from the primary entrance to the school.

The form of the chimneys resonates with the immediate context and the neighbouring vertical elements of the Neo-Gothic spires and arches, making a significant contribution to the character and appearance of the surrounding area.

Utilising modern methods of construction, the entire first floor and roof primary structure is constructed from a hybrid of Cross Laminated Timber, Glulam and Steelwork. This structure has been left exposed wherever possible, demonstrating how the building was made. Inside the building, a series of inspiring volumes are created by the steeply pitched chimneys. Each Laboratory is split into 'wet' and 'dry' teaching areas providing a flexible and modern environment of the highest quality, giving the school more scope to innovate in the development of new teaching methods.

Extensive consultation with the Chemistry Department was taken during the design of the project. Materials were tested for their durability by the Chemistry Technicians. Out of teaching time, the Campus opens the building to local primary schools for scientific teaching and outside term time hosts summer schools for local and foreign students for whom this new building will provide a focus.

Client
Charterhouse School

Architect
Design Engine Architects

Structural Engineer
Heyne Tillet Steel

Services Engineer
Sweco

Quantity Surveyor
Fanshawe LLP

Project Manager
Ridge & Partners

Acoustic Consultant
Sustainable Acoustics

Main Contractor
Total Construction

Judges' Comments:

"The scheme is a positive addition to Charterhouse's portfolio; it is expertly designed, detailed and executed. The quality of the materials, craftsmanship and attention to detail both externally and internally is evident wherever you look"

Images: Design Engine, Jim Stephenson

UK Awards

Kettle's Yard

Cambridge, Eastern

Architect
Jamie Fobert Architects

Clients
Kettle's Yard
University of Cambridge

Main Contractor
SDC

Structural Engineer
Elliott Wood

Judges' Comments:

"A civic project in every sense, the scheme elegantly and skilfully enhances and adds to the Martin/Owers extensions, while simultaneously taking pressure off the original houses converted by Jim Ede."

Developed from the personal passion of curator and art collector, Jim Ede, Kettle's Yard began life in 1957 when he opened his home every afternoon for people to see his collection of modern art.

In 1966, he gave the House and its contents to the University of Cambridge. The building has since evolved through a series of additions—most notably, in 1970, the gallery extension by architects Sir Leslie Martin and David Owers, a late modern masterpiece. For this project, a bold decision was taken to demolish everything from the 1970 extension to the retained Victorian façade on Castle Street in order to insert new contemporary galleries and greatly improved support services for visitors.

A new entrance and spacious welcome area offer clear access to all the different elements of Kettle's Yard: the original House - a place where contemporary art, historic and natural objects sit comfortably within a modest domestic interior - and its 1970 extension, the new galleries, the new education wing, and the new shop and café. The new glass entrance area, framed in bronze, allows easy movement between the House and the new spaces.

Continuity is achieved by sensitivity to the domestic scale and calm aesthetic of the House and by repetition of the brickwork and simple volumes of rough plaster of the 1970 extension. The work has transformed the day-to-day function of Kettle's Yard. The new galleries, education wing, shop and café are fully accessible. The galleries are light, clear volumes, with climate control and the ability to bear large-scale, heavy sculptures on the robust concrete floor, enabling curators to programme a broad range of contemporary art.

The new, fully accessible education wing enables Kettle's Yard to comfortably accommodate an ambitious education programme for the first time, expanding learning space by almost 200 per cent. It incorporates a generous, double-height Clore Learning Studio at basement level, which looks directly onto Street, making visible this important aspect of Kettle's Yard's work. The new shop and café enhance the visitor experience as well as helping to safeguard the future of Kettle's Yard.

Kettle's Yard is now well equipped to serve the local people and visitors of Cambridge; it is a beautiful and well-functioning building, enabling access for a diverse audience to exhibitions, events, education, a café and shop.

Externally, the new street gallery and the window into the Clore Learning Space add greatly to the character of Castle Street, and are a visible expression of the culture and vitality of the city of Cambridge.

Images: Jamie Fobert Architects

UK Awards

Kresen Kernow

Cornwall, South West

Located within the World Heritage Site of the Camborne and Redruth Mining District, the Kresen Kernow (Cornwall Centre) Archive and Local Studies Centre, brings together the largest collection of information recording the people, places, history and culture of Cornwall and the Isles of Scilly, dating from 1150 to the present day.

Set within the historic buildings of the former Redruth Brewery, the project was funded by the Heritage Lottery Fund and Cornwall Council, to enable three separate organisations (Cornwall Record Office, Cornish Studies Library and Cornwall and Scilly Historic Environment Record) to be brought together under one roof, and one organisational structure.

The project was preceded by the implementation of a flood alleviation scheme and public realm works which included rerouting and containing a watercourse, installing new hard and soft landscaping, and providing a new public art installation. Further works planned for the remainder of the site include the construction of new houses, a hotel and a micro-brewery.

Successive arson attacks in 2011 and 2013 had devastated the interior of the former Brewhouse, reducing several of the spaces to little more than debris filled shells, supported by temporary propping. The existing building has been renovated to provide a range of public search rooms and exhibition spaces, education rooms, partner spaces, conservation workshops, and staff and volunteer facilities, whilst a new two storey extension provides archive storage spaces under closely controlled environmental conditions, to PD5454 conservation standards.

The project has created an inspiring building that reflects the aspirations of the project and the community in which it is located, safeguards the archive collections for generations to come, and which positions sustainability at the heart of its design. Marrying together a complex assemblage of old and new building volumes has created a strikingly modern design.

Internally the atrium is the centrepiece of the whole design and not only provides a welcoming entrance, helps with orientation providing numerous glimpses through to the other parts of the buildings. Public artwork sits directly outside the main entrance, and flood prevention measures and hard landscaping constructed as part of the works have created high quality public space around its perimeter.

Owner/Client
Cornwall Council

Architect
Purcell

Main Contractor
Midas Construction

Landscape Architect
Arup

Project Manager
Mace

Structural Engineer
Arup

Services Engineer
Arup

Judges' Comments:

"Kresen Kernow will act as a catalyst for future development on the adjacent sites and will have a significant economic benefit to the town as whole, as well as being a focus of civic pride."

Images: Phil Boorman

UK Awards

Maggie's Cardiff

Cardiff, Wales

Client
Maggie's

Architect
Dow Jones Architects

Landscape Architect
Cleve West

Main Contractor
Knox & Wells

Quantity Surveyor
RPA

Services Engineer
Mott MacDonald

Structural Engineer
Momentum

Artist
Linda Florence

Maggie's provides free practical, emotional and social support to people with cancer and their family and friends. The building is located on a triangular shaped site in the corner of the Velindre Cancer Care Centre car park.

The site is unremarkable but backs onto an existing stand of trees. The building takes you on a journey from the bleakness of the carpark, through an intimate courtyard garden, into a range of calm and contemplative spaces which focus on the stand of trees and a new landscape garden.

The building's form and materiality seek to reflect the surrounding topography and to provide a range of uplifting spaces that have a strong relationship to nature. The silhouette of the building echoes the shapes of the local mountains, while the rusty wrinkly steel cladding is the colour of the bracken that adorns these hills and provides a strong character to the area.

The interior spaces are formed between Douglas Fir lined walls which have a warmth and softness, and contrasts with the sleek polished concrete floor. At the heart of the building is the cwtch, a tall and intimate roof-lit space, inspired by the simnau fawr (big chimneys) of vernacular welsh architecture.

The architects worked closely with a group of artists and designers to make the building a rich and enlivening experience and have collaborated with the National Museum of Wales to display works form their collection.

This Maggie's Centre is an interim one, intended to be used for the next 10 years while the Velindre Hospital makes plans to redevelop on a different nearby site. Maggie's has had a huge impact on the local – and indeed regional - community and has been supported from the Welsh Government. The Welsh Assembly were instrumental in getting Maggie's built, and support for the project extends into all strata of the community.

The building is a sheer delight, luxuriating in between a car park and woodland and a great setting for the people it serves.

Images: Anthony Coleman

Judges' Comments:

"Maggie's Cardiff makes a striking addition to the Velindre Cancer Centre campus. It demonstrates a level of excellence in architecture, sustainability, accessibility and civic contribution that makes it fully suitable for a Civic Trust Award."

UK Awards

Nevill Holt Opera

Leicester, East Midlands

The brief was to design a permanent festival theatre for opera in the yard of 17th- and 19th-Century stable block, replacing a temporary scaffold and canvas theatre with a 375 – 400 seat auditoria, a proscenium stage with orchestra pit and modest backstage facilities have been provided.

Three main challenges were overcome: firstly, to create a theatre whose acoustics would support the younger performers who sing at Nevill Holt Opera; secondly to make the most of the distinctive iron stone walls of the stable yard, using them to support the character of the performance space; thirdly, to have works completed within twenty-nine months, ready for the 2018 festival.

The long ironstone building is quite grand for a stable; for a theatre, on the other hand, it is compact and intimate. Designing a festival theatre required a distilled response, focused on the unity of stage and auditorium: there was no scope for a fly-tower, nor for a foyer with a grand stair. Every addition or adjustment within the auditorium had to be judged on its merits, to work in relation to the ironstone walls, and the doors and windows that pepper them.

The stalls and orchestra pit at the centre of the stable yard were excavated, at sufficient distance to avoid underpinning, creating a walkway around the edge. A new roof volume was built off the old stone walls, creating the maximum volume beneath the existing ridge line. Two-thirds of the seats are in the stalls, with a shallow rake and large radius; one-third are in a balcony, set relatively high to maintain the presence of the stone walls, and with a tight radius to focus the performance space; side balconies continue to the proscenium line. The balcony is set at 600 mm off the walls, with voids sculpted out of its soffit responding to the tall doorways. The material palette of stone, concrete, stained wood and grey textile is restrained. These materials are warmed and brought to life by the daylight from the large central rooflight - as it rakes across the rough stone walls, the light reminds you that this is still a courtyard, even if it is no longer a stable yard.

Nevill Holt and the new theatre is an inspirational setting for students and staff. The provision of a permanent and beautiful theatre enables NHO to stage a growing programme of work year-round. While the 2018 season consisted of seven summer festival operatic performances, the 2019 season has featured 22 events. As well as staging nine world-class opera performances, they have been able to reach a larger audience in 2019 with a broader range of NHO-produced events and performances, including chamber music, song recitals and concerts, nearly always featuring young artists.

The theatre has hosted the culmination of its own education programme with schools' performances, and enabled them to develop community relationships by hosting events for other local arts organisations and charities in the area.

Client
David Ross Education Trust

Architect
Witherford Watson Mann Architects

Conservation Architect
Julian Harrap Architects

Main Contractor
Messenger Construction

Quantity Surveyor
Gleeds

Structural Engineer
Price & Myers

Services Engineer
Max Fordham

Archaeologist
University of Leicester Archaeological Services

Access Consultant
David Bonnett Associates

Planning Consultant
Rural Solutions

Fire Engineering
The Fire Surgery

Theatre & Acoustic Consultant
Sound Space Vision

Judges' Comments:

"This is a project that looks effortless. The modesty, craftsmanship, care and attention that have been applied here are exceptional. Its civic contribution is unquestionable."

Images: Witherford Watson Mann Architects

UK Awards

Potterrow Development

Edinburgh, Scotland

Architect
Bennetts Associates

Client
University of Edinburgh

Project Manager
Faithful+Gould

Main Contractor
McLaughlin and Harvey

Structural & Services Engineer
Buro Happold

Quantity Surveyor
Turner & Townsend

Landscape Architect
Ironside Farrar

Fire Engineering
Atelier Ten

BREEAM
RSP Consulting Engineers

Acoustic Engineer
New Acoustics

Judges' Comments:

"The Bayes Centre in the Potterrow development provides the final piece in the University of Edinburgh's significant new city block – with an elegant suite of buildings. This is a significant piece of the city and the block has now bedded into the fabric of Edinburgh."

Located on the edge of Edinburgh's beautiful UNESCO World Heritage Site, the Potterrow Development completes the phased implementation of an elegant suite of buildings, collectively forming a city block.

The buildings' massing, entrance sequences, elevation treatment and use of materials react to the urban context: strengthening street patterns, reinforcing historic desire lines and providing presence and scale to public spaces. A clever interpretation of Edinburgh's unique context, Potterrow is a development of substance and surprise. As the major component of the University of Edinburgh's new masterplan for the George Square and Bristo Square area, the Potterrow development replaces a windswept car park with a rich mix of buildings, courtyards and reinstated streetlines. Bayes Centre, completed in 2018, became the final piece of the city block.

From the inside, the buildings are rational and simple; from the outside they appear more complex and responsive to their surroundings. In essence, the entire site is filled by two broadly similar quadrangular buildings, each with an atrium facing a central courtyard and a long wing that stretches the length of the block. The accommodation is uniform in width to allow the University maximum utility and adaptability. However, despite this seeming regularity, the form of the block has a complexity derived from changes in height, punctuations for entrances, expression of some key spaces, and a pedestrian route that penetrates the east, west and south sides to the courtyard in a way that recalls the public realm between the original tenements.

Bayes Centre was built to provide a unique world class home in the heart of Edinburgh for pioneering work, bridging academic disciplines in the fields of data technology, design informatics, maths and robotics and offering an unprecedented opportunity for external commercial research and academic collaboration and innovation. The vision for Potterow demanded a very specific brief for intellectual interaction and cross-fertilisation of ideas between employees and researchers who traditionally operated separately. Spaces to facilitate serendipitous encounters are a key aspect of the building's organisation and are carefully designed and located. The central atrium spaces promote a visual transparency between groups and the staircases enliven the interiors as well as accessing breakout spaces on each floor. Open circulation allows people to meet in passing and, at Bayes Centre, the ground floor café complete with a museum of 'antique' robots is always busy with meetings, solitary working and socialising.

Images: Bennetts Associates

UK Awards

RHS Garden Hyde Hall Hilltop Complex

Chelmsford, Eastern

The Royal Horticultural Society's Garden Hyde Hall has undergone a major transformation with the development of two new buildings.

What was once a working farmstead for the site is now a hub for enjoying and learning about how we can nurture our natural world, and a space to inspire the gardener in all of us, furthering the RHS vision to enrich everyone's lives through plants and make the UK a greener and more beautiful place.

The garden at Hyde Hall has been steadily evolving over 25 years, but was lacking key facilities, namely a dedicated education facility, a multipurpose event space and a restaurant.

New buildings on the hilltop house these essential aspects of the visitor experience. They comprise: the Clore Learning Centre and the Hilltop Lodge, home to a new award-winning field to fork restaurant and new activity barn. Designed as a family of buildings which enclose and open up to the landscape so that it can be enjoyed in all seasons, it is a fitting location for the RHS to fulfil its long-term objective to inspire passion and excellence in the science, art and practice of horticulture. As well as supporting the RHS's expanding education programme by accommodating twice the capacity, from 5,000 to an expected 10,000 visiting school pupils per year, the new buildings create a landmark to draw visitors through the landscape, and a vantage point from which to enjoy the views.

The surrounding garden design skilfully blends the variety of distinct gardens skirting the hilltop with new buildings and horticulture. The seamless integration of buildings with their immediate landscape and heritage is fundamental to the success of this project.

The Hilltop Complex is positioned at the highest part of the site, adjacent to the Thatched Barn and hilltop garden and overlooking the new dry garden. Whilst being located at this elevated position, it nestles into the surrounding trees and is barely visible either from a distance or when approaching through the Australia and New Zealand Garden.

Concept Architect & Masterplanner
Cullinan Studio

Lead Technical Architect & Landscape Architect
Concertus Design and Property Consultants

Main Contractor
Brookes and Wood Ltd

Services Engineer
The Energy Practise

Planning Consultant
Boyer Planning

Project Manager
Dudley Smith Partnership

Garden Designer
Adam Frost Design

Judges' Comments:

"This is a delightful scheme, with a strong original concept that has been carried through into the detailing and construction, providing fantastic spaces to be used by the public and local community."

Images: Paul Raftery

UK Awards

Royal Opera House 'Open Up'

Westminster, Greater London

Architect
Stanton Williams

Client
Royal Opera House

Restaurant Interior Designer
Studio Linse

Retail Interior Designer
Drinkall Dean

Project Manager
Equals Consulting

Cost Consultant
Gardiner & Theobald

Construction Management
Rise

Retail & Restaurant Contractor
3 Interiors

Lighting Design
Studio Fractal

Wayfinding Consultant
Endpoint

Services Engineer
Arup

Structural Engineer
Arup
Robert Bird Group

Acoustic Engineer
Arup Acoustics

Fire Engineering
Arup Fire

Crowd Movement
Arup

Theatre Consultant
Charcoalblue

Access Consultant
All Clear Designs

Planning Consultant
Gerald Eve | The Planning Lab

Conservation Architect
Donald Insall Associates

Catering Consultant
Kendrick Hobbs

Approved Inspector
AIS

IT Consultant
Fixation Networks

This prestigious project delivers the Royal Opera House 'Open Up' mission to create a welcoming and inclusive cultural hub that attracts new audiences for ballet and opera while respecting its renowned heritage.

The result is a re-energised and democratised venue that encourages increased public engagement through greater street presence and transparency. New world-class performance and public facilities enhance the experience for visitors, staff and performers alike, while extending the life of the building outside of performance hours. The design represents a physical manifestation of cultural change at the Royal Opera House. The architects' key move has been to extensively reconfigure the previously introverted ground floor by providing substantially more foyer space together with redesigned Bow Street and Covent Garden piazza entrances. Finely crafted from a limited palette of traditional materials including Crema Marfil marble and patinated brass, these foyers create an elegant, all-day setting for new public activities such as cafes, bars, retail, exhibitions and informal performances.

In doing so, these new public spaces allow the Royal Opera House to reveal more of the artistic magic that is usually confined to its stages. At the heart of the project is the new Linbury Theatre. Lined in American black walnut, this auditorium delivers an exemplary, 400-seat second public performance space that also operates as an artistic laboratory for the Royal Opera and Royal Ballet companies. Other interventions provide further interaction with the Covent Garden streetscape. These include a new public terrace above the redesigned Bow Street entrance and a refurbished Amphitheatre Terrace that has been partially enclosed to form an all-year winter garden overlooking the piazza. Both are accessible without performance tickets. In this logistically highly complex project, Stanton Williams worked closely with the Royal Opera House and construction manager Rise to ensure that the venue remained fully operational throughout the three-year construction programme.

The project enabled the Opera House to remain operational throughout, allowing for 996 uninterrupted performances.

Judges' Comments:

"'Open Up' is far more than an architectural project; it is an ongoing operational, logistical and programmatic change in the Royal Opera House experience. It owes its success to the combination of client ambition and architectural response."

Images: Hufton and Crow, James Bellorini for Royal Opera House, James Newton

UK Awards

The Dorothy Garrod Building, Newnham College

Cambridge, Eastern

By demolishing the tired and unsustainable Strachey building and conversion of an existing building into an inviting porters' lodge, a new front facing the university's arts' and humanities' Sedgwick Site has been created. Not only are the Garrod Building's ground floor facilities open to members of the university but also to the general public.

The new building and gardens knit beautifully into the Newnham context. Inspired by the arts and crafts tenet of 'truth to materials', the contemporary perforated handmade brick detail complements but does not mimic the buildings by Basil Champneys. The design approach was collaborative, holisitic and thorough.

Using a variety of presentation methods, the architects were able to demonstrate that the College could realise several of their ambitions simultaneously, achieving more than they thought possible with the site and within their budget. Detailed materials research resulted in a palette of beautifully crafted, handmade red brick; anodised and natural bronze window and door frames; Portland stone surrounds to the windows and doors to the Porters' Lodge; high quality granite to the Sidgwick Avenue frontage; and generous areas of glazing that maximise views over the College gardens.

The new frontage creates a stronger presence on Sidgwick Avenue without imposing on the historic buildings and gardens. Bradley-Hole Schoenaich Landscape worked with the College's gardening team to create the beautiful new gardens and generous external spaces which are absolutely integral to the design, with the building wrapping around a new courtyard, and carefully considered interstitial spaces that improve visual and physical links between buildings.

There are views from the street to the gardens through a building that is outward-looking and welcoming. The wider Cambridge community was involved in consultations on the project through local heritage and amenity groups as well as local residents.
In addition, the academic community, and in particular the views of the student body, were involved in developing the brief. This drove elements of the design which focused on well-being and the creation of the variety of spaces created for socialising and studying.

Images: Dennis Gilbert/VIEW, Walters & Cohen Architects, Bradley-Hole Schoenaich Landscape

Architect
Walters & Cohen Architects

Client
Newnham College, University of Cambridge

Main Contractor
SDC

Landscape Architect
Bradley-Hole Schoenaich Landscape

Structural Engineer
AKT

Services Engineer
Max Fordham

Quantity Surveyor
Aecom

Project Manager
Gleeds

Interior Designer
Ab Rogers Design

Acoustic Engineer
Max Fordham

Approved Building Control Inspector
MLM Building Control

Artist
Cathy de Monchaux

BREEAM
Eight Associates

Planning Consultant
Savills

Planting Design Consultant
Richard Hellier

Lighting Design
Nulty

Specialist Lighting Installation
Haberdashery

Signage Consultant
Kellenberger-White

Judges' Comments:

"An attention to detail and workmanship is clear throughout; the extensive use of solid timber, handpainted signage, comfortable furniture and bespoke light fittings must make the residents feel valued."

UK Awards

The Painted Hall

Greenwich, Greater London

Architect
Hugh Broughton Architects

Conservation Architect
Martin Ashley Architects

Main Contractor
Coniston Ltd

Project Manager
Glevum Consulting

Quantity Surveyor
Huntley Cartwright

Services Engineer
QODA

Structural Engineer
SFK Consulting

Universal Design Consultant
Centre for Accessible Environments

Acoustic Consultant
Ramboll Acoustic

Archaeologist
Pre-Construct Archaeology

Lighting Design
Sutton Vane Associates

Heritage Interpretation
Simon Leach Design

CDMC
PFB Construction Management Services Ltd

Environmental Consultant
Tobit Curteis Associates

Conservator
Paine and Stewart

The Painted Hall forms part of the Old Royal Naval College, which was designed by Sir Christopher Wren in 1696. The Grade 1 Listed Hall, decorated by Sir James Thornhill, comprises one of the most important Baroque painted interiors in Europe.

Although the paintings were conserved in the 1950s, bright light and fluctuations in temperature and humidity had caused damage. The conservation project sought to address the underlying causes of the damage and was meticulously planned over a number of years. The first phase of conservation work was carried out in 2013 to the Upper Hall using ground breaking cleaning and conservation techniques. An ambitious masterplan was then developed for Phase Two to secure a grant from the Heritage Lottery Fund, with further funds raised from trusts, foundations and individuals.

A meticulous Conservation Plan was produced to ensure that the historical significance of the building was fully understood and would be protected, nurtured and enhanced. Following an enabling phase, which improved means of escape and created inclusive access to the hall, the remaining 3700 sq m of painted surfaces were conserved and the internal environment was stabilised using draught proofing, solar shading and a new heating system. These were designed using cutting edge modelling processes to ensure visitor comfort and the optimum environment for painting stability. The project allowed the removal of clutter, concealment of visible services, and installation of discreet lighting and new seating.

A key part of the project was the creation of a new entrance off College Way, leading into the vaulted undercroft below, fully revealed to the public for the first time in 100 years. This enabled the external doors of the Painted Hall to remain closed, further protecting the paintings. The Undercroft provides a welcome area, shop and café supported by refurbished kitchens.

The revitalised space is characterised by high quality craftsmanship. It includes a stone floor, leather banquettes, bespoke joinery and a refined bronze framed glazed screen, which provides an environmental buffer to reduce environmental impact in the Painted Hall. The lobby beyond provides an interpretation space and includes the exposed remains of Henry VIII's palace, which were uncovered during the project and are displayed behind an elegant oval glass and bronze balustrade.

A fully accessible scaffold constructed during the project allowed over 80,000 visitors to witness the conservation work at close quarters.

Images: Hugh Broughton Architects

Judges' Comments:

"This is a meticulous and well-judged project, which restores and conserves Sir James Thornhill's painted interior, and safeguards it for the future. Alterations to the Painted Hall are integrated sensitively with the important historic setting."

UK Awards

Torriano Primary School STEM Lab

Camden, Greater London

The project creates a space that enables pupils to carry out practical experiments and hands-on learning in STEM subjects. The head teacher wanted a space that would inspire children of all ages in the school to learn more about science - to be used not only by Torriano pupils, but also to share with other schools in the borough.

Located on a tight school site and with a limited budget, re-using existing spaces within the school was paramount. The 'turret' in the south-east corner of the building comprised a series of small rooms accessed via a steep, rickety staircase and housed old teaching materials with access to a small area of flat roof. The schools' pupils, head teacher, science staff, and Artist in Residence, Jack Cornell, were enlisted to help test, draw and model activities that the pupils might want to undertake in the space. This generated the idea of creating an awesome, two-storey space with an internal superstructure that could enable a range of dynamic, learning activities.

The superstructure took the form of a series of CNC-cut, laminated plywood portals that act as a learning apparatus: a framework that allows items to be dropped from, draped over, threaded through, clamped to or projected onto it. Constellations are etched into the faces of the timber and the form of the portals helps re-define the double-height teaching space and provide a cathedral-like scale to a small, previously forgotten, part of the school. The space has been carefully designed to allow for a variety of flexible uses. This includes fold-down demonstration desks with gas taps that can be used for small groups or lifted-up to form a large clear space for a big physics experiment. Floor projection IT equipment allows for pupils to feature inside the presentation: a form of interactive and inclusive learning. The space also features a black-out area for light-based experiments and a mezzanine to enable students to gain additional height to undertake practical experiments.

An external, south-facing terrace connects to the internal space through large double doors complete with an external living wall and an internal cactus planter. The face of the extension is clad in mirror-polished stainless steel: a material that references the clay tiles and lead-clad dormers of the existing building, whilst playfully reflecting the greenery and the environment around the school.

The project includes a planted living wall that provides habitats for insects and wildlife. The planters are designed to enable pupils to become involved in the care of the plants, teaching them about biodiversity and natural habitats, whilst internal planters teach about differing climatic habitats, aid in reducing air polluting gasses and increase biophilic well-being.

Client
London Borough of Camden

Architect
Hayhurst and Co

Structural Engineer
Ian Wright Associates

Services Engineer
Edward Pearce

Main Contractor
Bolt & Heeks

Judges' Comments:

"This truly inspiring and exciting space for STEM learning is a real success, transforming an unused asset within the school on a tight budget. This a project that thoroughly deserves to be awarded and celebrated by the Civic Trust."

Images: Kilian O'Sullivan

UK Awards

UCL Student Centre

Camden, Greater London

Client
University College London

Architect
Nicholas Hare Architects

Main Contractor
Mace

Project Manager
Arcadis

Structural Engineer
Curtins

Services Engineer
BDP

Landscape Architect
Colour UDL

Quantity Surveyor
Aecom

BREEAM
Southfacing

Acoustic Consultant
BDP

Sustainability Consultant
Expedition

Lighting Design
BDP

The Student Centre is in the heart of UCL's Bloomsbury Campus in central London. It is a flagship project within the "Transforming UCL" development programme and provides a progressive and flexible environment that enhances the lives of UCL students and supports their needs and learning.

The ground and upper-ground floor levels are open to the public and the building is staffed and available for students 24/7. The building has achieved exemplary sustainability standards including BREEAM Outstanding. The Student Centre enhances UCL's rich heritage of distinguished architecture and supports its commitment to strengthening the public realm and the character of the Bloomsbury Conservation Area.

The brief required a truly student-focused building which would be responsive to change, inspirational and enabling. Key components included 1,000 study spaces for students, a Student Enquiries Centre, a café, and spaces for quiet contemplation or prayer. The Student Centre is a new gateway providing a welcoming reception for students, the public and visitors.

The project resolved several vital pedestrian and vehicular routes both externally and through the building, dramatically improving people flow and enhancing the public realm. The Student Centre mediates between the busy Gordon Street entrance, to the existing external Japanese Garden space, re-landscaped as a tranquil urban courtyard for London.

Inside, the differing street and garden levels are brought together with wide central steps, the beginning of a circulation route that spirals up through the building's lofty atrium. Due to its sensitive context the design was heavily scrutinised by the planners and CABE, ultimately winning strong support from both.

The building façade materials were chosen to complement the qualities of the heritage context. High-quality materials have been selected for durability and longevity and are self-finished where possible to remove the need for less durable, applied finishes. The project has transformed a service entrance into a new and vibrant approach to UCL.

The building extends the civic realm through into the Bloomsbury Campus with its public ground and mezzanine levels, resolving campus circulation routes and re-inventing the Japanese Garden as a tranquil urban courtyard for London.

Images: Nicholas Hare Architects, Alan Williams Photography, Mace Group, University College London

Judges' Comments:

"This is a very impressive building and highly used by the students. The quality of the design and materials is immediately apparent and the fact that it is successful self-evident."

UK Awards

US Embassy in London

Wandsworth, Greater London

The US State Department envisioned a new embassy in London that would serve as the centerpiece of one of America's longest standing and most valued relationships. It also aspired to set a new paradigm in embassy design by representing the ideals of American democracy - transparency, openness, and equality.

The challenge was to encompass these values, creating a strong sense of identity and welcome while meeting stringent requirements for security, diplomatic work, and sustainability. The new Embassy is in Nine Elms at the centre of a redeveloping South Bank industrial zone.

With a staff of 800 and an estimated 1,000 daily visitors, the Embassy establishes a strong centrepiece for Nine Elms' urbanization. A civic plaza and public park contribute to this revitalization by connecting the Thames embankment and Nine Elms Lane with a new pedestrian greenway that extends from Vauxhall to Battersea. The Embassy stands at the centre of this linear park surrounded by a welcoming landscape.

Judges' Comments:

"The US Embassy in London has established itself as a new place maker for the Nine Elms Neighbourhood and London, providing both a secure and physically more welcoming building, representing a holistic fusion of urbanism, building, and landscape."

The site is defined by four parallel channels running east to west: The River Thames, Nine Elms Lane, the future linear park, and the railway viaduct. The Embassy links these isolated elements through a spiral in the landscape defined by curving pathways and the crescent-shaped pond. This spiral continues upward within the building, punctuated by two-story gardens on each floor that evoke American landscapes, enhance circulation, and encourage interaction among the staff members that occupy the building. The building is transparent crystalline cube set atop a two-story colonnade. Comprised of an inner envelope of laminated glazing and an outer envelope of ethylene tetrafluoroethylene (ETFE), the facade affords access to daylight and striking views of London while also minimizing solar gain and glare. Its geometry and material are receptors for light, which dances in ever-shifting patterns and colours across the curvature of the hourglass-shaped frames throughout the day.

One of the project's key challenges was determining how to balance sustainability with strict security and workplace demands. To address these complex and contradictory needs, every design element is both performative and purposeful, solving multiple problems at once with integrated building systems that each enhance the other. The landscaped pond, for instance, is both a public amenity and a component of the site's stormwater management strategy.

Images: Jason Hawkes, Richard Bryant/Arcaidimages.com, KieranTimberlake/Matthew Krissel

Client
US Department of State

Architect
KieranTimberlake

US Lead Contractor
BL Harbert International

UK Lead Subcontractor
Sir Robert McAlpine

Landscape Architect
OLIN

Workplace Interior Design
Gensler

Structural Engineer
Thornton Tomasetti

Civil Engineers
ARUP

Services Engineers
ARUP

Lighting Consultant
Fisher Marantz Stone

Façade Engineering
ARUP

Cost Consultant
AECOM

Project Manager
Arcadis

Technical Security Design
Sako & Associates

Acoustical and Audiovisual
Shen Milsom Wilke

Fountain Design
CMS Collaborative

Graphics and Signage
C+G Partners

Roofing and Waterproofing
Wiss Janney Elstner Associates

Elevator, Façade Access
Lerch Bates

Glass Engineering
Heintges & Associates

London Real Estate
Cushman & Wakefield

London Planning
DP9

UK Awards

V&A Dundee

Dundee, Scotland

Architect
Kengo Kuma & Associates

Associate Architect
PiM.studio Architects

Executive Architect
James F Stephen Architects

Structural & Services Engineer
Arup

Landscape Architect
Optimised Environments (OPEN)

Façade Engineering
Arup

Quantity Surveyor
CBA

Lighting Consultant
Arup

Wayfinding Consultant
Cartlidge Levene

Fire Engineering
Arup

CDMC
C-Mist

Client
Dundee City Council

Project Manager
Turner & Townsend

Other
Fountains Direct

Judges' Comments:

"The V&A Dundee is a global building in a regional city. Its role socially, culturally and economically for the city is huge and the impact on the profile of Dundee is beyond words."

The design of V&A Dundee acts as a connector between the river and the city, creating a frame through which the river can be seen from the city and vice versa. The building acts as a gate through which the city can once again access the world, in a way which reflects on Dundee's successful history of trade.

The building envelope is created by methods of twisting, connecting and layering the city grid axis and the adjacent RRS Discovery ship axis, using a ring structure made of reconstituted stone and concrete to compliment the traditional construction materials used in Dundee and reflect the natural cliff structure of the coastline.

The building's form creates dramatic spaces with an impressive main hall forming a public indoor plaza, and areas that overhang the external public plaza. The external envelope draws people to the waterfront and generates a new migration route along the riverside promenade. The interior space of the main hall is filled with a gentle light emanating from apertures cut through the layered stone to create an open yet intimate public space.

The ground floor, which splits into two parts connecting on the upper floor, comprises the building entrance hall, reception, café and shop on the public part of the building; administration and back-of-house facilities on its second part.

The main hall is a welcoming social space: a 'living room for the city' designed to encourage the public to interact with the building. It is a fully programmed space hosting a variety of design-led events, a vibrant place for everyone to enjoy. A space that captures the imagination of visitors and feels like an extension of the sequence of public spaces and plazas outside.

The second floor is dedicated to exhibition galleries: the permanent Scottish Design Galleries and the 1,100 sqm exhibition gallery which can also be subdivided into two galleries. In the same floor is a learning centre, a 150-seat auditorium, a design residency studio, a resource centre, a flexible open space for the Michelin Design Gallery and a restaurant with a beautiful view over the River Tay.

V&A Dundee has welcomed half a million visitors to the museum since it opened to the end of March 2019, hitting the milestone almost six months earlier than expected.

Images: Hufton & Crow, Erieta Attali, NAARO

UK Awards

Windermere Jetty Museum

South Lakeland, North West

The scheme comprises of a new museum to rehouse an internationally significant historic boat collection, main entrance, conservation galleries, an education space and cafe, which all cluster around the wet dock but are elevated on a podium away from the risk of floodwaters.

A conservation workshop is a standalone building placed closer to the water level on the working boatyard. Emphasis was placed on the visitor experience amongst buildings in a park landscape that creates a connection between people, boats and water. The wet dock forms the centrepiece of the museum and brings the lake into the heart of the experience to present the boat collection on water.

The architectural language of the museum is characterised by the vernacular typology of the roof, taking reference from archetypal agricultural and industrial buildings of the Lake District. The building forms are somehow familiar but made special by the overhanging canopies which extend the inside spaces of the building with all-weather shelter into the landscape.

Internally, each individual building is organised with a large principal room centrally orientated to face the lakeshore, with ancillary spaces and the external canopy spaces balancing each side of the symmetrical sectional composition. The museum is seen and approached from all sides, from land and water and from a number of points of elevation. Roofs and walls therefore assume equally important status in the formal composition.

Oxidised copper is used as the determining material to give architectural consistency to these elements and to the museum buildings working together as a cohesive whole. Copper is folded and pinned with a regular pattern of bronze fixings gives the elevations a unique texture, which is further reinforced by the patina gained by weathering over time. Very large windows and doors enable boats to be easily moved between outside and inside and allows the museum route between buildings to be clearly legible.

The landscape design embeds the buildings and working boatyard into a naturalised setting. Using local materials, such as slate waste and river bed aggregates set within a framework of soft landscaping including new trees, reeds and wild grasses and flowers.

Three new timber jetties project out into the lake and invite visitors to arrive by boat, or take heritage boat trips as part of the museum experience.

Client
Lakeland Arts

Architect
Carmody Groarke

Landscape Architect
Jonathan Cook Landscape Architecture

Structural Engineer
Arup

Exhibition Consultant
Real Studios

Judges' Comments:

"A breathtakingly beautiful building. Clearly it is sited in a wonderful location adjoining the lake, but the form and materiality of the complex does full justice to this setting. Viewed from both land and water, the overall assembly is truly poetic, and I have no hesitation in recommending the building for an award."

Images: Hufton and Crow, Christian Richters

International 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.

Gardens International (The Hanging Gardens)

Limerick, Republic of Ireland

Client
Limerick2030 DAC

Architects
Carr Cotter Naessens
Denis Byrne Architects

Judges' Comments:

"The desire to show that old buildings are viable and that with suitable adaptive uses, these buildings, no matter how run down can be made economically successful and by extension bring life back into the city centre. It is wonderful to see such an initiative be taken by a Local Authority and they should be commended."

The characteristically rational and elegant grid form of Georgian streets and squares in Limerick was established in the 18th century and provides the location of the Hanging Gardens.

The original developers, Thomas and William Roche, were successful businessmen who founded a bank in 1801 and moved its headquarters in 1806 to the area, building an extensive complex of stone vaults to the rear on land extending to Henry Street. The massive stone vaults were topped with terraced gardens, incorporating a sophisticated system of irrigation and greenhouses for the cultivation of exotic fruits and affording panoramic views of the River Shannon and its lush hinterland.

Acquired by Limerick City and County Council in 2015, the project comprises 3 elements: the restoration of historic buildings on the street, including an 18th century bonded warehouse upon which were arranged Roches Hanging Gardens and the remnants of the General Post Office, a new mixed-use building and the completion of an office building that had been commenced and abandoned during the recession.

Uniting all of these elements at ground level is a marble hall for meetings and events. The project is certified LEED Gold and the green ethos underpins the design strategy which includes green spaces accessed by staff, excellent daylight and views. The reprisal of this project offers an opportunity to create a unique workplace development in the heart of the city, the first regenerating project for Limerick 2030.

The work to these heritage buildings, was carried out in accordance with the Architectural Heritage Protection Guidelines 2004. The situation of the new buildings in the curtilage of protected structures and in an Architectural Conservation Area demanded that appropriate and considered design solutions were implemented to protect and enhance the special heritage values, unique characteristics and distinctive features of the area. The development is not merely a building, but an assembly of buildings, a piece of the city, a mosaic of old and new.

Images: Paul Tierney

International Highly Commended

The Richard A. & Susan F. Smith Campus Center, Harvard University

Massachusetts, USA

The project is a radical re-appraisal of the existing 'Holyoke Center', designed by Josep Lluis Sert in the 1950's, a remarkable work of urban design through its innovative proposals for street-level pedestrian space at the base of a ten-storey building.

The project reconfigures the first, second and tenth floors of the building, reinterpreting the history and logic of Sert's architecture in a series of additions to and removals from the existing fabric to create a family of new internal and external spaces interspersed with 'captured' landscape. It is the keystone of the wider ongoing University 'Common Spaces' initiative designed to ensure its physical spaces foster the campus's intellectual, cultural and social experience and support the wider community. Landscape is used innovatively throughout the project to provide experiences of greenery and planting that change with the seasons, and to create places of repose, calm and pause throughout the building. A central landscaped vitrine brings light into the heart of the new common spaces, 'green walls' serve as meaningful thresholds and points of gathering, and roof terraces provide wider connectivity to the campus beyond. A bold architectural response was necessary to provide the right kind of new spaces and overcome the physical challenges of a complex Brutalist building that had been substantially altered over the years in piecemeal fashion. At the same time, the changes had to be handled with a sensitivity and understanding that would gain the required public approvals, meet budgetary constraints, and adapt and reuse the building in the most efficient way to gain maximum programmatic benefit. Harvard have been actively monitoring the usage of all spaces within the Campus Center, demonstrating very heavy and often 24-hour demand for the spaces. What is particularly striking is how open and inclusive the Campus Center feels to visitors and the public. All main spaces are open for public use, yet speak strongly of 'Harvard', thereby forging stronger bonds between the wider community and the university, becoming a meeting point between 'town and gown', for the mutual benefit and enrichment of both.

Architect
Hopkins Architects

Architect – Technical Delivery
Bruner/Cott

Structural & Services Engineer
ARUP

Landscape Architect
MVVA

Façade Engineering
Simpson Gumpertz & Heger

Cost Consultant
Faithful + Gould

Catering Consultant
Colburn + Guyette

Main Contractor
Consigli Construction Company

Judges' Comments:

"Intelligent and sensitive reworking of an existing university building to provide dynamic, flexible, meaningful internal and external new spaces for public as well as university use, that seamlessly come together to provide a unique new inside/outside public realm."

Images: Harvard University, Nic Lehoux

UK 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.

Alder Hey Children's Hospital: Institute in the Park

Liverpool, North West

Architect
Hopkins Architects

Main Contractor
Morgan Sindall Construction & Infrastructure Ltd

Structural & Services Engineer
AECOM

Landscape Architect
ME Landscape Studio

The Institute in the Park houses a mixture of spaces to support the needs of the NHS Trust and their four University partners - research and teaching laboratories, offices, meeting rooms, lecture theatres, breakout spaces, a café and a library.

Between two modular and efficient wings, a curvilinear central atrium is enhanced by communal internal and external spaces at all levels, encouraging interaction and collaboration between researchers and visitors. The building responds to the Trust's desire to provide a flexible configuration that supports interdisciplinary collaboration and wider engagement beyond the Hospital, with shared working and breakout spaces to facilitate good communication between different users.

The three-storey design and central stair encourage circulation through the building and minimise the use of the central lift. Timber has been used both internally and externally to respond to its parkland setting and avoid an institutional environment. The exposed GGBS concrete frame and soffits, embedded with heating and cooling coils, provide a self-finished and resilient construction.

Alder Hey Children's Hospital is an integral component in the local community, recognised as 'a world leader in the provision of education, learning and development; delivering a service which encourages and promotes inter-professional learning'. Its strategic vision identifies the further development of these facilities which the 'Institute in the Park' has reacted to by expanding on the services offered, to bring its users, the NHS Foundation Trust and its four University partners (University of Liverpool, Edge Hill University, Liverpool John Moores University and University of Central Lancashire), together to improve knowledge through greater social interaction.

Judges' Comments:

"This building delivers something truly humbling and should be recognized. Its function alone is admirable, however combined with its architectural manifestation, this building is exceptional in its simplicity, order and form and purpose."

Images: Airey Spaces, Richard Brine

UK Highly Commended

Belle Vue

Camden, Greater London

Belle Vue is a holistic retirement community in Hampstead, set within landscaped courts and gardens, with communal and neighbourhood facilities.

The 10-storey development contains sixty apartments, health spa, gym, swimming pool, resident's lounge, library, gardens, a public restaurant and café. Located between the Royal Free Hospital, a Catholic School and Havistock Hill, the architecture and material palette of clay brick and architectural stone draws from the context; negotiating issues of heritage, planning, townscape and topography.

Set within this complex context, the project responds to the heritage and contrasts of scale through a careful use of brickwork techniques to create a building with strong form and identity, but also with the intimacy of the human scale. Belle Vue is a dense quartet of interconnected buildings, arranged to create a sequence of courtyards, gardens and terraces. This staggered plan delineates between the public facing and communal amenities, drawing the public in whilst also ensuring adequate security for residents. Deep inset corner balconies serve to break down the mass and allow for increased privacy.

Simple filigree metalwork is used for the balustrades and, at every level, a thin band of pre-cast concrete unifies the composition and complements the horizontality of adjacent properties.

The project encompasses a fully integrated landscape proposal, including a new entrance court fronting the main entrance, communal gardens and courts to the rear as well as roof terraces. As such the landscape is an essential element of the scheme with the layout of the different blocks creating distinct interstitial courtyard spaces that respond to the adjacent programme and qualities of each block.

Architect
Morris+Company

Client
Pegasus Life

Interior Designer
Woods Bagot

Landscape Architect
Camlins

Main Contractor
RISE

Services Engineer
Max Fordham

Structural Engineer
Elliott Wood

Cost Consultant
Deloitte

Interior Architect Architecture
PLB

Contractor-Interior D&B
ISG

Images: Jack Hobbouse

Judges' Comments:

"The design caters to a near-seamless inside/outside interface with private resident areas and the streetscape and community. The positioning of this building, set against the resident primary school in an area where so many residents will already be locals, speaks volumes for its community-focused design."

UK Highly Commended

Bethnal Green Mission Church

Tower Hamlets, Greater London

Architect
Gatti Routh Rhodes

Clients
Thornsett
BGMC

Contractor's Architects
Capital Architects

Main Contractor
Curo

Structural Engineer
Price and Myers

Services Engineer
OCSC

Artist
Coralie Bickford-Smith

Bethnal Green Mission Church is a truly mixed-use building at the heart of a conservation area. The building includes a double height church, two community halls, a café, a foodbank and community kitchen as well as a vicarage and offices.

Residential accommodation (the sale of which provides finance for the scheme) is sited above. All of these varied uses fit onto a tight site bounded by a railway line and a main road, resulting in a dense, efficient building that still manages to retain a sense of spaciousness and generosity within. Appearing as a robust yet elegant urban block, the building is an intricate blend of different uses with the church at its heart. The pale brick facade, in a distinctive 'raking monk' bond, is framed by light concrete elements and references the surrounding listed buildings, in materiality and proportion.

This project demonstrates economic sustainability in both how it was built and how it is run: commercial activities such as the café (itself a social enterprise) and the letting of workspace help to fund the ongoing community activities. The scheme also included the reinvigoration of the adjacent listed Paradise Gardens, transforming a place of antisocial behaviour into a well-loved park by giving people a reason to use it: café seating overspills into the park, whilst a new route through to the bars and restaurants adjacent is enhanced with extensive new planting and seating.

The community spaces are used regularly by a wide range of groups including local charities, trafficked women, disadvantaged youth, and the homeless. Its offer is open to all and includes a food bank, night shelter, after-school clubs, debt advice, ante-natal classes, Christian-Muslim interfaith projects, and subsidised offices for local charities.

Generous toilet provision, showers and a community kitchen help to ensure the successful delivery of these services.

Images: Gatti Routh Rhodes

Judges' Comments:

"It is fantastic that the church was able to remain on this valuable site, whilst providing enhanced community facilities. It is also a testament to the minister and the architects, that such a fine contemporary building has emerged from what must have seemed like a very daunting process for the church."

UK Highly Commended

Bloomsbury Theatre Refurbishment

Camden, Greater London

The Bloomsbury Theatre is a leading stage for London and a training ground for the next generation of theatre-makers. It provides a unique resource for student productions and a rich professional programme.

The project creates a state-of-the-art theatre facilitating increased collaboration between academics, artists, performers, directors, and companies. Student/Academic input was key and the re-opened theatre offers UCL, its neighbours, and the public, access to an exciting new mix of experimental theatre and research-driven content in addition to west-end music, drama, and dance. Work had to be carried out while all the building's other facilities continued, which included the reinstatement of the theatre and works to the stage and fly-tower including replacement of the proscenium stage's motorized thrust, which can be removed to expose an orchestra pit for up to 60 musicians. The theatre's services have been entirely replaced. A key challenge was understanding the extent of historic and redundant services, as well as the live ones which crisscrossed the theatre, yet fed other parts of the building. This upgrade, combined with other environmental considerations, has contributed to the project's expected SKA Gold rating. The complete replacement of the internal finishes included acoustic and decorative linings, joinery and metalwork. Black painted tulipwood and American black walnut is contrasted with satin-matt finished brass ironmongery and metalwork which, combined with the plush red seating, create a sense of understated sumptuousness, perfectly complementing the original brutalist design.

It is clear that the community benefit is much enhanced to the benefit of productions by students and community groups alongside commercial productions – a mixed economy designed to sustain the operation of the theatre. In addition, the space is used for various projects related to teaching and research at UCL.

The refurbishment has resulted in a very positive upgrade to the facilities for audiences, the performers and the technicians.

Architect
Nicholas Hare Architects

Client
University College London

Project Manager Arcadis

Main Contractor Overbury

Services Engineer Max Fordham

Structural Engineer
Integral Engineering Design

Acoustic Consultant Charcoal Blue

Cost Consultant AECOM

Theatre Consultant Charcoal Blue

Sustainability Consultant
Expedition

Images: Nicholas Hare Architects

Judges' Comments:

"In this theatre with listed features and extremely restrictive existing infrastructure, refurbishment has gone above and beyond the requirements to ensure as many guests and visitors are included - not just as a spectator, but throughout the whole theatre experience as both a guest and a performer."

UK Highly Commended

Broomhill Primary School

Glasgow, Scotland

Client
Glasgow City Council, Property & Land Services/Education Services

Architect
Glasgow City Council, DRS Project Management & Design

Main Contractor
City Building (Contracts) LLP

Structural & Services Engineer
Glasgow City Council, DRS Project Management & Design

Quantity Surveyor
Glasgow City Council, DRS Project Management & Design

Landscape Architect
Glasgow City Council, NS Landscape Design

Broomhill Primary School, formerly located over 2 separate sites, is a non-denominational primary school that serves the Hyndland area of Glasgow and is just outside the Glasgow West Conservation Area.

The new building includes 18 classrooms, a library, drama room, assembly hall and gymnasium as well as flexible teaching spaces which are distributed throughout the school. Externally, play space is maximized with a variety of spaces including a floodlit 7-aside football pitch. A number of areas are also available for community use. The design response follows a very simple diagram focused on a central atrium space from which a classroom wing, a public wing and external spaces are all accessed.

This simple layout helps the users of the building to orientate themselves and understand the site as well as the building. The classroom wing incorporates 18 teaching spaces and is a simple set of stacked accommodation with a central corridor opening out to several flexible spaces. The public wing contains the Drama & Assembly and Gym. These are individual spaces that can be linked to create a large hall with a stage for school and community events. There is also a direct connection with the playground, allowing views across Glasgow and outdoor dining when the weather permits. Broomhill is a great example of timely investment together with innovative design through a collaborative process to deliver a flexible community school.

The ability of the teachers and pupils to have an active role has built confidence and resilience and has inspired the children to value their own unique contributions. This development has hugely enhanced a site in the heart of the Broomhill community by replacing a series of disparate and poor condition buildings no longer fit for purpose with a new high-quality facility that makes a positive civic contribution. The simple fact that the lower and upper school are now located together – the pupils and staff can eat together, play together and work together – is at the heart of the success of this project.

Judges' Comments:

"The school has provided great amenity space for local use, which is well used and contributes positively to the local environment in respect of landscape and streetscape."

Images: Cadzow Pelosi

UK Highly Commended

Daphne Oram creative arts building

Canterbury, South East

Located within the Canterbury UNESCO World Heritage Site, the Daphne Oram creative arts building combines the Schools of Media, Art and Design and Music and Performing Arts as a new School of Creative Arts and Industries on the North Holmes city centre campus of Canterbury Christ Church University.

The project replaces a car park, provides a new gateway building and integrates the north western corner of the campus. It delivers new facilities for the University that add to the social and economic development of the region through the development of skills needed in the creative industries. The design of the building reveres and responds to its setting helping to illustrate the rich history of the World Heritage Site through internal design features and the design of the external landscaping. Archaeological remains of special significance lie within the site, some at relatively shallow depth. The building and its associated infrastructure are therefore designed to have as little impact as possible on them. Vestiges of the Abbey precinct wall, discovered during preliminary investigations, are on display inside the new building through glass vision panels in the ground floor.

The building provides generous floor to ceiling heights to accommodate high specification photography, studio and performance spaces. The building is composed of two and three-storey elements, the scale of which responds appropriately to the overall setting: between the existing University campus buildings and the neighbouring residential houses and gardens.

The three main volumes are clad in a red/ brown brick, harmonising in tone and colour with nearby buildings. Window reveals are articulated using reconstituted stone. A large picture window on the south façade announces the entrance from the newly landscaped precinct and framed views of the Cathedral have been created to the western elevation at first and second floor levels.

The building provides a new clearly defined gateway to the campus and reinforces the University's identity within the city for passers-by.

Architect
Nicholas Hare Architects

Client
Canterbury Christ Church University

Main Contractors
Coombs

Project Manager
Pellings

Structural Engineer
Integral Engineering Design

Acoustic Consultant
Sandy Brown

Services Engineer
Max Fordham

Quantity Surveyor
Currie and Brown

Landscape Design
Fabrik

Planning Consultant
BDP

Judges' Comments:

"The interior finishes are robust and hardwearing, while the external restrained palette of material selection result in a convincing architectural expression which resonates with the context of the place."

Images: Peter Cook

UK Highly Commended

Eddington, Lot 1: North West Cambridge

Cambridge, Eastern

Architects
WilkinsonEyre with Mole

Client
The University of Cambridge

Landscape Architect
BBUK

Structural Engineers
URS / BAM Design

M&E Engineers
URS / Parsons Brinckerhoff

Quantity Surveyor
Gardiner and Theobald

Project Manager
Turner and Townsend

Judges' Comments:

"This development makes a valuable contribution to the development of new sustainable urban and suburban typologies and strategies for the extension of our towns and cities."

Eddington, Lot 1 comprises a mixed-use component at the heart of the scheme including 117 Key Worker homes, a Foodstore, Primary Healthcare Centre and the Energy Centre serving the entire Masterplan.

The project has been sustainability driven throughout with all residential units designed to Code for Sustainable Homes Level 5 standards and all non-residential areas built to BREEAM Excellent. The development has delivered affordable housing for University staff, as well as postgraduate students, local people, research buildings and a plethora of community facilities. The complex elements of the brief were carefully coordinated to ensure the successful integration of uses whilst creating architectural identity. The residential blocks wrap the service areas and large-scale elevations of the food store and energy centre providing varied residential block typologies and active street frontages.

The mixed-use brief led to three main building typologies each with distinct varied architectural responses. The food store is articulated as an elegant volume using a darker brick tone. The glazing is composed within larger scale openings complimented by elegant exposed dark steel work. The food store has a series of glass and timber canopies connecting the building to its surroundings with a covered community space within Market Square. Duplexes were provided to compensate for the single aspect nature of the wrapping units. Projecting corner windows provide rhythm which were technically challenging to ensure the fabric efficiency of the units was not compromised. A courtyard garden was created leading through to a five-storey corner tower which acts as a marker to the local centre seen from the adjacent green.

The creation of the courtyard garden created a residential building unconstrained of the other uses. A perimeter block was created with varied massing and accents that responds to the surrounding approaches, views out and sun path, allowing for amenity roof terraces. The scheme meets the aspirations and expectations of the client and the city for a high-quality, sustainable urban extension.

The new scheme lends itself to cultural and community events. Events organised during summer include; community café meet ups, dance classes, exhibitions of local artists' work, weekly food parks and environmental education classes for children.

Images: Jack Hobhouse

UK Highly Commended

Edinburgh Printmakers

Edinburgh, Scotland

Edinburgh Printmakers' new home is located within what once was the headquarters of the North British Rubber Company (NBRC).

The NBRC building is the only surviving structure from the once large and important nineteenth century Castle Mills industrial complex. The project involved the redevelopment of this derelict building into a multi-use arts complex centred around printmaking production, providing two galleries, shop, café, education space, offices, environmentally controlled archives, eight creative industries units and a large print studio. The approach was to make precise contemporary interventions to facilitate new use while respecting the character and story of the existing building. A new entrance onto Dundee St provides level access into the building, but also creates a public face for the building offering views directly into the two galleries and opening a dialogue between the Printmakers and the city. The new extension to the rear subtly shifts the centre of gravity of the building to create a central courtyard around which all building users can meet and interact. A simple, effective new circulation strategy ensures that all six levels of this complex historic building are accessible to all. The print studio sits at first floor level in the triple height former joinery workshop. Fabric repair works were carried out as necessary, but the patina of one hundred and fifty years of occupation was maintained. Historic joist pockets within the raw brick walls are retained, the original muscular cast iron structure and timber trusses are left exposed, and marks of previous interior paint colours are left untouched. Where original fabric was no longer required it was re-purposed. Old glazed bricks found behind layers of plaster in the basement were re-used to make the servery counter. Large timber doors were re-imagined as tables in the café. Bespoke shop fittings were crafted using plywood, steel and rubber in a nod to the industrial heritage.

A series of temporary installations and events were executed to encourage local engagement with the project. In addition to these, three permanent public artworks were commissioned exploring the rich heritage of the building and area. These commissions are integral to the architectural design and offer visitors an opportunity to discover the hidden histories of the site.

Architect
Page\Park

Client
Edinburgh Printmakers

Interior Designer
Page\Park

Main Contractor
Interserve Construction Ltd.

Quantity Surveyor
Doig and Smith

Services Engineer
Harley Haddow

Structural Engineer
Will Rudd Davidson

Conservation Architect
Page\Park

Project Manager
Gardiner and Theobald

Images: Jim Stephenson, Page\Park

Judges' Comments:

"Interventions internally are well resolved and consistent and there is a lovely simplicity to the material palette that allows the original building to stand strong in the new scheme. The galleries and the workshop are significant and impressive spaces – they are practical but also allow for a subtle mix with public areas, giving artists and visitors the opportunity to mingle."

UK Highly Commended

Grand Junction at St Mary Magdalene's

Westminster, Greater London

Client
Paddington Development Trust
Architect
Dow Jones Architects
Conservation Architect
Caroe Architecture
Main Contractor
Lengard
Project Manager
Gardiner & Theobald
Quantity Surveyor
William G Dick
Services Engineer
Max Fordham
Structural Engineer
Momentum

Judges' Comments:

"The scheme is a superb example of how sensitivity towards context, use, access, articulation, iconography, and material history can be deployed to create something which is at once highly disparate and yet conceptually unified."

This project provides access – both physical and cultural – to an under-used Grade I listed church on the Heritage at Risk register.

The project makes use of a Dicocesan Pastural Measure of 2008 which allows churches to lease parts of the building but remain consecrated. The two clients have joined together to make an arts and community centre, opening the building up to the community for wider uses. Along with extensive restoration of the church, the new building contains a café and education room as well as WCs and staff offices, and brings access to the fully refurbished undercroft.

The local community has been at the heart of this project that brings new use to an under-used Grade I listed church in a deprived London ward. The new building in a constricted site between the church and the neighbouring school, is a heritage centre which connects the church, the school, the canalside park and the street, across a significant change in level.

Designed as a new 'gateway' into the church, it engages with the listed church, making its internal decorative character visible on the outside with walls made of metallic glazed terracotta.

The restored church involved cleaning and revealing the extraordinary decorative scheme, including the painted ceiling by Daniel Bell, and for the first time the undercroft can be publicly used, with new mechanical and electrical services and new level access to it.

The canalside park which the building overlooks has suffered from anti-social behaviour for generations, and is one of the reasons that the church was so often closed, with its door on the north side bricked up for over forty years. The project has re-opened this entrance, and the Grand Junction café and the education room upstairs now provide a busy and active public frontage to the park, with new external lighting, planting and a terrace, so that the new life of the building is spreading outside. Through extensive engagement with the local community, the project has worked hard to re-imagine and re-connect the listed building to its context.

The church now runs an extensive programme of community events and gatherings making the heritage asset accessible once more for generations to come.

Images: Anthony Coleman

UK Highly Commended

Grange Primary School

Southwark, Greater London

The expansion of Grange Primary has transformed a school once hidden behind defensive walls into a warm, welcoming public building.

To release space in the existing school for more classrooms, the budget was focussed on a series of new buildings housing: dining hall and kitchen; nursery; library and offices; and new school house in four characterful pavilions. The pavilions are pushed back from the site boundary to create a generous public forecourt - a new space for parents to gather on what was once a narrow and congested pavement.

A Metropolitan Drinking Fountain & Cattle Trough dating from 1896 was relocated from within the school playground to the new forecourt bringing a piece of Southwark's history back into the public domain. Old school signs were salvaged and placed in the wall of the new hall.

Courtyard entrances between the pavilions and new tree planting create a 'green link' between playgrounds and the park opposite. A generous picture window in the new hall offers expansive views of tree canopies beyond. External play space was increased through a new dedicated early years playground located on the site of the former car park.

The school sits within the Bermondsey Street conservation area; reflecting this context and responding to each space's internal requirements, a variety of roof profiles were used across the pavilions. The resultant undulating elevation animates the street and meets the planning requirement of retaining a street view of the original building.

The light stock brick and dark metal roof of the new building references the original school and are detailed to present a civic character. Internally, the building's CLT structure has been left exposed providing visual warmth and character in addition to construction efficiency and robustness. New build and refurbishment elements were phased to avoid temporary accommodation, focussing the budget on permanent spaces.

The refurbishment addressed existing small classrooms through a cluster model for each year group, bringing corridors into useable teaching space. This avoided costly structural work, affording a refurbishment of all classrooms within the budget.

Overall, the scheme captured Grange's outward reaching character and connection to the community with a generous engaging building.

Architect
Maccreanor Lavington

Landscape Architect
Wynne Williams

Structural Engineer
Waterman Structural Services

Services Engineer
Waterman Building Services

Traffic Engineer
MLM

Arboricultural Consultant
Wharton Trees

Acoustic Engineers
BDP Acoustics, Bureau Veritas

BREEAM Consultant
Gleeds

Quantity Surveyor
Keegans Limited

Main Contractor
Morgan Sindall Construction Ltd

Images: Maccreanor Lavington

Judges' Comments:

"This modest and considered scheme animates the street and presents a generous and open presence. It also manages to deliver a level of integration with the local urban grain that was previously absent."

UK Highly Commended

Hazelhurst Court

Lewisham, Greater London

Client
Phoenix Community Housing

Architect
Levitt Bernstein

Landscape Architect
Levitt Bernstein

Main Contractor
Rydon

Structural Engineer
Ridge

Services Engineer
Calfordseadon

Quantity Surveyor
Potter Raper

Judges' Comments:

"The project has clearly benefited from extensive consultation and enthusiastic management, resulting in a strong sense of community with great attention given to the need to experience the sight, sound and feel of the outside world."

Hazelhurst Court transforms an underused site to provide 100% affordable extra care apartments with courtyards and a garden room.

The design concept focuses on bringing the outside in with all homes being dual aspect to provide fresh air and a visual connection to the outdoors. Working around an existing block, the housing meets the needs of each resident while encouraging socialising between neighbours. After extensive consultation, the design facilitates easy movement and wayfinding to accommodate those with mobility issues or early dementia. As well as fulfilling a wider social benefit, the immediate physical setting has been enhanced.

Most of the accommodation is in a new U-shaped block which externally addresses street frontages, and which encloses a new formal external space. Lunch is included in the residents' rent, acting as a strong incentive to residents to come together socially on a daily basis: an astute and successful move.

The project sits unobtrusively in its setting, with the elevations simple and honest expressions of the internal layout. The animated courtyard façades respond to home layouts: brick lattice screens in front of entrances provide privacy whilst areas in front of seating are open to offer views. The chequerboard effect created by the strong grid of the elevations extends into the landscape, with the enclosed courtyard featuring a fish pond, seating areas and planters at different levels to form a rhythm and geometry across the space and allow the older residents to be involved in gardening.

The larger courtyard is much more open in nature, comprising a walking loop, patio and trees to provide physical and visual stimuli. Many of the new residents had previously been under-occupying large family homes in the area. They liked their neighbourhood but were often no longer able to take care of these larger homes.

The widespread appeal of Hazelhurst Court has drawn in many older people, thus launching a series of chain lettings – offering a new lease of life for older people and a new start to dozens of families in Lewisham by freeing up homes that meet their needs.

Images: Levitt Bernstein and Tim Crocker, Phoenix Community Housing

UK Highly Commended

Kilburn Quarter

Brent, Greater London

The development is composed of four blocks of 129 apartments of which 63 are social rented. The architecture responds directly to the mansion block typologies found in the local context.

The tile hung West Block 'mansion terrace' has been arranged with central stair and lift cores at frequent intervals, providing direct access to the communal gardens, and a classic layout of two apartments per floor. The top floor is set back, reducing the apparent scale of the building and allowing two storey dormers or studio balconies to animate the block's roofline.

The new tree-lined Kilburn Park Road frontage, along with the new 'Roundabout site' development demonstrates the areas potential to add to London's tradition of great residential streetscapes.

A new shared courtyard for all tenure residents reinforces the tenure-blind nature of the scheme and a new public square onto Kilburn Park Road opens up previous desire lines through the site creating a comfortable, permeable development. Routes are transparent, defined by soft landscaping, street furniture and considered lighting.

Cycle parking is provided at ground floor at a number of locations throughout the North and West block with each entrance having its own cycle store.

Housing type is mixed to maximise living space (exceeding Housing Design Guides) and all properties meet Lifetime Homes standards with 10% wheelchair accessible. Secured by Design principles were factored in from the outset, implemented through active frontages to encourage natural surveillance and attractive, well-lit and overlooked public spaces.

The scheme is designed for pedestrians and has brought back to life the original street pattern with interesting and creative architecture that blends in without becoming pastiche.

Architect
Lifschutz Davidson Sandilands

Client
Network Homes

Landscape Architects
Fabrik

Main Contractor
United House

Services Engineer
FHP

Structural Engineer
WSP

Judges' Comments:

"The two new mansion blocks complete a city block that incorporate a number of public and semi-public urban spaces that create a successful context for the development. The materiality is rich and varied which gives what could be large imposing buildings a sense of human scale."

Images: Paul Riddle, Lifschutz Davidson Sandilands

UK Highly Commended

MK Gallery

Milton Keynes, South East

Architect
6a architects

Client
MK Gallery

Structural Engineer
Momentum

M&E Engineers
Max Fordham

Quantity Surveyor
Gleeds

Project Manager
Jackson Coles

Approved Building Control Inspector
MLM Building Control

Theatre Consultant
Charcoalblue Ltd

Artists
Gareth Jones and Nils Norman

Access Consultant
Withernay Projects

Landscape Architect
JCLA

Main Contractor
B&K Building Services

Acoustic Consultant
Max Fordham

The new building for MK Gallery in Milton Keynes is located at the top end of Midsummer Boulevard where the city meets Campbell Park, establishing the centre of a new arts quarter.

A new wing consisting of a simple rectangular form wrapped in corrugated stainless steel recalls the rigorous grid that underpins the city, once a playground for British modernists and the early pioneers of High-Tech. Its polished facade shifts ambiguously between reflection and opacity, while a circular window frames views over the orbital landforms and belvedere of Campbell Park. The city is within the walls and the landscape in the window.

The gridded rectangle houses a simple assembly of new gallery spaces and an education studio below an auditorium. The axial arrangement of galleries, with windows aligned on either end, recalls the layout of the city. City Club, a new public art project led by Gareth Jones and Nils Norman, moves in and around the gallery building, quoting and updating the design history of Milton Keynes. In the 1970s, City Club was a plan for a visionary leisure complex inspired by the mixed-use Real Madrid Club Complex in Spain. In the 21st century, it becomes a sequence of new public spaces spanning art, architecture and design.

The expanded gallery includes a suite of five interlinking galleries, a learning studio, auditorium, café and shop. The landscaping project has enhanced the external environment creating further community social spaces including a garden, playscape and café terrace. Gallery spaces now meet the environmental and security standards required to borrow works from major national and international collections, enabling them to significantly increase the ambition of their programme and bring world class exhibitions to Milton Keynes.

The new MK Gallery has been designed and is programmed for a universal audience following extensive consultation with the gallery's access steering group and access consultant.

Judges' Comments:

"The extension to an existing gallery in Milton Keynes has been anticipated for many years. It makes a confident civic statement where the Milton Keynes linear grid meets Campbell Park."

Images: 6a, Johan Dehlin

UK Highly Commended

Music Hall, Aberdeen

Aberdeen, Scotland

The Music Hall is an important part of Scotland's cultural heritage which had reached a tipping point and was vital that they arrest further deterioration.

They struggled to provide the level of customer service expected by visitors due to the declining fabric of the building and significant access issues.

The brief was to revitalise and transform the Music Hall creating an inspirational environment for a new generation of artists and audiences: Improved customer experience, level access into and through the building; new, accessible reception; re-locate offices to ground floor; improve public circulation/wayfinding; upgrade stage/backstage facilities. A new creative learning studio and performance studio; improve sightlines, seating, staging, flooring, flexibility in auditorium. A major programme of essential repairs and upgrades of facilities. Upgrade, restore and conserve historic and architectural features throughout. Redefine, upgrade bar and kitchen; improve hospitality space, attract conference and events; improve flexibility of spaces supporting more diverse activities; reduce labour intensive operational functions. Upgrade energy efficiency, environmental control systems; introduce a BMS; improve ventilation.

The architect-led design team gathered information from original 1820s completion drawings, etchings of historic events, archive drawings and photographs, to analyse the building use altered through the ages, informing the approach to conservation work, which were specified in liaison with Historic Environment Scotland, replacing life-expired elements of the fabric using historically authentic materials and techniques while reflecting current best practice.

The most ambitious intervention was to excavate to create a new lower basement level, which has provided new community facilities Aberdeen Performing Arts managed the construction project, the fundraising campaign and community engagement programme on top of the day job (an arts charity running two other venues in Aberdeen).

The campaign was successful despite the challenges of the economic downturn and was funded from 5 public sector partners, 8 trusts and foundations, 19 business sponsors and contributing from their own reserves built up over 10 years.

Architect
BDP

Project Manager
Axiom

Conservation Architect
BDP

Client
Aberdeen Performing Arts

Structural Engineer
BDP

Quantity Surveyor
Gardiner and Theobald

Acoustic Consultant
BDP

Main Contractor
Kier Construction

Lighting Consultant
BDP

Judges' Comments:

"The team at the Music Hall deserve to be proud of what has been achieved here. The wow factor is most definitely served in spades, particularly to those like me returning after a long absence."

Images: BDP

UK Highly Commended

Music School, King's College School Wimbledon

Merton, Greater London

Architect
Hopkins Architects

Main Contractor
Interserve

Project Manager
Equals Consulting

Structural Engineer
Cundall

Planning Consultant
CgMs

Services Engineer
Chapman BDSP

Cost Consultant
Equals Consulting

Judges' Comments:

"This elegant and contextual building is handsomely finished with handmade red bricks which help the building to sit sensitively next to its Arts and Crafts neighbours."

This state-of-the-art music school features a 200 seat Concert Hall surrounded by rehearsal and teaching space, sitting comfortably on an irregular site, relating to neighbouring Arts and Crafts houses and complements the larger school buildings.

A single storey L-shaped foyer enables access to all parts of the building by linking three distinct elements. These consist of a triple-height auditorium with a stage for a 70-piece orchestra; a double-height rehearsal space for 70 musicians above a pair of classrooms; and a linear two storey block accommodating practice rooms, teaching rooms and offices. The gable end of the linear block is home to a Porters' Lodge with a caretaker's flat above. A large basement provides further practice space, WCs, storage and plant.

The Auditorium and Rehearsal Room roofs are both formed from an expressed timber dia-grid structure and matching American White Oak triangular infill panels featuring differing degrees of sound absorption and reflection to fine tune the acoustics within the spaces. Daylight is provided through diffused overhead rooflights or continuous clerestory glazing respectively. In the main auditorium a series of vertical bay windows provide lateral glimpses back to other buildings in the school. Picking up on the surrounding buildings, external walls are constructed from a handmade brick and the roof is clad in specially commissioned handmade clay roof tiles to form triangular patterns which mirror the internal structure. Exhaustive reviews of potential bricks against those used in the existing School buildings - in particular the Great Hall - were performed in order to select the brick, and a large number of sample panels constructed to finalise the joint form and finish. Conceived as three distinct volumes linked by the foyer, the building's external brick walls become internal within the foyer space, reinforcing the legibility of the scheme. The structural and services engineering is integrated into and expressed within the fabric of the architecture.

The building utilises a combination of natural and integrated displacement ventilation to achieve a BREEAM Very Good rating at design stage, excellent environmental and acoustic conditions throughout, and very good levels of natural daylight and ventilation.

Images: Mike Taylor, Airey Spaces

UK Highly Commended

Sandringham Central at Sandringham Primary School

Newham, Greater London

Sandringham Primary School needed more teaching space and wanted to improve and extend its early years offering to accommodate the specialist nursery, pre-school and arts spaces the school lacked.

A light, comfortable series of indoor and outdoor spaces that were fit for purpose and a delight to use have been provided and an enhanced streetscape with widened pavement and glazing at ground floor level make the school welcoming and visible in its community. The scale, mass and form of the new building are appropriate for its surroundings. Brick is the main material across the site, and the robust, attractive zinc wall and roof cladding for the main envelope differentiates this contemporary addition on the street front. Music and dance spaces are timber-lined, early years have durable materials.

On a tight site with little outdoor space, the project has provided more outdoor space for learning and play. The new building is sited to maximise the space for the landscaped nursery play area to the rear, to offer the most opportunities for learning outside the classroom.

Landscaping includes zoning in the nursery play areas for construction, horticulture, water play, sand play and role play. Soft impact surface materials for nursery children. New trees and shrubs that provide shade, colour and a pleasant setting. A new planting bed on the street frontage that creates a buffer between the new building and the street.

The design is the output of a close collaboration between the leadership team, the teaching staff, specialist advisors and designers. By definition, a primary school is central to local public life and is frequently the catalyst of community identity and cohesion. Sandringham is at the centre of an ethnically diverse community and the new facilities clear give a voice to the foundation of cultural development.

Judges' Comments:

"A great example of how a new addition to an existing school can deliver much needed accommodation that is cost effective to construct and operate and breathe new life and Civic Pride in to the whole school and surrounding streets."

Architect
Walters & Cohen Architects

Client
Newham Council

Main Contractor
Lakehouse Contracts Limited

Landscape Architect
Wynne-Williams Associates

Structural Engineer
engineersHRW

Structural & Civil Engineer
Ben Segeth Associates

Services Engineers
P3r Engineers
Bannerman Consulting Engineers Ltd

Acoustic Engineer
MACH Acoustics

Quantity Surveyors
Fanshawe LLP
Lakehouse Contracts Limited

CDMC
Playle & Partners

Images: Dennis Gilbert/VIEW, photoarchitecture.com

UK Highly Commended

Stockwell Hall of Fame

Lambeth, Greater London

Architect
Rock Townsend Architects LLP

Client
Network Homes

Main Contractor
Kingbury Construction

Community Group
Signal Projects

Judges' Comments:

"The Stockwell Hall of Fame has set out what it wants to achieve and even in the early days the space seems to be being utilised and has a big social and community presence, especially in the area of graffiti."

The Stockwell Hall of Fame began life as the brutalist, sunken play area for the local Stockwell Park Estate, built in the 1950s. In time, however, the long concrete walls proved more popular with the local graffiti crowd.

Over the decades, the area has become renowned and respected in the street art world and people come from across the globe to paint. It is now a legal graffiti site and people can be found there all year round, painting layer over layer inside the pen. As the street art scene rose, its suitability for other activities dropped; slippery astro-turf, poor drainage caused flooding, poor lighting made the space feel unsafe, limited access meant that escape from the lower level could be dangerous, and the tall walls and hidden entrance point ensured that many local residents didn't even know the space existed. The Hall of Fame was an obvious place to reinvest in the local community. It was an existing structure, with a reliable user base, but it was failing to offer local residents and children somewhere to gather and play. The design involved knocking walls down to open the south end up to the public and provide an alternative entrance at the other end. A picture frame opening was also created on Aytoun Road, giving passers-by a glimpse into the colourful world inside. Sections of railings were filled in and a large podium was built in the centre of the space, which can act as a huge canvas for larger pieces, a dividing element so that artists and children can simultaneously use the space, a basketball net and football goal, a plinth for sculpture works and a surface on which to project films. To encourage the use of the space for cinema and performance, the southern access point is greeted by a full width staircase, which cascades down into the lower level at a gentle gradient, creating seat-depth steps that face the podium wall. A ramp offers disabled access and lighting in each step means that they are safe to use 24 hours a day. New paving has been installed and textured brick cladding has been added around the perimeter walls, with patterns of protruding and recessed brick headers subtly discouraging any painting of the external surfaces. Inside, the flooring was where the Hall of Fame had to make its mark.

A colourful explosion of geometric patterns, made of non-slip gravel, covers the entire floor, discouraging the use of the floor as a canvas for painting, whilst creating a fun, instantly recognisable play space.

Images: Matt Clayton

UK Highly Commended

Tottenham Hotspur Stadium

Haringey, Greater London

The client brief for the new Tottenham Hotspur Stadium was to create an elegant, beautiful venue that would deliver an unparalleled sports event experience with day-to-day leisure and commercial facilities and activities to support the ongoing regeneration of the Tottenham area.

The design for the stadium is a simple oval form in plan, rising in silvery faceted curves of shaded and open glass facades that respond to the interior activities at each level, capped by a lightweight, tensile cable-supported halo roof. The client challenged the design team to create a bespoke venue for the NFL in the UK without compromising the facilities for football.

A first-of-its-kind retractable pitch design sees the grass spilt into three sections to avoid the columns supporting the South Stand when it slides away, uncovering an artificial playing surface beneath.

The 17,500-seat single-tier South Stand creates a wall of sound behind the home goal, with fans having access to the Market Place food court below where the Beavertown Tottenham Brewery—the world's first brewery in a football stadium—provides beer to the longest bar in Europe. The Market Place is one of a series of bespoke Club history-themed bar and dining experiences throughout the building, encouraging fans to arrive early and stay after the match, helping to manage the peak arrival and departure crowds for the venue and surrounding areas.

The small site for a 62,000-seat stadium required a new podium level to be built to the north and south of the stadium to house all of the back of house facilities out of sight, and enable an elevated landscaped realm for stadium access. The Tottenham Experience visitors centre to the south of the stadium offers a year-round attraction, with a Club shop, cafe and forthcoming interactive museum experience. It is also where visitors will harness-up for the Tottenham Sky Walk, climbing up over the stadium's roof.

Once complete, the full development scheme will support 3,500 jobs and also deliver a new gym and supermarket, injecting £292 million into the local economy each year.

Judges' Comments:

"The new stadium has been designed to an impressive standard of modern stadium design. It is clear that the arena itself is both exceptional in its design and technical composition."

Client
Tottenham Hotspur Football Club

Architect
Populous

Interior Design
Jump Studios - a Populous company

Planning Consultant
DP9

Structural Engineer
BuroHappold Engineering

Quantity Surveyor
Arcadis

Landscape Architect
Populous

Lighting Consultant
BuroHappold Engineering

Main Contractor
Mace

Premium Areas Fit Out
BASE Contracts & F3 Architects

Images: Hufton&Crow

UK Highly Commended

University of Birmingham - The Green Heart

Birmingham, West Midlands

Landscape Architect
Churchman Thornhill Finch

Client
University of Birmingham

Structural Engineer
ARUP

Main Contractor
Willmott Dixon

Services Engineer
Couch Perry Wilkes

Architect
Associated Architects

Lighting Design
Speirs + Major

Fabrication of Furniture
Bramhall 1840 Ltd

Judges' Comments:

"It is undeniable that this generous space has great community benefits that will have a positive impact to people and act as a hub, not only for the University but also those that surround the University. It is good to see the commitment the University has shown to creation of the Green Heart that builds on its legacy and its civic purpose within the city."

The Green Heart project celebrates both the legacy and the future of the University of Birmingham campus. The original axiality imposed by founder Joseph Chamberlain's 1900s clocktower has been re-established, having been denied for the last half century by the insertion in the 1950's of the Verner O'Rees Library.

By replacing this building with a new fit for purpose Library, the University have released 5 hectares of previously underutilized external space at the heart of their campus, taking the radical decision to maintain this new piece of public realm free of buildings so it can become the centrepiece of their learning environment. In doing so the University has provided a more fittingly impressive setting for its other notable buildings.

The inherited 8 metre level change is used as a defining feature which employs topographic features as an opportunity to reinforce the offer of the space. However, this significant level change has represented a challenge for inclusive movement.

The Churchman proposal cleverly works with this level and installs a new inclined path as a principle highway around the new Green Heart. An inherited single storey substation which had to be retained provided another fixed point within the design. Linking Muirhead's podium with the substation roof by inserting a new bridge provides a smart device which fully integrates these inherited datums as a series of stepping stones between which one can now freely move. It is a space in which to study, relax and celebrate but most importantly a space in which to dwell and converse, providing common ground and a valuable extension to the learning environment. With full wifi coverage every sq cm can be used as an academic space.

Collaborating with Lighting specialists a perpetual learning environment has been created which allows students to work and relax outdoors at all times and in all seasons. High levels of illumination are achieved using discretely located fittings hidden under benches and within planters, pacing the pool of light where it is needed.

The result is a subtly detailed high-quality environment as the centre piece and talking point of the campus.

Images: Tim Cornhill, India Hobson and Magnus Edmondson

UK Highly Commended

University of Northampton Waterside Campus

Northampton, East Midlands

Waterside Campus is not simply a new estate, but a radical re-engineering of an institution and the creation of a new urban 'place' within Northampton. The project is ambitious, transforming a 58-hectare brownfield site, derelict for a decade, into a new publicly accessible campus.

Three academic buildings, 1000 residences, commercial and sports facilities and an eco-friendly public realm were built in addition to 2 listed buildings being saved; creating a distinctive, sustainable and inspiring place to live, study and work. New bridges and foot/cycle paths provide key elements of movement infrastructure for the town; public infrastructure has been rationalised and renewed; flood prevention measures enhanced; ecology carefully protected and integrated into the site. The innovative approach to the brief and design have delivered a highly integrated learning and working environment, sector leading efficiency and future flexibility and a place that is a delight to use.

Waterside embodies the University's mission to "transform lives and inspire change" - a pedagogically-driven campus, flexible to changing needs, with an emphasis on 'shared' over 'owned' spaces breaking down traditional silos and changing behaviours. This non-owned, non-departmental approach drives true flexibility for the University, ensuring easy adaptation to changing pedagogical drivers in the future, and has delivered a 40% reduction in the estate with corresponding reductions in operational and carbon costs.

The project has been driven by extensive consultation with university and external stakeholders including Local Authorities, Natural England, English Heritage, the Environment Agency, utility companies, land owners and local interest groups in addition to the University community and public. The campus public realm links the urban town centre with the ecologically rich river landscape.

A series of gathering spaces are formed providing a high-quality garden feel to the key spaces and pedestrian movement routes, while large lawns and paved areas provide flexibility of space for events.

Images: Jim Stephenson

Client
University of Northampton

Architect Masterplanners
MCW Architects

Project Manager
MACE

Planning Consultant
Savills

Cost Consultant
Turner Townsend CM

Architects
MCW Architects,
Stride Treglown

Design Architect
Atkins

Delivery Architect
CPMG Architects

Landscape Architect
Land Use Consultants (LUC)

Services Engineers
CPW (design), Arup (delivery)

Structural Engineers
CH2M (design), Arup (delivery)

FF&E Consultants
Ralph Smith

Conservation Architect
Purcell

Principal Contractor
Bowmer & Kirkland

Main Contractors
Kier
Volker Fitzpatrick
Vital Energy

Clerk of Works
Gage Tupper

Judges' Comments:

"This campus is a very impressive achievement. There was obviously a high degree of teamwork between client, consultant and contractors at every level of the process."

UK Highly Commended

van Hasselt Centre, Cranleigh School

Waverley, South East

Client
Cranleigh School

Architect
Allies and Morrison

Main Contractor
R Durtnell & Sons

Structural Engineer
Ryan Associates

Services Engineer
Method Consulting LLP

Project Manager
Synergy CPC LLP

Fire Engineering
The Fire Surgery

Quantity Surveyor
Synergy CPC LLP

Judges' Comments:

"This simple quiet building sits harmoniously in its landscape and complements the surrounding historic school architecture. A confident, understated, well considered and well executed project."

Disused squash courts, dating back to the 1970's, have been recycled to create an altogether different place. Using this well-loved building as its core allows the new building to not only be deeply rooted to the school's memory but create a highly efficient use of space.

A new light-weight structure containing twenty-four classrooms wraps around the existing masonry squash courts building. Internally, the former squash courts have been creatively re-purposed into generous and flexible social spaces at the heart of an expanded academic building. Natural daylight and ventilation are brought into the centre of these spaces through openings in the new roof structure. In order to maintain the presence of the original building's form, connections to it are minimised and made carefully - lightweight bridges connect sensitively to spaces within.

The building's circulation is generously proportioned to encourage student interaction and provide a focal point for a sense of community and ownership. This plan provides legibility to users through a constant relationship with the building's masonry core. The pitched roof form of the new building is derived from the gables of the existing squash courts. The building's end elevation is representative of its organisation and section; the squash court's brick gables are visible alongside the shape of new teaching spaces which surround it. The facades and roof are clad in Siberian Larch, referential to the historic agricultural buildings of the area.

Learning from adjacent listed buildings, modest materials are used with precise and restrained detailing to openings in the facade. Anodised aluminium references the stone quoins of historic buildings, while creating building features that reflect the natural change of daylight throughout the day. The result aims to create a familiar building that is completely contemporary in its context.

On moving through the building, the experience of new and old is intentionally distinct, reinforced by the qualities of natural timber. Where building users touch the building - doors, handrails, bespoke furniture of oak is used to create warmth that will develop with age. As part of a strategic plan for the campus, this new teaching building will allow Grade II listed boarding houses to be returned to their original function.

The van Hasselt Centre completes a new external court for the campus, which together with the new building, forms Cranleigh's academic heart.

Images: Nick Guttridge, Allies and Morrison, Nick Bond

PRO TEM

Temporary Projects or Installations

Highly Commended

Dulwich Pavilion 2019

Southwark, Greater London

The pavilion is located outside the Dulwich Picture Gallery, acting as a welcome and event space, hosting a diverse series of public events throughout summer 2019 from lectures and panel discussions to life drawing, supper clubs and storytelling to performance and yoga.

The pavilion is a monument to universal themes of colour, pattern and celebration. The design finds parallels between African and European cultures to create a building that engages in the diverse cultural experience of south east London and seeks to widen the community of the Dulwich Picture Gallery. The Pavilion draws on many shared traditions of geometry and pattern in architecture, and the common solution of lifting storage buildings off the ground on corner stones.

Raised on monumental feet, the lightweight structure is assembled from thousands of individual pieces of hand-painted timber. The combination of these elements creates facades of bold geometric pattern that shift and merge according to viewpoint recalling the fabric markets of Lagos, Nigeria.

Internally, the Pavilion resembles a small theatre-in-the-round, and visitors can climb to a perimeter gantry held within the depth of the slender structure. The squat volume of the Pavilion is informed by the cubic composition of Soane's Grade II* listed Dulwich Picture Gallery. The pavilion was designed to be dismantled, transported and reassembled on a new site. The design considerations that enable the structure to be relocated begin with the decision to use ordinary, readily available materials. The main material used to form the superstructure and cladding of the pavilion is standard softwood in 50mm square sections.

The installation can be completely removed from site, leaving no trace.

Architect
Pricegore

Artist
Yinka Ilori

Client
Dulwich Picture Gallery

Main Contractor
Raskl

Structural Engineer
Engineers HRW

Project Partners
London Festival of Architecture

CDMC
Goddards

Approved Building Control Inspector
Quadrant

Judges' Comments:

"The building has a carefree and spontaneous appeal, inviting engagement and lingering through its uplifting design. This is architecture which makes you smile, brightening your day whatever the weather."

Images: Adam Scott

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 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.

David Dropkin FRSA

With over 20 years' experience, David is an Associate in BuroHappold's Engineering inclusive Design team, a Member of the National Register of Access Consultants and a certified interior designer in the state of California. He co-authored the Metric Handbook chapter on access and inclusion and was a contributor to the Olympic Delivery Authority's Inclusive Design Standards. He specialises in providing, strategic consultancy to master planning and architectural teams including design appraisals, technical guidance and access strategy and policy in the UK, Eire and the Middle East. He is a Civic Trust Universal Design Assessor and a Selwyn Goldsmith Awards Panel Member.

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 Cabe 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 is been an active member of the London Region of the Access Association and co-authored the wheelchair housing design guide 3rd edition.

Rachel Glenny

Rachel qualified as an Occupational Therapist in 1970 and completed an MSc in Pain. She became interested in design for special needs in her work with Social Services when the concept of Inclusive design was in its infancy and furthered this interest over 20 years whilst writing Rehabilitation Cost Reports for the Courts, identifying the needs of people who had suffered trauma and loss of function as a result of accidents. She worked in private practice where she became involved with Housing Associations, Care Homes and Architects advising on special equipment and design, usually for individual needs. She has been a Universal Design Assessor for the Civic Trust Awards since 2010.

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.

Award

Presented in recognition of architect and founding figure of universal design, Selwyn Goldsmith to an exemplar project that demonstrates excellent universal design principles.

Hazelhurst Court

Lewisham, Greater London

All homes have also been designed to HAPPI principles with flexible layouts. Accessible bathrooms promote safety to prolong independent living. Sheltered balconies and recessed entrances add to the private amenity provision.

Doorways are extra wide to allow a wheelchair to easily pass through. All homes are also dual aspect to allow for fresh air, plenty of daylight and views. All areas of the scheme are level access with auto-opening doors facilitating easy movement to accommodate all physical abilities. Care has been taken with wayfinding for residents with dementia, for example, through using different coloured carpet for each level in stairwells. Homes are accessed via outdoor galleries which provide visual links to shared areas, allowing residents to orientate themselves in the building with key desire lines, and eliminating the need for additional wayfinding signage. Brick lattices also preserve privacy for homes at key moments.

The housing meets the needs of each occupant while fostering community and encouraging socialising between neighbours in both buildings. The spacious communal garden room, linking the two courtyards, offers both living and dining space, with a full kitchen service available for when residents don't want to cook but would like to share a meal with fellow residents or visitors. Newly landscaped gardens offer generous amenity for new and existing residents alike, whilst providing a memorable and distinctive setting that both reflects and accommodates older residents' needs.

Several planters have been included in the central courtyard to increase on site planting and biodiversity; these have been raised to allow residents to take part in maintenance and gardening. A street at the heart of the development ties all of the new and existing elements together – its shared surface simultaneously aiding those with mobility issues and reducing the dominance of the car. A secondary entrance along Blacklands Road presents a less institutional and more residential feeling (without a reception), which may be preferable for more independent residents.

Each apartment has been designed with older people in mind, and it's the quality of the finished homes that has led to such a positive response and demand from residents.

Client
Phoenix Community Housing
Architect
Levitt Bernstein
Landscape Architect
Levitt Bernstein
Main Contractor
Rydon
Structural Engineer
Ridge
Services Engineer
Calfordseadon
Quantity Surveyor
Potter Raper

Judges' Comments:

"A wonderful facility has been created with a truly inclusive ethos and provides an excellent example of housing needs in later life which could well encourage people to release their underused family homes for something more affordable and suitable. A home to be proud of. So good to see an affordable housing project that has gone so far which is so rare. It's relative to Selwyn's guide principles."

Images: Levitt Bernstein and Tim Crocker, Phoenix Community Housing

Highly Commended

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

Edinburgh Printmakers

Edinburgh, Scotland

Architect
Page\Park
Client
Edinburgh Printmakers
Interior Designer
Page\Park
Main Contractor
Interserve Construction Ltd.
Quantity Surveyor
Doig and Smith
Services Engineer
Harley Haddow
Structural Engineer
Will Rudd Davidson
Conservation Architect
Page\Park
Project Manager
Gardiner and Theobald

Judges' Comments:

"A wonderful conversion of an old factory building into a welcoming, accessible creative space"

The existing building was not physically accessible as the original entrance was accessed via a flight of steps. In addition, the original entrance was located on Gilmore Park, a steep side street with narrow pavements difficult to traverse in a wheelchair.

The first key architectural move was to create a new entrance off Dundee St. to provide level access into the building. In addition to creating better physical access, the new glazed entrance provides a view from the street directly into the galleries, reception and shop helping to break down psychological barriers and welcome everyone into the facility. The main entrance doors, as well as the courtyard entrances, are automated making them easy to use for wheelchair users. Internally a simple, effective new circulation strategy ensures that all six levels and half levels of this complex historic building are accessible to all. A large new lift was inserted off the reception area serving all levels. The lift is sized to accommodate powered wheelchairs. A ramp was incorporated in the ground floor back of house area to ensure a slightly lower basement level could be accessed by all staff members. A second ramp connects the print studio to the creative industries units on the first floor, again overcoming the issue of multiple floor levels on each storey. Universally accessible WCs, in both public and staff only areas, are provided on each floor of the building. Accessible showers are provided off the print studio and the lower ground floor staff office area for members to use.

The accessible WC/shower room on the lower ground level has been future-proofed to allow it to be extended into the adjacent storeroom and converted into a Changing Places WC if the visitor demand requires it in future. Hearing induction loops are incorporated at the main reception and café servery counter, alongside the education space to ensure visitors with hearing impairments are catered for. The project has received 4.9 stars out of 5 on Euan's Guide, an online review platform by disabled people for disabled people providing access reviews and listings for public buildings all over the UK. Edinburgh Printmakers utilise the Welcome app by Neatebox in the new facility.

The Welcome app allows visitors to discretely contact the printmakers ahead of their visit to make them aware of specific accessibility needs. This allows staff prepare in advance of the visit and offer an open and inclusive welcome to everyone.

Images: Jim Stephenson, Page\Park

Highly Commended

The Painted Hall

Greenwich, Greater London

The purpose of the Greenwich Foundation is to provide opportunities for diverse audiences to enjoy the magnificent buildings and grounds of the Old Royal Naval College.

Access for all is critical and the Painted Hall project has been guided by an ambitious programme of public engagement focusing on accessibility and inclusion. The Painted Hall is arranged on three levels linked by stone steps and accessibility has presented a significant challenge. For example, the only means of access and egress for wheelchair users involved the use of stair climbers, which were unacceptable for both staff and visitors.

The architects developed access solutions in close consultation with the Centre for Accessible Environments and the Historic England Inspector to ensure that the interventions provided exemplary levels of access without having a negative impact on the Scheduled Monument. A detailed Activity Plan was developed to engage with inclusive access bodies such as Vocal Eyes to further inform the design. The project addressed access issues by radically changing the route for all visitors into the Painted Hall. The visitor entrance has been relocated to a side entrance on College Way. All visitors enter through automatic doors into the new entrance hall, created within part of the old kitchen area. This leads into a welcome area providing a café, shop, interpretation gallery and toilets.

The new visitor entrance is fully inclusive and includes an elegantly designed new platform lift down to Undercroft level. Visitors are welcomed by volunteers and then directed up to Hall level via the stairs or via a second disabled access lift. The discreet design of this lift has become a benchmark for the integration of accessibility within highly sensitive historic buildings. The lift reused a former goods lift shaft and the design required a special derogation to ensure that a full height enclosure was not required at the upper level, which would have had a negative impact on the architecture of the Hall. In summer 2017 the Foundation launched a new access programme, including British Sign Language (BSL) tours and audio-described tours. Staff and volunteers were trained in audio-description by VocalEyes allowing them to offer audio-described tours for blind and partially-sighted visitors on demand.

The ground breaking approach to universal design is reflected in the wide range of available interpretation. This includes tactile exhibits and mirror tables with braille text and relief images of the Painted Hall ceiling.
Multi media guides with audio tours are provided to every visitor and include subtitling and signing. Seating has also been provided throughout for visitors to rest. During the project the scaffold required to carry out the work was designed to be fully accessible with generous stairs and an access lift. This allowed 80,000 visitors to witness the conservation work at close quarters.

Architect
Hugh Broughton Architects
Conservation Architect
Martin Ashley Architects
Main Contractor
Coniston Ltd
Project Manager
Glevum Consulting
Quantity Surveyor
Huntley Cartwright
Services Engineer
QODA
Structural Engineer
SFK Consulting
Universal Design Consultant
Centre for Accessible Environments
Acoustic Consultant
Ramboll Acoustic
Archaeologist
Pre-Construct Archaeology
Lighting Design
Sutton Vane Associates
Heritage Interpretation
Simon Leach Design
CDMC
PFB Construction Management Services Ltd
Environmental Consultant
Tobit Curteis Associates
Conservator
Paine and Stewart

Images: Hugh Broughton Architects

Judges' Comments:

"This is a meticulous and well-judged project, providing access for all with wayfinding and information carefully incorporated."

Highly Commended

Tottenham Hotspur Stadium

Haringey, Greater London

Client
Tottenham Hotspur Football Club
Architect
Populous
Interior Design
Jump Studios - a Populous company
Planning Consultant
DP9
Structural Engineer
BuroHappold Engineering
Quantity Surveyor
Arcadis
Landscape Architect
Populous
Lighting Consultant
BuroHappold Engineering
Main Contractor
Mace
Premium Areas Fit Out
BASE Contracts & F3 Architects

Judges' Comments:

"The stadium has clearly been designed to comply with and go beyond all Building Control requirements for accessible design."

The design of Tottenham Hotspur Football Club's stadium was based on need to meet aspiration of London Plan policy 7.8 'Inclusive Design'.

From the inception the requirements of Accessible Stadia, Accessible Stadia Supplementary Guidance and UEFA/CAFE 'Accessibility for All' along with BS 8300 were incorporated into the design rather solely meeting building regulations. An access consultant was engaged from RIBA Stage 1. Consultation and engagement: prior and post planning with stakeholder groups such as the Premiere League, Level Playing Field, the RNIB and RNID, the THFC Disabled Supporters Group and a project specific group of disabled supporters. Additionally, stakeholder organisations such as the RNIB and Colour Blind Awareness gave feedback on web design, signage and menu design for concessions. Accessible parking and drop-off for spectators with disabilities is provided, along with a series of external lifts around the site providing access to the raised podium arrival areas to the north and south of the stadium. There are designated accessible entrances - to give greater comfort and support at the point of entry for those who require it. There are a choice of wheelchair platforms and accessible seating locations around the seating bowl, with accessible WC's in close proximity and accessible height counters at all food and beverage outlets. All service counters also have induction loop installations. Two changing places facilities are provided within the venue, one each on the west and east stands, with a third changing places facility with day-to-day public access in the Tottenham Experience building. A dedicated sensory room is also provided in the North Stand family section, overlooking the pitch and in close proximity to one of the accessible seating sections. THFC participate in the Premier League Equality Standard rating system and the club has a stated commitment to delivering equality and diversity. Staff including stewards have been receiving Equality and Diversity Training.

The Tottenham Foundation works with Equality and Inclusion partnerships that focus on supporting target groups, namely, people with learning difficulties, disabled people, people who are experiencing mental health conditions and older people. The Foundation supports equality of opportunity, inclusion and development of people within areas such as sports and physical activity, education and training, transition and volunteering and employment.

Images: Hufton&Crow

Civic Trust AABC Conservation Awards

Recognising conservation excellence in the built environment since 2014.

Established in 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 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.

Chloe Granger

Chair of the AABC Conservation Awards Panel, Chloe is an architect and SPAB Scholar, accredited with the AABC and an AABC Board member. Chloe has developed her skills as a conservation architect through practical work on-site, followed by a scholarship with the SPAB studying the construction, philosophical development and repair of historic buildings. Chloe has worked on a large variety of projects with a multitude of clients, covering pure conservation as well as new intervention and contemporary new build. Chloe works as a Director Architect at Crosby Granger Architects, as well as holding a post as one of the Technical Advisors with the SPAB.

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.

AABC Conservation Projects 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.

Battersea Arts Centre

Wandsworth, Greater London

Envisioned as an improvisatory collaboration with artists, theatre producers and locals, the client brief for Battersea Arts Centre was for creative and community activity; in response to this, Haworth Tompkins have increased the number of performance spaces from 4 to 35, incorporated artists' bedrooms, a new rooftop office and staff garden, a creative business hub, a community garden and a courtyard theatre.

Architect and client worked as equal partners throughout the process, sharing design authorship and inviting creative collaborations; since 2006, a series of experimental phased projects have transformed the building into an adaptive performance environment and community centre.

Building works progressed incrementally, beginning with alterations to the café and foyer. In the context of this incremental, narrative approach, the rebuilding of the Grand Hall after the 2015 fire that partially destroyed it was assimilated as another, albeit highly significant, project.

The surviving structural brick shell has been stabilised and repaired to support reconstructed roofs, while the pattern of the original decorative fibrous plaster barrel vaulted ceiling, lost in the fire, has inspired a new plywood lattice ceiling which springs from the flanking walls and follows the same curvature as the original. New technical infrastructure concealed in the roofspace above the lattice ceiling allows natural ventilation, greater theatrical possibility and a variable acoustic to suit a range of events. The surfaces of the walls of the hall and its surrounding corridors have been conserved 'as-found' in their extraordinary, almost Pompeiian post-fire richness and complexity, illuminated by pendant lamps designed by Haworth Tompkins and product designer Rob McIntyre. Throughout, the materials palette is largely in response to the former town hall's rich history; a new bar installation by artist Jake Tilson records the evidence of the 2015 Grand Hall fire, as do the scarred, unrestored walls of the hall itself.

Images: Fred Howarth

Architect
Haworth Tompkins

Client
Battersea Arts Centre

Main Contractors
8Build
Gilbert Ash
Ashe

Structural Engineers
Heyne Tillett Steel
Price & Myers

Services Engineers
Skelly & Couch
XCO2

Acoustic Engineers
Gillieron Scott Acoustic Design
Soundspace Design

Lighting Design
Haworth Tompkins / Robert McIntyre

Theatre Consultant
Theatreplan

Collaborating Artist
Jake Tilson

Quantity Surveyor
Bristow Johnson

CDM Advisor
PFB Construction Management Services

Approved Building Inspectors
Approved Inspector Services
Wandsworth Council

Project Manager
Battersea Arts Centre

Judges' Comments:

"Major refurbishment after fire. A Conservation Management Plan, commendable research, investigations and trials carried out. A very good background understanding of significance was evidenced in the on-going design process and an appreciation and understanding of the material fabric, which has been developed over the years. A 'conserve as found' project that clearly showed the scheme develop as a result of an active philosophy rather than immoveable principles set at the start. An imaginative and fluid project that illustrates the highest levels of creativity combined with fabric repair to deliver an excellent conservation project"

AABC Conservation Projects
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.

Alexandra Palace
East Wing Regeneration Project

Haringey, Greater London

Architect / Conservation Architect
Feilden Clegg Bradley Studios

Client
Alexandra Palace

Main Contractor
Willmott Dixon Construction

Original Architect
Owen Jones, John Johnson and Alfred Meeson

Owner
Alexandra Palace

Project Manager
AA Watson Project Consulting

Quantity Surveyor
Mott MacDonald

Structural Engineer
Alan Baxter & Associates

Services Engineer / Acoustician
Max Fordham

Theatre Designer
Charcoalblue

Fire Engineer
The Fire Surgery

Graphic Artists
Art+Believe

The brief was focussed on reviving the Victorian theatre, the East Court and adjoining areas, and called for some far-reaching design interventions and careful conservation.

The scheme has been designed not simply to bring these historic spaces back into viable use, but to create an entirely new experience for contemporary audiences. The East Court, a vast glazed space conceived as an exhibition hall, provides a public face to the Palace and is seen as an extension of the park. It is a multi-functional, accessible space, welcoming visitors in for a coffee or to learn about the Palace's colourful history. The new floor provides underfloor heating as well as a grid of power and data to support a broad range of uses and events. This floor also provides the canvas for a vibrant 1000sqm installation painted by artists Art + Believe. The theatre has been subject to significant alterations to allow it to accommodate a range of performance formats not envisaged by its Victorian designers, bringing an exciting new cultural and community programme to the Palace. These works have included the discreet integration of services and technical infrastructure, levelling of the auditorium floor, the construction of a steeper circle balcony, and the extension of balcony seating across the side wings of the auditorium, the better to surround performers with their audience. Much-needed conservation work has been completed to the envelope of the building to secure its longer-term future, with new roof coverings to most areas. The project was delivered in close consultation with Historic England, London Borough of Haringey's conservation and planning team, as well as a wide range of non-statutory stakeholders – relationships that were critical to a successful outcome. It was supported by the Theatres Trust who, at their annual conference held in the theatre in 2019, removed Alexandra Palace from their Theatres at Risk Register.

Judges' Comments:

"Refurbishment of East Court and theatre. Very thoughtful and deliberate 'conserve as found' strategy executed to extremely high standards. Research, analysis, trials on site and some excellent conservation repair techniques were used to deliver this highly commendable project."

Images: Alexandra Palace

AABC Conservation Projects
Highly Commended

Brackley Town Hall

Northampton, East Midlands

A survey identified the building as being vulnerable. Its poor condition together with decreasing level of use, diminished the income generated by the building and it could no longer cover its running costs.

The work began with feasibly studies looking at addressing the worsening state of the fabric and long-term sustainability of the building based on a business plan and costed options. Extensive consultation with the client body, statutory authorities, community and user groups were tied into the process from the beginning.

The outcome of exhaustive studies included the introduction of new community spaces, a ground floor commercial unit (bistro / café) and a unique attic holiday let to provide an income to pay for ongoing maintenance and care of the building. In addition, essential elements such as an improved civic hall for events, new commercial kitchen and toilet provision were provided.

The Town Council has retained a presence with a small office by the front door. Bold new interventions saw the introduction of a contemporary stair and lift, without detriment to the historic fabric or detracting from the original design. Inappropriate adaptations were reviewed and carefully removed. This was achieved through historical research and building condition surveys, which led to the production of a detailed Conservation Plan and Management & Maintenance Plan. In turn, this enabled to assess the viability of the proposed new uses and to maintain the building's authenticity throughout the new works.

A key objective has been that of social responsibility, knitting together the community with new residents arriving as the town grows over the next decade and more. This has been achieved by creating a vibrant, restored building that functions at the centre of community life and by delivering a range of exciting activities to engage residents.

Architect
Haverstock

Main Contractor
Borras Construction

Conservation Architect
Rena Pitsilli-Graham Architect

Economic Development & Regeneration Consultancy
Ingham Pinnock Associates

Quantity Surveyor
DR Nolans

Structural Engineer
The Morton Partnership

Services Engineer
Martin Thomas Associates

Landscape Architect
The Morton Partnership

Archaeologist
Iain Soden Heritage Services

Acoustic Consultant
Noise

Lift Consultant / Fire Engineering
Ramboll

CDMC
Goddard Consulting

Images: Tom Pengilley

Judges' Comments:

"Careful refurbishment and re-purposing. Conservation Management Plan was carried out to develop a good understanding through research and a resulting careful approach to the conservation philosophy with new sensitive interventions. Skilled craftsmen and specialists employed on site. All-round a careful and lovely job delivering to the community a building of civic pride."

AABC Conservation Projects
Highly Commended

Chichester Festival Theatre

Chichester, South East

Client
Chichester Festival Theatre

Building Surveyors
Faithful+Gould

Main Contractors
Faithful+Gould
Triton Building Conservation
Price and Myers
Jeremy Bragg Surveying

Judges' Comments:

"Repair of 1962 concrete is billed as ground-breaking. Excellent research and analysis led to sound philosophy and development of techniques. The attention to detail, trials and execution carried out on site were all exceptional. After several failed attempts this needed to be highly successful, and is, illustrating exemplary practice in terms of conservative repair."

This project tackled deteriorating and failing concrete identified during extensive condition surveys. Whilst the previous Renew project was a resounding triumph, the concrete repairs undertaken were far from successful.

Recommendations were made during the previous project to remove a large area of healthy concrete measuring 20m x 1.3m. Repairs to this area using proprietary products failed, as did a successive attempt. A decision was taken to temporarily net the failed areas of concrete to prevent sections from delaminating and presenting a hazard to the public and patrons beneath. A plan was required on how best to resolve this situation.

Faithful+Gould were appointed by Chichester Festival Theatre in 2016 to undertake a wide-reaching study of available repair techniques and approaches. Their recommendation was that repairs using 'like for like' materials should be used and that extensive trials and experimentation should be undertaken. With Triton Building Conservation the team began thorough desktop research: to find the original aggregate mix; to find the original specification; and to locate the operatives who built the theatre in the 60s. The team spent time discovering how it was first constructed and what was required to maintain and preserve the aesthetics, and in so doing, the theatre's rich history and heritage. A total of 38 'biscuit' concrete samples were prepared off site and brought for comparison against a predetermined section of concrete wall.

We then created a 10m x 1.3m testing rig that accurately matched the part of the building to be repaired. This was used to apply a series of test concrete panels which we are assessed against predetermined criteria. Once the correct concrete mix was established, the team set to work casting this mix in to test cubes. They soon discovered discrepancies between different casts made by different members of the team. This led to further investigation over how to formulate the mix – the exact order of the different variables had to be exact and precise.

With the correct method for creating the matching concrete mix recognised the team did a complete test-run away from the site – rehearsing every step of the repair. Satisfied with the result, the same team then carried out the full repair on site.

Images: Faithful+Gould

AABC Conservation Projects
Highly Commended

Llanthony Secunda Priory

Gloucester, South West

Llanthony Secunda Priory has a long and fascinating history, with the surviving buildings just a small fraction of the original site. The priory was established in 1136 expanding to become one of the most prosperous Priories in England.

At the Dissolution of the Monasteries the site was converted to a private residence, with the nave retained as a parish church, before being badly damaged during the 1643 Siege of Gloucester. The ruined site was subsequently used as agricultural land, eventually becoming engulfed by industrial development around the city's docks. With the site in use as a scrap yard in the 20th century, the buildings were at one stage at risk of loss. The Llanthony Secunda Priory Trust acquired the site in 2007 and set about saving the site. The project saw the restoration of three buildings within the site; the Brick Range, Grade I listed remains of an early 16th century brick built monastic building; the Medieval Range, Grade I listed 15th century timber frame structure on a masonry base; the Victorian Farmhouse, Grade II listed brick building adjoining the Medieval Range.

The Medieval Range and Farmhouse buildings are linked internally and were restored as a single building. The Medieval Range was reinstated as a large single hall at first floor level, to be used as an events space, and divided into only two spaces at ground floor level, to provide a heritage centre and classroom. To sensitive repair, the required service spaces were located in the adjoining Farmhouse including offices, WCs, plant, stores, stairs and lift.

The Brick Range was a roofless ruin prior to this project, and the works included consolidation of the shell and provision of a new roof. An existing brickwork crosswall which separates approximately one third of the building to the east allowed service spaces including WCs and a servery to be separate.

These secondary spaces were fitted out by construction students from the neighbouring Gloucestershire College as part of an exciting partnership arrangement to develop interest in heritage amongst young construction workers.

Client
Llanthony Secunda Priory Trust

Conservation Architect
Caroe & Partners

Main Contractor
Croft Building & Conservation Ltd

Quantity Surveyor
Stenning & Co

Services Engineer
ESDP

Structural Engineer
Mann Williams

Landscape Architect
TEP

CDMC
Gleeds

Heritage Interpretation
Smith & Jones

Images: Caroe & Partners

Judges' Comments:

"Interesting project including three buildings with very different challenges. The involvement of the community-led Trust to save the site is highly commendable. The approach to the project illustrated good philosophy and research, good detailing and excellent execution."

AABC Conservation Projects
Highly Commended

Reading Abbey Revealed

Reading, South East

Client
Reading Borough Council

Architect / Conservation Architect
Hampshire Co. Council
Property Services

Main Contractor
CRL Restoration Ltd

Sub-Contractor
Cliveden Conservation Ltd

Landscape Architect
Hampshire Co. Council
Property Services

Project Manager
Reading Borough Council

Quantity Surveyor
Hampshire Co. Council
Property Services

Archaeologist
Rydale Archaeology Services

Services Engineer
Hampshire Co. Council
Property Services

Heritage Interpretation & Exhibition Design
Equal Studio

Structural Engineer
Hampshire Co. Council
Property Services

The Reading Abbey Revealed project has contributed significantly towards the town's Abbey Quarter by delivering new street signage features and urgently needed conservation work on the Abbey Ruins and Gatehouse.

The project has restored the structures to a level where they can now be used and appreciated by the public for years to come. Reading Abbey was founded in 1121 by King Henry I. When he died in 1136 it was sufficiently complete for him to be buried in the abbey church which was eventually consecrated in 1164. Building continued, culminating in the construction of the lady chapel in 1314. Henry VIII dissolved the abbey in 1539 when the last Abbot of Reading, Hugh Farringdon, refused to surrender the abbey to the King and was condemned to death for treason. The buildings were stripped of their facing stones and partly demolished in the 1550s with further damage suffered during the Civil War. The Gatehouse alone survived and is famous for later housing the Reading Ladies' Boarding School attended by the novelist Jane Austen in 1785.

The scheme has three distinct elements: interpretation, way-finding and engagement, the conservation of the ruins and the refurbishment of the Abbey Gate. A series of pedestrian routes from strategic points in the town centre such as the station and the Oracle shopping centre into the Abbey Quarter have been created. Reading Museum's collection of Abbey artefacts has been incorporated into a new gallery telling the story of the town. There has been extensive Community Engagement on the project, including the use of local labour and sub-contractors, public site visits and regular exposure on social media.

The surviving Abbey ruins have been conserved and made safe and the site has been re-landscaped including new interpretation features. The Abbey Gate, out of use for eight years, has been re-roofed and generally renovated and adapted to suit its new museum and education role.

Judges' Comments:

"Conservation of ruins, signage, and restoration of Gatehouse. A surprisingly complex issue of the core masonry being exposed and how to deal with friable mortar and stone – very tricky. Good analysis, research and trials that lead to informed specification and sensible approach to the ruin consolidation. The use of hot-mixed lime illustrates forward thinking and commendable specification. Good general conservation and refurbishment of the gate house to complete the project."

Images: Hampshire County Council Property Services, Reading Borough Council

AABC Conservation Projects
Highly Commended

The Painted Hall

Greenwich, Greater London

Forming part of the Old Royal Naval College, designed by Sir Christopher Wren in 1696. The Grade 1 Listed Hall, decorated by Sir James Thornhill, comprises one of the most important Baroque painted interiors in Europe.

Although the paintings were conserved in the 1950s, bright light and fluctuations in temperature and humidity had caused damage. The conservation project sought to address the underlying causes of the damage. The first phase of conservation work was carried out in 2013 to the Upper Hall using ground breaking cleaning and conservation techniques. An ambitious masterplan was then developed for Phase Two to secure a grant from the Heritage Lottery Fund with further funds raised from trusts, foundations and individuals.

Hugh Broughton Architects were appointed in 2015 to develop the design, while simultaneously Martin Ashley, Surveyor of the Fabric for the Old Royal Naval College, produced a meticulous Conservation Plan. Following an enabling phase, Phase Two commenced in Autumn 2017. The remaining 3700 sq m of painted surfaces were conserved and the internal environment was stabilised using draught proofing, solar shading and a new heating system. A key part of the project was the creation of a new entrance off College Way, leading into the vaulted undercroft below, fully revealed to the public for the first time in 100 years. This enabled the external doors of the Painted Hall to remain closed further protecting the paintings.

The Undercroft provides a welcome area, shop and café supported by refurbished kitchens. The revitalised space is characterised by high quality craftsmanship. It includes a stone floor, leather banquettes, bespoke joinery and a refined bronze framed glazed screen, which provides an environmental buffer to reduce environmental impact in the Painted Hall. The lobby beyond includes the exposed remains of Henry VIII's palace that are displayed behind an elegant oval glass and bronze balustrade. A fully accessible scaffold constructed during the project allowed over 80,000 visitors to witness the conservation work at close quarters.

Images: Hugh Broughton Architects

Architect
Hugh Broughton Architects

Conservation Architect
Martin Ashley Architects

Main Contractor
Coniston Ltd

Project Manager
Glevum Consulting

Quantity Surveyor
Huntley Cartwright

Services Engineer
QODA

Structural Engineer
SFK Consulting

Universal Design Consultant
Centre for Accessible Environments

Acoustic Consultant
Ramboll Acoustic

Archaeologist
Pre-Construct Archaeology

Lighting Design
Sutton Vane Associates

Heritage Interpretation
Simon Leach Design

CDMC
PFB Construction Management Services Ltd

Environmental Consultant
Tobit Curteis Associates

Conservator
Paine and Stewart

Judges' Comments:

"Careful work on environmental matters. Wonderfully detailed approach to conservation of paintings, with full understanding of significance, research, investigations and trials. The whole project was meticulous, including thorough conservation philosophy and beautiful design in the undercroft."

AABC Conservation Projects
Highly Commended

Warrington Golden Gates Conservation Project

Warrington, North West

Local Authority
Warrington Borough Council

Main Contractor
Ramboll

Conservator
Hall Conservation Ltd

Judges' Comments:

"The project illustrated a thorough conservation repair approach and techniques. The interesting mixture of old and new repair techniques is a good example of 'thinking outside of the box'. Excellent recording, significance understanding, samples, trials and investigations, with complex issues successfully resolved using unique detailing. Unusual project, great result."

The brief, which guided the overall design approach, was to sensitively restore and conserve the historic fabric of the structure, with new work discernible from the original only to the expert.

Having identified the need for repairs, with issues including corrosion and cracking of the iron work, loss of decorative detail and peeling paint and gilding, Warrington Borough Council began work with Ramboll, in collaboration with Hall Conservation Ltd. Following a tender process, and consultation with the Victorian Society and Historic England, works began. This included Inspection and recording, dismantling of elements, repairs to the cast iron and wrought iron gates, investigation of the foundations and holding down details of the gates by trial pits, archaeological services connected with excavations, repairs to the adjacent cast iron railings and masonry dwarf walls, alterations and repairs to the surface finishes adjacent to the gates, erecting a temporary frieze and traffic/pedestrian management.

Russell Geomatics carried out a 3D laser scan survey, and created a sub millimetre high-resolution digital model of the gates. The gates were then carefully dismantled and the footings to the gate posts exposed, with an archaeologist employed to oversee. The gate components, totalling over 700 once dismantled, were transported to HCL's workshops in London.

Examples of the individual components of the gates were laser scanned at high resolution and fully inspected. They were then repaired and repainted. Some elements beyond repair were re-created using 3D printing to form plastic replicas, to create moulds at the foundry, allowing casting of new components. Some complex components were replicated directly from the laser scan data by additive manufacturing and were printed in aluminium.

The gates were reconstructed on site, with final painting and gilding. The completion of the project was to great acclaim and generated a huge amount of community spirit, and is a wholly successful Local Authority achievement.

Images: Warrington Borough Council

Civic Trust Awards Assessors and Members

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.

2020 Civic Trust Awards Assessors

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2020 Civic Trust Awards Members

Keith Williams Architects
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Design Engine Architects
Barr Gazetas
Collective Architecture
FaulknerBrowns Architects
Knight Architects
Curl La Tourelle Head Architecture
Haverstock Associates
Nicholas Hare Architects

Regional Finalists 2020

Projects that were considered to be of merit at a regional level by local assessor teams

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

1. Scotland

- **Anderston Phases 4 and 5 (Glasgow City)** by Collective Architecture
- **Bertha Park High School (Perth and Kinross)** by NORR Consultants Limited
- **Raasay Distillery (Highland)** by ABIR architects
- **Saughton Park (Edinburgh)** by Ironside Farrar Ltd
- **The Hill House Box (Argyll and Bute)** by Carmody Groarke
- **Water's Edge (Dundee City)** by Nicoll Russell Studios

2. Northern Ireland

- **Portrush Public Realm Scheme (Coleraine)** by AECOM

3. North West

- **Annie Lee Close (Manchester)** by GWP Architecture
- **Market Hall (Isle of Man)** by horncastle:thomas ltd
- **The Foundry (Salford)** by Sixtwo Architects

4. North East

- **Duresme Court (Durham)** by GWP Architecture
- **Student Central (Newcastle upon Tyne)** by Ryder Architecture

5. Yorkshire & Humberside

None

6. Republic of Ireland

- **Sod Cabin (an bothán) (Cork)** by University College Cork
- **St Audoens Park (Dublin)** by Dermot Foley Landscape Architects

7. Wales

- **Conwy County Council Offices (Conwy)** by AHR
- **Holyhead Market Hall Revitalisation (Isle of Anglesey)** by Isle of Anglesey County Council
- **Menai Science Park (Isle of Anglesey)** by FaulknerBrowns Architects

8. West Midlands

- **Beech Gardens, Ludlow (Shropshire)** by K4 Architects Ltd
- **Centenary Square (Birmingham)** by Graeme Massie Architects
- **The Old Gymnasium (Birmingham)** by Associated Architects LLP
- **Argent College (Birmingham)** by Urban Fabric Architects

9. East Midlands

None

10. South West

- **Argal Workshop (Cornwall)** by Gluckman Smith Architects
- **Cheltenham Crematorium & Cemetery (Cheltenham)** by Willmott Dixon
- **Clifton Bridge Toll Houses (Bristol)** by Purcell
- **One Bayshill Road (Cheltenham)** by Glenn Howells Architects
- **Starcross & Cockwood Tidal Defence Scheme (Teignbridge)** by Atkins Ltd

11. South East

- **Artist Studios (New Forest)** by PAD Studio
- **Bat and Ball Station (Sevenoaks)** by Theis and Khan
- **Merstham Community Hub (Reigate & Banstead)** by MH Architects Ltd
- **Science Oxford Centre and Wood Centre for Innovation, Stansfeld Park (Oxford)** by ADP
- **St Albans Museum + Gallery (St Albans)** by John McAslan + Partners
- **Templeman Library Extension & Refurbishment (Canterbury)** by Penoyre & Prasad
- **The Fitted Rigging House (Medway Towns)** by Baynes and Mitchell Architects

- **University of Southampton Boldrewood Innovation Campus (Southampton)**
  by Grimshaw
- **Wildernesse Restaurant (Sevenoaks)**
  by Morris+Company

12. Greater London

- **21 Young Street (Kensington & Chelsea)**
  by Assael Architecture
- **Caledonian Park Clock Tower & Heritage Centre (Islington)**
  by Dannatt, Johnson Architects LLP
- **Eccleston Yards (Westminster)**
  by BuckleyGrayYeoman
- **Heath Robinson Museum (Harrow)**
  by ZMMA
- **Institute of Physics**
  (Islington) by TateHindle
- **JTP Studios, Pennington Street Warehouse (Tower Hamlets)**
  by JTP
- **Kantor Centre of Excellence: The Anna Freud National Centre and The Pears Family School (Islington)**
  by Penoyre & Prasad
- **Kings Crescent Estate Phases 1 & 2 (Hackney)**
  by Karakusevic Carson Architects
- **One New Street Square (City of London)**
  by Apt
- **Quadrant Arcade (Westminster)**
  by Barr Gazetas
- **South Gardens (Southwark)**
  by Maccreanor Lavington
- **The Bower (Islington)**
  by Allford Hall Monaghan Morris
- **The Milk Float (Camden)**
  by JKA
- **The Ray Farringdon (Islington)**
  by Allford Hall Monaghan Morris
- **Fulham Palace: Discovering the Bishop of London's Palace at Fulham (Hammersmith & Fulham)**
  by Fulham Palace Trust
- **Kew Gardens Great Pagoda (Richmond upon Thames)**
  by Austin-Smith:Lord
- **The Fellowship Inn Restoration Project (Lewisham)**
  by Phoenix Community Housing
- **The Restoration of Pitzhanger Manor (Ealing)**
  by Julian Harrap Architects LLP

13. Eastern

- **Eaton Socon Preschool Building (Huntingdonshire)**
  by Devlin Architects Ltd

International

- **Central Park Public Domain (Sydney, Australia)**
  by Turf Design Studio
- **Ottawa Art Gallery (OAG) Expansion and Arts Court Redevelopment (Ottawa, Canada)**
  by KPMB Architects
- **Cloud Forests; Pavilion for Children's Play (Gyeonggi-do, Korea)**
  by UNITEDLAB Associates LLC
- **World Trade Center Cortlandt Station Reconstruction (New York, USA)**
  by MTA Capital Construction