CIVIC TRUST 2022 AWARDS

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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 and 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 40 years in a variety of roles and departments. She is currently a strategic lead at the Intelligent Client Function at Cabinet Office with responsibilities for move/exit plans across Central London buildings specifically Whitehall. She previously worked for the Government Property Unit and was responsible for the design and delivery of the Whitehall Campus in line with the Govt Estates Strategy. Aileen also has regional experience previously holding the role of Regional Lead for the Western Region and Wales where she had responsibility for strategic development of the Cross Government Hubs programme. Aileen received an MBE in 2010 for her contribution to charities and is currently a trustee/NED with Citizens Advice, The Halle Orchestra, Makerfield Academy Trust and the Irish Community Care Merseyside and Woman of Irish Heritage.

Albert Taylor

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

Chris Harding

Chris is an architect and has been Chair of BDP. He is responsible for giving direction to the practice and its future vision as a progressive, interdisciplinary firm. 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 breaking down silos and promoting the role of design in tackling societal challenges. Chris has enjoyed being part of design team/client collaborations working on major award-winning projects and today the practice is focused on the issues 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

As a practitioner with an interest in access, inclusion and user-centric design for over 20 years, David has delivered strategic inclusive design consultancy to master-planning and architectural teams. He has a keen interest in challenging perceptions about disability and believes in delivering projects that embrace seamless provision for disabled and non-disabled people alike. His expertise includes design appraisal, technical guidance, stakeholder involvement and the development of access strategy and policy in the UK and internationally. Co-author of the Metric Handbook chapter on access and inclusion, he is a Consultant Member of the NRAC and a Certified Interior Designer in the State of California, a member of the HS2 Independent Design Panel and a Design Council Expert.

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 panellist debating the future of architectural media.

Isabel Allen

Isabel is Editor of Architecture Today and Editor in Chief of Built Environment & Architecture Media. 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.

Josh Fenton

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

Julian Robinson

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

Keith Williams

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

Martin Knight

Martin founded Knight Architects in 2006. The practice established itself as a leader in the design of bridges and infrastructure with award-winning projects such as the Lower Hatea Crossing in New Zealand, Merchant Square Footbridge in London and the 2.2km-long Mersey Gateway in Runcorn. Accolades include Specialist Consultant of the Year in the NCE/ACE Consultants of the Year Awards 2015 and BD Infrastructure Architect of the Year 2017. Current projects include the East Leeds Orbital Route, the Third Menai Crossing and the 1100m-long Kruunusillat Bridge in Helsinki. Martin is a Fellow of the RIBA, a Fellow of the Institution of Civil Engineering, a Fellow of the International Association of Bridge and Structural Engineering and sits on the Design Review Panel of the Design Commission for Wales.

Neal Charlton

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

FOREWORD



Karen Hankey

CTA Awards Manager

Firstly, I would like to take this opportunity to pass on our heartfelt thoughts and deepest condolences to the family, friends and colleagues of Chris Wilkinson OBE RA and Max Fordham OBE. Chris and Max were hugely instrumental figures within the industry and were strong supporters of the Civic Trust Awards, with Chris acting as Patron since 2009 and Max as a member of the National Panel for 4 years. Their legacy will long be felt in terms of the work they have done and the contributions they have made to their respective fields.

In 2022, we have once again seen Covid prevent us from planning an Awards ceremony, but now that the situation appears to have entered a phase of management rather than restriction, we are looking forward to being back with you in person for our 2023 announcement.

This year we have seen 160 entries from across the UK and Internationally, each subject to a rigorous initial first stage assessment before 76 projects were referred to the respective National Panels for final stage review.

Even with continued restrictions in place, thanks must go to each of our local assessors for undertaking visits to each of the submitted projects, where this could be facilitated. We are also grateful to our National Judging Panel members for the Civic Trust Awards, AABC Conservation Awards and Selwyn Goldsmith Awards for Universal Design for their expertise and diligence in the review of all schemes referred to them for award consideration. Judging panel meetings were once again conducted virtually for the second year running, but it is our anticipation that for next year, normal service will resume.

Thank you for the continued support of sponsor Derwent London for their unwavering commitment to the Awards programme and philosophy. Thank you also to our Corporate Members for their continued support, this allows us to remain impartial and helps underpin the vital work that is being done to recognise and reward some of the very best people centred design anywhere in the world.

Finally, thank you and congratulations to each of the applicants and winners, all of which are featured in the 2022 brochure.

Karen Hankey
CTA Awards Manager

Civic Trust Awards Patron

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



George Clarke

Civic Trust Awards Media Patron George Clarke is an English architect, television presenter, lecturer and writer, best known for his work on the Channel 4 programmes The Home Show, The Restoration Man and George Clarke's Amazing Spaces.Born and raised in Sunderland, from the age of 12 George wanted to be an architect. After studying at the University of Newcastle and University College London, George started his own practice, award winning clarke:desai which he left in 2011 to launch a new practice George Clarke + Partners. He is passionate about the way architecture can transform our everyday lives and his aim is to make architecture popular and accessible to the public. George has 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 FRIBA MRIAI FRSA

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



Keith R Williams
FRIBA MRIAI FRSA

The 2022 Awards

My note must begin by paying tribute to two outstanding people who were actively involved with the Civic Trust Awards and who have been sadly lost to us in recent times.

Chris Wilkinson OBE RA, highly distinguished architect and patron of the Civic Trust Awards from 2007 until his death, passed away on 14th December 2021 aged 76. Our thoughts and best wishes go to his wife Diana and their family and to Jim Eyre, who with Chris, established the highly successful, international architectural firm Wilkinson Eyre. Winner of numerous Civic Trust Awards, Chris was a charming and surprisingly humble man given his achievements, his passing is a great loss to the world of architecture and all those who knew him.

Max Fordham OBE, was an extraordinarily gifted environmental engineer who pioneered sustainability and green thinking in the built environment in advance of almost everybody else. Founder of the highly influential environmental engineering partnership Max Fordham LLP, Max was a member of the Civic Trust Awards National Panel from 2013 to 2017, advocating with an indefatigable passion for sustainability to be integral to all projects that Panel would award. Max passed away on 4 January 2022 aged 88. Our thoughts are with his family and the team at Max Fordham LLP.

Both Chris and Max leave us with so many fond memories and will be much missed.

Turning now to the 2022 Awards themselves.

To begin, the Civic Trust Awards were started in 1959 and at 63 years young, is Europe's longest running continuous architectural and built environment awards programme and one of the most important and prestigious.

Submission numbers this year despite the pandemic held up remarkably well. Of the 160 schemes submitted, 76 were referred by regional assessors to the Civic Trust Awards National Judging Panel for consideration.

As ever, the Panel met over three days in November and December, to determine which projects were to receive either Civic Trust Awards or be Highly Commended, and also which schemes were to receive the Special Awards.

This year once again, Covid 19 forced the National Judging Panel's processes to be virtual but the level of interrogation, debate and rigour was no different from the norm, but of course the National Panel long to be able get back into the same room.

The National Judging Panel is a moderating body, who take account of the regional assessors' recommendations and make reference to peer projects of this and earlier years, debating carefully each and every project before arriving at its decision.

The Panel is diverse and includes architects, urban designers, people from government, commissioning clients, engineers, accessibility, sustainability, and from PR and architectural journalistic backgrounds. Panel members, 13 in total,

"Despite the extraordinary nature of our times, the past year has yielded another exceptional crop of projects."

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are all distinguished in their particular field and I am grateful for the time that they donate and the energy, enthusiasm, rigour and insight that they bring to the judging process.

The National Judging Panel sets 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. Before any award can be made, each project is rigorously assessed in the context of current best practice in terms of accessibility and the sustainability metric and I expect our sustainability criteria in particular to tighten sharply over the next few years, as matters of zero carbon and climate change become ever more pressing.

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

For the current 2022 awards round, submissions were received from the UK, Belgium, Canada, Denmark, UAE, USA and Somaliland, reflecting the awards' continuing international reach.

As ever there were some truly exceptional schemes in this round, and after much debate, the National Judging Panel gave 6 Special Awards, 22 Civic Trust Awards with 13 projects Highly Commended. In addition, 2 AABC Conservation Awards were made from the conservation projects by the Civic Trust Awards Conservation Panel along with 5 AABC submissions Highly Commended. 2 projects were also Awarded and 1 Highly Commended by the Selwyn Goldsmith Awards Panel for Universal Design.

Stand out projects among many, include FarmED, Taylor Court, Chatto Court and Wilmott Court at the Frampton Park Estate, Go Cycle: Kingston Cycle Hub, the refurbishment of Preston Bus Station, Pooley New Bridge in Cumbria, Wadham College in Oxford and the Tom Patterson Theatre, Ontario.

From 5 projects shortlisted in the Pro-Tem Awards for temporary buildings and structures, projects of note include Hackney Bridge in Newham, Greater London by Turner Works. And Ebury Edge in Westminster, Greater London by Jan Kattein Architects. Past winners include Blood Swept Lands and Seas of Red at the Tower of London, the Serpentine Pavilion (twice) and the British Pavilion for the Milan Expo. I encourage all with buildings of a temporary nature to please submit for the 2023 Awards.

The Civic Trust Awards has to be financially self-sustaining as it receives no state support, and so I would like to thank Derwent London whose continued sponsorship is so highly valued, and our supporting members who enable this important awards programme to thrive.

My sincere thanks also to the volunteer assessors for their time visiting so many buildings, for writing their reports and for their initial recommendations to National Panel, a process which continued with a surprising degree of normality given the pandemic.

.....

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 however challenging.

As an eternal optimist, I have little doubt that the extraordinary buildings that we have yet to make will do the same, and I do hope that the 2023 awards round will see us all gradually reverting to something like more normal times.



National Panel Special Award

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

Taylor Court, Chatto Court and Wilmott Court, Frampton Park Estate

Hackney, Greater London

Architect
Henley Halebrown

Client
Hackney Council

Structural Engineer
Peter Brett Associates (now Stantec)

Structural Engineer
WBD Group

Services Engineer
Peter Deer and Associates

Project Manager
Pellings

Quantity Surveyor
Pellings

Planning Consultant
CMA Planning

Landscape Architect
Townshend Landscape Architects

Landscape Architect
Farrer Huxley

Fire Consultants
Salisbury Fire

Approved Building Inspector
ACT

Main Contractor:
Guildmore

Judges' Comments:

"This is a bold and ambitious project commissioned by the London Borough of Hackney, representing the best of council-led housing."

"The architectural expression has a monumental, bold, civic architectural language. Though sharply contrasting with the existing context, it enjoys a singular architectural and material language recalling both an earlier era of public UK housing programmes and the influence of northern European housing programmes, reinterpreted for the 21st century."

Taylor Court, Chatto Court and Wilmott Court, form a pair of mixed-tenure housing accommodating 45 new homes commissioned by Hackney Council at the edge of the post-war Frampton Park Estate.

Taylor Court and Chatto Court rise from the empty site of the previously demolished Frampton Arms pub, whilst Wilmott Court replaces Lyttelton House, a small building which accommodated six homes that no longer met modern requirements. These buildings explore meaningful ways in which architecture can support a social infrastructure in the city.

The grouping and massing of the new housing blocks negotiate between the contrasting urban conditions of the post-war estate and the Victorian street, repairing the urban fabric in a way that extends the public realm. Each building occupies its respective site with generous external public space interwoven along the street and within the estate.

The dignity and wellbeing of residents is key, as is the capacity of a building to orientate inhabitants to the environment. Thus, some 90% of homes are dual or triple aspect; the journey from street to home choreographed with loggias, courts, generous hallways and conspicuous staircases; and the requirement for outdoor amenity space the inspiration for an architecture at the threshold between domestic interior and urban landscape in all its guises.

This notion of sociality through a heightened awareness of belonging to a place is further emphasised in the richness of housing typologies present at the two sites. Taylor Court and Chatto Court – the latter formed of two connected parts - are five-storey buildings with street-level townhouses on the two lower floors, while the upper storeys house lateral apartments on the piano nobile with duplex maisonettes above. Wilmott Court has apartments set around a three-storey hall on its lower floors, while above on the remaining top two floors there are eight houses arranged around an open courtyard. This range of accommodation makes for an exceptionally varied and engaging group of homes that prioritises the individual experience in purposeful opposition to more anonymous mass housing.

An important aspect of the design is the bringing together of two architectural traditions: one where the wall is used to contain rooms within monolithic forms; the other where the frame is used to create space. Loggias are composed of precast concrete columns and balcony units, which in turn support brick walls and create open-air circulation and generous balconies for residents. The wall is thus an active part in how the architecture responds to its community and is itself a social space. Its liminality heightens residents' awareness of their environment, the seasons and weather.

The layered wall also creates a buffer between the private domain of the home and the public one of the Borough. The handmade-brick buildings are separated but the use of a red pigmented flush mortar clearly identifies them as a pair within Hackney. This civic quality is also present in the art historical play in the buildings which finds a distinctly picturesque expression at the former Frampton Arms site with the arched bridge connecting Chatto Court's two apartment blocks.

At Wilmott Court, the wedge-shaped footprint of the building reinforces the historic curvature of the street line thereby addressing the urban grain and improving its legibility.









Images: Nick Kane

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

FarmED

Oxfordshire, South East

Client
Cotswold Seeds Ltd

Architect
Timothy Tasker Architects Ltd

Structural Engineer
OBrien & Price (Cheltenham) Ltd

Main Contractor
Nesbitt Restorations Ltd

Services Engineer
Project Design Services Ltd

Ecologist
Windrush Ecology Ltd

Electrical Engineer
Ian Ridler Electrical Ltd

Associate Architect
Anthony Carlile Architect

Contractor
TNC Renovate Ltd

Glazing Consultant
DG Glass Designs Ltd

FarmED, a sustainable farming education centre in the Cotswolds with the environment and regeneration at its core.

FarmED was established as a demonstration operation to promote regenerative farming techniques to combat climate change, and educate communities about sustainable farming methods. It provides flexible events and conference space for up to 500 participants with all the necessary ancillary spaces including foyer, small office space, bathrooms, meeting room, and boot room.

The U-shaped development comprises three long timber barn-like buildings arranged around a central courtyard, modelled on the traditional farmsteads of the Cotswolds region. The buildings and courtyard were mapped out using the golden ratio to create harmonious proportions and a natural centre for the development, while their orientation and pitched roofs are designed to shelter and protect the centre from strong valley winds.

A large dining hall complete with catering kitchen and central stone pizza oven is home to FarmEAT, the farm's initiative to educate and encourage local, low carbon eating, and a mezzanine office space for daily operations. The smallest of the three buildings is a micro dairy and tractor store.

Long paved paths neatly aligned with the deep eaves connect the three buildings which open onto the wildflower meadow in the courtyard, an important haven for insects and bees that pollinate the farm's crops.

The architecture reflects the mission of the centre; sustainable materials, local craftsmanship regeneration and carbon efficiency were central design considerations from the outset. Timothy Tasker Architects utilised research by the University of Bath to ensure the scheme met low to neutral carbon targets in line with FarmED's theme of regeneration.

Air source heat pumps powered by an onsite solar array provide power for all three buildings, while heat is recovered from as many services as possible helping to ensure the buildings produce more power than they use. Sustainably sourced larch was used for both the internal and external cladding, and the majority of the primary and secondary structure is made from local pine. Over 17 tonnes of carbon was saved by using sheep's wool insulation instead of rockwool.

A key strategy of the development is the effective recycling and cleaning of rainwater from the roofs and the surrounding landscape. A new reed bed treatment pond south of the new buildings cleans runoff water which then flows down the existing dyke to the natural flood management scheme.









"With the built environment representing circa 40% of the global carbon emissions problem it is imperative, as a sector, we step up to become 40% of the solution. This means playing our part by designing and delivering scheme which within themselves are net zero carbon but in turn allow their users to operate them on a net zero basis as well.

FarmEd has clearly embraced this important new ethic with a forward thinking approach focusing on an all-electric heating and cooling strategy, supported by natural ventilation and daylighting set into a resource efficient, timber and light-weight steel structure.

The project stood out by not only adopting a low carbon approach with a simple yet impactful design but it also showed how a building can support a more thoughtful approach to agriculture.

A great scheme and highly worthy winner."

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

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Images: Tim Crocker

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
Knight Architects

Structural Engineer
GHD

Contractor
Eric Wright Civil Engineering Ltd

Client
Cumbria County Council

Project Manager
Mott MacDonald

Specialist Sub-Contractor
m-tec (WEC Group)



Judges' Comments:

"Gracefully floating across the River Eamont, the replacement bridge re-boots the economy and transport links for local people in the popular beauty spot in the Lake District."

"The process of reconstruction has clearly drawn the community together in the joint effort to restore the bridges facility, resulting in great community pride."

New Pooley Bridge

Eden, North West

Pooley Bridge is the north-eastern gate into the Lake District National Park, a UNESCO World Heritage Site with a uniquely beautiful landscape in north-west England.

The village provided a crossing over the River Eamont for more than 250 years through a Grade-II listed 3-span stone arch bridge, built in 1764, which served as a critical link in the daily life of the area. The shock after its abrupt removal in the floods of December 2015 was partially relieved by the installation of a temporary bridge three months later to avoid a 16km detour, but its ongoing presence was also a daily reminder of loss and vulnerability.

A tender process for the concept design of a new bridge replacing the temporary one, involving intense stakeholder and community engagement took place in mid-2017. The objective was to conceive a flood-resilient and future-proof bridge, complying with the current technical standards, and supported by the community as unanimously as possible.

The historic Pooley Bridge was not only important because of its functionality but was also a source of identity and pride for a village which owes its name to the river crossing. As the new bridge would inevitably have an intimate link to the identity of the village, so it was vital for the design team to understand the community's needs and desires. Community engagement was central to the design process and a vital part of the project's success.

The exceptional and meaningful engagement process involved painstakingly listening to the community and focusing on their common aspirations to conceive an unanimously supported design that met their aspiration for a high-quality crossing to replace the historic bridge. The team completed a series of 3 public engagement sessions each with a different focus; from explaining how a bridge is designed and built, to ensuring an open dialogue and building trust within the community with questions asked in the feedback form focusing on drawing out why people loved the old structure and their hopes and fears for the new one.

The resulting bridge pays homage to its predecessor and other examples of the British bridge heritage and looks to the future, becoming a fitting addition to the site thanks to its lightness and transparency, not only providing unhindered views but minimising obstruction to water in floods.

The bridge, the first stainless-steel road bridge in the UK, is unique in terms of materials being used, how they are combined, and structural layout, with 7.5m-long hidden back-spans within the abutments to transfer the horizontal component of the arch compression to the deck providing a traditional deck-arch appearance, but without transferring horizontal reactions to a low-capacity ground. However, what really makes the bridge special is how it was conceived in close collaboration with the community and how, as a result of that, the design went far beyond strict functionality compliance, being conceived as a public space and a beautiful background for their daily activities.

The new bridge met the client's objectives and was thrillingly well received by the community, which felt deeply identified with the design after having contributed to it in an unusually meaningful engagement process all along the design and construction.

In October 2020 the bridge was officially opened with enthusiasm and, in true Cumbrian style, by a flock of sheep.





Images: Tom McNally Eric Wright / Beccy Lane (Posimage) m-Tec / Sean Conboy

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.

Wadham College

Oxford, South East

Architect
AL_A

Client
Wadham College

Structural Engineer
Arup

Services Engineer
Arup

Project Manager
Bidwells

Quantity Surveyor
Gleeds

Planning Consultant
Turnberry

CDM
Ridge

Façade Engineering
Eckersley O'Callaghan

Main Contractor
Beard Construction

Façade Engineering
Colorminium

Landscape Architect
Churchman Thornhill Finch

The new state-of-the-art Undergraduate Centre and Access Centre for Wadham College sit at the heart of the college campus.

They replace the Junior Common Room building and redevelop the Goddard Building, providing the hub of undergraduate social life at Wadham and a new centre for many of the College's access and outreach activities. Founded in 1610, Wadham College began as a formal set-piece quad, however, over the centuries the formality of the quads and the resulting connectivity was lost.

To re-establish the original masterplan and the relationship between the quads a generous stone stairway creates a new gathering space at the centre of the campus and a more emphatic connection to the Library Terrace and between the quads. Its curved form and gently rising steps are a place to stop, meet and linger as well as to connect.

The two buildings are designed to enhance and complement this new focus. Two identities have been created for the buildings to reflect their distinct but connected functions. Both feature unique etched facades, inspired by the weathered York stone of the surrounding buildings.

On the glass façade of the Access Centre, vertical etching creates depth and texture, giving a sense of lightness and welcome that speaks of modernity. Layers of subtle colour add warmth and ground the building in its context, referencing the colours of the stained-glass windows in the college chapel.

The Undergraduate Centre is more transparent; the colour and animation coming from the student activity inside. Here, etching creates a contrasting horizontal rhythm to the façade, and from the terrace you see the Old Library reflected in the glass. Internally, the Oxford stair is reinterpreted in a brightly coloured stairway that connects the two centres. The traditional covered link is made transparent, improving connections between the quads that define the campus. An additional connection appears at basement level, where the existing basement structures of the previous buildings were reused to both minimise cost, reduce the impact of excavation and reduce embodied carbon.

The landscape has been designed to further emphasise this network of quads, with a series of paths that frame a new sloping lawn and planting.

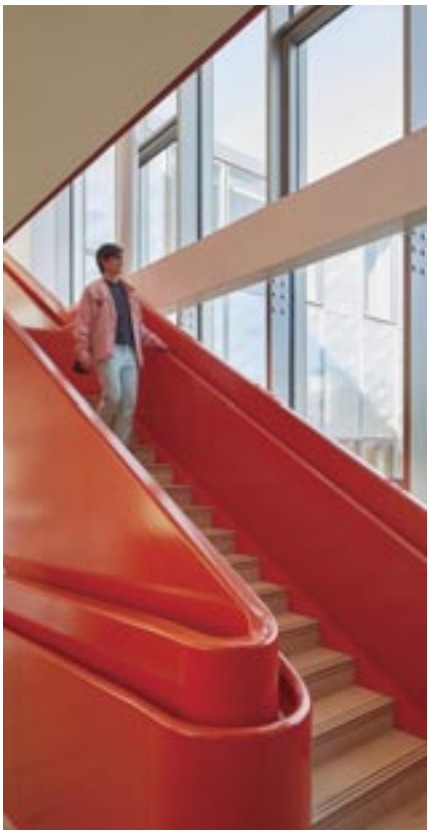
Judges' Comments:

"The buildings are a very clever response to a very difficult site with challenging context. The result has provided accessible and spacious spaces for students and also created two new quads with different characters."









Images: Hufton + Crow

Special Award for Transportation & Infrastructure

Presented to a scheme that provides exceptional new or upgraded major infrastructure projects that have transformed the civic realm. Eligible projects include major engineering or infrastructure projects such as bridges, tunnels, coastal defences, dams and flood defences which have a civic realm dimension and have had a demonstrable qualitative effect upon their context and environment.

Go Cycle: Kingston Cycle Hub

Kingston-upon-Thames, Greater London

Architect
Sarah Wigglesworth Architects

Main Contractor
Walker Construction

Project Manager
Urban Movements & Spaces Ltd

Creative Design Consultant
Tomato

Structural Engineer
Buro Happold

Judges' Comments:

"A bold and innovative solution, where maximum outcome has been explored through every part of the project, its siting and execution"

Kingston Cycle Hub provides an exemplar vision for how civic infrastructure can be beautiful and functional, demonstrating how careful design and material sensitivity can re-establish connections to place, people and function.

The Hub is not only a storage facility with 400 cycle spaces, but also a new landmark in Kingston's streetscape, a meeting point and somewhere to get your bike serviced.

The project creates a safe, enjoyable, and unique experience which works alongside the wider network of public spaces and routes in Kingston whilst fixing connectivity issues caused by the existing ring road. A new linear park on disused railway land now connects the station with the River Thames and houses the two new structures, a wider cycle and pedestrian bridge and the Cycle Hub building with capacity for up to 400 cycle spaces, a café unit and cycle workshop.



On the ground level, the Cycle Hub has an open, covered colonnade with a café unit, cycle workshop and accessible cycle parking spaces. Integrated into the public realm, these spaces offer a meeting place and information point for bike users as well as providing practical assistance in the form of a vending machine for cycle spares, a repair station with tools and a water fountain.

Located on the two upper floors, the cycle racks are accessed via stairs provided with a wheeling ramp or via a lift, which aids access for less mobile users or those with heavy bikes. Through collaborations with Kingston's disability and cycling groups, this project explores ways for movement to connect disparate users, resolving their needs in a bigger green agenda through wayfinding strategies and offering accessible cycle parking spaces. Early engagement with a wayfinding consultant and landscape architect has allowed for planting and textural finishes to guide people out of the station and along the new green stripe which connects the station with the Cycle Hub and River Thames, providing an improved and uplifting experience.

Through collaborative learning with Kingston Museum and Kingston University, the architects drew on the local cultural heritage to embed their architectural language in the site. Kingston's coronation heritage is referenced through the crown-motif crenelations of the Cycle Hub's form, which also pays homage to the pioneering work of Eadweard Muybridge, a Kingston photographer.

The lattice-like structure of the Cycle Bridge references Kingston's manufacturing history and the plane fuselages crafted by Sopwith and Hawker.





Images: Buro Happold

Special Award for Reuse and Adaptation

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

Preston Bus Station

Preston, North West

Client
Lancashire County Council

Architect
John Puttick Associates

Planning Consultant
Cassidy+Ashton

Landscape Architect
Plan-it IE

Main Contractor
ENGIE

Architect Masterplanners
John Puttick Associates

Services Engineer
Skelly & Couch

Structural Engineer
engineersHRW

Architects - Technical Delivery
Cassidy+Ashton

Quantity Surveyor
Lancashire County Council

Universal Design Consultant
Buro Happold

Acoustic Consultant
Charcoalblue

Fire Consultants
Buro Happold

Main Contractor
Conlon Construction

The Grade-II Listed Preston Bus Station is an internationally recognised example of Brutalist architecture.

Designed by BDP and completed in 1969, the building remains the UK's largest facility of its kind with 10,000 bus departures every week. Once threatened with demolition, the client sought to revive the building which had become neglected following decades of minimal investment.

The design reorients the building's original arrangement to favour pedestrians over vehicle access. At an urban scale, the bus apron is now consolidated to the east freeing-up the west side to create a major new public space connecting the building to the city centre. Inside, the building has been rearranged so new waiting areas face the public square.

The double-height concourse facade has been replaced throughout with mullions and glazing matching the original profile to maintain the 1960s aesthetic. Timber framed doors have been replaced with bronze anodised aluminium that is similar in tone to the wood while allowing automation. The façade is animated by a continuous back-lit horizontal band internally and by three-dimensional external signage.

To reinstate the powerful original design, the interior has been pared down and features returned to their original material and colour palette. Entry points have been consolidated and a main information hall established to give spatial coherence to the building. New benches have been designed using Iroko reclaimed from the bus gate dividers left over as part of the reorganisation.

The same timber has been used at the information point, bringing tactile warmth to areas frequently touched. Original benches, concrete soffit, rubber flooring and clocks have been restored. New elements are in keeping with the utilitarian spirit of the 1960s design while clearly being of the present. A new lighting scheme has been implemented throughout.

This busy public building has been rejuvenated to best contribute to the local community. It celebrates the generosity of the original design while adapting it to achieve a welcoming and functional environment for the 21st Century.

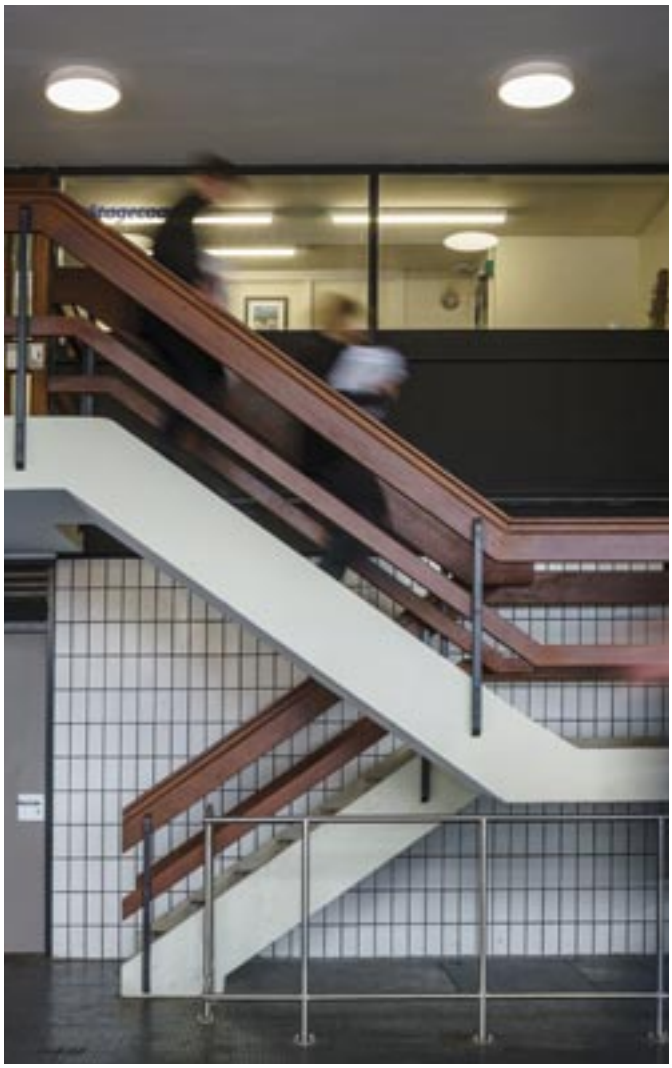
Judges' Comments:

"The original brutalist structure is an omnipotent feature in the centre of Preston and this project has without doubt provided the building with a new lease of life."









Images: Gareth Gardner

International 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.

Harold Alfond Athletics and Recreation Center, Colby College

Maine, USA

The Harold Alfond Athletics and Recreation Center for Colby College in Maine, is a critical component of Colby's strategic plan, strengthening community and wellness at the college, and broadening inclusion in athletics and recreation.

It provides a multi-use field house, an ice arena, an olympic-sized pool, a competition gymnasium for basketball and volleyball, 9 squash courts, a strength and fitness centre, and multi-purpose studios, with locker rooms, offices, and supporting facilities.

The building serves a community far wider than the College itself and as such, the design responds to the needs of students, faculty and staff on campus, but also the needs of the local community of the town of Waterville, visiting spectators, and rival athletics teams.

An architecture of 'compaction' achieves intimacies of scale that relates to the existing campus landscape and invited use. At the same time, it projects a bold and confident architecture that promotes the roles of athletics, recreation and wellness at Colby.

The mass of the building is broken down so that each of the five large venues is clearly articulated, but together they create a legible profile set in the landscape. The design team worked closely with all levels of the College, ranging from key donors, Trustees and the President, to the athletics stakeholders, facilities and operations staff, to ensure the new building was part of a cohesive, connected and efficient plan for development and implementation. The building has already become emblematic of the College's offer and is the first building visible to those arriving on campus, making a strong gesture about the presence of fitness, athletics, and recreation on campus.

For the wider community, the large mass of the fieldhouse was placed adjacent the passing highway. The translucent façade clerestory glows through the trees at night, signalling the College's presence amidst the Maine landscape.

Architect
Hopkins Architects

Client
Colby College

Executive Architect
Sasaki

Structural Engineer
Arup

Landscape Architect
Michael Van Valkenburgh Associates

Cost Consultant
Faithful+Gould

Construction Management
Consigli





Judges' Comments:

"This cluster of spaces have been able to achieve a solution that addresses the passive arrangement of spaces to minimise energy wastage while creating an elegant external form."

Images: Jeremy Bitterman

International Awards

Tom Patterson Theatre

Ontario, Canada

The re-imagined Tom Patterson Theatre at Canada's Stratford Festival advances the art and possibility of performance with a building designed to attract, engage and connect.

The original Tom Patterson Theatre (TPT) at Canada's renowned Stratford Festival was a converted curling rink. For 50 years, actors strutted the dynamic elongated thrust stage to the delight of audiences at one of the Festival's smaller venues. This new purpose-built theatre, on the same site, elevates the experience of attending classic and contemporary plays and provides the Festival with a thoughtful, elegant space to expand its programs.

Located on the banks of the Avon River, a shimmering transparency runs the entire length of the low-slung structure, whose façade ebbs and flows in step with the river. The building makes a strong connection with new gardens and river views, blending indoors and out. Across a sequence of connected, spacious public rooms, the curvilinear form creates quiet folds and eddies of encounter. Set against this sinuous veil is the gently curving form of the horseshoe-shaped theatre in warm, butter-coloured brick.

The configuration of the wood-lined auditorium is an homage to the earlier theatre with 600 custom seats, none more than 28 feet from the elongated thrust stage. The new TPT adds comfort, accessibility, acoustic and technical advances to the beloved intimacy of the former. The production facilities are the result of close collaboration with the Festival's set and technical designers to optimize versatility and enhance the theatrical experience. The room has finely-tuned acoustics and can achieve total sound isolation from the outside and total darkness.

Natural materials of varying textures reinforce the design narrative of connection to nature with bird-friendly glazing, slabs of Ontario limestone cut on rough and polished biases, and wood-lined ceilings above pale oak floors. The forum is a versatile space for up to 250 people with a removable stage. Two large sliding walnut doors open onto the lobby and acoustically separate the room to host a wide range of concurrent events.

New play development and education programs now a have permanent home at the Festival in a beautiful workshop with a sprung floor for dance. The members' lounge features a contemporary fireplace in a dramatic setting with wraparound glazing and garden views. The café and public terrace have prime positions next to the lobby.

All of these elements convey the effort to create an emotional experience through architecture, to complement the aspirations of the Festival to produce transcendent works of art through performance.

Architect
Hariri Pontarini Architects

Main Contractor
EllisDon

Landscape Architect
Holbrook & Associates

Theatre Consultant
Fisher Dachs Associates

Acousticians
Aercoustics Engineering

Structural Engineer
Thornton Tomassetti

M&E Engineers
ARUP

Sustainability Consultant
RDH Building Science

Wayfinding Consultant
Entro Communications

Judges' Comments:

"A beautiful, well-crafted project with inviting internal and external spaces, with the addition of gardens and pathways specifically designed to be a community amenity and to enhance the connection to the waterfront park system."







Images: Anne Baggley doublespace photography


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Knight Architects

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.

100 Liverpool Street

City of London, Greater London

100 Liverpool Street in the heart of the City of London, is the radical redevelopment of an iconic 1980s scheme to create over 520,000 sq ft of contemporary office space, with retail and public realm.

The existing 1980s building, originally designed by Arup Associates, has been stripped back to its structural frame, to create open and flexible office layouts and creating a new central atrium. Retention of the frame significantly reduced the embodied carbon in the building and allowed the Network Rail retail areas below to continue trading throughout construction.

At ground floor level, new escalators and pedestrian walkways, inserted into Octagon Mall, improve permeability through the scheme and provide opportunity for new retail accommodation as well as creating a dramatic entrance to Broadgate for passengers emerging from Liverpool Street station. Designed with well-being and productivity in mind, the top floors have terraces with landscaped gardens and views to St Paul's Cathedral, with extensive collaborative working and reception areas.

The developers and architects have thought as much about the spaces between the buildings as the buildings themselves, with public realm of impressive quality, which when combined with various public art installations, is helping to enliven this part of the city, making it more accessible and providing a more varied mix of uses. Throughout design and construction, the project team was clearly mindful of the local community - going above and beyond the standard consultation processes to maximise engagement and protect the public realm.

The building has achieved BREEAM 'Outstanding', Wired 'Platinum', and is on target for WELL 'Gold' certification.



Images: Janie Airey

Architect
Hopkins Architects

Client
British Land

Interior Designer
Universal Design Studio

Supporting Services
Veretec

Landscape Architect
HED

Structural Engineer
AKTII

Services Engineer
Chapman BDSP

Principal Designer
Arup

Facade Consultant
Billings Design Associates

Lighting Consultant
Spiers & Major

Transport Consultant
Arup

Project Manager
M3 Consulting

Main Contractor
Sir Robert McAlpine

Cost Consultant
Mace

Access Consultant
David Bonnett Associates

Facade Access Consultant
Hilson Moran

Sustainability
Greengage

BIM Consultants
GRFN

Technology Consultant
Cordless Consultants

Security Consultant
QCIC

Judges' Comments:

"The building is a beacon of 21st century Broadgate"

UK Awards

Barton Farm Primary Academy

Winchester, South East

Architect
HCC Property Services - Architects

Client
HCC Children's Services

Interior Designer
HCC Property Services - Interiors

Landscape Architect
HCC Property Services - Landscape

Main Contractor
Willmott Dixon

Quantity Surveyor
HCC Property Services - Cost Management

Services Engineers
HCC Property Services – Mechanical and Electrical

Structural Engineer
HCC Property Services - Structures

Access Consultant
HCC Property Services - Technical Services

Acoustic Consultant
24 Acoustics Ltd

Approved Building Control Inspector
Building Control Partnership

Archaeologist
HCC Economy, Transport and Environment Department

BREEAM
DBK

Building Inspector
HCC Property Services - Technical Services

Catering Consultant
HC3S

Civil Engineers
HCC Economy, Transport and Environment Department

Ecologist
HCC Economy, Transport and Environmental Dept.

Environmental Design and Engineers
HCC Property Services

FF&E Consultants
HCC Property Services - FFE Interiors

Head Teacher
Barton Farm Primary Academy

Photographer
Andy Matthews Architectural Photography

Barton Farm Primary Academy is a new school in Winchester for 420 pupils aged from 4 to 11 years.

Located in the heart of Kings Barton, an ongoing development of some 2000 new homes, the school provides a high-quality learning environment for the current and future generations of children and families in the local community. The design is based on the local rural vernacular which avoids a single form in favour of an assemblage of smaller elements around a central courtyard.

The teaching spaces are grouped together in clusters of three classrooms in anticipation of the school having to expand from two to three Forms of Entry when the housing development comes closer to completion. The school has been carefully planned and orientated to respect its context. Classrooms face south with direct access to outdoor teaching and play areas, and these in turn overlook the line of mature trees along the southern boundary.

The pitched roofs to the classrooms follow a simple set of functional requirements; the south-facing element has a 30-degree pitch which is the optimum angle for photovoltaic panels and the north face is set at 60-degrees, the optimum angle to maintain excellent levels of natural light without running the risk of overheating. The south facades to classrooms are fully glazed with external canopies providing shelter for outdoor play and solar shading.

The palette of materials is simple, robust, and low maintenance with circulation spaces fully glazed to maximise views in and out, ancillary spaces are clad in timber with metal cladding for teaching spaces, making reference to local form buildings surrounding the site and the housing development material design codes. The school design is based on sustainable, low energy, fabric-first principles achieving BREEAM Excellent with; Wildflower green roofs, PV's,

Natural cross ventilation with low and high-level opening windows to classrooms, Surface water drainage with porous surfaces and rainwater recycling for flushing wc's and landscape irrigation and bio-diverse landscape areas in courtyards and around the school.

The school has enhanced building user controls (BMS) to ensure energy efficiency by monitoring and managing its use.

Judges' Comments:

"The pupil-first design is to be celebrated and represents the result of decades of experience from the architects and a deep understanding of how schools work well."



Images: Keith Evans, Andy Matthews

UK Awards

Espérance Bridge

Camden, Greater London

The Espérance Bridge is one of the final elements of the Kings Cross development in central London.

The 25m footbridge spans over the Regents Canal to connect the stations and St. Pancras Square to the south with Granary Square and Coal Drops Yard to the north. As part of the original master plan, it strengthens the link between the two halves of the site, encouraging visitors and providing residents with better access to public transport.

The bridge also enlivens the canal corridor, providing a platform to observe Camley Street Natural Park to the west and the Ghat Steps to the east. The Espérance Bridge is the result of a triangle of collaboration between the client, designers and construction team.

These close relationships enabled an efficient design and construction process where participants were able to contribute beyond typical expectations.

The resulting bridge demonstrates this attitude to design as a feat of both architecture and engineering. The scheme was further enhanced by specialist input including lighting design, hard and soft landscaping, utility and drainage coordination. All of these elements contributed to a single, cohesive design that already feels completely embedded in its context. The Espérance Bridge plays a larger role than connecting A to B. As a bold contribution to its surroundings, it defines space beyond its edges, serves as a landmark and provides a platform for interaction.

Architect
Moxon Architects Ltd

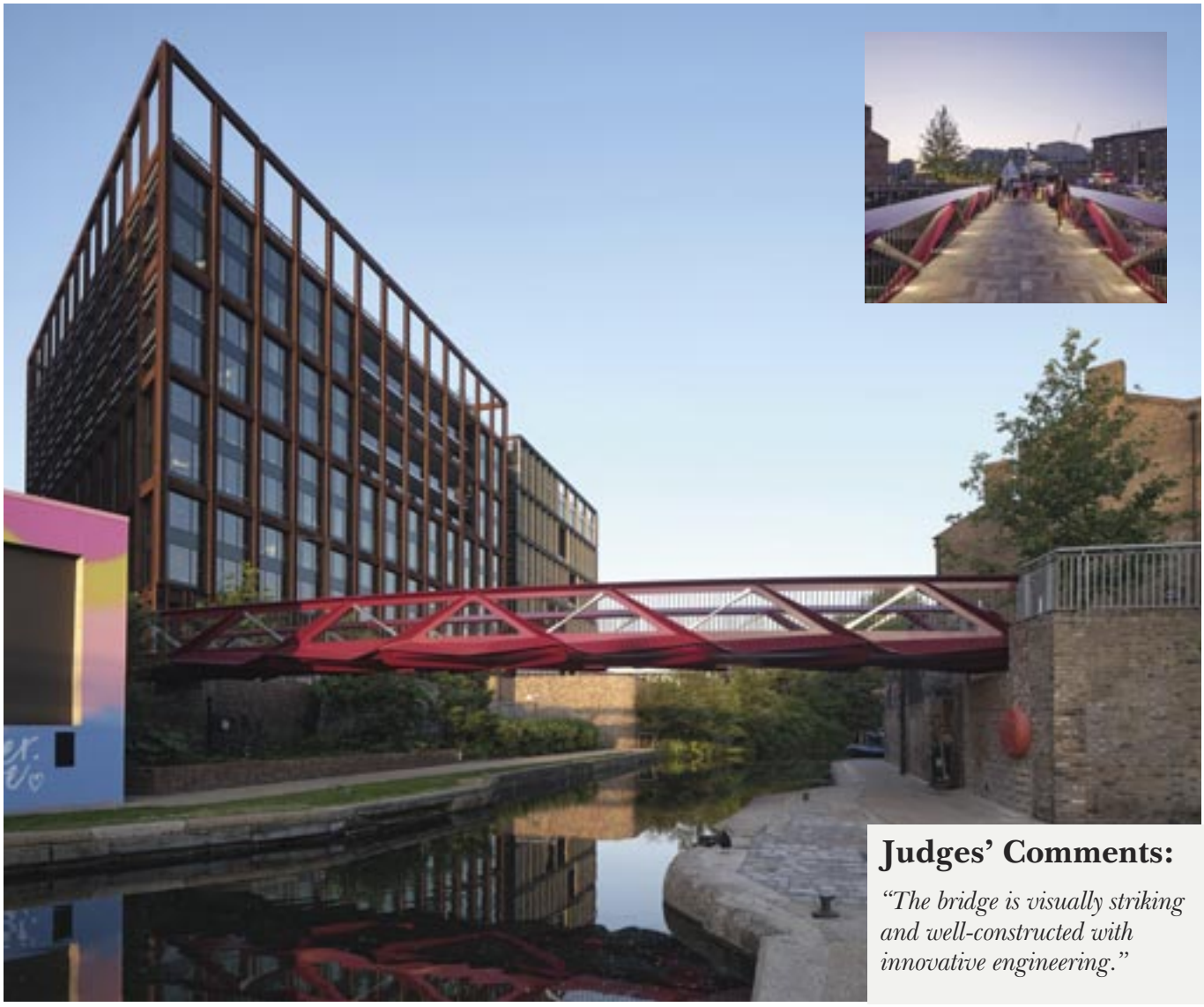
Main Contractor
Galldris

Structural Engineer
Arup

Health and Safety Consultancy
David M. Eagle

Client
Argent LLP

Quantity Surveyor:
Gardiner & Theobald



Images: Simon Kennedy

Judges' Comments:

"The bridge is visually striking and well-constructed with innovative engineering."

UK Awards

Farm ED

West Oxfordshire, South East

Client
Cotswold Seeds Ltd

Architect
Timothy Tasker Architects Ltd

Structural Engineer
OBrien & Price (Cheltenham) Ltd

Main Contractor
Nesbitt Restorations Ltd

Services Engineer
Project Design Services Ltd

Ecologist
Windrush Ecology Ltd

Electrical Engineer
Ian Ridler Electrical Ltd

Associate Architect
Anthony Carlile Architect

Contractor
TNC Renovate Ltd

Glazing Consultant
DG Glass Designs Ltd

Judges' Comments:

"You leave a visit to FarmEd with a sense that you have visited an inspiring organisation which is seeking to engage with a wide range of people on a subject that impacts us all and that their physical facilities are key to that engagement."



FarmED, a sustainable farming education centre in the Cotswolds with the environment and regeneration at its core.

FarmED was established as a demonstration operation to promote regenerative farming techniques to combat climate change, and educate communities about sustainable farming methods. It provides flexible events and conference space for up to 500 participants with all the necessary ancillary spaces including foyer, small office space, bathrooms, meeting room, and boot room.

The U-shaped development comprises three long timber barn-like buildings arranged around a central courtyard, modelled on the traditional farmsteads of the Cotswolds region. The buildings and courtyard were mapped out using the golden ratio to create harmonious proportions and a natural centre for the development, while their orientation and pitched roofs are designed to shelter and protect the centre from strong valley winds.

A large dining hall complete with catering kitchen and central stone pizza oven is home to FarmEAT, the farm's initiative to educate and encourage local, low carbon eating, and a mezzanine office space for daily operations. The smallest of the three buildings is a micro dairy and tractor store.

Long paved paths neatly aligned with the deep eaves connect the three buildings which open onto the wildflower meadow in the courtyard, an important haven for insects and bees that pollinate the farm's crops.

The architecture reflects the mission of the centre; sustainable materials, local craftsmanship regeneration and carbon efficiency were central design considerations from the outset. Timothy Tasker Architects utilised research by the University of Bath to ensure the scheme met low to neutral carbon targets in line with FarmED's theme of regeneration.

Air source heat pumps powered by an onsite solar array provide power for all three buildings, while heat is recovered from as many services as possible helping to ensure the buildings produce more power than they use. Sustainably sourced larch was used for both the internal and external cladding, and the majority of the primary and secondary structure is made from local pine. Over 17 tonnes of carbon was saved by using sheep's wool insulation instead of rockwool.

A key strategy of the development is the effective recycling and cleaning of rainwater from the roofs and the surrounding landscape. A new reed bed treatment pond south of the new buildings cleans runoff water which then flows down the existing dyke to the natural flood management scheme.



Images: Tim Crocker

UK Awards

Go Cycle: Kingston Cycle Hub

Kingston-upon-Thames, Greater London

Kingston Cycle Hub provides an exemplar vision for how civic infrastructure can be beautiful and functional, demonstrating how careful design and material sensitivity can re-establish connections to place, people and function.

The Hub is not only a storage facility with 400 cycle spaces, but also a new landmark in Kingston's streetscape, a meeting point and somewhere to get your bike serviced. The project creates a safe, enjoyable, and unique experience which works alongside the wider network of public spaces and routes in Kingston whilst fixing connectivity issues caused by the existing ring road.

A new linear park on disused railway land now connects the station with the River Thames and houses the two new structures, a wider cycle and pedestrian bridge and the Cycle Hub building with capacity for up to 400 cycle spaces, a café unit and cycle workshop. On the ground level, the Cycle Hub has an open, covered colonnade with a café unit, cycle workshop and accessible cycle parking spaces.

Integrated into the public realm, these spaces offer a meeting place and information point for bike users as well as providing practical assistance in the form of a vending machine for cycle spares, a repair station with tools and a water fountain.

Located on the two upper floors, the cycle racks are accessed via stairs provided with a wheeling ramp or via a lift, which aids access for less mobile users or those with heavy bikes. Through collaborations with Kingston's disability and cycling groups, this project explores ways for movement to connect disparate users, resolving their needs in a bigger green agenda through wayfinding strategies and offering accessible cycle parking spaces.

Early engagement with a wayfinding consultant and landscape architect has allowed for planting and textural finishes to guide people out of the station and along the new green stripe which connects the station with the Cycle Hub and River Thames, providing an improved and uplifting experience.

Through collaborative learning with Kingston Museum and Kingston University, the architects drew on the local cultural heritage to embed their architectural language in the site. Kingston's coronation heritage is referenced through the crown-motif crenelations of the Cycle Hub's form, which also pays homage to the pioneering work of Eadweard Muybridge, a Kingston photographer.

The lattice-like structure of the Cycle Bridge references Kingston's manufacturing history and the plane fuselages crafted by Sopwith and Hawker.

Architect
Sarah Wigglesworth Architects

Main Contractor
Walker Construction

Project Manager
Urban Movements & Spaces Ltd

Creative Design Consultant
Tomato

Structural Engineer
Buro Happold

Judges' Comments:

"An exceptional scheme which does point to how we could be utilising transport in the future."





Images: Buro Happold

UK Awards

Guildford Crematorium

Guildford, South East

Architect
Haverstock

Client
Guildford Borough Council

Main Contractor
Buxton Building Contractors

Structural Engineer
Elliott Wood Partnership

Services Engineer
RHB Partnership

Landscape Architect
Plincke

Quantity Surveyor
Press & Starkey

CDMC
Goddard Consulting

Judges' Comments:

"The buildings provide a beautiful architectural backdrop to the celebration of life."

The new-build crematorium provides a chapel for 135 people seated and 50 standing spaces with floral tribute to replace the existing building which was at the end of its natural life.

The project was influenced by the range of visitors and the stages of grief which they experience as they move through and use the site. Modern grieving practices incorporate informal and flexible internal arrangements, cater to a large spread of congregation numbers and demand non-denominational spaces in which to both grieve and celebrate life.

The geometry of the building is driven by site constraints and visitor arrival routes. The building programme has been spaced along the visitor journey with the Remembrance Court forming a special place for reflection, solitude and memory, separated from the main building by a reflective pool, which acts as a pin wheel separating those arriving, departing and visiting the site. Using the walled garden typology, masonry walls obscure internal and external spaces to those viewing the building from the memorial gardens.

Atop this folding wall, a concrete band sets a solid and continuous datum, from which spring two geometric volumes. The volumes, constructed of timber and clad in zinc, announce the two key uses of the building - chapel and crematory. The forms act as waymarks for visitors as they approach the building.

Within the chapel, there are views to a protected courtyard landscape. An exposed, highly engineered glulam timber roof structure provides clean, functional and economic 3 pin arch over the chapel with additional natural light provided by high level clerestory window.

The catafalque and coffin sit within the chapel, under a lower canopy to provide intimacy, wrapped in the warmth of vertical oak board cladding. This feature is extended into the chapel lobby, office reception area and external canopies.

A collaborative client and design team attitude was extended through to the contractor to deliver this challenging project on time and on budget.







Images: Simon Kennedy Photography

UK Awards

Hackney New Primary School & 333 Kingsland Road

Hackney, Greater London

This mixed-use project provides 68 affordable apartments with ground floor retail accommodation in Hackney's Kingsland Road Conservation Area; along with a community-led School accommodating 350-pupils between the ages of four and eleven.

Located on one of Hackney's busy arterial roads, it represents an exemplary approach to hybrid architecture combining different functions without losing the strengths of either the original educational or residential building typologies. Designed around a cloistered courtyard, the school has an inner-city character. The adjacent residential tower reads as both a landmark for the development as a whole and as a central European type apartment block with its covered loggia at street level.

The buildings explore architecture's capacity to promote social infrastructure based on communality through occupants identifying with a building and feeling ownership of it. The School entrance gates by artist Paul Morrison depict a spider's web and a dandelion, marking the threshold between the adult world and one for children. Behind them hides an inner courtyard, an inner world reduced in scale for smaller people. Its walls are lined with ivory glazed brickwork chosen to enrich and illuminate the space. Classrooms, music rooms, the main hall and administrative spaces, all focus inward towards the courtyard, overlooking one another.

The design distributes the programme to the site's perimeter, carving out the largest possible courtyard and play space. This is coupled with external circulation in the form of covered galleries that orientate and organise the school on all levels, and a further rooftop play space. This results in a direct relationship between inside and outside space where children and teachers alike can move from one activity to another in the open air, promoting outdoor teaching, play and exercise throughout the school day. The apartment building's compact plan frees up the maximum footprint for the school and achieves excellent daylight penetration.

The point block provides a substantial acoustic and atmospheric buffer from main road traffic. Formally, the school borrows from the scale and substance of the taller structure giving it an inherently civic quality that transcends its immediate function. The plan of the building is molded – "pinched" and "twisted" – creating a solid convex curve as it turns a corner. This is critical in terms of how the architecture plays with its context, introducing movement and depth. The storeys are paired, with loggias carved out of the mass of brickwork with a double-height order extending around the perimeter of the building, further animating the elevations.

There is a strong interplay between the façade and the city making its wall a threshold between the building and the city.

Judges' Comments:

"This is an ambitious project and the project team are to be applauded for the strategic resolution of the complexities of the site and client organisations."

Architect
Henley Halebrown

Clients
Downham Road (JV) Ltd.: Education Funding and Skills Agency (EFSA), The Benyon Estate, Thornsett, Hackney New School Academy Trust

Main Contractor
Thornsett Structures

Structural Engineer
Techniker

Services Engineer
Elementa

Landscape Architects
Henley Halebrown

Landscape Architect
Tyler Grange

Landscape Architect
Jennifer Benyon

Design Manager
RLB

Artist
Paul Morrison Studio



Images: Nick Kane

UK Awards

Lancaster Castle

Lancaster, North West

Architect
BDP

Landscape Architect
BDP

Client
Duchy of Lancaster

Structural Engineer
Peter Brett Associates

Services Engineer
Peter Brett Associates

Acoustic Consultant
BDP

Lighting Design
Lumineer Studio

Main Contractor
Manchester & Cheshire Construction

Main Contractor
Heritage, Conservation and Restoration

Judges' Comments:

"The execution and quality of the works is highly successful; with a clear legibility between the historical fabric and new interventions."



Lancaster Castle's structure dates from the 11th century and also contains Roman remains.

It is Grade I listed, and stands adjacent to the remains of a Roman camp which is a Scheduled Ancient Monument. It has been described by English Heritage as the foremost historic site in the north west. The buildings converted to new uses were originally constructed as prison buildings over 200 years ago to house the increasing numbers of criminals from the booming industrial towns of Lancashire.

The castle remained in use as a prison until 2012, with no access to the public. The historic buildings were in poor condition and in need of major refurbishment. In addition, over the last 70 years numerous additions had been built in the courtyard spaces to meet the needs of a modern-day prison, but these were of poorer quality and inappropriate for the historic setting.

Works grew from envelope repairs of buildings to more ambitious phases of selective demolition and bringing buildings back into use, starting with the creation of a new office for the Duchy's staff in the North. To date seven buildings have been brought back into new uses, and a further seven have been repaired to make them 'wind and weather-tight', awaiting further fit out. Several buildings have been demolished or dismantled to clear the central courtyard space which has been remodelled and repaved to provide step free access to all buildings; and which also retains a soft green play area for younger visitors. The scheme provides new office facilities for the Duchy, Teaching spaces, Stone carver workshop, exhibitions and the Lancaster court buildings remain operational.

In all 7 original buildings have been brought back into use, and a modestly expressed new building has been respectfully added to provide a small café. The insertion of these works is both restrained and subtle in scale and expression, but is appealing and is in keeping with the characteristics of the Historic fabric.

The project is now open for the first time in the past 200 years with free access to the public. What was once an inaccessible foreboding fortress is now an important centre and attraction for the area and is a popular venue for the local community and visitors.



Images: Nick Dagger BDP

UK Awards

Magdalene College Library

Cambridge, Eastern

Magdalene College's New College Library replaces cramped and poorly equipped facilities in the adjacent Grade 1 Listed Pepys Building with a larger library, incorporating an archive facility and a picture gallery.

The new building is sited along the boundary wall between the enclosed space of the Master's Garden and the more open space of the Fellows' Garden. Its placement extends the quadrangular arrangement of buildings and courts that developed from the monastic origins of the college site. The building sits well in the context of the college grounds with a plan modulated to respond to nearby buildings.

The external façade treatment and composition is well controlled and is a contemporary response to the historic vernacular. The detailing of the brickwork, timber and standing seam roof elements are refined and the construction quality a very high standard.

Inside, the building offers many spatial delights with a variety of triple, double and single height spaces. There are many ways the user can inhabit the building for study from large reading rooms to small individual niches. Within, the user is continually aware of the trees and relationship to outside and the quality of daylight is very good. The development of the new library has had a substantial positive impact on the college community through the provision of larger and better-appointed space for individually and collaborative study and research, as well as providing vastly improved access to the college's book collection. In addition, the project has provided a new dedicated storage, display and research facility for the college's archive, allowing the archival material to be properly preserved and viewed.

The project also provides a new gallery space which will provide a home for a significant private collection of paintings of East Anglia donated to the college, enabling the paintings to be enjoyed by a much wider audience.

Judges' Comments:

"The execution of the new library and its relationship with Magdalene College is delightful and appropriate and will be enjoyed by the college for many years to come."

Architect
Niall McLaughlin Architects

Client
Magdalene College

Main Contractor
Cocksedge

Project Manager
Savills

Quantity Surveyor
Gleeds

Structural Engineer
Smith & Wallwork

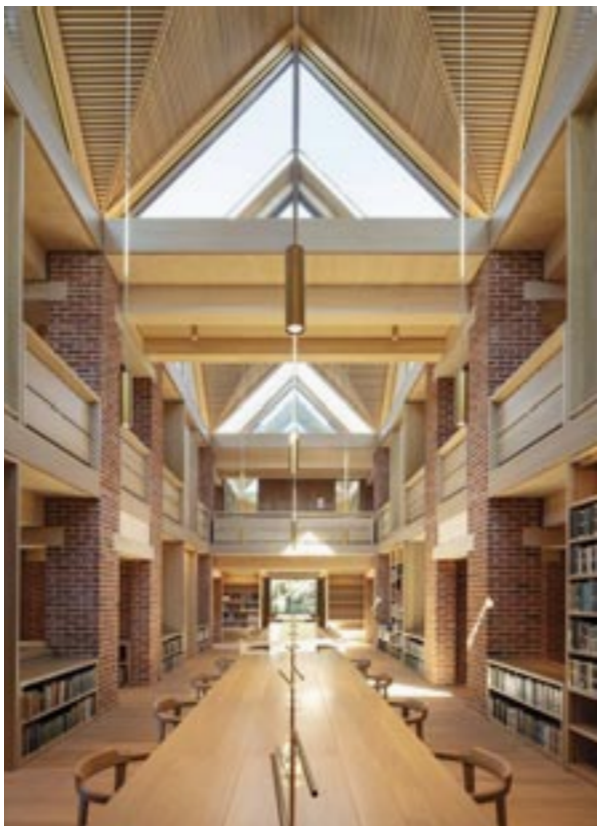
Services Engineer
Max Fordham

Acoustic Consultant
Max Fordham

Building Control
MLM

Planning Consultant
Turley

Fire Engineering
MLM





Images: Niall McLaughlin Architects

UK Awards

Maggie's Southampton

Southampton, South East

Architect
AL_A

Client
Maggie's

Landscape Architect
Sarah Price Landscapes

Structural Engineer
Arup

Services Engineer
Lowe & Oliver

Main Contractor
Sir Robert McAlpine

Glazing Consultant
Cantifix

Specialist Sub-Contractor
Shoreland

Specialist Sub-Contractor
Chichester Stoneworks

Specialist Sub-Contractor
Steelworks

Specialist Sub-Contractor
Hillier Landscapes

Consultant
Cumella

Judges' Comments:

"A sophisticated, skilful and respectful piece of architecture. The building forms a calm oasis surrounded by greenery which immediately feels welcoming."



Maggie's is a charity providing free cancer support and information in centres across the UK and online.

Built in the grounds of NHS cancer hospitals, the centres are warm, welcoming spaces run by expert staff who help people live well with cancer.

Maggie's Southampton is the latest centre to open, close to the oncology unit of University Hospital Southampton. Emerging from a New Forest inspired garden, it is an understated building filled with light designed to lift the weight from the shoulders of all who visit and work there.

The site at Southampton was a challenging one: a set of nondescript buildings surrounded by a sea of carpark. The architect's solution was to imagine that a piece of garden had been transported from the New Forest into the midst of the hospital's concrete landscape. The building does not interfere with this new green space. Instead, it becomes part of the landscape, cutting through the garden with four walls to create large open spaces.

The kitchen is placed in the middle of the building with strong visual connections to each of the four gardens and a skylight that brings daylight and sky views deep into the building. Private rooms are situated in the four corners, with large sliding windows leading onto the gardens, bringing natural light into the centre and blurring the boundaries between landscape and building.

Walls of ceramic stoneware blocks that make up the blades, form a holistic construction system: both load bearing – supporting the timber roof structure – and insulating, configured as cavity wall systems, as well as visual connectors. The four enclosed corners are clad in rippled stainless steel, creating an impressionist reflection of the gardens, sky and ceramic walls. Landscaping is directly inspired by the New Forest and its diverse flora: wood anemones, orchids, wild garlic, lesser celandines, bluebells and primroses.

Mirroring the shape of the building, the garden has been divided into four, with each quarter designed in response to its aspect and local context. During summer the New Forest heathland, or South Garden, is bright with summer bell heather, cross leaved heath, dwarf gorse and harebells.

The trees of the North Garden are occasional and selected for their distinctive, sculptural form. A ground layer of low perennials, mosses and ferns dominate, forming a closely-knit green carpet of varied texture and shades. The garden becomes the carpet of the centre, the polished concrete reflecting shifts in colour.



Images: Hufton + Crow

UK Awards

Manchester Jewish Museum

Manchester, North West

Manchester Jewish Museum project involves renovation of a Grade II* Listed former synagogue and a new museum clad in corten steel.

Funded by the National Lottery Heritage Fund, it includes an exhibition gallery, learning space, archive, café and former synagogue space which will also hold events, concerts and performances. The museum holds over 31,000 items in its collection, documenting universal stories of migration journeys, communities and identities from Jewish people in Manchester. The former synagogue has been extensively repaired and the original 19th century decorative scheme has been recreated following forensic paint analysis through over a century of accumulated layers of brown gloss and magnolia paint.

The extension creates a new entrance to welcome visitors. The design avoids dominating the Listed building and instead serves to amplify its presence in a cluttered streetscape. The new extension balances this context with industrial corten steel, tempered with delicate detailing. The perforated, back lit facade glows with dappled intensity during morning and afternoon rush hours. The bold asymmetrical gable of the former synagogue's extension, in its Corten cladding, pierced with bold polygonal abstract patterns not only speaks to the Sephardic heritage of the adjacent Grade II* listed building and its roots in Moorish Spain, but the Islamic artistry of the more recent Muslim community, and also the textiles and manufactory of Manchester.

The architecture speaks to the area's past and current heritage through its detailing and to the past and present buildings through its form and robustness. It speaks of religion, culture and industry and therefore collectively is a reflection of place and people.

The new design helps the museum stand out in the street which the historic building struggled to achieve against the varied backdrop of other historic and modern buildings. It acts as the single cultural destination in the area and functions as a flagship to Cheetham Hill for people outside of the area as well as the various communities within it.

The museum has adapted its function to being a cultural hub not only for the various Jewish communities, but also all the other communities across the wider area. The stories told are those of universal human life, change, culture, music, food, family and emigration.

The spaces are used for art, music and drama and are intended to bring together communities, not just celebrate Jewish life in Manchester. It is for this reason of how the space is designed to function that must be truly celebrated.

Architect
Citizens Design Bureau

Conservation Architect
Smithers Purslow

Main Contractor
H.H. Smith & Sons Co Ltd

Project Manager
BuroFour

Quantity Surveyor
Appleyard & Trew LLP

Services Engineer
BuroHappold

Structural Engineer
BuroHappold

Architectural Paint Research
Britain & Co

Catering Consultant
Keith Winton Design Limited

AV Specialists
Plann

Exhibition Design
All Things Studio

Exhibition fit-out contractor
The Hub

Signage, website & Visual identity
Twelve

Judges' Comments:

"This project is eminently important to the UK and takes us forwards in how museums open up to different communities, appeal to new audiences and tell old stories in new and refreshing ways in buildings that inspire joy and creativity."





Images: Philip Vile

UK Awards

New Pooley Bridge

Eden, North West

Architect
Knight Architects

Structural Engineer
GHD

Contractor
Eric Wright Civil Engineering Ltd

Client
Cumbria County Council

Project Manager
Mott MacDonald

Specialist Sub-Contractor
m-tec (WEC Group)

Judges' Comments:

"The arch structure has a complex combination of elliptical planes which combine effortlessly in juxtaposition to create a simplicity of unobtrusive elegance with lightness and transparency."

Pooley Bridge is the north-eastern gate into the Lake District National Park, a UNESCO World Heritage Site with a uniquely beautiful landscape in north-west England.

The village provided a crossing over the River Eamont for more than 250 years through a Grade-II listed 3-span stone arch bridge, built in 1764, which served as a critical link in the daily life of the area. The shock after its abrupt removal in the floods of December 2015 was partially relieved by the installation of a temporary bridge three months later to avoid a 16km detour, but its ongoing presence was also a daily reminder of loss and vulnerability.

The new bridge is a unique and exceptionally slender 40m-span open-spandrel arch with an innovative composite stainless-steel and high-strength concrete structure that emerges from local-sandstone-clad reinforced concrete abutments. All materials used will age naturally with low maintenance, as a reference to the old stone bridge.

Other finishes include sandstone pavers, granite Trief kerbs, and a stainless-steel and Cumaru timber railing. The bridge pays homage to its predecessor and other examples of the British bridge heritage and looks to the future, becoming a fitting addition to the site thanks to its lightness and transparency, not only providing unhindered views but minimising obstruction to water in floods.

The bridge, the first stainless-steel road bridge in the UK, is unique in terms of materials being used, how they are combined, and structural layout, with 7.5m-long hidden back-spans within the abutments to transfer the horizontal component of the arch compression to the deck providing a traditional deck-arch appearance, but without transferring horizontal reactions to a low-capacity ground. However, what really makes the bridge special is how it was conceived in close collaboration with the community and how, as a result of that, the design went far beyond strict functionality compliance, being conceived as a public space and a beautiful background for their daily activities.

The new bridge met the client's objectives and was thrillingly well received by the community, which felt deeply identified with the design after having contributed to it in an unusually meaningful engagement process all along the design and construction. In October 2020 the bridge was officially opened with enthusiasm and, in true Cumbrian style, by a flock of sheep.



Images: Tom McNally Eric Wright / Beccy Lane (Posimage) m-Tec / Sean Conboy

UK Awards

Preston Bus Station

Preston, North West

The Grade-II Listed Preston Bus Station is an internationally recognised example of Brutalist architecture.

Designed by BDP and completed in 1969, the building remains the UK's largest facility of its kind with 10,000 bus departures every week. Once threatened with demolition, the client sought to revive the building which had become neglected following decades of minimal investment. The design reorients the building's original arrangement to favour pedestrians over vehicle access.

At an urban scale, the bus apron is now consolidated to the east freeing-up the west side to create a major new public space connecting the building to the city centre. Inside, the building has been rearranged so new waiting areas face the public square. The double-height concourse facade has been replaced throughout with mullions and glazing matching the original profile to maintain the 1960s aesthetic. Timber framed doors have been replaced with bronze anodised aluminium that is similar in tone to the wood while allowing automation.

The façade is animated by a continuous back-lit horizontal band internally and by three-dimensional external signage. To reinstate the powerful original design, the interior has been pared down and features returned to their original material and colour palette. Entry points have been consolidated and a main information hall established to give spatial coherence to the building. New benches have been designed using Iroko reclaimed from the bus gate dividers left over as part of the reorganisation. The same timber has been used at the information point, bringing tactile warmth to areas frequently touched.

Original benches, concrete soffit, rubber flooring and clocks have been restored. New elements are in keeping with the utilitarian spirit of the 1960s design while clearly being of the present. A new lighting scheme has been implemented throughout.

This busy public building has been rejuvenated to best contribute to the local community. It celebrates the generosity of the original design while adapting it to achieve a welcoming and functional environment for the 21st Century.

Judges' Comments:

"The protection of this unique brutalist structure is to be applauded and the interventions undertaken have been well considered and implemented to ensure the users of the building are safe and comfortable."

Client
Lancashire County Council

Architect
John Puttick Associates

Planning Consultant
Cassidy+Ashton

Landscape Architect
Plan-it IE

Main Contractor
ENGIE

Architect Masterplanners
John Puttick Associates

Services Engineer
Skelly & Couch

Structural Engineer
engineersHRW

Architects - Technical Delivery
Cassidy+Ashton

Quantity Surveyor
Lancashire County Council

Universal Design Consultant
Buro Happold

Acoustic Consultant
Charcoalblue

Fire Consultants
Buro Happold

Main Contractor
Conlon Construction



Images: Gareth Gardner

UK Awards

Quarry Studios

Aberdeenshire, Scotland

Architect
Moxon Architects Ltd

Main Contractor
Tor Contracting Ltd

Structural Engineer
Graeme Craig Consulting Engineer

Health and Safety Consultancy
George Watt + Stewart Architects





Judges' Comments:

"The space created by the building form is sensitively landscaped in native species – resulting in a composition of quarry setting, new buildings and landscape very much in harmony."

Quarry Studios is the Scottish headquarters for Moxon Architects Ltd.

It is a low-lying building sited in a former quarry, surrounded by a heavily wooded Site of Special Scientific Interest in the Cairngorms National Park in the Scottish Highlands. Anchored around two concrete monoliths, the principal studio and café buildings represent the private and public aspects of practice: encouraging collaboration and concentration.

The building form has been configured to nestle into the surrounding moraine landform of drumlin and esker. Tucked into the bowl of the quarry with the roofline set parallel to the escarpment edge above, the mono-pitch roof to the front of each volume matches the side slopes of the quarry and presents a single-storey covered colonnade towards the centre of the site.

The geometry of the roof planes has been established to align with sightlines from the open area in the middle of the site – minimising the apparent scale of the building. Each internal space has an external counterpart with related characteristics; by turns introverted, expansive, shaded, private or publicly accessible depending on its function.

The intersecting timber walls that demarcate the building plan are formed from 200 x 200mm Douglas fir sections supplied in 4.8m lengths. The site is located close to several specialist timber yards, which felled and partially seasoned the material locally. The timber was further milled, shaped and planed on site before being stacked in place using the primary structure of the building as kingposts. These walls organise internal and external areas alike into primary and secondary spaces.

After its original use as a quarry the site was used for several decades as a tip. The project therefore involved the rehabilitation of the landscape surrounding the studio: the safe removal of material; protection of self-seeded silver birch; regrading and modelling of the landform to tie in with the surroundings and the planting of native seedlings and young trees, while the roof of the studio directs rainwater into a new bog and wetland area in the centre. The buildings are of lightweight hybrid steel/timber frame construction by virtue of their scale and to ensure simplicity of erection and to minimise foundations.

Reflecting an emphasis on longevity/durability and energy consumption in use the envelope is extremely well insulated with space and water heating for all parts of both buildings provided by a Ground Source Heat Pump (the GSHP borehole goes 250m down into cairngorms granite).Concrete is used for the two 'pillars' that anchor each building around a hearth - providing the thermal mass within the lightweight shell.





Images: Moxon Architects

UK Awards

Taylor Court, Chatto Court and Wilmott Court, Frampton Park Estate

Hackney, Greater London

Taylor Court, Chatto Court and Wilmott Court, form a pair of mixed-tenure housing accommodating 45 new homes commissioned by Hackney Council at the edge of the post-war Frampton Park Estate.

Taylor Court and Chatto Court rise from the empty site of the previously demolished Frampton Arms pub, whilst Wilmott Court replaces Lyttelton House, a small building which accommodated six homes that no longer met modern requirements. These buildings explore meaningful ways in which architecture can support a social infrastructure in the city.

The grouping and massing of the new housing blocks negotiate between the contrasting urban conditions of the post-war estate and the Victorian street, repairing the urban fabric in a way that extends the public realm. Each building occupies its respective site with generous external public space interwoven along the street and within the estate.

Taylor Court and Chatto Court – the latter formed of two connected parts - are five-storey buildings with street-level townhouses on the two lower floors, while the upper storeys house lateral apartments on the piano nobile with duplex maisonettes above. Wilmott Court has apartments set around a three-storey hall on its lower floors, while above on the remaining top two floors there are eight houses arranged around an open courtyard. This range of accommodation makes for an exceptionally varied and engaging group of homes that prioritises the individual experience in purposeful opposition to more anonymous mass housing.

An important aspect of the design is the bringing together of two architectural traditions: one where the wall is used to contain rooms within monolithic forms; the other where the frame is used to create space. Loggias are composed of precast concrete columns and balcony units, which in turn support brick walls and create open-air circulation and generous balconies for residents. The wall is thus an active part in how the architecture responds to its community and is itself a social space. Its liminality heightens residents' awareness of their environment, the seasons and weather.

The layered wall also creates a buffer between the private domain of the home and the public one of the Borough. The handmade-brick buildings are separated but the use of a red pigmented flush mortar clearly identifies them as a pair within Hackney. This civic quality is also present in the art historical play in the buildings which finds a distinctly picturesque expression at the former Frampton Arms site with the arched bridge connecting Chatto Court's two apartment blocks.

At Wilmott Court, the wedge-shaped footprint of the building reinforces the historic curvature of the street line thereby addressing the urban grain and improving its legibility.

Architect
Henley Halebrown

Client
Hackney Council

Structural Engineer
Peter Brett Associates
(now Stantec)

Structural Engineer
WBD Group

Services Engineer
Peter Deer and Associates

Project Manager
Pellings

Quantity Surveyor
Pellings

Planning Consultant
CMA Planning

Landscape Architect
Townshend Landscape
Architects

Landscape Architect
Farrer Huxley

Fire Consultants
Salisbury Fire

Approved Building Inspector
ACT

Main Contractor
Guildmore





Images: Nick Kane

Judges' Comments:

"The materials are beautifully detailed and proportioned, resulting in buildings which feel durable and 'of the city'. Laid out in a fresh, and exciting manner this project balances monumentality with a calm humanity which sets it apart as an exemplar of skilful urban housing densification."

UK Awards

The Welcome Building, RHS Garden Bridgewater

Salford, North West

Architect
Hodder and Partners

Main Contractor
BAM Construct UK

Structural Engineer
RoC Consulting

Services Engineer
Hoare Lea

Landscape Architect
Tom Stuart-Smith Ltd

Judges' Comments:

"This building is the entrance welcome building to the new gardens and is a delightful new structure in the landscape."

Sitting in the south-west corner of the Royal Horticultural Society's newest garden the RHS Garden Bridgewater Welcome Building houses an arrivals hall, shop, café and classrooms as well as offering impressive views over the new Moon Bridge Water Lake.

The building sits low in the landscape drawing inspiration from the raised Bridgewater Canal which runs along the southern edge of the site. Creating a strong horizon which is echoed in the design that is low, long and linear. Sitting in the 154-acre Worsley New Hall estate, RHS Garden Bridgewater is the largest gardening project in Europe and is a major new tourism and horticultural destination which aspires to welcome and inspire up to 700,000 people a year within a decade.

The Welcome Building, clad in warm larch and flooded with light, provides a gateway to the gardens as well as a visitor meeting and interaction point, restaurant, gift shop, offices and educational spaces. The building is designed predominantly as one open space, allowing visitors to flow between the various uses. All these public elements are contained under a single overarching glulam timber diagrid roof structure, supported on structural glulam trees, allowing the space to flex in response to seasonal demands.

The roof extends beyond the enclosure to the North and South, blurring the edge between building and landscape, where it turns up and down at its edge, responding to the location of entrances, expressing specific uses, framing views and forming solar shading. Glazed curtain walling spans between the ground and the roof to provide panoramic views to the gardens and surrounding landscape. Natural light permeates the building either through Siberian Larch louvred curtain walling, or filters through the diagrid roof via two rooflights, one running centrally and one creating a glasshouse environment.

Throughout the design development, detailed design and construction stages of the project there was a strong and close working relationship between client, contractor, architect, consultants and suppliers.



Images: Peter Cook

UK Awards

Tower of Light

Manchester, North West

The Tower of Light and the Wall of Energy have been designed to work with the elements of nature the sun, the wind and rain to visually capture the energy of our planet and herald the arrival of more efficient energy for our cities.

The design learns from nature and works with nature to make a highly efficient modern structure that makes the most of digital technology with the elements that nature gives us for free to make a work of technical poetry. Tower of Light is a flue tower and façade enclosing the new Vital Energi CHP energy centre in Manchester's Civic Quarter. Its 40m tall structure employs Tonkin Liu's Shell Lace structural technique, developed in collaboration with Arup, to make super-light, super-thin single-surface structures.

Made from tailored 3-8mm thick laser-cut sheets that are then curved and welded together to create a stiff strong surface, the biomimetic structure will support the chimneys from the base of the energy centre. It is an ultra-lightweight, vertical single surface structure whose form is its strength, using the least material to achieve the most. Reflectors moved by the wind reflect sunlight to fill the tower with moving light during the day. At night the gently-lit tower and reflective white brick podium form a holistic energy landmark, herald the new era of low-carbon, locally produced energy.

The success of this project has given the council confidence to adopt a similar strategy for the design of the other energy centres it has planned to serve the rest of the city centre – the Tower of Light has indeed set a very high standard for future projects.

Architect
Tonkin Liu

Client
Vital Energi

Client
Manchester City Council

Structural Engineer
Arup

Lighting Consultant
Seam

Judges' Comments:

"An exceptionally intelligent and elegant design solution – it is appropriately utilitarian whilst at the same time a playful, beautiful, and sculptural architectural solution to a constrained difficult city centre site."





Images: David Valinsky

UK Awards

Wadham College

Oxford, South East

Architect
AL_A

Client
Wadham College

Structural Engineer
Arup

Services Engineer
Arup

Project Manager
Bidwells

Quantity Surveyor
Gleeds

Planning Consultant
Turnberry

CDM
Ridge

Façade Engineering
Eckersley O'Callaghan

Main Contractor
Beard Construction

Façade Engineering
Colorminium

Landscape Architect
Churchman Thornhill Finch

The new state-of-the-art Undergraduate Centre and Access Centre for Wadham College sit at the heart of the college campus.

They replace the Junior Common Room building and redevelop the Goddard Building, providing the hub of undergraduate social life at Wadham and a new centre for many of the College's access and outreach activities.

Founded in 1610, Wadham College began as a formal set-piece quad, however, over the centuries the formality of the quads and the resulting connectivity was lost. To re-establish the original masterplan and the relationship between the quads a generous stone stairway creates a new gathering space at the centre of the campus and a more emphatic connection to the Library Terrace and between the quads. Its curved form and gently rising steps are a place to stop, meet and linger as well as to connect.

The two buildings are designed to enhance and complement this new focus. Two identities have been created for the buildings to reflect their distinct but connected functions. Both feature unique etched facades, inspired by the weathered York stone of the surrounding buildings. On the glass façade of the Access Centre, vertical etching creates depth and texture, giving a sense of lightness and welcome that speaks of modernity. Layers of subtle colour add warmth and ground the building in its context, referencing the colours of the stained-glass windows in the college chapel.

The Undergraduate Centre is more transparent; the colour and animation coming from the student activity inside. Here, etching creates a contrasting horizontal rhythm to the façade, and from the terrace you see the Old Library reflected in the glass. Internally, the Oxford stair is reinterpreted in a brightly coloured stairway that connects the two centres. The traditional covered link is made transparent, improving connections between the quads that define the campus. An additional connection appears at basement level, where the existing basement structures of the previous buildings were reused to both minimise cost, reduce the impact of excavation and reduce embodied carbon.

The landscape has been designed to further emphasise this network of quads, with a series of paths that frame a new sloping lawn and planting.





Images: Hufton + Crow

Judges' Comments:

"The buildings are bold and unexpected from the initial route through the college, but the overall result is impressive."

UK Awards

West Downs Centre

Winchester, South East

The site for the new building, alongside one of the main arterial routes into Winchester, offered the University a unique opportunity to have a very strong visible presence which had not been possible from their main King Alfred Campus.

The new building makes best use of the existing topography and comprises of three juxtaposed parts, with each volume expressing its unique function. A linear block of classrooms and teaching facilities offer a background canvas against which the circular lecture theatre is placed. The triangular roof shelters the social learning and library spaces and completes the composition, creating an enclosing edge to whole site.

The main triangular roof of the Library juts out over the public piazza offering a welcoming form to visitors arriving at the site. A glazed bay window forming part of the Library facade is placed at first floor offering spectacular views to the public space below and down the road whilst ensuring public visibility of student activity within the building for people entering the city. The front entrance wall is clad in knapped flint, echoing those typically found in Hampshire, protects the Library and Garden as well as guiding visitors into the entrance, the reception desk, gallery and café.

Within the reception area a bay window is placed within the flint wall to allow a dramatic view into the secret garden for the first time. This garden (Hortus Conclusus) allows light and air to flow into the majority of the surrounding ground floor internal spaces, whilst offering views from inside of the garden.

The pond and waterfall significantly lessen the acoustic impact of the busy main road whilst contributing to the sense of tranquillity. Weathering steel window-surrounds and grilles are cut into the flint wall externally to echo the Medieval walls that once surrounded Winchester, the remnants of which can still be found around the city today. The main elevation to the 5-storey teaching building is protected by a weathering steel Brise Soleil, which reduces the impact of the sun internally. This Brise Soleil acts as a large-scale woven sculpture that echo the colour, scale and window proportions of the listed building to the west.

The circular 'drum' contains the 250-seat lecture space and is designed as a sculptural piece to sit within the landscape. The circular form helps to reduce perception of the building's mass and allows external movement to flow around it. The elevation is clad in geometrically designed vertical weathering steel fins to provide an ever-changing texture as the sun moves throughout the day.

Architect
Design Engine Architects

Client
University of Winchester

Landscape Architect
Landuse Consultants

Structural Engineer
Heyne Tillet Steel

Main Contractor
Geoffrey Osborne

Quantity Surveyor
Jackson Coles

Interior Designer
Design Engine Architects

Acoustic Consultant
Sandy Brown Associates

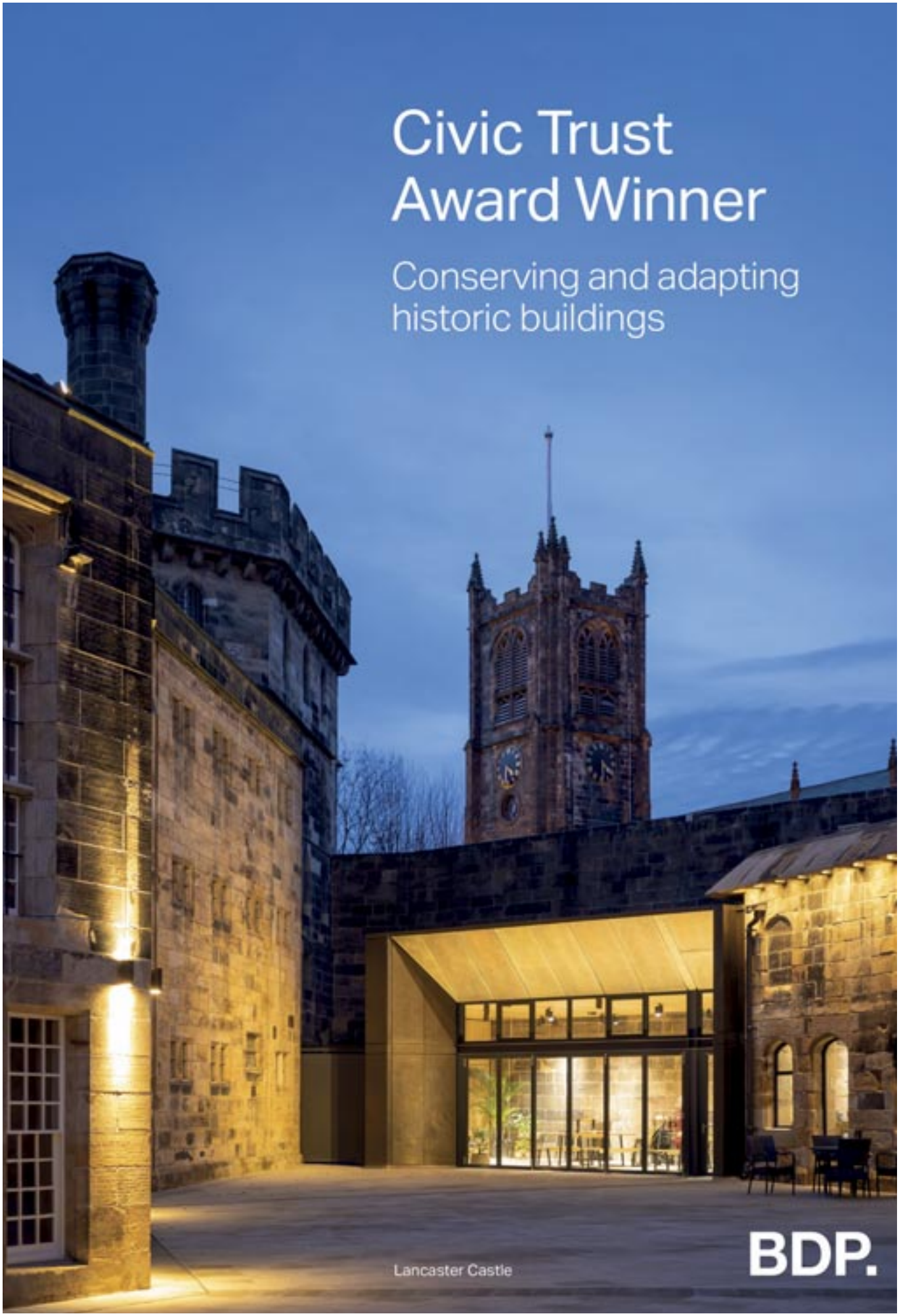
Judges' Comments:

"An ambitious scheme that has been delivered to a very high standard. It enhances not just the university campus and teaching facilities but also the wider neighbourhood."





Images: Hufton + Crow / Jim Stephenson


Civic Trust
Award Winner
Conserving and adapting
historic buildings
Lancaster Castle
BDP.

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.

Climatorium Climate Centre

Lemvig, Denmark

Architect
3XN

Client
Lemvig City Council and Lemvig Utility

Landscape Architect
SLA

Consultant Engineers
Orbicon

Judges' Comments:

"High ambition for a small town and an attractive architectural and landscape solution, whose scale and form suit the harbourside location."

Climatorium is a hub that brings together civil society, authorities, businesses, and educational institutions to investigate the prevention and adaptation to climate change.

Located at the Danish port of Lemvig, Climatorium is based in a town where climate challenges are clearly felt and seen, such as increased risk of flooding. With its wooden wave that marks the entrance and creates inviting seating space sheltered from the elements, the new Climatorium is already an iconic structure in Lemvig. The motif refers to a wave at sea and to the hulls of the fishing boats that have historically characterised the area, thereby honouring the area's nature, fishing culture and local building practices.

The material selection is inspired by the nearby boat halls, bringing a raw, rustic expression in wood, concrete and steel that resonates with the local environment. The landscape is structured along meteorological isobar lines representing prevailing wind conditions in Lemvig, which can lead to flooding. The organic forms allow the landscape to visually merge with the skatepark, providing the city with a new urban space for visitors to the harbour front and a space for researchers to conduct experiments. Vegetation is based exclusively on local plants that require minimum care and thrive in the coastal environment.

Inside, Climatorium offers office spaces, meeting rooms, common areas and a publicly accessible café and exhibition area that focus on creating social synergies by encouraging users of the building to engage in different kinds of interaction, meetings and collaboration. The lower floor can be used for exhibitions, conferences, concerts and events, becoming a lively new meeting place for the people of Lemvig.

Visual contact, a flexible framework, overlapping functions and activity-based design all contribute to a culture of community and innovation within the building.



Images: Thomas Molvig

International Highly Commended

Intertwining urban ecology

Vorst, Brussels

Architect
BOB361 architects

Landscape Architect
Ontwerpbureau Pauwels

Structural Engineer
Studiebureau Lavreysen

Services Engineer
RCR Studiebureau

Acoustic Engineer
Daidalos Peutz

Building Physics
Daidalos Peutz

Client
Slrb-bghm.brussels

Client
Gemeente Vorst

Client
Foyer du Sud

Main Contractor
ACH construct

59 passive houses, a kindergarten and green open spaces have been provided in this dense busy neighbourhood of Vorst.

4 new buildings set around the central green space open up to the 3 surrounding streets, making the former closed building block publicly accessible. In collaboration with the landscape architect, a variety of open spaces with different gradients of privacy have been created: private gardens, urban squares, a public ecological garden with wadi's and wild flowers, a public esplanade with trees to slow traffic and vegetable gardens.

The sculpting and form of the new buildings was defined by its immediate context by connecting them to the existing blind walls and matching the heights of the building blocks to the neighbouring buildings and creating by their footprint right-scale open spaces. The development acts as a link in a larger urban context, by creating public passages for soft traffic and green spaces.

The buildings are very well insulated, PV panels were installed on the roofs and the houses are equipped with double flux ventilation with very high efficiency heat recovery. Water management also played an important role: peak flows of overflow water are avoided by buffer tanks with delayed drainage and wadis have been constructed in the public green areas: the collection of surface water allows the water to slowly evaporate and/or infiltrate. In collaboration with the landscape architect, these elements were integrated in a varied landscape. Rainwater is collected and reused.

The project meets the passive standard, which results in very low energy cost for the inhabitants of these social houses.

Judges' Comments:

"Good quality example of passivehaus housing with attractive understated design, generous and varied public spaces and intelligent relationships with existing buildings around the site perimeter."



Images: Andre Nullens

International Highly Commended

The Buhais Geology Park Interpretive Centre

Sharjah, United Arab Emirates

The Geology Park is the latest addition to a suite of learning centres operated by Sharjah's Environmental Protected Areas Authority, who lead conservation efforts in the Emirate, manage protected areas and provide exceptional educational experiences.

Situated in in a region of exceptional prehistoric and geological significance, the site features an abundance of marine fossils from over 65 million years ago, spectacular mountain ranges and ancient burial sites from the Stone, Bronze and Iron Ages. Seeking to create a series of exhibition spaces which vividly present the region's significant geological phenomena – including deep earth structures, plate tectonics, geomorphology, and sedimentation –five interconnected pods of varying sizes have been designed.

These accommodate exhibition areas, an immersive theatre, a café offering panoramic views of the dramatic Jebel Buhais ridge rising some 100 metres above, a gift shop and other associated facilities. Visitors enter the building along an elegant ramp to the central hub where, once inside, they are greeted and guided through the Centre.

Using a series of model-based interactive displays, the Centre explores the region's mountains, sand dunes and the Arabian Gulf as dramatic evidence of the area's rich tectonic history over time – in particular, the disappearance of an earlier ocean and the creation of the limestone mountain ranges of Jebel Buhais.

The geometry of the pods was inspired by the fossilised urchins present on site and developed into a typology which could be sized to suit the Centre's different functions. To minimise disruption to the existing fauna, geology and terrain, the pods were designed as prefabricated concrete structures and only lightly touch the ground on in-situ reinforced concrete foundation discs.

Pods are clad in steel panels to provide shading and are coloured to reference the different hues of the surrounding landscape. These panels are fixed into an array of steel ribs, giving the pods their distinctive sculptural, cantilevered forms, and further referencing the exoskeleton of the urchin fossils. The restrained palette of the interior materials complements the pods' exposed pre-cast concrete shell segments. In some pods, glazing and oculi have been inserted to control natural light into the space, tempering the brightness of the desert sun.

Linking the pods and looping sinuously around the site is an outdoor trail accessed from the main exhibition area. This trail – designed to encourage visitors to explore the Jebel ('mountain' in Arabic) – incorporates viewing areas, a classroom shaded by a high-tensile canopy and raised walkways across natural rock formations and ancient burial grounds. Landscaping amendments to the wider site were kept to a minimum, with much of the original site returned to its original state following completion.

Architect
Hopkins Architects

Structural Engineer
e.Construct

Services Engineer
GAJ

Lighting Consultant
Lux Populi

Acoustic Consultant
Gillieron Scott

Cost Consultant
De Leeuw

Fire Engineering
Design Confidence

Landscape Architect
Spencer

Main Contractor
Hardco Building Contracting

Exhibition Consultant
Ralph Appelbaum Associates

Specialist Sub-Contractor
MARF Steel

Judges' Comments:

"A subtle understated intervention, in harmony with its natural setting."





Images: Felix von Schwanewede / Marc Goodwin / Joanne Yu

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.

Cranmer Road, Kings College

Cambridge, Eastern

Architect
Allies and Morrison

Client
King's College Cambridge

Structural Engineer
Smith & Wallwork

Main Contractor
RG Carter

Services Engineer
Max Fordham

Landscape Architect
LDA Design

Project Manager
King's College/Faithful + Gould

Quantity Surveyor
Faithful + Gould

Acoustic Consultant
Max Fordham

Judges' Comments:

"This project was intriguing in that it provided two graduate residential buildings, each of a completely different architectural character, in an erstwhile suburban garden of an existing residential college building."

Located within the West Cambridge Conservation Area, the new buildings are contextual and quietly assured in their design, but, being Passivhaus-certified, are nevertheless outstanding and pioneering in their performance.

Contextual materials, such as brick and architectural concrete, are used in a contemporary way to create beautiful and enduring buildings. The Villa Building faces onto Cranmer Road, occupying a gap between existing buildings. Its scale, form and materiality respond to the adjacent Arts and Crafts villas. Standing at three storeys, the villa is characterised by a pitched roof, dormers and gables.

The materials, echoing the neighbouring villas, include red brick walls, brick chimneys, tiled roofs, reconstituted stone detailing and white window frames. Familiar and robust, the materials are designed to age gracefully. The building is conceived as a 'shared house' with shared bathrooms - an arrangement that resulted from close consultation with the graduate community who were keen to achieve a range of rent levels.

A large kitchen common room on the ground floor serves as the social heart of the building and benefits from glazed doors that open out into the gardens.

The larger Garden Building is nestled into the back of the gardens parallel with Leckhampton Lane. Its elevational treatment - incorporating pre-cast concrete elements and terracotta - is a response to West Cambridge's heritage of modernist architecture. This building is fully ensuite with 40 study-bedrooms. A central common room serving the whole site opens out into the shared garden, while a colonnade overlooks an intimate courtyard garden at the back.

At each end of the building, the stair enclosures - which can be glimpsed from surrounding streets - are given a special treatment: precast concrete canopies cantilever over the entrances, while expansive lantern-like corner windows with frameless glazing offer views out into the gardens. Unusually, the stair enclosure is actually outside the thermal envelope to minimise space heating demand and offer more architectural freedom.

A generous garden at the heart of the site brings the new and existing buildings together around a single shared garden court. The design preserves the distinct characters of the two former residential gardens by retaining the dividing brick wall and creating two gardens each with a distinct character: a formal lawn to the east and a verdant 'secret' garden to the west.

The landscape aims to encourage social interaction and outdoor activities: outdoor 'common rooms' have been created next to the kitchens to promote group interaction, while secluded areas have been created for individual study and contemplation. Furthermore, the central lawn has the capacity to accommodate large events.

Small kitchen gardens for growing fruit and vegetables - incorporated in response to feedback from the graduates - add diversity to the landscape.



Images: Nick Guttridge

UK Highly Commended

Eleanor Palmer Primary School Science Lab

Camden, Greater London

Architect
AY Architects

Structural and Civil Engineers
Price & Myers

Environmental Consultant
Ritchie + Daffin

Contractor
IMS Building Solutions

Play Equipment Suppliers
Unit Lab

Play Equipment Suppliers
Electric Pedals

Judges' Comments:

"The building and the team who created it show how far you can go with a small-scale community building."

Eleanor Palmer Primary School Science Lab is the most ambitious of Camden's new STEM facilities built to promote the teaching of sciences in primary school education.

Delivered for a modest construction budget, this building, supported by Section 106 funding, is a new model building typology, accommodating classes and after-school clubs for up to 31 pupils and is designed to be a shared resource for the school, neighbouring community and other schools.

Much consideration was given to how the architecture could be manifested through the means of the curriculum: processes, forces, materials and living things. An advisory group of staff, parents, governors and pupils provided important input throughout the design process. The building is entirely made of FSC-certified timber with an exposed timber frame, plywood linings, furniture and external cladding. The primary and secondary structure consists of sawn spruce beams, columns and joists in standard sizes. The fully exposed timber frame construction hopes to directly engage children with technology through expressing its own structural and material logic: children should be able to unpack and analyse the parts of the building intuitively.

The structure is lined internally with birch and laminate-faced plywood lab stations, storage units and display shelves, designed to hold artefacts gathered by the school and specimens brought in by children. All the details are scaled to suit primary school children. The external walls are lined with a hard-wearing Siberian larch rainscreen cladding.

The Lab building is a sensitive addition to the local urban fabric while succeeding as a new beacon for the school that offers an important signal and connection with the neighbourhood.



Images: Nick Kane

UK Highly Commended

Hobhouse

Westminster, Greater London

Hobhouse is a mixed-use scheme, comprising offices, residences, gallery, and retail spaces and the Hobhouse Court inner courtyard.

The steel super structure is partly supported on the existing walls of the retained brick vaults. This reduced damage to the historic fabric while also minimizing new foundations. The core and structure of the upper floors offers greater flexibility than the replaced building, which had very low floor to ceiling heights.

The building's formal entrance, from Suffolk Street, leads to Hobhouse Court, publicly accessible by day, which has been transformed into a tranquil oasis-like urban space with diverse planting, mature trees and seating. Access to the underground vaults, residential and office lobbies are from this courtyard. The Court and lobbies are all paved in the same Yorkstone as Trafalgar Square providing continuity. The reconfigured access to the courtyard directly connects Suffolk and Whitcomb streets via a second covered passage between these two new lobbies.

On Whitcomb Street, the new passage is at the midway point of the building's façade, which comprises six parts that gradually rise to the south. The setback upper floors and chamfered façades on the street and courtyard increase the apex along the roof lines enhancing the public realm. The streetscape is activated by a very visible, accessible ground level retail frontage. Taking cues from Nash's 3-5 Whitcomb Street, the new brick facades are a horizontal Flemish bond throughout. Two distinct tones of brick alternate between bays echoing the scale of the surrounding terrace streetscape.

Large parts of the brick façade are chamfered. Here, bespoke hand laid bricks create tactile surfaces accentuated by projecting brick headers. The window openings have surrounding metal frames which become more and more pronounced as the facades recede, exposing rectilinear forms. Internally, Hobhouse provides residences of the highest quality, ranging from studios to three bedrooms.

The office accommodation is flexible in use and has been situated across three floors to maximize views and aspect. The redevelopment provides full access to the underground vaults and the entire ground floor, including the new gallery premises for the Royal Watercolour Society. The multiple uses are clearly arranged eliminating the ad hoc and confusing layout of the previous building.

Architect
Brisac Gonzalez / Arquitectonica

Landscape Architect
Andy Sturgeon Garden Design

Structural and Façade Engineer
Thornton Tomasetti

Services and Acoustic Engineer
Max Fordham

Sustainability Consultant
Scotch Partners

Project Manager
Deloitte

Quantity Surveyor
Deloitte

Executive Architect
TP Bennett

Fire Engineering
Warrington Fire

Development Manager
Alaska





Images: Steve Wooster / Brisac Gonzales

Judges' Comments:

"The new work is beautifully detailed and executed, carefully restored and refurbished, celebrating a comfortable relationship between old and new."

UK Highly Commended

Interdisciplinary Biomedical Research Building, University of Warwick

Warwick, West Midlands

Client
The University of Warwick

Architect
Hawkins\Brown

Structural Engineer
Stantec

M&E Engineers
Hoare Lea

Main Contractor
Wilmott Dixon

Quantity Surveyor
Mace

Landscape Architect
BD Landscape

Interior Designer
Hawkins\Brown

Project Manager
Turner and Townsend

Planning Consultant
Turley

Architects - Technical Delivery
The Fairhurst Design Group

MEP Consultant
NG Bailey

The Interdisciplinary Biomedical Research Building (IBRB) at the University of Warwick brings together the University's School of Life Sciences and Warwick Medical School to support interdisciplinary research.

Located on the university's Gibbet Hill campus, it fosters interdisciplinary research in a building designed to provide a state-of-the-art environment for researchers. Gibbet Hill is a satellite campus focusing on medicine and the life Sciences located on the top of a wooded hill looking over the main University of Warwick campus at a short distance.

A landscaped slope with integrated concrete furniture invites passers-by to sit and enjoy the view from the hilltop. The arrival square and terraces are served by a new café in a double-height publicly accessible space within the concrete-framed section of the building. An adjoining exhibition hall creates a social space for communicating the work of Gibbet Hill and welcoming the wider community to the site.

The building is extensively glazed at ground level to create a sense of transparency and openness at this entry point to the campus.

The building makes extensive use of Design for Manufacture and Assembly (DfMA), with pre-fabricated CLT structure and a modular external envelope that enabled the construction of the project to remain on track despite covid restrictions. The design was developed through close engagement with the University of Warwick, key stakeholders and users including students and staff in order to meet their spatial, access, organisational and layout requirements. It incorporated university users' feedback as well as user groups, who defined the needs and commented throughout design development.

Engagement included the University's ED&I Team, Disability Services and the Estates Accessibility Officer, all with links to user networks and taskforces for various protected characteristics. This was a key factor in the provision of the Changing Places, All-Gender Toilets and portable hearing loops.

Judges' Comments:

"A striking building, set in a well-considered landscape."



Images: Jack Hobhouse

UK Highly Commended

Swing Bridge

Bromley, Greater London

The unique circumstances of the Crystal Palace Park Dinosaur Islands and the need for a secure crossing inspired the structural artwork of Swing Bridge.

Informed by Tonkin Liu team's decade-long immersion in biomimetic studies, the project delivers three specific innovations: swinging to access the banks, undulating geometry for structural strength, and the comb construction technique. The 167-year-old, Grade I Listed concrete Dinosaur sculptures were configured to depict extinct animals in the lost worlds of deep geological time.



The team chose the bridge's location to mark the start of this sequence, helping to tell a story of evolution, which in turn inspiring the reference to the prehistoric bony fish, the precursor to the Dinosaurs and the evolutionary timeline depicted on the islands. To protect access to the Dinosaur Islands, the bridge has been designed to remain in the water and only make its connection to land when access is given for education and for maintenance. This negates the need for a large protective barrier, keeps its distance from the Dinosaurs and requires only one central foundation.

Crystal Palace Park in turn enjoys, when the bridge is not in use, a sculptural artwork floating in water. Minimal thickness of the steel sheet is achieved by optimising resistance through the geometry. In the evolution of the first bony fish, an undulating movement produces a force that propels it forward.

The undulating form of the balustrade and deck resists forces applied to the handrail through a push-pull action. The balusters lean backward and forward along the length of the undulating deck, the outer acting as a strut and the inner acting as a tie. The multiple bent and welded prongs act together like spokes in a wheel to give the undulating form lateral stiffness. The frequency and pitch of the oscillation have been engineered to find the optimum form.

Architect
Tonkin Liu

Client
Friends of Crystal Palace Dinosaurs

Client
Greater London Authority

Owner
London Borough of Bromley

Main Contractor
Cake Industries

Sub-Contractor
Joseph Ash Galvanising

Judges' Comments:

"An outstanding little project where ingenuity, originality, design flair and enormous commitment by the client, stakeholders & design team to drive the project forward have combined to achieve a beautiful solution to a technical access challenge in a sensitive landscape and heritage context."



Images: James Balston

UK Highly Commended

Teddington Cricket Club Pavilion

Richmond upon Thames, Greater London

Applicant
Reed Watts

Architect
Reed Watts

Client
Teddington Cricket Club

Landscape Architect
Colvin & Moggridge

Main Contractor
GPF Lewis

Employer's Agent
Peter Lawrence, Stallworthy

Approved Building Inspector
Assent

Arboricultural Consultant
Canopy Consultancy

Sustainability Consultant
JAW

Services Engineer
Baystar

Structural Engineer
Evolve

Ecology Consultant
LUC

Owner
Royal Parks

As a highly successful amateur team, Teddington Cricket Club has been based in the Royal Park since 1863.

Their previous clubhouse had reached the end of its life and could not be viably extended or refurbished, so the client and design team began to develop ideas for a new pavilion which would capture the ambition of the club while referencing their rich history and respecting the parkland setting. The design re-imagines the typical sports pavilion typology with a building that responds positively to the park setting, whilst referencing the form of the previous clubhouse in a contemporary way. The landscape of Bushy Park heavily influenced the design with the building's low form - a discreet presence beneath the mature trees that line the boundary of the park. The calm material palette was similarly chosen to blend into its surroundings. The majority of the cladding is dark stained larch, while the central block has a lighter finish which instantly beds into the natural landscape but will further soften with age.

At ground level the new space is split into two distinct zones. Four team changing rooms and an official's changing room, to English Cricket Board (ECB) standards and fully accessible, are located along the northern edge. The main block facing the pitches includes an open plan bar/clubroom which can be subdivided when required. Tucked between its pitched roofs, a new roof terrace, incorporating a wildflower green roof affords panoramic views of the cricket pitches and the landscape beyond, and the practice nets behind. The club office and scorer's box is also located at this raised level. Unlike the previous clubhouse, the new building affords views over both adjacent pitches and it is this relationship that helped to define the geometry of the plan, while also screening the back of house areas and the practise nets from the public using the park.

To justify its position in this privileged setting, the design needed to be of the highest quality – the form and massing, materials and detailing have all been approached with this in mind. A further, key ambition of the project was to reduce the need for visitors to drive through the park to reach the club. To achieve this a new entrance has been created through the listed masonry boundary wall to give direct access to the site for the first time, making the park and cricket grounds free from traffic, safer and cleaner as a result.

Judges' Comments:

"This welcome new building to the Park plays an important role in making a range of sports – not just cricket – accessible to a wide number of people: the larger facility is now used by many more cricket and football groups than it was before."



Images: Ben Tynegate

UK Highly Commended

The Alder Centre

Liverpool, North West

The Alder Centre provides healing for bereaved parents and anyone affected by the death of a child.

Established in 1987 by John Ashton following the death of his own son, the Alder Centre is a unique health service both in the UK and globally. Mr Ashton found that conversations with other bereaved parents provide vital support and understanding during the grieving process. The Alder Centre building is a small but key component in the continued development of the Alder Hey Health Park Campus.

The brief for the Alder Centre building was to create "A Place Like No Other" that will promote companionship and a place of sanctuary. Previously, the service offered by the Alder Centre was carried out in an old building, with the counselling services shoehorned into administrative offices that overlooked a carpark. However, the new building for the first time provides purpose-designed, dedicated internal and external spaces that meet the needs of this highly specialised and sensitive service.

The focus is a welcoming multi-use open space alongside private counselling rooms and office support space for Alder Centre staff. The external space is an important feature of the design and the relationship with adjacent buildings and outlook is critical to the success of this space and the building overall. The design team set out to focus on the quality of the setting and the desire to produce a building which will be recognisable to users, but discreet in its purpose, that will not advertise its function to the public.

The client body has been determined to create a facility which continues the high-quality design aspirations of the recently completed main hospital and Institute buildings, and which utilises natural materials within its design to provide a building of sanctuary and comfort that encourages companionship for users. While the service that the Alder Centre provides is free and part of the NHS, it is not deemed a core service and therefore the building construction costs relied on benevolent funding.

In this spirit of goodwill, the architects, engineers, design team and contractor have been committed to working on the project and to directly help the hospital charity in their fundraising efforts for the building. The team contributed over £100,000 in donations and goodwill gestures through several fundraising events from quiz nights and cake sales to sporting endeavours and raffles.

Architect
Allford Hall Monaghan Morris

Client
Alder Hey Children's Hospital

Landscape Architect
BBUK

Main Contractor
Whitfield and Brown Developments Ltd

Structural Engineer
Elliot Wood

Cost Consultant
PT Projects

MEP Engineers
David Stillman Associates

Furniture
SCP

Joinery and Kitchen
RB12

Taps
Dornbract

Sanitaryware
VitrA

Rooflights
Velux

Judges' Comments:

"Immediately evident on arrival was the warmth, care and support provided by the staff in their lovingly designed and detailed new building."





Images: Rob Parrish

UK Highly Commended

The King's School, Canterbury International College

Canterbury, South East

Applicant
Walters & Cohen Architects

Architect
Walters & Cohen Architects

Client
The King's School, Canterbury

Main Contractor
R Durtnell & Sons Ltd (ceased trading)

Landscape Architect
Bradley-Hole Schoenaich Landscape

Structural Engineer
Price & Myers

Building Environment and Services Engineers
Skelly & Couch Ltd

Quantity Surveyor
Fanshawe

Project Manager
Fanshawe

Acoustic Engineer
Pace Consult Ltd

Interior Designer
Walters & Cohen Architects

CDM(A)
Holloway Squire Partnership Ltd

Planning Consultant
Hobbs Parker Property Consultants LLP

Ecological and Arboricultural Consultant
Lloyd Bore

Archaeological Consultant and Contractor
Canterbury Archaeological Trust Ltd

Civil Engineers
Price & Myers

BREEAM Consultant
Price & Myers

Fire Safety Engineers
Bureau Veritas

Wayfinding Design and Implementation Management:
Whybrow Pedrola

Creative Direction and Graphic Design:
Studio Fernando Gutiérrez

Local Authority Building Control:
STG Building Control Partnership

King's International College is a new enterprise for the King's School, Canterbury, providing teaching facilities, social spaces and living accommodation for 80 international students plus staff.

The College prepares students aged 13-16 for GCSE exams, ready to go on to sixth form and university in the UK. The design speaks of quality: the courtyard building centres around a garden that feels safe and protected. The inner courtyard is simple but works well for playing, seating and walking, meeting or study and will be a useful gathering space for larger numbers outside before or after events. The circulation around this courtyard creates an open and communal feel for the staff and pupils.

The scale, proportions and distinctive materials present the College as a welcoming home and an inspiring place for education. The landscape scheme retains mature trees and provides an improved entrance to the site, external sports facilities, gardens, courtyard and a new communal space – with outdoor seating, shade and seasonal interest – that responds to the geometry of the College and the Malthouse. The site is bounded on two sides by residential properties and on a third by a railway line. The three-storey building takes its cue from neighbouring residential properties, with the choice of materials – Corten and concrete – reflecting the part-residential, part-industrial character of the site.

The development makes a positive contribution to the local economy as well as adding new cultural and sporting facilities for public use. The school community is very closely involved in all the decisions, and are proud of their building, and staff and pupils have settled in very well. There is a homely feeling to the new residential building whose inner 'cloister' courtyard is very well landscaped with a stage area and spaces to sit out in.

Judges' Comments:

"Overall, there is a good sense of proportions, the chosen materials work well and the atmosphere of the place is secure and safe for the student community."



Images: Dennis Gilbert/VIEW

UK Highly Commended

The Mitchell Building, The Skinners' School

Tunbridge Wells, South East

The Mitchell Building is a major new extension to The Skinners' School, arranged over three floors, the new building responds to expanding pupil numbers, creating space for a sixth form centre, English department and library.

The design has been developed from a careful analysis of the neighbouring Gothic-revival school buildings, using a restrained palette of red bricks in a repeating sawtooth motif to produce an architecture that is both highly contemporary and respectful of its historic context.

The ground floor layout helps to tie the new building into the existing spatial arrangement and most importantly address the school's Upper Yard, which is an important social and recreational space. The sixth form centre offers flexible learning environments: quieter spaces for focussed work and separate informal study spaces directly linked to a breakout area. The first floor contains the English department classrooms: here a simple building diagram has been deployed with a circulation spine and accommodation distributed to one side but with glazing to the corridor to provide dual aspect classrooms.

The library is located within the tall pitched roof volume on the top floor. With an adjacent study hub and open plan, the timber-lined space, flooded with natural light, provides a serene and exceptional learning environment. The vertical proportions reflect the composition of the Main School building.

At the detailed scale, window jambs are formed by brick columns turned through 45 degrees referencing the existing triangular motifs, and soldier courses at the top and bottom of the window respond to the use of stone lintels elsewhere on site. Gable elevations also feature prominently on the site, and this has been replicated on the facade overlooking the Yard, and the St John's Road elevation. There, the new building has a solid brick plinth which refers to the mass of the existing buildings where buttresses and solid masonry form a base.

The entrance to the Mitchell Building is framed by faceted brick columns which reinforce the building's position within the Yard while referencing the triangular motifs of the historic buildings and the filleting of stone mullions. The building minimises environmental impacts and includes a high-spec envelope, solar control measures, and good daylight infiltration to reduce reliance on artificial lighting. High-efficiency heating, ventilation, and heat recovery systems work in tandem with PV panels to reduce overall energy demand.

Client:
The Skinners School

Architect:
Bell Phillips Architects

Main Contractor:
BBS Construction Ltd

Structural Engineer:
Built Engineers

Services Engineer:
Hilson Moran

Quantity Surveyor:
Gleeds

Judges' Comments:

"This is a very good example of intelligent design maximising the opportunities and enriching the campus."





Images: Kilian O Sullivan

PRO TEM AWARD

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

Hackney Bridge

Newham, Greater London

Hackney Bridge, a new meanwhile, multi-use destination, sits uniquely in the middle of four London boroughs and is perfectly placed to provide a space that connects all four communities.

The project is an incubator space for local people and organisations, combined with public event space, food hall and independent retail, across 5 buildings around a central yard. The site will eventually be developed as part of the Olympic Legacy Plan, but the interim period of 12 years will allow the site to support start-ups and offer opportunities for local talent to thrive, collaborate and grow together.

Constant feedback and consultation shaped the brief, which then informed sketch proposals which were presented back to the community. Feedback from initial stakeholder and open public consultation was mapped in diagrams to determine which type of space was required. Through visiting existing makers and artists in the surrounding area to see how they work and what kind of spaces they need, it became clear that the concrete-framed warehouses built out of brick would serve them well, with large volumes being sliced and diced into low-tech, loose-fit spaces and capacious goods lifts. The external yards provide access for deliveries, storage, and working outside by day. At other times they become gathering and performance spaces. The range of workspace type and size (from room to industrial unit to acoustically isolated event space) enables businesses to start small and scale as they grow.

Current members include a coffee roastery, e-bike delivery start-up, furniture makers, small-batch pickles and a family-run streetwear label. Local start-ups are offered discounted rates to foster the next generation of innovative businesses in an inclusive and dynamic setting.

Hackney Bridge showcases how meanwhile projects can produce meaningful change in a short timeframe.

Client
Make Shift

Architect
Turner Works

Structural Engineer
Structure Workshop

Services Engineer
PSH Consulting

Quantity Surveyor
Christopher Smith Associates LLP

Main Contractor
Glencar Construction

Fire Consultants
Astute Fire

Judges' Comments:

"There is much to praise about the scheme and its ambitions to provide good quality incubator space for a range of people and organisations situated in the local area."







Images: Harry Wintering, Tim Crocker

PRO TEM
Highly Commended

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

Architect
Jan Kattein Architects

Client
Westminster City Council

Structural Engineer
ARUP

Main Contractor
H A Marks Ltd.





Judges' Comments:

"This innovatively conceived, interestingly executed and well-run scheme lives up to its stated aim of giving the area a lively street presence and continuing focal point for the community during its re-development."

Ebury Edge

Westminster, Greater London

Ebury Edge is a temporary development combining community space, a café, affordable work and retail spaces.

Together, they give the estate a lively new street presence and shelter a shared rear yard, offering a continuous focal point for the community of the Ebury Bridge Estate throughout its phased re-development. Two storeys of workspace units form a colourful timber-clad terrace along Ebury Bridge Road.

Together with the frontage of the cafe, housed with a community hall in a distinct, single storey structure these work to create an active edge to the Estate through its transition. Along the street front, two storeys of workspace units arranged in a colourful timber-clad terrace activate the edge of the Estate in transition.

The café and community centre are housed in a distinct single storey volume receding into the depth of the site. Together, the assemblage shelters a courtyard to the rear, which connects to an existing green playspace to provide a much-needed social space for the estate and external seating for the café.

Workspaces are sized to provide an affordable foothold for small local businesses, with a variety of micro-shop fronts along the street and larger offices upstairs. The community hall shares a core with the café to allow events and functions to flow between spaces and out into the rear courtyard. Ebury Edge was designed and constructed in 18 months from inception to completion and will remain in place for 5 years while the first phase of re-development of the Ebury Bridge Estate progresses. After this period, it will be disassembled and re-erected – in part or in whole – elsewhere in the borough as new interim sites come forward.

By creating community amenities in advance of long-term redevelopment, the scheme is creating continuity for residents, enabling local businesses, and will help to ensure that the long-term redevelopment is well rooted in its context. The design and consultation approach have resulted in a scheme with a striking visual character that is unique to Ebury, and reflects residents' wishes to invite communities old and new to take their place on the renewed estate.



Images: Diane Auckland Fotohaus / Jan Kattein Architects



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Selwyn Goldsmith Awards for Universal Design

Recognising universal design excellence in the built environment since 2011.



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

Selwyn Goldsmith Awards National Judging Panel

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

David Dropkin FRSA

As a practitioner with an interest in access, inclusion and user-centric design for over 20 years, David has delivered strategic inclusive design consultancy to master-planning and architectural teams. He has a keen interest in challenging perceptions about disability and believes in delivering projects that embrace seamless provision for disabled and non-disabled people alike. His expertise includes design appraisal, technical guidance, stakeholder involvement and the development of access strategy and policy in the UK and internationally. Co-author of the Metric Handbook chapter on access and inclusion, he is a Consultant Member of the NRAC and a Certified Interior Designer in the State of California, a member of the HS2 Independent Design Panel and a Design Council Expert.

Iain McKinnon

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

Jane Simpson

Jane is Director of Jane Simpson Access Ltd. An architect and consultant member of the National Register of Access Consultants (NRAC). With over two decades of experience in inclusion, she is a Built Environment Expert Design Council 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.

Awards

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

Gannochy Lifetime Neighbourhood

Perth and Kinross, Scotland

A new intergenerational neighbourhood for the Gannochy Trust, designed to integrate with their existing 1920s model homes.

Not only is the new neighbourhood sensitively designed in terms of massing, scale and urban design, but careful consideration of the existing tenant group means new housing has been made adaptable to accommodate their future needs as they age, but will also attract younger families to create an inclusive and resilient community.

Improved indoor air quality and inclusive green community spaces overlooked by generous private undercover sit-oot-eries promote health and wellbeing. AK Bell, a noted philanthropist, constructed the original Housing Estate in 1923 to provide high quality housing at mid-market rents. The new housing development provides flexible 2-bedroom homes which can accommodate a range of tenants such as young 'starter' families, single people, downsizers, and people with physical and perceptual impairments (such as dementia) including those with a live-in carer.

The new development is an evolution of the exiting estate, with its distinctive character and high-quality landscape, enhances the existing character and integrates with the established neighbourhood. Like their predecessors, new homes have distinctive hipped roofs, simple massing and generous front gardens.

There are visual connections to the wider Gannochy Estate and larger homes (for families with a wheelchair user) act as landmarks to aid wayfinding. Different degrees of sociability have been built into outdoor spaces - from private porches and gardens, to community greenspaces and orchards. This is a Pilot Lifetime Neighbourhood. Collaboration and communication with the Trust and the existing community was essential for project success as a pioneering development that enhanced AK Bell's legacy.

The Trust are committed to an ongoing development strategy which supports older residents to age in place and encourages sociability across all ages.

Architect
Anderson Bell + Christie Architects

Client
The Gannochy Trust

Project Manager
Brownriggs

Main Contractor
Campion Homes

Services Engineer
Hawthorne Boyle Limited

Structural Engineer
G3 Consulting Engineers

Environmental Consultant
MEARU (GSA)

Landscape Architect
Mike Hyatt

Judges' Comments:

"An excellent scheme that brings architectural value to a typology that is in need of fresh impetus and models. There is a sense of community belonging and ownership not just by the residents, but also by the clients."



Images: Anderson Bell + Christie Architects

Awards

The Deaf Academy

East Devon, South West

Applicant
Stride Treglown
Architect
Stride Treglown
Client
The Deaf Academy
Conservation Architect
Stride Treglown
Interior Designer
Stride Treglown
Landscape Architect
Stride Treglown
Main Contractor
Midas Construction
Owner
The Deaf Academy
Project Manager
Stace LLP
Quantity Surveyor
Aecom
Services Engineer
SDS
Structural Engineer
Hydrock
FF&E Consultant
SpaceZero

The Deaf Academy, a school for students aged 5-25, had been based in Exeter since its foundation in 1826. However, the school became increasingly unsuited to contemporary needs.

Deciding to move, the governors found a site with better development potential; the former Plymouth University Rolle Campus in nearby Exmouth. Working closely with the client, the new educational facility includes a state-of-the-art teaching hub, refurbished theatre, multi-use games area and new residential block. Developed in line with DeafSpace standards and the latest technologies in Deaf education, spaces are honed to the needs of visual communication and provide a haven for students to strengthen their identity as Deaf people.

The school's guiding philosophy was 'reverse inclusion' – prioritising the needs of Deaf and disabled students and then reverse engineering the resulting design for hearing people. A new educational hub houses classrooms which are clustered around a central 'Learning Forest'. This shared atrium space is a focal point for the academy, providing a lively place for pupils from different classes to meet, dine, and learn.

Classrooms are arranged in pairs, with a shared 'Da Vinci' space between providing a flexible breakout learning zone for small groups. The existing theatre building has been refurbished and now houses staff offices, learning spaces, and an audiology room as well as the theatre, available for use by the wider Exmouth community. The residential building consists of three distinct-but-connected three-storey blocks of cluster flats. Each block has different finishes, layouts and colour schemes to promote a sense of individual identity.

The campus was designed holistically with the landscaped parkland being seen as an integral part of the design. The research and DeafSpace design principles applied to outside spaces.

Judges' Comments:

"The facility is delightful, uplifting, flexible and enchanting for the Academy and the community. It is nestled in the community and extends way beyond basic inclusive design good practice and regulations."



Images: Tom Bright, Stride Treglown



Highly Commended

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

The Welcome Building, RHS Garden Bridgewater

Salford, North West

Architect
Hodder and Partners

Main Contractor
BAM Construct UK

Structural Engineer
RoC Consulting

Services Engineer
Hoare Lea

Landscape Architect
Tom Stuart-Smith Ltd

Judges' Comments:

"A lot of thought and effort has been taken to create a high quality, inclusive, barrier free environment for all.

Accessibility is a vital component of all RHS gardens, ensuring that everyone is able to visit, enjoy and benefit from horticulture.

Step free access is available throughout the Welcome Building and wider gardens, with accessible gradients from the site entrance running through to the main entrance of the building. Accessible car parking spaces are also available close to the main entrance along with surface changes where appropriate to assist the visually impaired. Signage has been carefully considered in terms of size, location, font and colour to ensure easy navigation to and through the building and gardens for all users.

Once within the building there is step free access throughout, including the private staff areas, with all public doors meeting or exceeding building regulation requirements. Access through to all external spaces is step free, including to the outside café terrace overlooking the lake. A range of sanitary facilities are provided to suit different requirements, including a fully compliant Changing Places facility, allowing visitors with additional needs to be catered for in a comfortable and dignified manner. Hearing loops have been fitted to ticket and reception desks as well as the learning studios, with high tonal contrast colours chosen to highlight points of visitor interaction. Lowered sections are provided to the membership and ticket desk.

Upon entering the main gardens, the RHS provide wheelchair and mobility scooter hire for those unable to walk long distances. The mobility scooters are located under cover with charging points close to the building entrance. During construction an access and audit review was undertaken by the Centre for Accessible Environments, this highlighted areas which could be improved upon, allowing design changes to be made to enhance the accessibility and universal design.



Images: Peter Cook

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 building conservation experts who uphold the integrity and ethos of the Civic Trust Awards and make the final decision on the level of awards to be given, ensuring national and international consistency.

Dearbhail Keating

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

Neal Charlton

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

Neil Burton

Neil has been a director of The Architectural History Practice since 2001. He is an architectural historian with over 35 years' experience of the listed building and planning control process. Neil started his career at the Council for Places of Worship, assessing the architectural merit of redundant churches, before joining the GLC Historic Buildings Division as a member of the historians' team. After the abolition of the GLC he became an Inspector of Historic Buildings within English Heritage. In 1994 he became Secretary of the Georgian Group, one of the national architectural Amenity Societies, where he remained until joining AHP.

Simon Malam

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

Comments from AABC National Judging Panel

Every year the AABC Conservation Awards Panel reviews a varied selection of conservation works on both secular and ecclesiastical buildings of varying sizes and complexity.

The starting point for assessment is to review the statements, documents and drawings submitted as part of the application and consider these against the awards criteria. These begin with understanding the significances of a historic building in whole and in its constituent parts. We then consider the identification of defects and the diagnosis of problems and functional deficiencies, which leads to the development of an approach - a conservation philosophy appropriate to the specific circumstances of the project.

This year we have again seen a varied selection of projects which have ranged from small domestic conservation to multi million pound schemes on significant public buildings.

The challenges encountered were therefore very varied. Technical and philosophical challenges had to be considered against restricted budgets and the results in many cases were very impressive. Again, we were encouraged to see small projects featuring, often with huge amounts of community engagement and local interest which has broadened the reach, understanding and appreciation of the historic built environment.

Larger projects have been expertly executed and the detailing, care and attention to each aspect of the building fabric is a joy to behold.

We strive to identify projects that exhibit excellence and that will inspire others to engage with heritage, encourage involvement in the Civic Trust Awards and promote conservation in the wider context.

Each year it seems the decision making process becomes harder with so many projects worthy of celebration and promotion. The two winners this year are very different in building type and challenges encountered, but both celebrate the unique spirit of the individual building.

Awards

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

Anchor Studio - Repair and Renovation

Cornwall, South West

The Grade II* Anchor Studio has been at the heart of cultural life in Newlyn since the 1880s, used initially for over 60 years by Stanhope Forbes, father of the Newlyn School, and then by John Wells, one of the principal St Ives Modernists.

The building has architectural significance as a well-preserved, late-C19 purpose-built artist's studio which remains in its original use, an increasingly rare building type; unusually, its interior was built with, and retains, features to enable it to be used as a 'stage set' for interior compositions; the only alteration to the studio space was made in the earlier C20, to create additional space to be used by the Newlyn (Forbes) School of Art, demonstrating the building's evolution.

In 1947 the studio was bought from Stanhope Forbes' widowed second wife by the artist John Wells. John Wells bequeathed the studio to the Borlase Smart John Wells Trust, the present building owner. The conservative repair and renovation, has retained as much of the character of the inside and outside of the building, including its meadow setting, as possible. The principal studio floor was left intact, with paint spills and other marks. The lower ground floor living accommodation, created by John Wells after 1947, has been made fit for use, with the removal of asbestos sheeting and the addition of insulation, kitchen and bathroom.

The meadow, used for 'en plein air' painting, characteristic of the Newlyn School, in which the studio was built in 1888, has been recreated with the removal of excessive bamboo clumps, saplings and a non-native holm oak which blocked the panoramic view of Mounts Bay from the 2 large north facing studio windows. New native field hedging was added to the site perimeter. The design phase included a detailed, almost forensic, survey and recording of the existing dilapidated and fragile building. A historic building assessment and statement of significance was produced by local experts Jo Mattingley, Daniel Ratcliffe and Eric Berry, with the guidance of Nick Cahill, and Nina Patternoster, from Cornwall Council and Chris Miners, from Historic England. The project has conserved for the future of the artistic and wider community, the historic heart of the 'Newlyn School' of art.

The studio will continue to offer residential and studio accommodation to artists 'in residence' for fixed short-term periods. The resident artists will participate in the frequent local Open Studios schemes and festivals and The Borlase Smart John Wells Trust will seek artists from outside the local area to encourage the exchange of ideas and influences.

Judges' Comments:

"An exemplary small-scale project with extensive local consultation and liaison. Conservation approaches adapted were very conservative and paid special attention to traditional techniques. The spirit of the building has been carefully preserved."



Images: Alban Roinard

Client
Borlase Smart John Wells Trust

Architect
Rolfe Kentish Architect Ltd

Applicant
Rolfe Kentish Architect Ltd

Conservation Architect
Rolfe Kentish Architect Ltd

Main Contractor
Symons Construction Ltd

Project Manager
Trevor Humphries Associates

Quantity Surveyor
Trevor Humphries Associates

Structural Engineer
Keith Rolleston Associates

CDM
Wm G Weller & Son Ltd

Historic Buildings Consultant
Eric Berry Historic Building Consultant

Awards

Worcester Cathedral Undercroft Learning Centre

Worcester, West Midlands

Architect
Acanthus Clews Architects Ltd

Client
The Dean and Chapter, Worcester Cathedral

Main Contractor
Croft Building and Conservation

Quantity Surveyor
Synergy

Services Engineer
Chris Reading Associates

Structural Engineer
Andrew Waring Associates

Archaeologist
Chris Guy Cathedral Archaeologist

Environmental Consultant
Tobit Curteis Associates



Worcester Cathedral's education department currently provides a high-quality educational experience to over 6,000 children and young people every year from a temporary wooden shed structure.

The vision of Worcester Cathedral's Dean and Chapter was to conserve and bring into public use for the first time a wonderful 12th century Grade 1 listed former monastic refectory cellar and Scheduled Monument to provide a unique historic venue to facilitate learning, arts and heritage for the whole community, ensuring it is accessible to all.

A previously inaccessible cellar within a scheduled monument into a fully accessible public facility was only made possible through extensive research, consultations and investigations with numerous specialist heritage consultees. Unlocking the project was the identification of one section of rebuilt Victorian vault within the original medieval structure, the identification of this less significant masonry provided an opportunity for radical change to the building as its removal could be justified if access for all could at last be achieved.

Permissions were then sought for scheduled monument consent, listed building consent, planning permission as well as CFCE permission for the access to and conversion of the former monastic cellar into a fully functioning education facility. The successful conversion was a huge challenge, involving complex responses to environmental conditions and building archaeology. The conservation philosophy was to ensure the fabric of this unique space was secured for future generations by carefully identifying which later additions and finishes needed to be carefully removed and repaired and which areas needed specialist conservation work.

Unlike a crypt this vaulted medieval Undercroft was a service space for the monastic hall above and as such the philosophy was to ensure this utilitarian service function was expressed. As such the exposed stone walls and vaults were repaired and consolidated rather than refinished in lime plaster and new interventions were kept to a minimum all with the aim of retaining the unique essence and character of the original space. Through continuous dialogue with the archaeologist, environmental engineer and HE a philosophy was developed to ensure the lightest possible touch on the medieval space whilst still delivering a new inspiring and flexible community education space.

The centre will play a decisive role in maintaining the Education Department's existing status as a beacon of excellence in educational outreach and a model of best practice which other cathedrals aspire to emulate.

Judges' Comments:

"A challenging and well resolved scheme. The project addressed complicated access to the vault, allowing it to be opened up and appreciated by a wide audience. Technical challenges associated with archaeology, environmental conditions in the space and ensuring the former monastic refectory cellar maintained its integrity was a colossal task and one that has been expertly executed."



Images: Andy Marshall

LOST ART

HISTORIC LANDSCAPE FURNISHINGS

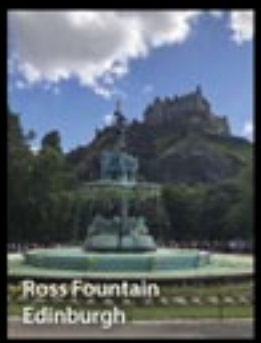

Pearson Park Archway, Hull

Lost Art Limited: specialists in the restoration, repair, reproduction and reinstatement of historic landscape structures.

Main contractors on the Civic Trust Award nominated Pearson Park Archway project, working with Hull City Council and Hugh Massey Architects.

We also produce and supply high-quality heritage street furniture.

Consultancy services are available for condition reports, specifications and funding recommendations. We also offer options for continuous professional development.


Ross Fountain Edinburgh


National Wallace Memorial, Stirling


Bandstand, Alexandra Park Gardens Windsor


Sunflower Bench

25 years of continuous operation, including involvement in over 150 lottery funded programmes as main or specialist contractors, consultants and suppliers.

Please get in touch at any stage to discuss how we may help with your project.

Connect with Dominic Liptrot, our Managing Director, via LinkedIn.

Some of our previous awards

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instagram.com/lostartlimited

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.

ERS Building, Killingworth

North Tyneside, North East

Client
North Tyneside Council
Architect
Ainsworth Spark Associates
Conservation Architect
Ainsworth Spark Associates
Main Contractor
North Tyneside Council
Original Architect
Ryder & Yates
Structural Engineer
Portland Consulting
M&E Engineers
A.E. Robb & Associates
Heritage Interpretation
NECT
Interior Designer
Ainsworth Spark Associates
Client's Architect
North Tyneside Council
Fixed Furniture
Rosebirch Ltd
Main Asbestos Removal Contractor
Rhodar
Drone Footage & Film Creation
Drone Imagery Services

The Grade II* Listed ERS building by Ryder & Yates, built in 1968, has been fully refurbished to provide up-to-date offices and meeting rooms, along with storage and workshop spaces.

Retaining the original intention of the building design, circulation and welfare elements have been brought up to modern standards and failing and dangerous envelope elements rectified. Conservation considerations have had to be finely balanced with the requirements for the removal of large amounts of asbestos to ensure both safety and the preservation of this historic building.

The ERS building was highly praised at the time of its opening in the late '60s. It was innovative and striking and was designed for the flourishing gas industry at the time when North Sea Gas was first discovered. In the two years after its completion, it won the RIBA Award, the Financial Times Award for Industrial Architecture, the Concrete Society Award and a Commendation from the Civic Trust Awards. The building had deteriorated enormously in recent years and was in dire need of repair and refurbishment. Water ingress had caused damage and had led to the breakdown of asbestos, causing the release of fibres that spread around the building in ventilation ducts and hidden voids. This led to the building being evacuated and almost entirely sealed off in 2010, leaving only the archive stores in the former Crane Bay and the CCTV suite in the fixed lab in use, both of which were accessible directly from the outside and protected from the rest of the building.

Externally, the profiled metal sheet cladding was damaged and rusting away in places, the vast flat roof was failing and the concrete elements to the upper floors and roof top plant were in a poor state of repair. There was close collaboration between the client, the architect, the planning department, asbestos specialists, building control, the contractor and Historic England to ensure that this balance would result in a building brought back to useful life in a way that was in line with the original architects' intentions.

The task was so significant that the council found themselves the only organisation willing to take it on to save the Grade II* building from irreversible decay.





Images: Jill Tate

Judges' Comments:

"A clever and well thought through project that preserves what is significant and makes it fit for purpose in the twenty first century."

Highly Commended

Frogmore House

Watford, Greater London

Frogmore House is a Grade II* early C18th Gentleman's residence that was so dilapidated that it was on Historic England's 'Buildings at Risk' register for many years.

It was gradually sinking into total dereliction due to neglect and vandalism. Being a well known "wreck" it was also the subject of extensive theft of leadwork as well as its magnificent entrance doorcase. It was built in c.1716 for Isaac Finch, a wealthy local merchant. It is located south of Watford High Street in what was previously open countryside. The south west façade, with its projecting cornice, is typically early C18th, as is the elaborately carved, timber door case which was stolen in 2009. The doorcase was subsequently located by the Temple Trust, purchased by St William and now reinstated by GQA following extensive restoration. The house was little altered until 1884 when Captain Foll, constructed the new closet wing and the bay window to the south façade.

In 1905 the house and gardens were purchased by The Watford Gas and Coke Company. A huge gasometer was built in the garden. Watford High Street was widened in 1910-1914, which regrettably resulted in the loss of the front garden and wall. It was subsequently divided into three flats by the 1950's, which were gradually left unoccupied from the 1970s to 1998, after which the building fell into total disrepair. Following neglect over 20 years, by 2019 Frogmore House was suffering from extensive water ingress, major structural failure and severe outbreaks of dry rot which destroyed large areas of the early 18th Century panelling.

The comprehensive restoration has required specialist craftsmen. Working closely with St William, detailed site surveys and investigations were undertaken to assess the repairs necessary to restore the building back to its early C18th state, whilst also making it structurally sound and suitable for 21st Century office use. This process involved working very successfully with the Watford Council Planning authorities and Watford Building Control. Frogmore House has now been totally restored throughout, with all its historic panelling reinstated and repaired, its sash windows and solid, panelled doors have been purpose made and the two staircases restored, with remade, new mouldings and new 'barley twist' spindles to match the originals.

Historic research and photographs were used to detail lost panelling and other joinery, which had either been destroyed by dry rot, damaged beyond repair or stolen. The philosophy has been one of honest repair and retention of historic fabric rather than complete replacement or over-restoration. Extensive discretely concealed structural works were required in advance of the internal restoration, which included inserting substantial steelwork and strengthening of partitions with plywood diaphragms thus retaining much of the timber framing. From being abandoned it has now started a new life as a recruitment agency.

Client
St William

Conservation Architect
Giles Quarme Architects

Structural Engineer
SFK Consulting

Services Engineer
PSH Consulting

Contractor
Goldsmith Group

Specialist Sub-Contractor
Criterion Consulting

Judges' Comments:

"Careful rescue of an early eighteenth century house, skilfully executed."



Images: Giles Quarme Architects

Highly Commended

Neville Hall

Newcastle upon Tyne, North East

Client
The Common Room

Conservation Architect
Howarth Litchfield Partnership Ltd

Interior Designer
Howarth Litchfield Partnership Ltd

Project Manager
Gardiner & Theobald

Main Contractor
Brims Construction

Applicant
Howarth Litchfield Partnership Ltd

MEP Consultant
TGA Consulting Engineers

Consultant Engineers
3E Consulting Engineers

Photographer
Andrew Heptinstall Photography

The background to the project lies in the Victorian Grade II* listed buildings known as Neville Hall and Wood Memorial Hall (and formerly known collectively as the Mining Institute).

Situated next to Newcastle Railway Station and adjoining the Lit and Phil Library, the building occupies a hugely prominent position in the streetscape. The buildings were built for the Institute in 1872 through the Victorian period with a basement lecture theatre and then again in the Edwardian period with modifications, and was the meeting place for coal mine owners.

Through the latter part of the 20th Century the building was declining from lack of maintenance and inappropriate alterations to the internal fabric. The Mining Institute could no longer afford to keep the building but needed a new use and function for it. The Common Room of the North was born as the new owner, charity and with the intention to raise awareness of science, and engineering especially in the regions young people. The building was evaluated to identify its condition and the works that would need carrying out immediately. 1960s and 1970s alterations were removed and main rooms restored to their original form.

A lift and escape stair has been added and the whole building has been repurposed, making it viable for meetings, functions, education and as a HQ for the new organisation. The building has aspired to become Equality Act compliant for all disabilities. This task was daunting in a listed building, with multiple level changes, from an era when this was not a requirement.

Neville Hall is now usable, accessible and viable. The building is more sustainable, energy efficient and celebrates Victorian Architecture, modern technology and creates an interior space that people could enjoy and celebrate.

Judges' Comments:

"High quality conservation project. The use of a new infill section to the building unlocks its potential."





Images: Andrew Heptinstall Photography

Highly Commended

Pearson Park Entrance Arch

Kingston-upon-Hull, Yorkshire & Humberside

The Grade II listed Entrance Arch forms a key element of the scheme to restore Pearson Park, the oldest public park in Hull.

The place of the Entrance Arch within this wider context is clear: it is the most important and unique heritage asset in the scheme and, as the name suggests, is the main entrance to the Park itself; its complete repair and restoration was considered vital to the success of the entire endeavour. Many of the original cast iron elements have been retained, repairing what was salvageable, and replacing any damaged/lost elements in cast iron replicas exactly matching original designs.

Unfortunately, on commencement it was discovered that the structural condition was much worse than previously feared. It was determined that the only safe, practical way to ensure a successful restoration was for complete disassembly and off-site workshop repair. Specifications were later completed for partial disassembly and off-site repair, conservation cleaning, removal of paint layers/repainting in original colour scheme and creation of replica lights, urns, heraldic devices, gates and other lost features in original materials.

It was important that the approach to and from the Arch into Pearson Park be refined and there was a comprehensive scheme of hard landscaping in the vicinity. This included resurfaced tarmac pathways to pedestrian areas along with new replacement kerbs, sections of new asphalt road surfacing, and the incorporation of recovered granite setts to the main road surface within the Arch curtilage. Cast iron bollards were also added on either side to protect the structure from modern vehicle traffic/accidents, designed with capstan detailing to echo that of the restored Arch.

There was a strongly collaborative process throughout, with extensive discussions between design team, conservators, planners, client body, HLF funders and Historic England, as well as community interest groups and local councillors.

Applicant
Hugh Massey Architects

Architect
Hugh Massey Architects

Client
Hull City Council

Conservation Architect
Hugh Massey Architects

Main Contractor
Lost Art Ltd.

Owner
Hull City Council

Quantity Surveyor
Artis Consulting Ltd

Structural Engineer
Building Design (Northern) Ltd.

Services Engineer
Taylor Design Partnership

Heraldic Specialists
G.K. Beaulah & Co Limited



Judges' Comments:

"A thoroughly researched project which overcomes complex issues with fabric repair."

Images: Hugh Massey Architects

Highly Commended

Theatre Royal Drury Lane

Westminster, Greater London

Applicant
Haworth Tompkins

Construction Management
GTCM

Structural Engineer
Conisbee

Acoustic Consultant
Charcoalblue

Theatre Consultant
Charcoalblue

Services Engineer
Skelly & Couch

Lighting Consultant
BDP

Quantity Surveyor
Gardiner & Theobald

Project Manager
Avison Young

CDM
PFB Construction Management

Fire Engineering
Trenton Fire

Access Consultant
David Bonnet Associates

Transport Consultant
Alan Baxter

Interior Designer
AWI

The Grade 1 listed Theatre Royal Drury Lane, one of the world's most important theatres, has involved 7 years of painstaking research, analysis, design and craftsmanship to bring London's grandest venue gloriously back to life.

Drury Lane encapsulates the history of British theatre, Benjamin Dean Wyatt's 1812 building being only the latest incarnation of a continuous theatrical presence on the site since 1663. A central part of the project vision was to reveal and restore Wyatt's public spaces – the Foyer, the Rotunda, the Wyatt Staircase and the Grand Saloon - arguably the most impressive sequence of Georgian public interior spaces in existence.

Another aim was to improve and democratise access to the theatre – by remodelling the previously segregated circulation routes so that all visitors pass through these spaces and by adding a lift to allow access to all tiers of the auditorium for the mobility impaired.

The original form of the foyer, with its sequence of spaces, has been restored by the removal of later accretions, releasing the imposing Doric Columns that frame loggias at each end, and by uncovering and restoring the original decorative scheme of stone coursing with restrained Greek Key cornicing. The original stone floor in the Rotunda and Wyatt Stair have been retained and restored and new torchieres have been added to replicate the original lighting of these spaces.

New connections into the auditorium have been added so that all levels of the auditorium can be accessed from the Rotunda and Wyatt Stair. New bars, retail space and furniture and lighting have been added that enable the theatre to welcome visitors throughout the day and evening. Andrew Lloyd Webber has personally commissioned new paintings and 'grisaille' murals for the foyers to complement a new hang of historic paintings, drawings and posters.

Wyatt's multi-tiered, enveloping auditorium was replaced entirely in the 1920s when a more disengaged, cinematic style of seating arrangement was fashionable. A crucial aspect of the project has been to bring the audience into a closer and more direct relationship with the stage, with sightlines greatly improved and subtly tightening the room geometry to embrace the stage more closely.

The redecorated auditorium has been fully re-raked, re-seated and technically refitted so that for the first time it will be possible to arrange the theatre in unconventional formats for specific productions.

With major technical renewal of the stage and stagehouse and full refurbishment of the dressing rooms, the entire building has been restored and upgraded. This magnificent historic theatre has entered yet another incarnation, equipped for the next generations of theatre making.





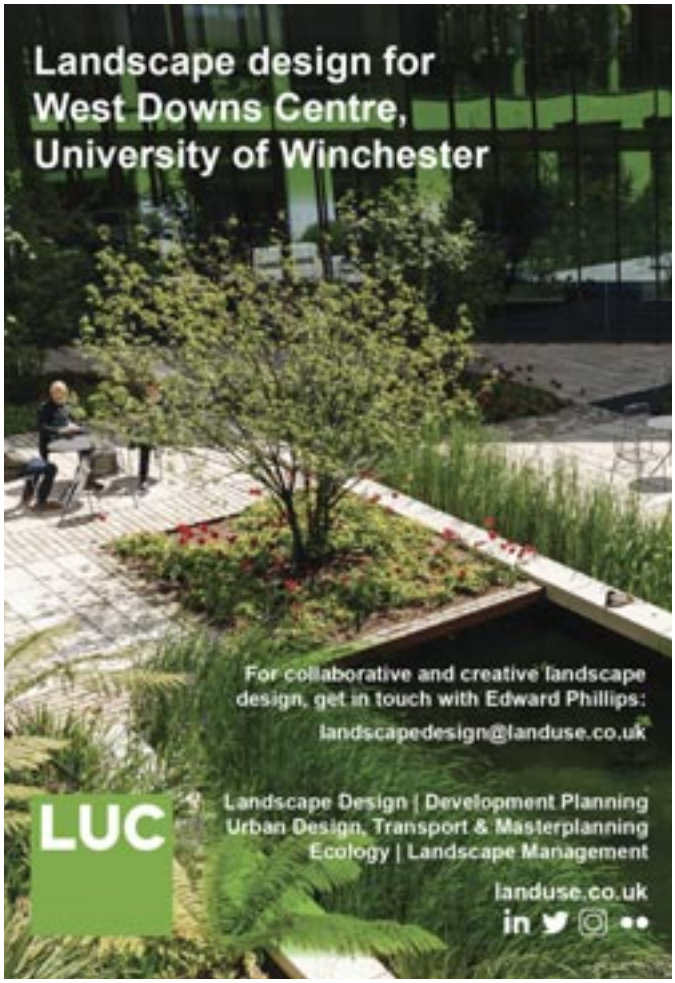
Images: Philip Vile

Judges' Comments:

"A beautifully executed project which sees the Theatre return to its original intentions."


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Regional Finalists 2022

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



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

1. Scotland

- **The Coalface, Crawick Multiverse (Dumfries and Galloway)**
  Crawick Multiverse Trust
- **The HALO Enterprise & Innovation Centre (HEIC) (East Ayrshire)**
  Keppie Design Ltd
- **Elgin & Appin Wards (Stobhill Mental Health Estate) Glasgow City**
  Keppie Design Ltd
- **Glasgow Queen Street Station Glasgow City**
  BDP
- **Greenock Health and Care Centre Inverclyde**
  Hoskins Architects
- **Ayr Grammar Campus South Ayrshire**
  BDP

2. Northern Ireland

None

3. North West

- **Rivington Terraced Gardens Chorley**
  Donald Insall Associates
- **The Spine Liverpool**
  AHR
- **Escape to Freight Island, Mayfield Manchester**
  ING Media
- **Quarry Bank Manchester**
  Buttress

4. North East

None

5. Yorkshire & Humberside

- **Danum Gallery Library Museum Doncaster**
  Bond Bryan Architects
- **Murdoch's Connection Bridge Kingston-upon-Hull**
  Matter Architecture

6. Republic of Ireland

None

7. Wales

- **Penderyn Distillery & Visitor Centre - Llandudno Conwy**
  Archer Humphryes Architects
- **Goodsheds Vale of Glamorgan**
  Loftco

8. West Midlands

- **Two Chamberlain Square Birmingham**
  Glenn Howells Architects
- **The Spirit of King's Warwick**
  Liz Middleton

9. East Midlands

- **Brookfield School of Business Leicester**
  Shepheard Epstein Hunter

10. South West

None

11. South East

- **Coachworks**
  Ashford Turner Works
- **Greater Brighton Metropolitan College Central Brighton Campus Brighton & Hove**
  ECE Architecture
- **Aylesbury Vale Crematorium Buckinghamshire**
  Stride Treglown
- **Guildford Baptist Church Guildford**
  Re-Format LLP

- **The Bale House**
  Hastings
  The Cave Co-operative Ltd
- **LCT 7074 - Resurrecting a D-Day Hero**
  Portsmouth
  Pritchard Architecture

12. Greater London

- **Wembley Park's Olympic Way and Olympic Steps**
  Brent Quintain
- **Barts Square**
  City of London
  Sheppard Robson
- **A Common Plan for Claridge Way**
  Greenwich
  Jan Kattein Architects
- **St Mary's Centre**
  Hackney
  Erect Architecture Ltd
- **Links Studios**
  Newham
  civic London
- **St Paul's School - General Teaching Building**
  Richmond upon Thames
  Walters & Cohen Architects
- **Mountview Academy of Theatre Arts**
  Southwark
  Turner Works
- **Peveril Gardens and Studios**
  Southwark
  Sanchez Benton architects
- **Farm Street**
  Westminster
  MSMR Architects

13. Eastern

- **Beaulieu Keep**
  Chelmsford
  TateHindle
- **Mildenhall Hub**
  Forest Heath
  Concertus Design & Property Consultants
- **Theatre Square and NW2 Participation Building**
  Ipswich
  WGP Architects
- **The Hold, Suffolk County Archive**
  Ipswich, Suffolk, Suffolk Coastal
  Pringle Richards Sharratt Ltd

International

- **Buddy Holly Hall of Performing Arts and Sciences**
  Texas, USA
  Diamond Schmitt Architects
- **House of Wisdom**
  Sharjah, United Arab Emirates
  Foster + Partners
- **Common Room, Hargeisa Town Hall**
  Hargeisa, Somaliland
  Rashid Ali Architects

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

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Pamela Clifford
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Patricia Woodward
Peter Drummond
Pierre Wassenaar
Piers Smerin
Rachel Birchmore
Rachel Glenny
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