

DESIGN MATTERS

CONSERVATION, MODERNISATION & ADAPTATION OF EXISTING BUILDINGS



The buildings we live, work and play in are much more than a collection of masonry, metal and glass. They are symbols which reflect our past and point us towards the future. Our built environment is shaped by our country's culture, economy and society. Today, over 99% of the population of England¹ lives within a mile of a listed building, structure or setting. Local heritage brings value, not just in terms of tourism, but by shaping our views of where we live, forming our communal identity and giving us a sense of place.

But without the right care and attention, too many of our historic buildings face an uncertain future. Architects accredited in conservation have an essential role to play in safeguarding our built heritage by using their expertise to extend its life and enhance its value.

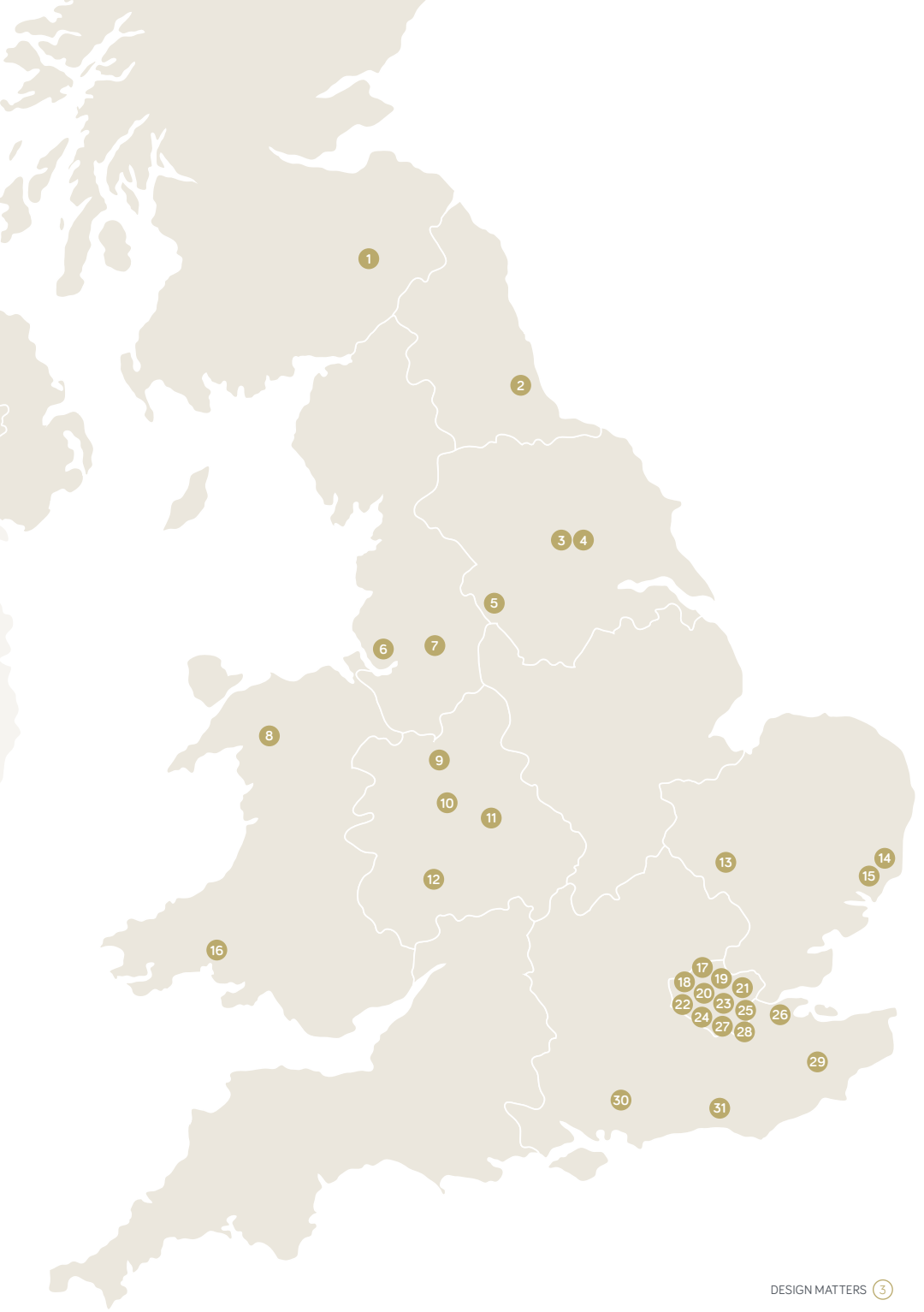
The sustainability of existing buildings is vital to their ongoing use and maintenance. It is essential that both owners and architects (or professional experts) are sufficiently informed in their understanding of how these buildings function and how they should be maintained, repaired and enhanced for future viability, especially in light of the climate crisis and current demands.

Our historic environment is one of the UK's most valuable assets and its legacy is cherished and valued from generation to generation. This report showcases the contribution of architects to the evolution of our built environment: safeguarding heritage and securing its future.

Ben Derbyshire, RIBA President

Fiona Raley, Chair of the RIBA Conservation Group

¹Historic England (*Heritage and Society 2016*)



More than one in five buildings in the UK pre-date 1919.² 40% of construction activity relates to the maintenance, renovation or restoration of existing buildings.³ From breathing new life into neglected post-war housing schemes to revitalising cultural buildings, a skilled architect can help transform a building from a liability into an asset for the future.

The RIBA believes that architects have a primary role in identifying the potential challenges and opportunities of historic buildings, areas and places including managing change in a sustainable manner. Architects find design solutions – including the repair, maintenance, adaptation and re-use of historic buildings and places – that sustain and promote their significance.

There are many ways in which the Government can support and strengthen the protection of the historic environment for the future, including:

- 1 Encouraging the use of accredited conservation professionals as advisers and practitioners through procurement requirements on publicly funded heritage projects
 - 2 Maintaining proper collaboration at central and local levels with international heritage organisations such as UNESCO, Europa Nostra and ICOMOS.
 - 3 Investing in developing and promoting the accreditation of architects with specialist knowledge, alongside widening access to the profession through the expansion of apprenticeships.
 - 4 Ensuring that local authorities have the skills and capacity to properly understand, manage and enhance the value of their historic buildings.
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²English Housing Survey (Housing Stock Report, 2014-15)

³Government Construction Strategy https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/61152/Government-Construction-Strategy_0.pdf

RIBA YORKSHIRE

2018 RIBA National Award, 2018 RIBA Yorkshire Award, 2018 RIBA Yorkshire Building of the Year Award, 2018 RIBA Yorkshire Conservation Award, 2018 RIBA Yorkshire Project Architect of the Year Award, 2018 International Lighting Design Awards, 2018 Community and Public Realm Project of the Year, 2018 RICS Yorkshire & Humber Award for Best Project Overall, 2018 RICS Yorkshire & Humber Award for Regeneration, 2018 Halifax Civic Trust Award, 2017 Heritage Angel Award for Best UK Project Overall



Interior image: © LDN Architects LLP, exterior image: © Paul White

The Piece Hall and Calderdale Central Library and Archives

Location

📍 **Blackledge, Halifax**

Architect

LDN Architects LLP

Client/Developer

Calderdale Metropolitan Borough Council

Sector

Cultural

Listing

Grade I

Lead architect

Mark Hopton

The Piece Hall is a grade I listed Cloth Hall, dating from 1779, located in Halifax, West Yorkshire. It had been in decline for a number of years until Calderdale Metropolitan Borough Council promoted it as a cultural, creative and community focus for the region. As a conservation project, every stone has

been carefully reviewed and repaired or replaced with appropriate restoration skills. But it is in the transformation of this building that the ambition of the design team and clients truly stands out.

Previously the spaces were unheated, and the scheme included new infrastructure and building services to deliver high-quality commercial space for new businesses operating in shops and cafés. A new entrance creates permeability from town to the railway station. The new Central Library and Archive is a modern facility and a bold addition, beaming with civic pride.



RIBA YORKSHIRE

RIBA Yorkshire Award and
RIBA Yorkshire Client of the Year 2017



Images: © Hutton+Crow

York Theatre Royal

Location

5 St Leonard's Pl, York

Architect

De Matos Ryan

Client/Developer

**York Citizens Theatre Trust and
York Conservation Trust**

Sector

Cultural

Listing

Grade II*

Lead architect

Angus Morrogh Ryan

York Theatre Royal is a part of York's heritage, a global city renowned for its rich history and firmly rooted in traditions. The theatre site has been occupied since the mid-18th century, undergoing a number of alterations over the years. The most significant addition was made by Patrick Gwynne in 1967, with its iconic mushroom columns, free flowing space and futuristic skylights – a legacy to the modern movement at the beginning of the 20th Century.

The project occupies a very tight site adjacent to a world heritage site; with its grade II* listing, the



complete refurbishment of the auditorium and all associated areas, including the provisions for a new foyer and an extension of the street frontage, provides carefully managed and welcoming front of house facilities.

The work has exposed elements of the original Medieval and Georgian fabric of the building. The extension has been carefully refurbished to de-clutter and reinstate the original design intent, improving floor coverings, furniture and lighting to give this significant listed building back its design coherence.

The final result demonstrates the complete success of the full design team in delivering an excellent refurbishment and the vital role of a well-informed client, working in collaboration with all stakeholders, and what can be achieved in the most challenging context.

RIBA YORKSHIRE

2016 RIBA National Award, 2016 RIBA Yorkshire Award, 2016 RIBA Conservation Award, 2016 EAA Ambassador Award, 2016 York Design Awards Lord Mayor's Prize



Images: ©Giles Rocholl

York Art Gallery

Location

4 Exhibition Square, York

Architect

Simpson & Brown Architects

Client/Developer

York Museums Trust

Sector

Cultural

Listing

Grade II

York Art Gallery, Grade II, is a public art gallery in York city centre with a collection of paintings from the 14th century to the present day. It also exhibits the most extensive and representative collection of British Studio Ceramics in the country. The building was originally built for the second Yorkshire Fine Art and Industrial Exhibition in 1879. In 1892 it became the new City Art Gallery.

Due to the high natural light levels, the large Victorian exhibition hall was not well suited to the exhibition of paintings. As a result, the main

exhibition hall was divided with a suspended ceiling in the 1950s. For over 60 years the roof space – with its decorative trusses, large roof lights and ornate plasterwork – was concealed from public view and used only for mechanical services. It has been a long-held ambition of the York Museum Trust to reconfigure the gallery and reveal this secret roof space to the public once again. In 2010 a Joint Venture collaboration of Ushida Findlay and Simpson & Brown Architects won a design competition with an ambitious proposal to restore and extensively remodel the building, creating a new 'Secret Gallery' in the roof space, a ceramic clad roof top gallery and a new garden entrance and balcony.



RIBA SOUTHEAST

Civic Trust Awards 2018, RICS Awards Winner Project of the Year 2018, RICS Awards Winner Tourism and Leisure 2018, Wood Awards: Commended, shortlisted for the 2017 RIBA Stirling Prize, RIBA South East 2017, Shortlisted for the RIBA National Award 2017, RIBA South East Building of the Year 2017, RIBA South East Conservation Award 2017, RIBA South East Regional Award 2017, Kent Design and Development Awards Conservation Award 2017, Civic Trust Awards (Regional Finalist) 2017



Images: ©Hélène Binet

Command of the Oceans

Location

26 The Historic Dockyard, Chatham

Architect

Baynes and Mitchell Architects

Client/Developer

Chatham Historic Dockyard

Sector

Cultural, industrial

Listing

Scheduled monuments, Grade I and Grade II* listed structures

Lead architect

Alan Mitchell

Command of the Oceans, a heritage landscape and scheduled monument, is a conservation and re-use project with a significant new-build element that unlocks the potential of unique historic buildings at The Historic Dockyard Chatham, allowing them to be used as 21st century visitor facilities and galleries.

The striking new visitor entrance knits together the historic fabric to either side. The decision to use

black cladding rather than to match the existing white structure, and the decision not to mimic the pitch of the existing roofs were bold moves in conservation terms and were very successful.

The project is academically rigorous in terms of repairs, reversibility and selection of new materials and is a delightful new addition to the historic dockyard. Successful engagement with specialist craftsmen and sensitive repairs, such as the scarfing of the main timbers in the mast house, adds to the beauty of the refurbished spaces.

This is a Heritage Lottery Funded project and Historic England was a close collaborator.





Tower conservation at Sissinghurst Castle Garden

Location

29 Biddenden Road, Cranbrook

Architect

National Trust

Client/Developer

National Trust

Sector

Cultural

Listing

Grade I

Lead architect

Charles Bain Smith RIBA SCA

The Sissinghurst Elizabethan Tower's last major repair was carried out in the 1980s, but since then it has suffered significant decay in the state of the oak-shingled roofs, stone parapets, staircase, plaster and glazing. Its Conservation Project was complex as it required the coordination of a number of work-streams and disciplines within a very short window of opportunity during winter.

The project required specialist conservation work and investigations. It involved interpretation

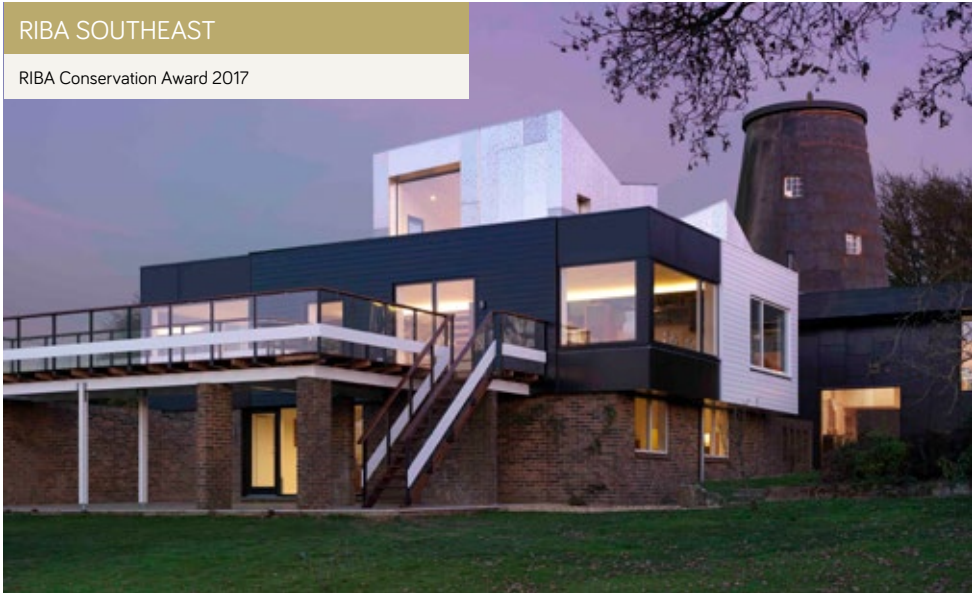


and exhibitions, moving of historic collections, horticulture and building conservation work. It comprised a very detailed conservation programme to undertake priority works such as the condition of the stone parapets, weathervanes, timber staircase and brick window mullions. The understanding of how coloured decoration was used on the outside of the building has added to a wider understanding of Tudor Architecture – not as we see it today in its comfortable decay, but in the brightness and decorative exuberance in which it was envisaged.

The tower now receives around 220,000 visitors a year and it is the centrepiece of the world famous 'Sissinghurst Castle Gardens'.

RIBA SOUTHEAST

RIBA Conservation Award 2017



Images: ©Tim Brotherton

Jack and Jill windmills

Location

51 Clayton, Hassocks

Architect

Featherstone Young

Client/Developer

Private

Sector

Commercial, hospitality

Listing

Grade II*

Lead architect

Benedetta Rogers

Grade II* listed Jack Mill, one of the Jack and Jill pair, is located on the ridge of the South Downs National Park and had fallen into disrepair. Working with a heritage consultant and windmill experts, FYA gained planning approval to implement a strategy of renewal, retention and replacement. In conservation terms, this project is exemplary in its approach to enhancing an existing context. The significance of the context and the structures was rigorously explored in a heritage assessment which informed the repair and new interventions and has enabled the local craft traditions to



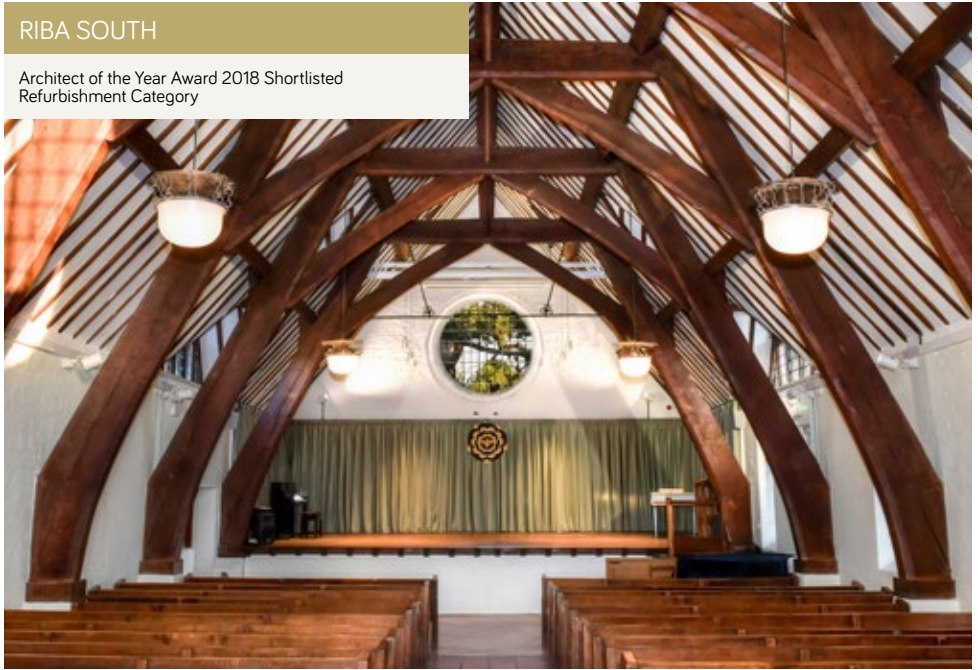
be progressed as well as new and appropriate responses to be made to the modern buildings on the site. The careful integration of the granary within the new wing is inspired and successfully balances benefits over harm to safeguard the remaining timber structure.

Part of the success of this project is due to a very close, collaborative client/architect relationship. From conception the project was well informed and researched. FYA extensively consulted with two local authorities, Historic England, SPAB and local millwrights and community groups.

One of the key sustainable features at Jack Mill is the re-use and recycling of the existing buildings rather than their demolition and re-build.

RIBA SOUTH

Architect of the Year Award 2018 Shortlisted
Refurbishment Category



Images © Richard Griffiths Architects

Bedales School

Location

50 Church Road, Steep, Petersfield

Architect

Richard Griffiths Architects

Client/Developer

Bedales School

Sector

Education

Listing

Grade I

Ernest Gimson's Memorial Library and Lupton Hall are among the finest products of the Arts and Crafts movement, and are of international significance in combining furniture and architecture in an indissoluble mix. Conceived as part of an unbuilt quadrangle, the hall was used as an assembly space, but had fallen into disuse as the school expanded.

The magnificent cruck frame, austere brick walls, quarry tile floors, and circular windows are clearly visible in the early photographs, but had been

obscured by later additions. Externally, vital repairs to the rainwater goods, leaded windows, and historic brick were carried out, including a new roof for the seminar room extension. The whole of the interior was carefully cleaned and redecorated, with sensitive repairs to the wide oak boards of the stage, quarry tiled floor, and Gimson designed pews.

RGA's work has revealed the spirit of the original design, with carefully considered contemporary interventions to bring it back into use as a music venue. The hall now has a beneficial and sustainable future at the heart of the school.



RIBA EAST

RIBA National Award 2018, RIBA East Award 2018, RIBA East Conservation Award 2018, AJ Specification Award (Doors & Windows) with Schüco 2018, AJ Retrofit Award, RIBA Journal Schüco Excellence Awards, Best Education Project 2017, Cambridge Design and Construction Awards 2017



Images: Nicholas Hare Architects © Alan Williams Photography

The David Attenborough Building

Location

13 **Pembroke Street, Cambridge**

Architect

Nicholas Hare Architects

Client/Developer

University of Cambridge

Sector

Education

Listing

Not listed

Lead architect

Carol Lelliott

This brutalist icon, designed by Arup Associates in the 1960s has been restored and re-invented as a cross-disciplinary conservation campus and sustainability exemplar. Some sympathetic but striking architectural interventions adapt the building to its new purpose and an innovative sustainability strategy delivers a low energy outcome whilst preserving the integrity of the



original Sir Philip Dowson design. What has particularly helped give the building a new lease of life was the change in use of the upper floors from closed laboratories and offices to the light filled, open plan working environments for the Cambridge Conservation Initiative (a collaborative partnership of the University of Cambridge and leading internationally-focused biodiversity conservation organisations). “The refurbishment of a fine example of 1960s architectural brutalism will demonstrate the highest levels of environmental sustainability and be an exemplar of how to enrich and conserve biodiversity in an urban setting.” – Cambridge Conservation Initiative.

RIBA EAST

BD Architect of the year award 2014, RIBA Award 2010, AJ 40 Under 40, Refurbishment Architect of the Year Award, finalist, RIBA Manser Medal 2010 finalist, The Stephen Lawrence Prize 2010, finalist



Images: © Edmund Sumner

Martello Tower Y

Location

15 Woodbridge

Architect

Piercy & Company

Client/Developer

Private

Sector

Residential

Listing

Scheduled Monument in an area of outstanding natural beauty

This award-winning conversion of a dilapidated Napoleonic sea defence tower into a contemporary home is highly respectful of both heritage and setting. A Scheduled Monument in an Area of Outstanding Natural Beauty, it took a committed multi-disciplinary team to ensure that the design vision remained intact throughout two years of

complex planning negotiations. The existing fabric, geometry, and form were key design drivers.

A new lightweight curving roof extension of steel and plywood, prefabricated off-site using computer-generated cutting patterns, is lightly tethered to the existing structure and set back to minimize visual impact. A deep curved skirt of frameless glass floats between old and new and provides stunning 360-degree views of the coastal landscape from within.



RIBA EAST

2010 AJ Small Projects Award
2010 Quality of Place Award – Design



Images: © Philip Vile

Dovecote Studio, 2009

Location

14 Snape Bridge, Suffolk

Architect

Haworth Tompkins

Client/Developer

Snape Maltings

Sector

Cultural

Listing

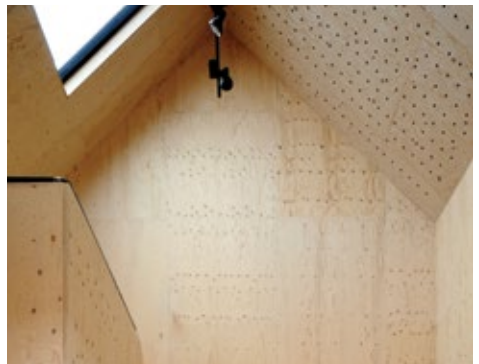
Not listed

Lead architect

Andrew Rowson

The Dovecote Studio was part of Howarth Tompkins' creative campus project for Snape Maltings on Suffolk's east coast. Inhabiting a ruined Victorian dovecote at the threshold of the wide coastal marshes, the new studio is formed of an abstract, weathered steel 'lining', fabricated on site and craned into place, corresponding to the original building's volume. The interior space is lined with pale spruce plywood to create a singular, austere room. Roof glazing sheds an even north light and a small mezzanine window gives a view over the reed beds towards the North Sea. The studio is used for

artists and writers' residencies, for music rehearsal and performance or for seminars and exhibitions. Only the minimum work needed to stabilise the ruined brickwork was done before the new structure was inserted – decaying existing windows were left alone and vegetation growing over the dovecote was protected to allow an uninterrupted natural process of ageing. The small structure alludes to the repurposing of the old maltings for creative use. Hovering between installation and architecture, it is the only demonstrative new element within an otherwise understated, almost invisible series of interventions that the architects have made elsewhere on the site.





Turner's House

Location

📍 **Sandycombe Road, Twickenham**

Architect

Butler Hegarty Architects

Client/Developer

Turner's House Trust

Sector

Cultural

Listing

Grade II*

Lead architect

Gary Butler RIBA SCA/AABC

Sandycombe Lodge was designed by the eminent landscape painter J.M.W. Turner as a rural retreat near the Thames in Twickenham, and was built between 1813 and 1815. Turner owned the building until 1826, and his father lived in the house throughout this period. This quietly radical project is not so much an exercise in preservation as an extensive restoration of the diminutive villa. The grade II* villa was in a poor state and 'at risk' until Butler Hegarty Architects embarked



on a £1.2 million programme, which involved demolishing later additions, remodelling its interior and furnishing it as a museum using the inventory of Turner's London house and the artist's own sketchbooks. The architect describes the house as being returned to a 'solemn brick structure', rather than its 'polite Regency' incarnation, as originally conceived by Turner. Such extensive remaking, including the removal of wings, would not be the usual approach for a building of this calibre. But the bold decisions are in this case justified in recreating Turner's original vision of a small rustic retreat in the landscape.

RIBA LONDON

RICS Building Conservation Award 2018, The Georgian Group Architectural Awards 2017: Restoration of a Georgian Town House



Images: © Dennis Gilbert

14 Fournier Street, Spitalfields, Tower Hamlets

Location

19 Spitalfields, London

Architect

Julian Harrap Architects

Client/Developer

Private

Sector

Residential

Listing

Grade II

Lead architect

Robert Sandford RIBA SCA &

Melanie Hay RIBA CA

Julian Harrap Architects have completed an impressive restoration of Grade II, 14 Fournier Street. The house was built in 1726 by joiner and woodworker, William Taylor. When Julian Harrap Architects implemented the first phase of works

to the grade II listed building, the house was structurally in serious danger of collapse. The project involved refurbishment, with repairs to the historic fabric, and sympathetic modernisation. The architectural aim for the project was to bring the house to present day standards, address the very serious structural issues and present a comfortable home, whilst retaining the evidence of history, structural distress and severe wear and tear through almost three centuries.



RIBA LONDON

RIBA London award 2018, RIBA London Client of the Year 2018, The Stage Awards – Theatre Building of the Year 2018



Images: ©Fred Howarth

Battersea Arts Centre

Location

24 Lavender Hill, London

Architect

Haworth Tompkins

Client/Developer

Battersea Arts Centre

Sector

Cultural

Listing

Grade II*

Lead architect

Imogen Long and Martin Lydon

Battersea Town Hall is a Grade II* civic building in south west London, designed by E. W. Mountford in 1893 and listed both for its architectural significance and for its important political role in the birth of the suffragette and labour movements in the early twentieth century.

Drawing on the existing richness of the building and patterns of use by artists, a number of improvised, non-invasive alterations were made

alongside specific productions to test strategies for change and to evolve a playful but rigorous architectural language.

Following a period of experimentation, a brief for more permanent work was developed, including the creation of a new public outdoor courtyard performance space by selectively stripping back and patching in a disused light well, and the conversion of unused attics and rooftops for the organisation's offices and garden. These interventions have resulted in the reconfiguration of the entire interior to allow the possibility of multiple, interconnected performance, heritage and community uses, equipping the organisation for the next phase of its life.

The rebuilding of the Grand Hall after the shocking fire that partially destroyed it in 2015 was able to be assimilated into the project as another, albeit highly significant, moment of evolution and change.

Haworth Tompkins took the former decorative plaster vault as a starting point for a new, timber grid ceiling, allowing greater theatrical possibility and a much clearer acoustic. The surface of the walls of the hall and its surrounding corridors have been preserved in their extraordinary, almost Pompeian post-fire richness and complexity.



Wilton's Music Hall

Location

2B Graces Alley, Whitechapel, London

Architect

Tim Ronalds Architects

Client/Developer

London Borough of Tower Hamlets

Sector

Cultural

Listing

Grade II*

Lead architect

Tim Ronalds RIBA SCA and Adam Goodfellow

Grade II* listed Wilton's Music Hall is the only surviving example of a Victorian Giant Pub Music Hall, anywhere. It was in halls like this that Variety entertainment as we know it evolved. For everyone who has been there the atmosphere of the Hall hidden behind dilapidated houses is unforgettable. By 2006, the Hall and row of houses were extremely fragile and in a state of considerable disrepair.

Tim Ronalds Architects worked with Wilton's Music Hall Trust for nine years to help raise the funds to

save the Music Hall. They took a new approach to conservation by not 'restoring' the houses and hall in the usual sense, but by doing only what was essential to make them secure, safe and useable, aiming to preserve the very special atmosphere Wilton's has as a derelict theatre rediscovered. An enormous amount of care and ingenuity went into apparently doing nothing and every inclination to introduce order to spaces and circulation was suppressed. The experience of passing through the domestic-scale spaces to discover an epic Hall was the essence of Wilton's when it was first built and remains so today.



RIBA LONDON

2019 National Finalist; RICS London, Highly Commended; Museums and Heritage Awards, Commendation; Richmond Society Award, Civic Trust Awards 2018



Image © Gareth Gardiner

Temperate House, Kew Gardens

Location

20 Kew Gardens, London

Architect

Donald Insall Associates

Client/Developer

Royal Botanic Gardens, Kew

Sector

Horticulture, cultural

Listing

Grade I

Lead architect

Aimée Felton AABC

Grade I listed Temperate House at Kew Gardens is the world's oldest surviving Victorian glasshouse and is regarded as a stunning example of the ambition and engineering of the era. Half a century later its condition had deteriorated to the extent that in 2010 a government report warned that "urgent restoration was essential" or the Temperate House would have to close.

Donald Insall Associates was appointed as conservation architects by the Royal Botanic Gardens, Kew in 2012, having previously worked on projects at the gardens for several years.

In order to complete the re-painting and re-glazing of the glasshouse, 69,151 parts were dismantled, logged and stored. Each bit was cleaned with high-pressure water jets and crushed garnet blasting to remove corrosion, revealing the original casting marks and metalworkers' stamps. New stamps were added to the replacement lead work and the fresh casting on the snow guards and finial details.

As part of the conservation work, Donald Insall Associates restored the ornate methods employed by Burton to decoratively disguise the glasshouse's services, such as the ornamental cornucopia urns that hid the chimney flues for the now redundant boilers.

Historic entombed heating pipes were also retained and restored, although purely for historic purposes as they're now obsolete.

Following a £41 million five-year project the glasshouse was restored to its former glory, safeguarding and conserving its collection of rare plants and botanic heritage for future generations.



Conservation in Antarctica

Location

Antarctica

Architect

Kennedy O'Callaghan Architects

Client/Developer

UK Antarctic Heritage Trust

Sector

N/A

Listing

Listed under the Antarctic Treaty

Lead architect

Janie Price RIBA SCA/AABC





Images: © Kennedy O'Callaghan

Kennedy O'Callaghan Architects have been working with the UK Antarctic Heritage Trust since 2016, to develop a long-term conservation plan for six disused scientific bases in the Antarctic Peninsula on behalf of British Antarctic Survey.

The sites, protected under the Antarctic Heritage Treaty, were constructed between 1944 and 1975 as bases for mapping and meteorology and some were still in intermittent use until 1993. They are now in varying stages of decay, exacerbated by abrasion and water ingress from wind-blown ice. The brief was to write a conservation management plan and to scope a fact-finding expedition for each site, before developing detailed implementation plans. The sites are inaccessible for regular maintenance and the duration of visits is dependent on the sea ice and the logistics of naval ships who would lend support and transportation.

A team of four was despatched to carry out survey and repair works to Base Y on Horseshoe Island in 2016-17. The materials had to be shipped several months in advance so there were only a few months for planning, which started in the British Antarctic Survey's archive, to assess the original data and historic reports. KOC worked with the BRE, specialist suppliers and asbestos advisers to prepare and brief the project team.

They set out the conservation philosophy that would underpin the work and provided templates and drawings for the team to complete gazetteers and condition surveys for the base hut, dog pens, balloon sheds, generator sheds, anemometer towers, Stephenson's Screens, masts and water tanks. They received training to monitor temperature and humidity, extract material samples for analysis, carry out photogrammetry and carry out emergency repairs.

The photogrammetry facilitated the production of a point cloud model by British Antarctic Survey that could be developed into drawings suitable for specifying future conservation work and for interpretation. The conservator catalogued 7,500 artefacts ranging from boats and sledges to tins of baked beans that may or may not be of historic significance worthy of conservation!

In 2017 a larger team was deployed to Base E on Stonington Island, which was known to be in an advanced state of decay and extensive repairs were carried out to both the British and American bases. In 2018, with additional briefing from the Penguinologist, the team surveyed Base A at Port Lockroy. With the information gathered the team was able to develop the conservation plan for implementation over the coming years.

RIBA LONDON

Civic Trust Awards 2012,
New London Architecture Award 2012,
WAN Award 2011



Images © Tim Crocker

The Granary

Location

21 **Abbey Road, Barking, London**

Architect

Pollard Thomas Edwards

Client/Developer

Rooff Limited

Sector

Industrial, mixed use

Listing

Locally listed

Lead architect

Schmidt Hammer Lassen

Located in the Roding Valley/Abbey Road Riverside Conservation Area by the River Roding in Barking, this locally listed Granary building had been derelict and unoccupied for some considerable time and was in urgent need of comprehensive restoration to bring it back into use.

The refurbished Granary, with its bronze-clad extension, is the headquarter offices for developer/contractor Rooff. The Granary has been sensitively restored, with all new interventions respecting



the original fabric of the building. All lean-to later extensions, internal partitions and non-original secondary structures have been removed and blocked-up windows re-opened.

The new extension takes its cue from the strong gabled form of the original building. Clad in striking bronze panels, the new accommodation is attached to the existing via the vertical circulation core and a high level bridge link. A new atrium garden makes previously obscured elevations visible again.

The new complex also forms the setting for a new public square as part of the regeneration of the area as a new quarter for the creative industries.



Chadwick Hall

Location

Roehampton, London

Architect

Henley Halebrown

Client/Developer

University of Roehampton

Sector

Housing

Listing

Adjacent to grade II*

Lead architect

Henley Halebrown and Craig Linnell

Commissioned by the University of Roehampton, with Henley Halebrown appointed as architects, the scheme is set in the grounds of the Georgian grade II* listed Downshire House, which itself borders on the LCC's Alton West Estate (grade II* listed).

The brief sought 210 en-suite student bedrooms. These are provided in three new buildings. Each employs a distinct plan type – two are villas, the third a Modernist pinwheel plan. Two are paired around an existing historic sunken garden. The third lies on an axis with the sunken garden to the south

of Downshire House, completing an ensemble with the House that creates a theatre for the students' social life.

This is a good example of timeless architecture. It is inspiring while remaining simple. The scheme's success is also based on a skilful masterplan with sensitive arrangement of the blocks with respect to the landscape, the existing listed building and the restored sunken garden. The concept is a nod both to Georgian architecture and to a Modernist block of flats to the Northwest boundary of the site. The design becomes a backdrop for the listed building and the sunken garden. It gives them the importance and provides a setting for social gathering.



RIBA LONDON

In the 2019 RIBA Awards process: shortlisted, Haringey Design Award 2018 – Best urban design, Housebuilder Awards 2018 – Best design for three storeys or fewer, Sunday Times British Homes Award 2018, What House? Award 2017 – Best retirement development



Images: © Morley von Sternberg

Woodside Square

Location

17 Muswell Hill, London

Architect

Pollard Thomas Edwards

Client/Developer

Hanover Housing Association and Hill

Sector

Housing

Listing

Grade II building and locally listed Victorian villas, Conservation Area

Lead architect

Patrick Devlin

Woodside Square occupies the former St Luke's Hospital site in the Muswell Hill Conservation Area, with its well-preserved streets of Edwardian houses and mansion blocks. The development, by retirement provider Hanover and Hill Residential, includes creative repair, conservation and re-use of the listed neo-Georgian hospital administration building and two locally listed Victorian villas. It also integrates many fine mature trees and the remnants of historic landscape into a series of

new shared gardens and courtyards. Exterior and interior features of the heritage buildings were fully restored, and unsightly additions removed. Contemporary wings added to the villas contain new entrance cores providing level access to all floors.

Woodside Square embraces the character of the historic and natural elements of this beautiful location while finding vibrant new life as a modern, sustainable community.

This beautiful micro-neighbourhood provides 138 apartments for independent older people in new garden villas and restored heritage buildings, integrated with 21 innovative family homes.

Steeply pitched roofs, high-quality, natural materials and attention to detail epitomise typical Arts and Crafts Muswell Hill. And, in the meticulous restoration of the historic properties and the thoughtful creation of new homes, Woodside Square faithfully carries this spirit forward.

Intricate design, exemplary placemaking and intensive local engagement overcame the challenges of landscape and building conservation, steep gradients and sensitive boundaries, to make a place that brings together generations in a seamless contemporary extension of a sociable London neighbourhood.



Biggin Hill Memorial Museum

Location

27 Biggin Hill, Westerham

Architect

Robin Lee Architecture (Donald Insall Associates acted as Conservation Architects)

Client/Developer

London Borough of Bromley

Sector

Cultural

Listing

Grade II adjacent

Lead architect

Graeme McQuaker

Biggin Hill Memorial Museum is a new cultural building designed by Robin Lee Architecture at the former Royal Air Force station Biggin Hill.

Located in the immediate environment of the Grade II-listed St George's Chapel of Remembrance, Biggin Hill Memorial Museum tells the story of Britain's most famous fighter station, in particular its role during the Battle of Britain in the



Second World War. Furthermore, it will ensure a sustainable future for the Chapel, which was built at Winston Churchill's behest in 1951.

The new museum building has framed the Chapel in the manner of a garden wall or cloister. It sits low in the landscape in deference to the Chapel, which rises up centrally within the site. In counterpoint to the characterful and picturesque silhouette of the Chapel, the new building is of a constant height, establishing a clear datum against which the form and character of the Chapel can be read. The arrangement creates a quiet and contemplative inner courtyard space where a consecrated memorial garden serves as a reverential focus.

RIBA LONDON

2018 Civic Trust Award Commendation, 2017 Historic England Angel Award, 2017 NLA Conservation and Retrofit Award, 2017 London Construction Awards – Regeneration Project of the Year



Images: © Edmund Sumner

Poplar Baths Leisure Centre, Tower Hamlets

Location

25 Poplar, London

Architect

Pringle Richards Sharratt Architects

Client/Developer

London Borough of Tower Hamlets

Sector

Leisure

Listing

Grade II

Lead architect

Malcolm McGregor RIBA SCA

Pringle Richards Sharratt were appointed to design the new leisure centre at Poplar Baths in Tower Hamlets, East London. Their proposals also included the transformation of the existing Haileybury Youth centre at Dame Colet into a state of the art Youth Centre. Poplar Baths in London's East End is a historic example of state architecture used to improve public health. But to preserve this listed building, the project team had to demolish part of it and rebuild through a PPP agreement.

The Grade II listed Poplar Baths in London's East End, on the Historic England 'Buildings at Risk' register before the project commenced, was originally designed by the Borough Engineer Harley Heckford between 1929-34. An extract from the 'Architect and Building News' in January 1934 stated 'Poplar was the first building in Britain to develop the idea for a low cost civic building and it stands above its contemporaries in architectural importance.' 'One of the finest and best equipped baths of comparable purpose in this country.'

Working closely with Historic England in the development of a Conservation Management Plan for the building as a whole, an essential understanding of the building's significance both on a local and national level allowed the architects to develop a design that creates a new facility with a four court sports hall, community pool, gym and spa to be incorporated in this 'grandiose Art Deco' building with its Egyptian style front elevation on East India Dock Road.

It is the interior which gives the building its special interest with its hyperbolic concrete arches and stepped clerestory windows that have been refurbished to create the multi-use sports hall and event space, retaining the stage and entry sequence.

RIBA LONDON

Shortlisted for NLA, Education Category, 2019, Shortlisted BD Architect of the Year Awards, Refurbishment Category, 2019 Civic Trust Awards Regional Finalist & Selwyn Goldsmith Awards for Universal Design Regional Finalist, Shortlisted under the School Project of the Year category for the AJ Architecture Awards, 2018, Finalist under the Schools category for the AJ Retrofit Awards, 2018 Shortlisted under the Education category for the New London Architecture Awards, 2018



Image lower: © Hufton+Crow. Image Upper: © Simon Kennedy

The Belham School

Location

Bellenden Road, Peckham, London

Architect

Haverstock

Client/Developer

London Borough of Southwark

Sector

Education

Listing

Grade II

Lead architect

Claire Barton, Kathryn Harris AABC

The Belham School is centred around the sensitive restoration of a Grade II Listed London Board School. Haverstock have been able to cleverly knit together a three storey contemporary extension, to fulfil the client's brief and deliver an exceptionally high quality modern learning environment. As part of the project the architects carried out essential remedial works to restore the listed fabric safeguarding the future of the building and the character of the area together with the provision of the significant new build extension, conceived as a perforated corten box on top of a simple brick plinth.

The positioning of the new build was challenging given complex party wall issues, overlooking from neighbours, rights of light implications and the historic gables of the existing building which Historic England were keen to preserve. Through extensive consultation with the school, governors, parents, children, local community, Local Authority, planners and Historic England, the modern addition was agreed given it referenced the listed building's scale while being appropriately subservient to the original building. The three-storey nature of the extension has minimised the impact on external space while also integrating innovative roof terraces at different levels to maximise external learning opportunities for the children. This project balanced the needs of conservation, development, sustainable design, stakeholder engagement and outstanding architecture for the benefit of its diverse and dynamic community in central London.



RIBA NORTH EAST

RIBA National Award 2018, RIBA North East Award 2018, RIBA North East Conservation Award 2018, RIBA North East Building of the Year 2018, 2018 Civic Trust AABC Conservation Award, 2018 County Durham Built Environment Outstanding Award, 2018 County Durham Craftsmanship Outstanding Award



Images © Andy Marshall

Durham Cathedral Open Treasure

Location

2 **Durham**

Architect

Purcell

Client/Developer

Durham Cathedral

Sector

Faith, cultural

Listing

Grade I

Lead architect

Chris Cotton AABC

Durham Cathedral is the largest and finest example of Romanesque architecture in England. Set in the Cathedral, Open Treasure is a world-class exhibition experience that has transformed how visitors experience the monument's rare collections and architectural highlights. The works to Durham Cathedral are a subtle and elegant addition to the medieval, Grade I listed structures. Through the Cathedral Architect Chris Cotton RIBA AABC, and Purcell's detailed understanding of the fabric and

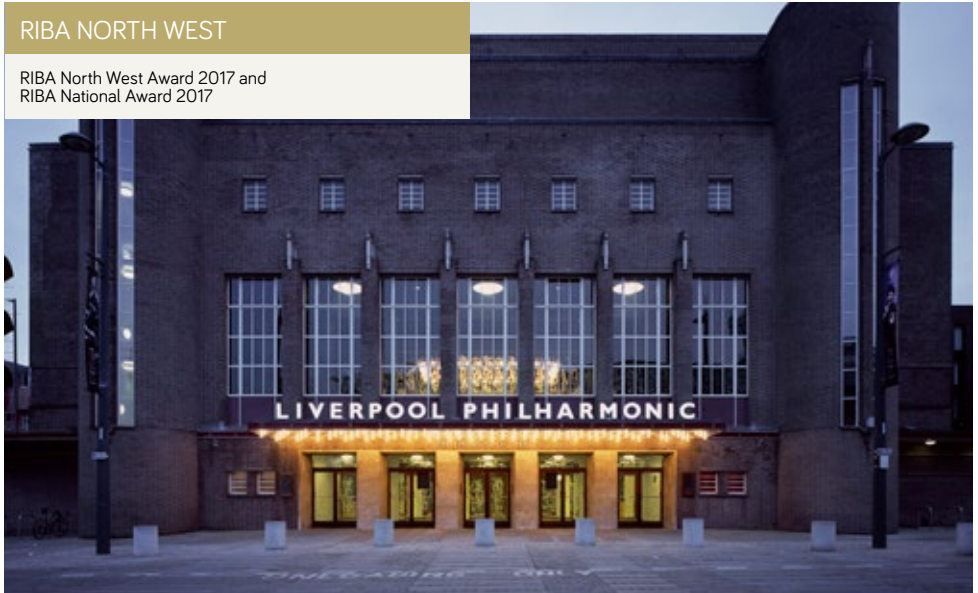


function of this living church and working with the Cathedral staff for over seven years, the architects have created an inspiring visitor experience that celebrates the architecture of the building and showcases its historic collections by remodelling previously hidden spaces. The objective was to widen public access to the hidden treasures of the cathedral, both architectural spaces as well as the collections.

The design seamlessly integrates historic features and modern interventions that include creative repair, conservation and adaptive re-use of the historic buildings, revealing a range of awe-inspiring spaces to display the cathedral collections and imaginatively using the claustral buildings. Taking more than three years to complete, Open Treasure has made the hidden spaces of the UNESCO world heritage site open to visitors for the first time.

RIBA NORTH WEST

RIBA North West Award 2017 and
RIBA National Award 2017



Images: © Héliane Binet

Liverpool Philharmonic

Location

6 Hope Street, Liverpool

Architect

Caruso St John Architects

Client/Developer

Royal Liverpool Philharmonic

Sector

Cultural

Listing

Grade II*

Lead architect

Adam Caruso and Peter St John

Caruso St John were appointed architects for the refurbishment and extension of Liverpool Philharmonic Hall in 2012. The Grade II* auditorium building was built in 1939 and was designed by Herbert Rowse in an Art Deco manner and has undergone a thoughtful, sensitive and welcome restoration.

In the front of house the existing sequence of public rooms have been lightly restored through discrete interventions that addressed functional shortcomings and brought a renewed freshness to the interiors of the Hall. The auditorium and stage

areas required more substantial measures to tackle inadequacies. In these areas stage machinery, house and production lighting and environmental services have been completely replaced within the existing interior architecture. The back stage facilities, offices and second performance space were most radically changed with the rebuilding of the existing rear extension.

It is an exemplary restoration in which the detail has all been carefully researched and beautifully crafted. It also resolved the building's deficiencies in a manner that you feel Rowse would have enthusiastically approved. Though the extension is prosaic, it provides all the necessary additional accommodation in a useful and easily managed new building.





Cenotaph relocation

Location

7 Manchester

Architect

Stephen Levrant Heritage Architecture

Client/Developer

Manchester City Council; Laing O'Rourke

Sector

Monument

Listing

Grade II*

Lead architect

Stephen Levrant

The Grade II* listed Cenotaph War memorial was designed in 1924 by Sir Edwin Lutyens. The main Cenotaph is surmounted by a catafalque supporting a recumbent figure of a deceased soldier in battle dress, which is mounted on a substantial plinth, each side with the returns bearing obelisks. Stephen Levrant : Heritage Architecture Ltd was commissioned to dismantle, repair, relocate and reconstruct the Cenotaph assembly to a new location in St. Peter's Square, adjacent to the Cooper Street entrance of the Grade I Manchester Town Hall.

The memorial had previously been incorporated into a tram platform, mutilating the fabric; and the setting was compromised by the tram tracks, which created extreme difficulties in accommodating the annual ceremonial where there was not room for all the participants and spectators to properly contribute. The memorial was also badly eroded by weather and age. Extensive demolition and rebuilding had diminished its presence and the dignity of its setting. The work involved taking the entire monument down, stone-by-stone; carrying out delicate and minimal conservation repairs and recarving eroded lettering and minor missing elements; and re-erecting. A new setting was designed to create a formal ceremonial area, which is now a popular prominent landmark in the Square.



RIBA WEST MIDLANDS

RIBA West Midlands Conservation Award 2018, RIBA West Midlands Award 2018, RIBA Project Architect of the Year Award 2018



Photo credit: ©Harrison Brookes Architects

The Old Court House

Location

12 Martley, Worcestershire

Architect

Harrison Brookes Architects

Client/Developer

Mr William Rucker

Sector

Residential

Listing

Grade II

Lead architect

Rhys Brookes RIBA SCA/AABC

The Grade II Old Court House, dating from about 1510, had been derelict for over 30 years and was on the verge of complete collapse.

Its rescue is testimony to what can only be described as a labour of love by both architect and client. To the challenges posed by the house's listed status and its dilapidation were added those of its resident wildlife, which included bats, newts, slow worms and badgers, and its location on the edge of several Sites of Special Scientific Interest.

Painstaking archaeological processes were undertaken to piece together evidence and salvage



everything that could be reassembled safely. This had to be meticulously structured by the architect to ensure that reconstruction techniques were authentic and safe.

The repair and conservation of the Old Court House has been a particularly challenging but rewarding project, requiring a wide range of conservation skills and the use of specially made components (bricks and tiles) combined with modern technologies such as Hempcrete.

Conservation in this case was more resurrection and reinvention than preservation. The architect, builder and client have clearly worked with exemplary dedication and professionalism to bring a long-neglected house and piece of local history back to life and create a home of distinctive character.

RIBA WEST MIDLANDS

RIBA National Award 2015, RIBA West Midlands Awards: Building of the Year 2015, RIBA West Midlands Conservation Award 2015, RIBA West Midlands Awards 2015, 2015 Europa Nostra/ EU Prize for Cultural Heritage – Conservation, Best Heritage in Place-Making Award 2015, Civic Trust Awards: AABC Conservation Award 2015, 2015 Civic Trust Awards: Regional Finalist (North West), Heritage Open days Anniversary Awards: Community Champions 2014

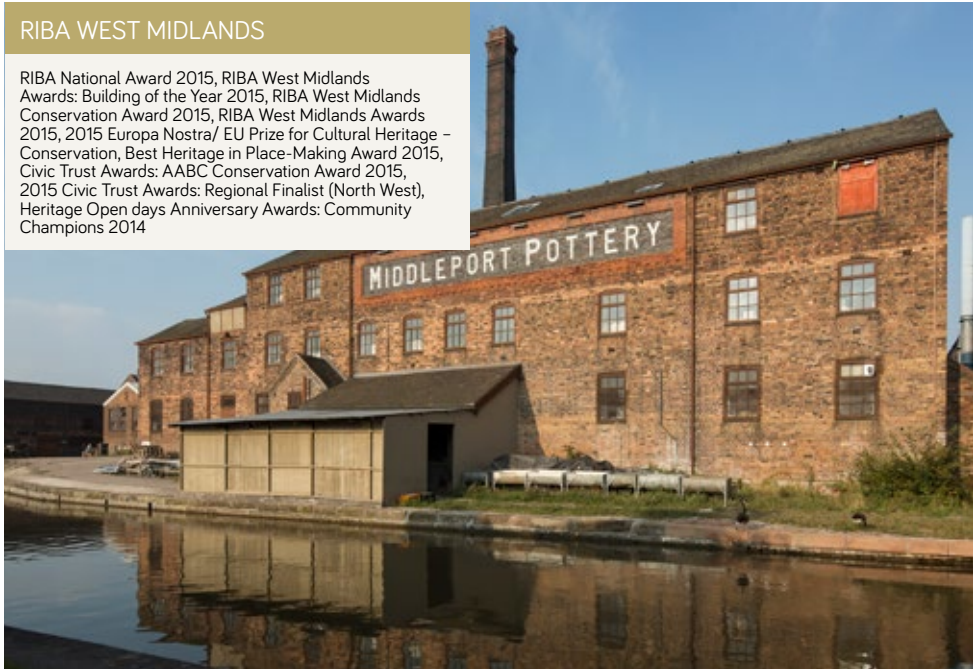


Photo credit: © Tim Crocker

Middleport Pottery

Location

9 Middleport, Stoke-on-Trent

Architect

Feilden Clegg Bradley Studios

Client/Developer

The Prince's Regeneration Trust

Sector

Industrial, cultural

Listing

Grade II*

Lead architect

Tim Greensmith

Middleport Pottery is one of the last working Victorian Potteries in the United Kingdom. The dilapidated Grade II* factory buildings in Burslem were purchased by The Prince's Regeneration Trust in 2010 and, working alongside FCB Studios, a brief was developed to repair the factory, save the jobs of existing employees, create additional jobs and kick-start the regeneration of the surrounding town. The building's time-worn industrial character was

very fragile and in danger of being lost to oversanitised heritage commodification. The 'light touch' philosophy employed on the project sought only to intervene where essential.

Improving visitor access and education facilities were fundamental to the regeneration objectives of the project, allowing the people of Burslem to reconnect with their industrial heritage, and rekindling the pride of a community built on generations of world-leading design and craft. New workshops and craft areas were created, alongside a café, gallery and heritage visitor centre. Middleport Pottery is now one of a handful of sites across Europe where a traditional industrial factory and its original function have been conserved, repaired and regenerated for the benefit of the community.

"We believe that to create a truly sustainable and viable regeneration project, we must work with an area's unique character and community, often locked in its heritage. This is a working, busy, authentic Victorian pottery that still has an active future within the community." Ros Kerlake, Chief Executive of the National Heritage Lottery Fund.

RIBA WEST MIDLANDS

RIBA Stirling Prize 2013; Fritz Höger Preis für Backstein-Architektur 2014 (Transformation Category)



Images: Philip Vile

Astley Castle

Location

Astley, Nuneaton

Architect

Witherford Watson Mann architects

Client/Developer

The Landmark Trust

Sector

Commercial, hospitality

Listing

In the grounds of Grade II*

Lead architect

Christopher Watson

The mediaeval Astley Castle was once the home of an aristocratic English family, but has stood as a ruin since the 1970s, when a devastating fire wiped out the hotel that occupied the building at that time. Witherford Watson Mann architects were appointed to create a new house that allows the Landmark Trust guests to experience life in a near thousand-year-old castle with distinctly 21st century mod cons. Astley Castle demonstrates that working within

sensitive historic contexts requires more than the technical specialist skills of the conservation architect: this is an important piece of architecture, beautifully detailed and crafted. The decision to put the bedrooms and bathrooms on the ground floor and the communal spaces above makes the experience of the house very special, as perhaps the most impressive spaces are the outdoor Tudor and Jacobean ruins.

This sensitive scheme places the new building at the heart of the old, demonstrating creativity, preservation and conservation.





The Iron Bridge

Location

10 Hodge Bower, Ironbridge, Telford

Architect

**Ferguson Mann Architects,
(Engineer: The Morton Partnership)**

Client/Developer

English Heritage Trust

Sector

Industrial, infrastructure

Listing

**Grade I, Scheduled Monument,
Unesco World Heritage Site**

Lead architect

Chris Balme AABC

A UNESCO World Heritage site, Scheduled Monument and Grade I Listed Building, the Iron Bridge is internationally recognised as one of the earliest examples of industrially produced iron. This pioneering single-span cast-iron structure was a turning point in British design and engineering and is a symbol of the industrial revolution.

The Iron Bridge is in the care of English Heritage, who recently completed a £3.6m conservation project on the bridge. Ferguson Mann Architects were asked to assist with the development of

conservation strategies, the presentation of recommendations and submissions for consent. In addition to the traditional responsibilities for the masonry repairs to the abutments, piers, and re-surfacing the deck, the architects helped to ensure that the conservation strategies were incorporated into the decision-making process throughout the project. This included assisting English Heritage in commissioning historic paint research to determine the most authentic colours which uncovered that the bridge had originally been painted red which led to the decision to reinstate the bridge to its original colour.

The architects also helped English Heritage develop a visitor walkway beside the bridge to engage thousands of visitors with the project. This enhanced the project's considerable visitor attraction potential, allowing the public full access to view work in progress.



RSAW

Europa Nostra European Heritage Award for Conservation 2019, RICS Wales 2019 Building Conservation award, Welsh Architecture Award 2018, RSAW Conservation Award 2018, RSAW Project Architect of the Year 2018, RSAW Building of the Year 2018



Images: © Paul McMullin

Yr Ysgwrn

Location

B Trawsfynydd, Blaenau Ffestiniog, Wales

Architect

Purcell

Client/Developer

Snowdonia National Park Authority

Sector

Rural, cultural

Listing

Grade II*

Lead architect

Niall Phillips

Yr Ysgwrn is a cultural symbol for the people of Wales. The simple 19th century farmstead represents the life and achievements of one of Wales' most famous poets, Ellis Humphrey Evans – better known by his bardic name Hedd Wyn – who died during the First World War, shortly after



he won the poetry award – Chair of the National Eisteddfod. Purcell was appointed as the lead consultant to explore a sympathetic strategy and a conservation design that would bring a historical Welsh farmstead back to life. Purcell adopted a light-touch approach to the farmhouse, aiming to ensure that architectural and conservation work did not detract or distract from the cultural significance.

RSAW

Extension to Millers house Shortlisted RICS Wales Award Residential Category 2018, The Times & RICS conservation Awards: Commended, The National Home Improvement Award 2012: Finalist



Images: © Yvette McGreavy

Rescuing a derelict watermill

Location

16 Carmarthenshire, Wales

Architect

Roger Mears Architects

Client/Developer

Private

Sector

Residential

Listing

Not listed

Lead architect

Roger Mears

This upland Welsh watermill, at the Carmarthenshire end of the Brecon Beacons National Park, is at least 400 years old. Flour was milled here until 1928, when it, and its ancillary buildings (the miller's house, the drying kiln and the cowshed), were abandoned and fell into dereliction until they were purchased and fell into dereliction until they were purchased by the Mears family over a period of five years from 1979. The repair work on this complex is a

demonstration of slow but considered conservation and learning. Traditional skills were applied, and local materials of wood and stone were used. The three main buildings have been turned into living accommodation, while retaining the mill machinery and original rural features. New staircases have been inserted into the miller's house and the mill in-keeping with the robust detailing of the building. A modern timber-clad studio extension has been added to the miller's house recently using a Welsh-designed, highly insulated, structural hollow-beam system clad in vertical timber boarding with a sedum-covered roof.



RIAS

RIAS Conservation and Climate Change Award 2019,
EAA Architectural Awards – 2019, Civic Trust Award 2019,
AJ Architecture Awards 2018 -
Heritage Building of the Year, Borders Design Awards 2016
2018 – Best Commercial Renovation



Images: © Keith Hunter

Borders Distillery in Hawick

Location

1 Commercial Road, Hawick, Scotland

Architect

Gray Macpherson Architects

Client/Developer

The Three Stills Company Ltd

Sector

Industrial, cultural

Listing

Grade C

Lead architect

Annie Macpherson and Michael Gray
RIAS Advanced Specialist Architect

Gray Macpherson Architects were appointed by The Three Stills Company Ltd in November 2015 to design The Borders Distillery, within an existing Grade C Listed building in Hawick, built in around 1900 to house the Hawick Urban Electric Company. This is the first distillery in the Scottish Borders since 1837. Instead of a new build on an



out-of-town site, the decision was taken to convert an empty listed former industrial building within the town centre. Gray Macpherson Architects have taken an inventive approach to both architectural conservation and climate change. There has been a light-touch towards the original building with original elements cleverly reused or salvaged. This was combined with well-designed contemporary additions to the building. The administration buildings with street frontage and views over the river Teviot provide a strong presence for the Distillery Headquarters and Visitor Centre. The sheds to the rear provide a good tall space with natural light and ventilation for the stills and whisky making equipment.

The RIBA has established training and mentoring schemes to support and develop the expertise of architects working in conservation. We provide guidance to clients on the benefits of working with accredited conservation experts to enhance the quality of their built heritage asset.

The RIBA sets standards of conservation through its accreditation scheme which demands a deep understanding and appreciation of architectural history, conservation philosophies and current legislation. RIBA accredited Conservation Architects (CA) or Specialist Conservation Architects (SCA) have the skills and experience to make informed decisions in their approach to the repair and re-use of historic buildings.

They provide the client with the right advice to help achieve their objectives, mitigate risk and add value to their heritage property. We believe that the projects in this report demonstrate the value of working with an accredited professional to achieve better outcomes more efficiently and to provide heritage assets with a long-term viable future.

For more information on RIBA conservation accreditation please visit www.architecture.com/conservationarchitect

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