



EDINBURGH
ARCHITECTURAL
ASSOCIATION

EAA Awards 2018

Shortlist

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2018 Awards

The EAA Awards were changed in 2017 to enable all entries built within the chapter area, Large, Small, Regeneration & Conservation and Wood to become eligible for the highest accolade of **Building Of The Year**.

The Building of the Year Award 2018

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Small Projects Award

Shortlist

Sponsored by Russwood Ltd





Contemporary Extension & Interior, Edinburgh New Town – Capital A Architecture



Porteous' Studio – Izat Arundell

3 Scone Gardens

Basement Conversion

The project was the first phase of a ten year, predominantly self-build, project to modernise and extend a Victorian 'tenement' house to maximise the amount of living space and make the house fit for modern living standards.

The existing house was a typical stone Victorian Terrace on a narrow plot with small front and rear gardens. Built on the lower side of Arthur's Land, the front garden opens onto the ground floor and the rear garden onto the basement. The original layout was made of a series of small rooms and, in common with many contemporary residential projects, there was a desire to open up the space and create a large (kitchen) living/ dining space at the heart of the house, which opened onto the back garden.

The initial phases of the project had reconfigured the first floor bedrooms and formed new bedrooms in an attic conversion, as well as introducing thermal insulation wherever possible. This first phase of the project, opened up the basement to form a family room the full length of the house and removed a section of the ground floor to bring natural light deep into the plan and connect the basement to the rest of the house.

A lightwell was formed in the front garden to make a children's window and with an operable rooflight above, and existing rear window and door openings were reconfigured to open up the view to the back garden. A new home office on the ground floor leads over the balcony to the main living area in the basement.

The scheme uses a restricted palette of materials. A mixture of solid and veneered walnut is used for the bespoke shelving and fittings, and also as a cladding to the mezzanine. The exposed concrete to the fireplace has been painted grey to tone with the natural stone floor.

Underfloor heating has been installed to the basement, but the level of insulation is now such that the majority of the house can be heated using only the wood burning stove.



EXISTING FRONT ELEVATION



EXISTING REAR ELEVATION



EXISTING PLANS



PROPOSED PLANS



Architect: Fernandes-Binns Architects
Structural Engineer: Paul Rose
Main Contractor: Collins Building and Joinery Ltd
Photography: Chris Humphreys Photography

3 Scone Gardens

BASMENT CONVERSION

SMALL PROJECTS AWARD

3 Scone Gardens, Edinburgh EH6 7TD
+ 0113 145 887 - info@fernandes-binns.co.uk



Scone Gardens – Fernandes-Binns Architects



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Conservation / Regeneration Award

Shortlist

Sponsored by Cupa Pizarras

CUPAPIZARRAS

The world leader in natural slate



Through an extensive number of small yet meaningful interventions, this project has regenerated a vast 1930s office building into a contemporary public art environment.

Situated adjacent to the beautiful Playfair terrace and on the slope of Calton Hill, Greenside faced a series of contextual challenges that were overcome with a number of intelligent design interventions. The 'new' building offers a new contextual design response, including its industrial 'sketchbook' appearance celebrating the best uses of the existing building, the original materials.

The interior has been fully refitted back, an entirely new HVAC system has been installed and an additional 150k NPA has been added, largely within the existing envelope.

The final design solution has significantly increased the natural light as well as increasing the views with the introduction of these glazing solutions. The enlarged reception adds prominence and stability to the street-level approach, while also creating a contextual material series.

The existing interior spaces are a mix of rich, white, dark, concrete and glazing elements, and has been enhanced with the introduction of locally sourced charred Douglas Fir.

These additions carry seamlessly through to the elegant and striking new reception space. The interior shell of elevated ceilings and concrete 'walls' has been exposed.

The detail of the redevelopment and the reworking of the building, Greenside - is a celebration of its unique fabric working in a fashion given more in the spirit of Edinburgh.



REGENERATION / CONSERVATION PROJECT, GREENSIDE, EDINBURGH

ISA

Greenside – ISA

McEwan Hall

Edinburgh

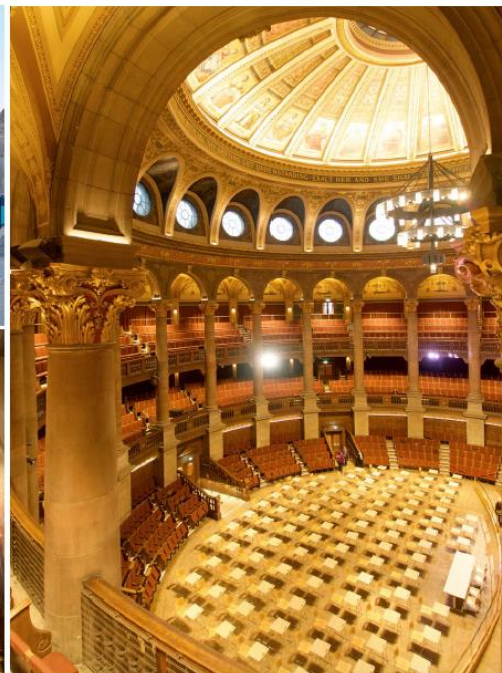
Client: The University of Edinburgh
Build Cost: £18m

LDN Architects were appointed by the University of Edinburgh to develop proposals to dramatically enhance the capability of the McEwan Hall to fulfill its role at the heart of University life. The McEwan Hall is a threshold to arriving students who attend welcome lectures during fresher's week and to leaving students who graduate from here. Indeed, the primary purpose of the McEwan Hall was to continue in use as the University's principal ceremonial space but be more widely used throughout the year for matriculation, exams, graduations, conferences, music recitals and festival events.

The McEwan Hall has been described as 'a magnificent, petrified blancmange'; its ornate Romanesque exterior hints at the fantastically rich, frescoed interior, which are now upgraded to provide conferencing facilities and back of house support accommodation. Completed in the summer of 2017, this complex project is comprised of internal modifications, an underground extension, a new public square and major external fabric repairs and conservation work. The internal re-organisation now allows the building to host all the events connected to graduations such as departmental receptions, parents' receptions and photography.

Of critical importance to the business plan was the creation of the new underground flexible spaces that now provide break-out spaces for conferences being held in the historic auditorium. This ensures the new found functionality of the building will create a previously unavailable income stream.

The project includes the formation of a new subterranean entrance to the McEwan Hall. To ensure that this new entrance would be a practical and useful means of getting large numbers into the building quickly, the entire public square has been lowered so that the new entrance pavilion can be entered without having to negotiate stairs. As a threshold to the McEwan Hall, Bristol Square has been designed as an external amphitheatre with a circular geometry that reflects the circular building. As a major new public space, the design attracted much scrutiny during its development which led to LDN Architects working closely with the City of Edinburgh's streetscape group to ensure that the public space would be inviting to the wider public and forever prevent it becoming the unwelcoming space it had become. The final design learns from some of the best loved public spaces on Europe with curving steps providing informal seating without creating barriers to movement.



LDN Architects

McEwan Hall – LDN Architects

Conservation/Regeneration shortlist

St Cecilia's Hall Concert Room and Music Museum

EAA AWARDS 2018_Regeneration/Conservation Category PAGE\ARK

We imagined St Cecilia's Hall as an old instrument that was in need of a new mouthpiece.

People, like air, move through the new mouthpiece entrance to breathe new energy into the building. This stance informed all of the architectural moves that we made in our approach to the redevelopment of the existing building complex.

The context for this project was the desire by the University of Edinburgh to improve awareness, function and amenity of St Cecilia's Hall, as an appropriate home for their world-class collection of musical instruments.

The redevelopment project involved the conservation and repair of the existing building located in the UNESCO World Heritage Site of Edinburgh Old Town. In addition, the project sought to bring together the musical instrument collections of the University of Edinburgh under one roof. It included the full refurbishment and expansion of the existing gallery spaces and Concert Room and the incorporation of support functions within a new extension building to enable the facility to be accessible by all.

St Cecilia's Hall is a complex of three existing buildings dating from different periods: 1765, 1812 and 1859. The University of Edinburgh's vision was to make it a centre for excellence for the display and preservation of their world significant collection of musical instruments and to breathe new life into the gem at the centre – Scotland's oldest purpose-built concert hall.

The removal of the former Constables Flat to the north of the existing building complex unlocked the opportunity to create a new public entrance and to house all of the ancillary facilities required to run the contemporary museum and concert room facility. The new four storey entrance building houses a double height entrance reception and orientation space with office accommodation, internal plant room and a green room above. This new built element also compresses the re-located instrument and public BS and access stair.

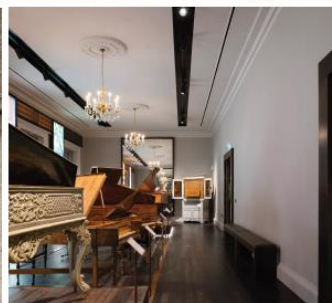
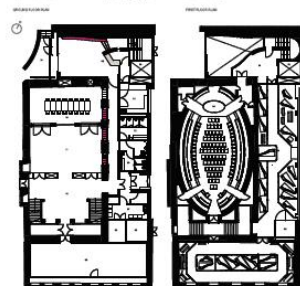
In parallel, the existing building was carefully opened up to reveal a new journey through the instrument collection with vistas from foyer through galleries to the city beyond. Visitor orientation was to be intuitive, guided by the unrelenting sequence of spaces. Glances are offered into gallery spaces through new glazed openings when in performance mode in the evenings.

For associational interest the architectural emblems of the instrument collection are provocative. As architects, we like to work with associations as architecture is not only the physical fabric but the ideas and thoughts that influence it. By extension, our embracing new 'L' volume becomes inspired as an instrument, taking cues in form, texture and materiality from the qualities of the collection – nodding the building in its setting.

The highly decorated soundboard of the 1725 Francis Cusack double-manual harpsichord provided the inspiration for the embellishment of the bronze stainless entrance facade to lobby B. The panel and flower patterns of the harpsichord interior were also subtly embedded into the exposed concrete walls of the entrance foyer and indeed into the glazed railings in the support accommodation.

This significant cultural project aspired to enhance the existing building setting and musical instrument collection contained within the remarkable grouping of rooms off the Cowgate. It was a wonderful opportunity to create a sensitive yet bold new piece of civic architecture within the Old Town context for the University of Edinburgh.

01. Main Entrance	02. Kitchen	03. Refurbished Concert Room
04. Reception	05. Plant	06. LAB
07. LAB	08. Reception Lobby	09. Support Accommodation
10. Event Production Lab	11. Exhibition Room	12. Storage Room
13. Plant Room	14. Lounge	15. Private of Cecilia's Teaching Room
16. Main Lobby	17. Reception	18. Staff Office



Image/Courtesy of

1. New entrance building in Old Town context
2. Refurbished Concert Room
3. New entrance building with bronze stainless steel cladding and to connect existing building
4. The World Gallery
5. Gallery detail - new facade against existing facade
6. Entrance detail - new glazed screen to house concert room
7. Entrance detail - new entrance under existing staircase
8. Long section view entrance and Concert Hall
9. Midday Street contextual elevation



St Cecilia's Hall, Concert Room & Music Museum – Page\Park Architects

The Patrick Geddes Centre

Client: The Scottish Historic Buildings Trust
Build Cost: £4.1m

The Category A Listed Riddle's Court dates from the late 16th century when it was the most prestigious house in Edinburgh's Old Town. It has been adapted and extended ever since by successive generations and now comprises a complex of buildings set around two courtyards linked by vennels which stretch from the Lawnmarket to Victoria Terrace.

World famous Educationalist and Conservationist, Patrick Geddes, bought the buildings in the late 19th century and conserved and developed them in accordance with his philosophy of "conservative surgery". By the late 20th century, however, the buildings had fallen into decline and for some time were on the Buildings at Risk Register for Scotland. They were rescued by the Scottish Historic Buildings Trust (SHBT) and have now been conserved and converted to house the Patrick Geddes Centre for Learning, a multi-purpose, flexible events and education venue.

Externally, a comprehensive programme of fabric repairs was carried out. The majority of the external walls were cement rendered during the 1960s and this had failed over time. This render was carefully removed and replaced with lime harling using traditional techniques.

Internally, development work included the re-organisation of circulation and support spaces around the key historic rooms; major improvements to accessibility, circulation and fire compartmentation; fabric conservation of internal finishes and alteration of lesser important spaces to accommodate new uses. The mechanical and electrical systems within the buildings have been renewed and brought up to contemporary standards. Holiday accommodation for short-

term letting was formed in areas of the north block and a new plant room was formed on the roof of the north block.

A new lift lobby with a glazed lift and rooftop extension was inserted to make the principal historic rooms and upper levels fully accessible for the first time.

The principal rooms, which have decorative plaster ceilings ranging from the 16th to the 19th century, have been restored. Rare late 16th century painted timber beam ceilings were exposed for the first time in many years and carefully conserved by painted decoration conservators.

The environmental performance of the building has been greatly improved. An air-cooled heat pump and photovoltaic panels on hidden slopes of the roof have been installed to supplement the gas-fired heating system.

The conservation philosophy for the project was to work within Patrick Geddes' conservative surgery ethos - the significance of each part of the building was established through research and survey work and the future operational needs of the SHBT were identified through briefing workshops. Design proposals were then developed that altered only what was needed to revitalize the whole and new work is intended to as good as it can be in its own right. Where new interventions have been essential, they are contemporary in style, adding a new 21st century layer to the buildings. The new lift hall reveals the developmental history of the building by leaving the evidence of past changes in place and visible to building users.



LDN Architects

The Patrick Geddes Centre – LDN Architects



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Ambassador Award

Shortlist

Sponsored by T J Ross

TJ ROSS

AN CRÙBH, CAMUSCROSS & DUISDALE, ISLE OF SKYE

WT ARCHITECTURE

An Crùbh is a new community hub for the people of Camuscross, Duisdale and the wider West Highlands on the Isle of Skye. The building houses a flat, cafe, shop, post office, meeting room and office, providing a space for activities, a place to meet and to socialise.

Officially opened to the public in Spring 2017, An Crùbh (The Hub) is the culmination of over six years of tireless work by the people of Camuscross & Duisdale on the Isle of Skye to develop a new space for the community's activities and their interaction with visitors to the island. The completed building seeks to satisfy all the community's stated aims for a welcoming, inclusive and environmentally responsible building that can serve current generations and adapt for future ones.

The initial brief asked for a building which provided a feeling of 'home from home', with a strong connection to the landscape and which embraced the spectacular views to the Orinay and Loch Hourn beyond.

From discussions with the local community, it became clear that An Crùbh would need to offer a flexible gathering hall, a well-stocked shop, and a warm and welcoming cafe, all of which are now provided. The future of the vital local Post Office was also secured and is now accommodated within the shop.

A series of very well-attended community workshops helped to form both the programme and architectural brief for the building. In response to the request for a building that felt domestic in scale, WT Architecture split the layout into two principle wings to break

down the mass of the building. The main gathering space aligns itself to the south view down to the Orinay light house and Loch Hourn beyond, its gable positioned prominently on the brow of the hill. The shop and cafe wing aligns itself to the natural use of the past terrain, parallel to and echoing and down to an existing natural ridge.

External materials are varied, communicating a hierarchy to the spaces, with prominent white render highlighting the community gathering space and use of stone excavated from the site to tie the building seamlessly into the landscape. Internally use of oak, stone, bespoke shop and cafe floors and careful lighting help to deliver a sense of spaces that feel particular to the place and community rather than institutional.

A focus on high levels of natural lighting and insulation and use of a wood chip boiler fueled by local, community

The success of An Crùbh lies in the vision of the Camuscross & Duisdale community.

"The building that came out of this journey is a model for how small communities can develop and bring vibrancy to an area."

- Camuscross and Duisdale Initiative

WT Architecture was very proud to have led this Lottery-funded project from its inception and working right through all approval and funding stages, to construction and completion.



KEY

- | | |
|----------------------|------------------------|
| 1. Gathering Space | 14. Remains WC |
| 2. Cafe | 15. Accessible WC |
| 3. Shop | 16. Babychange |
| 4. Post Office | 17. Men's WC |
| 5. Kitchen/Cafe/Bar | 18. Shower |
| 6. Meeting Room | 19. Office |
| 7. Kitchen | 20. Community Store |
| 8. Shop | 21. Meeting Room |
| 9. Shop | 22. Community Store |
| 10. Post Office | 23. Wood chip store |
| 11. Sorting Office | 24. Post |
| 12. Store | 25. Off road storage |
| 13. Covered entrance | 26. General cafe space |
| | 27. Bin storage |



An Crùbh – WT Architecture

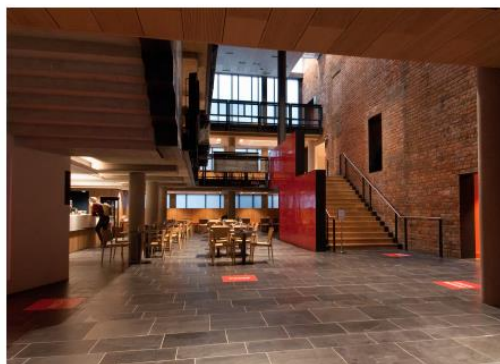
Ambassador shortlist



Orchard Brae Complex Needs School – JM Architects



New Entrance off Mill Street



Aerial into the multi-level bar, cafe and foyer



Glass Facade Backlit at Night along Mill Street



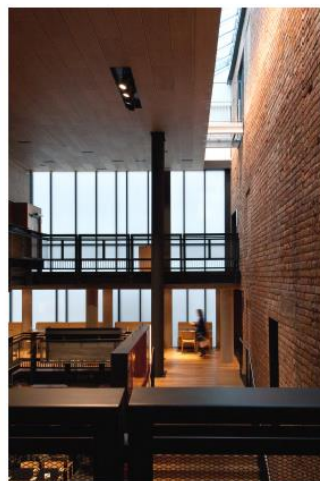
Dress Circle



Refurbished Historic Theatre



Foyer Stair and Wall



Interior View from First Floor across new Foyer against historic brick theatre wall



New Oak-Lined Flexible Studio Theatre

RICHARD MURPHY ARCHITECTS

Perth Theatre

Perth Theatre re-opened its doors to the public with its first show in December 2017. The project to transform the original Cowanston Theatre in the centre of Perth was originally won in competition in September 2008 but faced a number of challenges before construction finally started early in 2016.

The project focuses on the conservation and restoration of Perth Theatre's historic category 'B' listed Cowanston auditorium. This is one of Scotland's oldest and most historic repertory theatres. The building itself was constructed in 1900 but is part of a much longer history of theatre in Perth dating back to 1660.

The need to repair and restore the theatre proved the catalyst for a more ambitious plan to address not only all the accessibility and practical needs of a theatre in the 21st Century but also to provide for the aspirations of a vibrant, productive theatre with a lively community programme by creating new Performance, Social and Workshop spaces. The design proposed the restoration of the theatre, the refurbishment of the dressing room wing to the north of the stage to include a new green room, rehearsal space and a production workshop, and the demolition of all the additions built to the east of the building to allow the creation of a completely new Entrance, Foyer and 200 seat flat-floor flexible Studio Theatre.

The design focuses on revealing the original box of the theatre – separating what was once its audience side wall of brick with a new top 16 triple height foyer and enjoying the moments where one passes from how to old through this wall. All the public facilities are then directly linked to this foyer – the studio and community spaces open directly off it and the cafe and bar set within it at ground and first floor. The key goal of the scheme is to create simple, legible and accessible routes to all spaces – in contrast to the labyrinthine original layout – set within an exciting place in which Theatre-goers can enjoy the whole theatre experience.

The new Entrance on Mill Street is part of a wider master plan to make the street into a public hub with the concert hall at one end and the Theatre at the other. The new Studio Theatre is located at first floor level above the Mill Street entrance. Its reflective metal and glass exterior is back-lit from the principal facade of the new theatre and includes a giant LED TV screen which can broadcast the show whilst there is also a second flexible performance room – which can be subdivided – for workshops and community activities.

The star of the show remains the completely restored historic auditorium, with the reintroduction of the 'good' level, completely rebuilt and accessible by the public for the first time in 160 years.

Architects
Richard Murphy Architects
Conservation Consultants
Simpson & Brown
Structural Engineers
Anup
MEP Engineers
Buro Happold / FES
Quantity Surveyor
Davis Langdon
Acoustician
Anup
Theatre Consultant
Charrood Blue
Fire Engineer
FEDDA (Buro Happold)

Procurement
D&R via HURCO East Central
Contractor
Robertson Construction
Construction Cost
£11.4m
Client
Perth & Kinross Council
Building Operator
Horscross Arts Ltd.



Ground Floor Plan



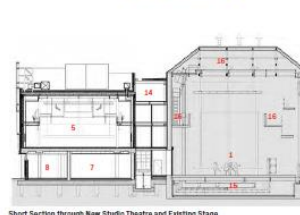
First Floor Plan



Second Floor Plan

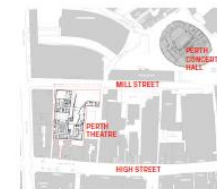


Third Floor Plan



Short Section through New Studio Theatre and Existing Stage

- Key**
1. Main House Stage
 2. Studio
 3. Dress Circle
 4. 'Gods'
 5. Studio Theatre
 6. Foyer / Cafe / Bars
 7. Box Office
 8. Offices
 9. Kitchen
 10. Community Room
 11. Production Workshop
 12. Green Room
 13. Rehearsal Room
 14. Stage Space
 15. Sub-Stage
 16. Fly Grid / Catwalks



Perth Theatre – Richard Murphy Architects



VIEW OF LINKED GROUPING OF OLD AND NEW PAVILIONS



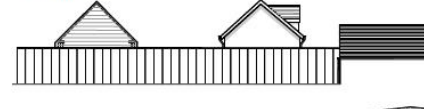
SECTION THROUGH COURTYARD

Set within the Arnothill and Duffel Park Conservation area, this project is conceived as an inside-outside dwelling and manifests itself as a grouping of three pavilions arranged around a series of courtyards, defined conceptually as entrance, heart and back green. The existing buildings date from the 1860s and 1920s respectively and were formerly a Stables and Coach House. The courtyard landscape planning and architecture of linked pavilions allow each building to command its own setting, existing buildings to be conserved with minimal intervention and new additions to be clearly read in a contemporary manner. The entrance court defines a new access and in tandem neatly links the Stables and Coach House. The central courtyard provides focus and allows the living spaces to breathe in size when the large glazed doors are opened. A cantilevered canopy projection provides shelter along the big glass doors to be opened when the weather is warm and wet, typical in Scottish summer time. The back green is a quiet, private space. Effective placement of glazed elements captures light at specific times of day in parallel with usage patterns and ensures maximum natural illumination with minimal glare.

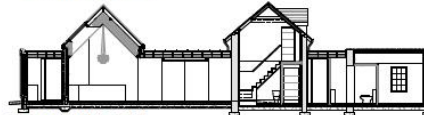
The existing pavilions are small and cellular in nature and lend themselves naturally to becoming bedroom and study spaces, providing a closer, intimate environment. The third new pavilion takes its architectural form from the gabled character of the surrounding context and maximises use of its volume internally to create a lofty living space. All three pavilions are connected by a single stone link allowing the grouping to function as a single dwelling. Heat and hot water is captured from the ground via a ground source heat pump and tanks, the whole house is underfoot heating system and provides hot water too, reducing need for gas supply. The material palette is minimalist and high quality. Use of lime plaster and conservation of the existing buildings whilst the new additions are made from a combination of ashlar stonework, zinc, slate and aluminium framed glazing.



ELEVATION TO GARDEN



ELEVATION TO ADJACENT PROPERTY



SECTION LOOKING TOWARDS GARDEN



VIEW OF NEW LIVING AREA AND COURTYARD



VIEW OF STABLES AND COACH HOUSE



VIEW OF ELEVATION TO NEIGHBOURING PROPERTY



VIEW NEW LIVING SPACE

The Coach House, Arnothill, Falkirk

EAA Ambassador Awards Submission



GROUND FLOOR PLAN



UPPER FLOOR PLAN

:thatstudio
chartered architects ltd

The Coach House – :That Studio Chartered Architects Ltd

Ambassador shortlist

The Piece Hall and Calderdale Central Library & Archives

Halifax

Client: Calderdale Metropolitan Borough Council

The Piece Hall and Library project in Halifax was a multi-million pound, Calderdale Metropolitan Borough Council-led scheme to transform the unique, Grade 1 Listed Piece Hall and deliver a state of the art Library and Archive. This multimillion-pound project, which attracted HLF funding and support from the Garfield Weston and Wolfson Foundations, forms the heart of the cultural quarter in Halifax and is a key driver for culture-led regeneration of the town centre and wider area.

The Piece Hall is a unique and iconic Cloth Hall of the late 18th Century that illustrates the international scale of the Yorkshire textile industry and the great wealth, pride and ambition of the 18th century cloth manufacturers. It is one of England's most important buildings and is considered Yorkshire's most important secular building. Its courtyard is an architectural delight and it has been described along with others including Piazza San Marco in Venice, the Piazza del Campo in Siena, the Place des Vosges in Paris, and the Rockefeller Plaza in New York as one of the forty greatest Public Squares of the World.

The building has had a number of uses throughout its history but had been in decline for a number of years and in the early 2000s its future was in doubt. LDN, working for Calderdale Metropolitan Borough Council, have since then helped to revitalise the Piece Hall as the cultural, creative and community focus for Halifax and Calderdale. Its fabric has been conserved and restored; essential infrastructure and building services have been installed; and it has been sympathetically altered to deliver high quality commercial space for shops, cafes, creative businesses, and interpretation spaces.

The courtyard has been transformed into an attractive and thriving town square and events venue surrounded by a range of high quality, distinctive attractions to draw local people and visitors from outside the area: a vibrant arena from morning to midnight, whether people are there for business, pleasure, entertainment, learning, participation or relaxation.

The new Calderdale Central Library & Archives provides state of the art facilities to meet the needs of a modern public library: automatic book sorting, RFID stock tracking, dedicated 'Media Store', children's library and flexible community spaces. Additionally the building houses a world-class document archive designed to meet the rigorous PD 5454 standards for environmental close-control, fire protection, security and storage.

Clad in locally-hand-made, long-format clay bricks, the design took careful consideration of the historic context of the site and its surrounding buildings; and has a BREEAM excellent environmental rating. The site was previously occupied by a Grade 1* Listed 19th century Neo-Gothic style church, which was largely destroyed by fire in the 1970s. The new library was designed to wrap around the ruins - the impressive Spire and the remaining Transept with its intricately carved stone rose window. This allowed the building to give new life to the ruins through expert repair work, specialist reglazing of the original windows and integration of the Transept into the library's main public spaces.

The Piece Hall and Library are linked externally through a new '4th Gateway' into the historic courtyard which links the courtyard directly to the east side of Halifax for the first time creating a useful and intuitive route from the town centre to the railway station.

When The Piece Hall re-opened on 1 August 2017, 22,799 people came to celebrate. A month long programme of free 'Welcome' events attracted audiences of over 80,000 and included special previews for community groups, such as 150 refugees and people newly arrived in the UK who visited the installation Architects of Air: Albania. During the first five months, The Piece Hall has attracted footfall of over 1.3m. 84% of day-trippers to the town visited Halifax to see The Piece Hall. The recorded footfall for the five week Christmas festival was 330,000.



LDN Architects

The Piece Hall & Calderdale Central Library & Archives – LDN Architects

Ambassador shortlist

Wood Award

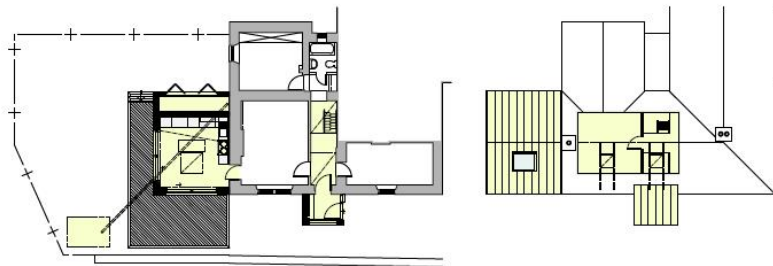
Shortlist

**Sponsored by Forestry Commission Scotland
and Wood for Good**



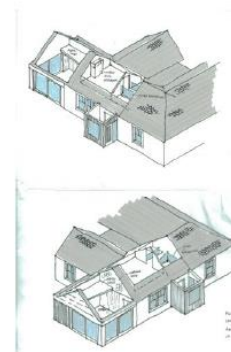


Bath Street Collective Custom Build – John Kinsley Architects

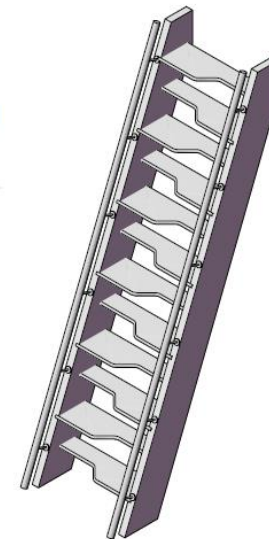
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Project Address:
Molend Cottage Langholm

Project Title:
Extension to House



Title:
Presentation Board
Drawing number:
1505-SK-008



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Represented by:
A1

First issued:
8 February 2018

Mole End Cottage – Somner Macdonald Architects

3 SCONE GARDENS

Basement Conversion

The project was the final phase of a ten year, predominantly self-build, project to modernise and extend a Victorian 'tenement' house to maximise the amount of living space and make the house fit modern living standards.

The existing house was a typical stone Victorian 'tenement' on a narrow plot with small front and rear gardens. Built on the lower terrace of Arthur's Seat, the front garden opens onto the ground floor and the rear garden onto the basement. The original layout was made of a series of small rooms and is common with many contemporary residential projects, there was a desire to open up the space and create a large kitchen/living/dining space at the heart of the house which opened onto the back garden.

The initial phase of the project had reconfigured the first floor bedrooms and formed new bedrooms. In an attic conversion, we were introducing thermal insulation wherever practical. This final phase of the project, opened up the basement to form a family room the full length of the house and removed a section of the ground floor to bring natural light deep into the plan and connect the basement to the rest of the house.

A lightwell was formed in the front garden to make a children's window and with an openable rooflight above, and existing rear window and door openings were reconfigured to open up the view to the back garden. A new home office on the ground floor looks over the balcony to the main living area in the basement.

The scheme uses a restricted palette of materials. A mixture of solid and recessed wood is used for the bespoke shelving and fitting, and also as a cladding to the staircase. The second concrete to the fireplace has been aligned level to line with the natural stone floor.

Underfloor heating has been installed to the basement, but the level of insulation is now such that the majority of the house can be heated using only the wood burning stove.



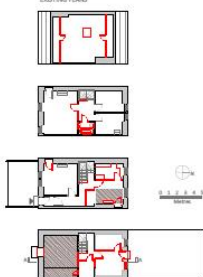
EXISTING FRONT ELEVATION



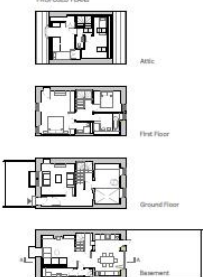
EXISTING REAR ELEVATION



EXISTING PLANS



PROPOSED PLANS



Architect: Fernandes-Binns Architects
Structural Engineer: Paul Ross
Main Contractor: Collins Building and Joinery Ltd
Photography: Chris Humphries Photography

3 SCONE GARDENS
BASEMENT CONVERSION
SMALL PROJECTS AWARD
© Scone Gardens, Edinburgh EH6 7EG
t: 01710 24 900 e: jordan@fernandesbinns.co.uk
FERNANDES-BINNS
architects

Scone Gardens – Fernandes-Binns Architects



EDINBURGH
ARCHITECTURAL
ASSOCIATION

Large Project Award Shortlist

Sponsored by Fakro





6 St Andrew Square



6 St Andrew Square is the heart of Edinburgh's New Town. The building is a modern office space with a glass and metal facade, situated on a city street with trees and pedestrians. The building is a modern office space with a glass and metal facade, situated on a city street with trees and pedestrians. The building is a modern office space with a glass and metal facade, situated on a city street with trees and pedestrians.



6 St Andrew Square – Hoskins Architects and CDA

EQUINE DIAGNOSTIC SURGICAL & CRITICAL CARE UNIT

Category: Large Project
Client: The University of Edinburgh
Name: Equine Diagnostic, Surgical & Critical Care Unit
Location: Edinburgh
Area: 1000m²
Value: £2,650,000
Date: 2017



Sheppard Robson has completed a new 1,000m² equine hospital facility at the University of Edinburgh's Easter Bush Campus.

The design for the new Equine Diagnostic, Surgical and Critical Care Unit has a distinctive form, with the strong angular roofline evoking a modern interpretation of a traditional barn. The new building, through its central location within the south section of the new campus masterplan, acts as a link between the agricultural Large Animal Campus and the more civil research facilities on the site.

The external palette of finishes is based on the use of traditional agricultural materials and includes painted steel metal cladding and timber panels. The split form of the roof reflects the separate internal organisation of the building: the smaller part houses a diagnostic and vet area, the larger element is the main surgical suite component.

The two sections are connected by the central circulation area that is a double-height space, which provides a main arrival area as well as a physical connection between the new facility and the other areas of the Equine Hospital.



ORGANIZATIONAL DIAGRAM



DEVELOPMENT SKETCHES



GROUND FLOOR PLAN

FIRST FLOOR PLAN



Equine Diagnostic, Surgical & Critical Care Unit – Sheppard Robson Architects

Large Project shortlist

Leith Fort, Edinburgh

Leith Fort is located in Leith, to the north of Edinburgh City Centre. The site sits within the historic corridor of what was once a military fort and was founded on four acres by the former 4.5m high stone fort wall. The wall is Category B listed, along with two existing gunhouses at the main entrance to the site. Whilst not in a conservation area, the Leith Conservation Area abounds the south-west edge of the site.

The site is approximately 1.7 hectares and prior to demolition in 2012 was home to 7 eleven-storey residential tower blocks. (See figures 2 & 3). The tower blocks were located within the confines of the existing fort walls but managed to dominate the surrounding area. It not only cut the site in two, but also did little to engage with its immediate context and actively became a hub for anti-social behaviour. The project looked to address these issues.

The proposed housing is 3 stories, which sits comfortably within the immediate context and relates more to the scale and massing of the surrounding residential buildings. The project reintroduced the traditional 'coulter' tenement form, whose duplex over ground floor flats provide a popular and social mode of city living. This typology not only provides a diverse mix of housing, but also provides each

flat with its own front door and private garden. In contrast to the Victorian layout our tenements are orientated south, with all gardens facing south. The shared front and back gardens encourage interaction and familiarity between neighbours in the same tenement, whilst the dual entrance arrangement to the front and rear of each tenement encourages interaction between neighbours of adjacent tenements. The project has 7 tenements, totaling 56 new-build residential units centred around a communal green space, accessed from the historic gateway and houses. The fort walls were reduced in height, to let air and light into the gardens – which also allowed the houses and gardens to animate the street.

The new community green sits at the heart of the development, a positive focal point for the housing, optimising the physical community connections of the site to each adjacent street. The new green acknowledges an existing amenity space at the adjacent Heriot-Watt housing, and a pedestrian route is created between the two to connect them, thereby opening up the site and helping to stitch it into the surrounding neighbourhood. It also provides a safe and convenient route through the site, helping to connect the surrounding streets and water corridor.



Figure 1: Site plan with 7 tenements around central courtyard oriented around the central community area.



Figure 2: Photograph of tower blocks at Leith Fort in 2012, looking back into the site from the 1960s tower being demolished.



Figure 3: Aerial photograph highlighting the historic stone development. Images are credited to Edinburgh Council, site, and developer.



Photograph credits: Capital Photography



Leith Fort – Collective Architecture

McEwan Hall

Edinburgh

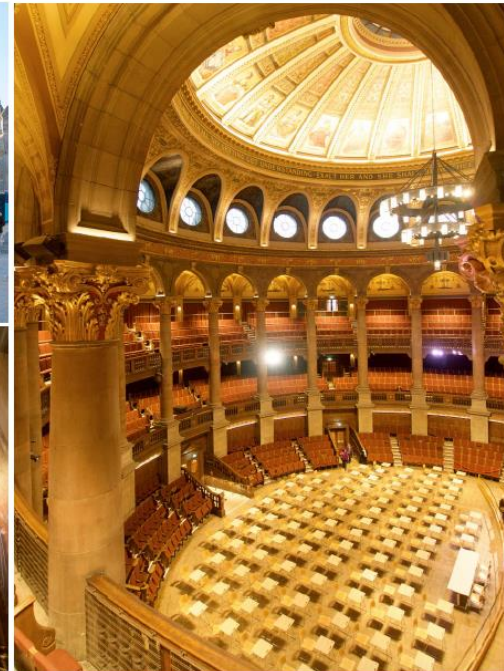
Client: The University of Edinburgh
Build Cost: £18m

LDN Architects were appointed by the University of Edinburgh to develop proposals to dramatically enhance the capability of the McEwan Hall to fulfill its role at the heart of University life. The McEwan Hall is a threshold to arriving students who attend welcome lectures during fresher's week and to leaving students who graduate from here. Indeed, the primary purpose of the McEwan Hall was to continue in use as the University's principal ceremonial space but be more widely used throughout the year for matriculation, exams, graduations, conferences, music recitals and festival events.

The McEwan Hall has been described as 'a magnificent, petrified blancmange'; its ornate Romanesque exterior hints at the fantastically rich, frescoed interior, which are now upgraded to provide conferencing facilities and back of house support accommodation. Completed in the summer of 2017, this complex project is comprised of internal modifications, an underground extension, a new public square and major external fabric repairs and conservation work. The internal re-organisation now allows the building to host all the events connected to graduations such as departmental receptions, parents' receptions and photography.

Of critical importance to the business plan was the creation of the new underground flexible spaces that now provide break-out spaces for conferences being held in the historic auditorium. This ensures the new found functionality of the building will create a previously unavailable income stream.

The project includes the formation of a new subterranean entrance to the McEwan Hall. To ensure that this new entrance would be a practical and useful means of getting large numbers into the building quickly, the entire public square has been lowered so that the new entrance pavilion can be entered without having to negotiate stairs. As a threshold to the McEwan Hall, Bristol Square has been designed as an external amphitheatre with a circular geometry that reflects the circular building. As a major new public space, the design attracted much scrutiny during its development which led to LDN Architects working closely with the City of Edinburgh's streetscape group to ensure that the public space would be inviting to the wider public and forever prevent it becoming the unwelcoming space it had become. The final design learns from some of the best loved public spaces on Europe with curving steps providing informal seating without creating barriers to movement.



LDN Architects

McEwan Hall – LDN Architects

Large Project shortlist

**Allan Murray
Architects**
architecture + urbanism

Project
NEW BOROUGHMuIR HIGH SCHOOL,
Vauxhall, Edinburgh

Project Architect
ALLAN MURRAY ARCHITECTS
3 Nelson Gardens
Edinburgh
EH1 1JL

Client
The Children and Families Dept
THE CITY OF EDINBURGH COUNCIL

Contract Value
£28.2M

Design and Build with
CHAMBER & MCGOVERN

Completion
officially completed Dec '17

Design Team Consultants
BURCHFIELD ENGINEERING
Structural & Civil MEP
JOHN RICHARDS LANDSCAPE ARCHITECT
Landscape Architect
SANDY BROWN ASSOCIATES
Acoustic
BURCHFIELD FEDRA
Fire Engineer
PRAISE DESIGN
Interior Designer

Outline
Boroughmuir High School was commissioned directly by the City of Edinburgh Council through an open competition. The design brief aimed to create an inspirational and innovative design that would be an exemplar school in the city. The design brief was to create a school that was a light and complex urban brownfield site and this was in many ways the inspiration for the design. An exciting masterplanning design, also by Allan Murray Architects, established the key meaning, movement and character for the whole candidate regeneration.

The very significant constraints of a very tight sloping site meant that a design solution could not 'spread out' as many schools do but instead a much more condensed, multi-level integrated form. In accommodating so many disparate scaled spaces - sports halls, gyms etc. to small rooms and teaching spaces the design had to embrace a much more complex internal spatial geometry.

The clients were excited by our enthusiasm and the challenge of such a constrained site and engaged positively with us in developing and refining innovative ideas. We developed in the design stage about a dozen spaces as teaching spaces, learning resources, multi-experienced spaces, spaces that were more like the multi-located multi-use centres, connection to the community, integration with play, identity and other public, passive spaces, dynamic spaces, how light affected our experience of spaces and how it travelled through a building during the day. Why a view was important, how a space can be the heart of the building and how teaching spaces need to feel less compressed than more with volume and light - more comfortable to spend time in and engage with learning. We thought about every m² of space and how to contribute more to the experience of the pupils and staff. We thought about how to design a space of innovation, creativity, educational ambition that we had seen in our visits to exemplar schools in Europe and also to challenge traditional pedagogical space and bring as much life, light and joy to the school as possible.

The organization of spaces was designed to take advantage of the site levels - large volume spaces, 1-2 social spaces, classrooms levels. The approach helped make this very large building feel like it was more intimate, interesting and enhancing the large P.E. accommodation within one building means that the school can offer a much enhanced curriculum and significantly reduce feelings of people to be isolated in the sports. Creating a rooftop games area was an innovative but effective response to the masterplanning strategy for other schools along Dundas street - gaining much needed space for free.

Concrete construction with exposed soffits allowed us to absorb as much thermal energy as possible. We have used natural ventilation spaces where possible and have maximised the potential for natural light throughout the building. The client's and the school teacher's responses have been incredibly positive about the school and believe that it offers an exciting future for the school and an exemplar for others to follow.



New Boroughmuir High School – Allan Murray Architects Ltd

St Cecilia's Hall Concert Room and Music Museum

EAA AWARDS 2018_Regeneration/Conservation Category PAGE\ARK

We imagined St Cecilia's Hall as an old instrument that was in need of a new mouthpiece.

People, like air, move through the new mouthpiece entrance to breathe new energy into the building. This stance informed all of the architectural moves that we made in our approach to the redevelopment of the existing complex. A listed building complex.

The context for this project was the desire by the University of Edinburgh to improve awareness, function and amenity of St Cecilia's Hall, as an appropriate home for their world-class collection of musical instruments.

The redevelopment project involved the conservation and repair of the existing building located in the UNESCO World Heritage Site of Edinburgh Old Town. In addition, the project sought to bring together the musical instrument collections of the University of Edinburgh under one roof. It included the full refurbishment and expansion of the existing gallery spaces and Concert Room and the reconfiguration of support functions within a new extension building to enable the facility to be accessible by all.

St Cecilia's Hall is a complex of three existing buildings dating from different periods: 1765, 1812 and 1859. The University of Edinburgh's vision was to make it a centre for excellence for the display and preservation of their world significant collection of musical instruments and to breathe new life into the gem at the centre – Scotland's oldest purpose-built concert hall.

The removal of the former Castles Flat to the north of the existing building complex unlocked the opportunity to create a new public entrance and to house all of the ancillary facilities required to run the contemporary museum and concert room facility. The new four storey entrance building houses a double height entrance reception and orientation space with office accommodation, internal plant room and a green room above. This new built element also compresses the re-located instrument and public BS and access stair.

In parallel, the existing building was carefully opened up to reveal a new journey through the instrument collection with vistas from lower through galleries to the city beyond. Visitor orientation was to be intuitive, guided by the unrelenting sequence of spaces. Glass was offered into gallery spaces through new glazed openings when in performance mode in the evenings.

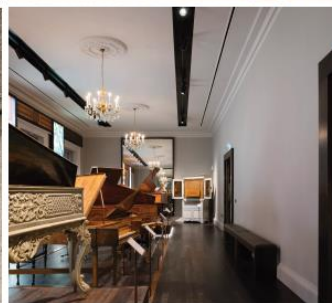
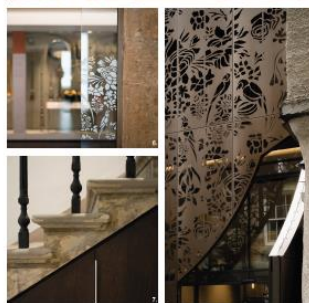
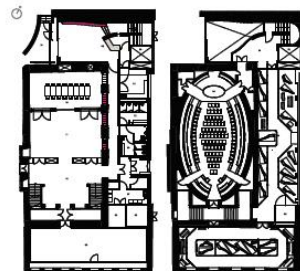
For associational interest the architectural elements of the instrument collection are provocative. As architects, we like to work with associations as architecture is not only the physical fabric but the ideas and thoughts that influence it. By extension, our embracing new 'L' volume becomes inspired as an instrument, taking cues in form, texture and materiality from the qualities of the collection – nodding the building in its setting.

The highly decorated soundboard of the 1725 Francis Cusack double-manual harpsichord provided the inspiration for the embellishment of the bronze stainless entrance facade to lobby B. The panel and flower patterns of the harpsichord interior were also subtly embedded into the exposed concrete walls of the entrance foyer and indeed into the glazed railings in the support accommodation.

This significant cultural project aspired to enhance the existing building setting and musical instrument collection contained within the remarkable grouping of rooms off the Cowgate. It was a wonderful opportunity to create a sensitive yet bold new piece of civic architecture within the Old Town context for the University of Edinburgh.

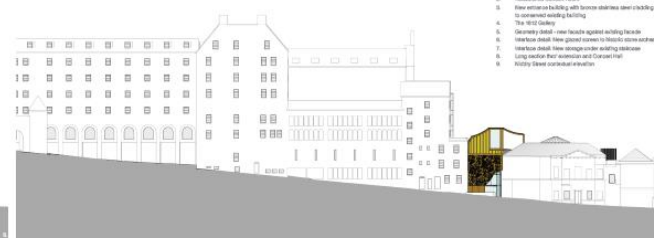
101. Main Entrance	102. Kitchen	103. Billiard Room
104. Reception	105. Plant	106. LA
107. LA	108. Reception	109. Reception
110. Event Theatre/Reception Lab	111. Exhibition Room	112. Bar/Reception
113. Theatre	114. Lounge	115. Private of Cecilia's Teaching Room
116. Main Lobby	117. Reception	118. Billiard Room

119. Billiard Room



Image/Courtesy of

1. New entrance building in Old Town context
2. Refurbished Concert Room
3. New entrance building with bronze stainless steel in building and to entrance building
4. The World Gallery
5. Gallery detail - new facade against existing facade
6. Entrance detail - new glazed screen to house concert room
7. Entrance detail - new glazed screen to house concert room
8. Long section of new entrance and Concert Hall
9. Midday Street contextual elevation



St Cecilia's Hall, Concert Room & Music Museum – Page\Park Architects

Large Project shortlist