itten-Pears Archive, Aldeburgh anton Williams for Britten-Pears undation

ontract £2m. GIA 540m²

guably

tside

tion of

was

atment

cal

ern

the

office

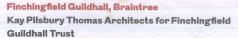
uilding,

ore touches of Scandinavian npiricism here at Stanton-Williams' chive of the manuscripts and personal llection of one of the UK's greatest th century composers. Nestled nfidently but deferentially within the rdens of Benjamin Britten's Red ouse in Aldeburgh, the judges noted at 'the clarity and elegance of the ilding form belies the complex brief

and specialised demands of the archive'. And it's true. The high environmental conditioning demands of the collection are notable purely by their absence, seamlessly integrated into the meticulously detailed concrete and timber interiors and bespoke furniture.

Outside, red brick walls and crisply detailed openings come together to create extremely simple formal massing that, badly handled, can result in cacophony. But the architect has built its reputation on refined detailing, and here (and one hopes Britten would agree with us), it sings.





Contract £1.25m. GIA 295m²

Built in 1470 by a Guild of priests to educate the boys of the village, the Guildhall has been a place of learning for over five centuries. Its postwar restoration was of poor quality and in 2008 a trust was set up to oversee the stripping back of the higgledy-piggledy oak structure and subsequent uncovering of past layers.

Every part of the mortice, tenon and peg structure has been sensitively restored, with new community functions of shop, library and placed within. The main hall has been restored to its full splendour, replete with burn marks on the timber from the long tapers that lit it. A 'beautifully judged renovation', said the judges.

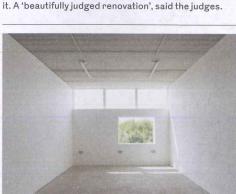


High House Artists' Studios, Purfleet, Essex HAT Projects for High House Production Park Contract £1.8m. GIA 2,200m

Acme Studios has supported the arts since 1972, and n commissioning this purpose-built, 39 studio and four live/work units in Thurrock, it is supporting architects too. Aspiring to be a world-class centre for technical skills, crafts and artistic production; High House Production Park is home to the likes of the off-site technical department of the Royal Opera House.

The scheme is a testament to HAT Projects' skill in creating an materially and spatially elegant building despite financial constraints. The judges saw High House as a prime example of what a proactive client/ architect relationship can yield.





Private House, Suffolk James Gorst Architects for a private client

GIA 338m

There's something quite Aalto-esque about this family home set into an inconspicuous lane of houses in a Suffolk village, but it takes a certain confidence in both massing and detailing to produce a home that's effectively just two brick boxes, and to carry it off with panache.

The simplicity of the plan reflects the clarity of needs of the occupants, with one box containing the kitchen and family room, and the other a large living room with bedrooms above. Simple forms, sophisticated visual and spatial connections create subtle drama across the courtyard space.

Of course, the success or failure such monolithic projects tends to res on the quality of detailing, and here th choice of brick gives the facade a sub texture; the window openings, parapets and metal cladding system all deftly managed as if to appear effortless.



Wildfowl Cottage 5th Studio for Stuart Duncan Contract £100,000, GIA 37m2

It's seldom that a panic room is considered a thing of beauty, but here on the Cambridge fens, clad in timber shingles to complement the main refurbished grade II listed house, this small addition achieves the feat consummately. 5th Studio's design is a response to the client's need for an elevated extension to act as a refuge in the case of flooding, allowing continued occupation in the house until the waters receded

But it is also an escape into light, with a huge horizontal window offering expansive views across the landscape and a sizeable light cannon drawing luminescence down into the space. It is a bijou thing this, but in its formal look and spatial richness, it sits confidently alongside the original building, with, in the way of the best architecture, one enriching the other.





The Arboretum, Burnham **Cowper Griffith Architects**

GIA 459m²

There is almost a civic presence to this one-off house set between protected woodlands and a flood plain in a historic village. A massive flint wall is juxtaposed with lightweight timber structure and cladding. The judges remarked on the impressive entrance sequence from the lower level entrance floor to the upper 'living' level through material progression and manipulation of light and views', including privacy; with ample use made of rooflights to draw daylight deep into living spaces.

With a range of materials evident on the facade, the judges were impressed by detailing at their interfaces, creating what they called 'an exceptional piece of architecture delivered by an outstanding practice.'

The RIBA Journal June 2014