

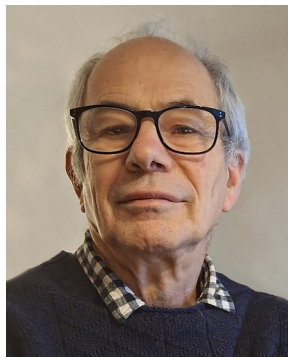
New Buildings Awards Scheme 2023

Salisbury Civic Society

The Salisbury Civic Society, founded in 1960, works to promote high standards of contemporary design in all aspects of the built environment within Salisbury and South Wiltshire, while safeguarding the historic buildings and landscape setting underpinning the area's special character. Over the years, the role of the Society has expanded. Today, it is not only the principal local organisation and guardian for the built environment, but also celebrates and promotes the area's rich heritage through a stimulating programme of activities. Through a series of awards, talks, forums, open meetings, visits and our website we promote and provide information on the architecture, history and geography of the area. We are an entirely voluntary body, relying on our members, both individual and corporate, to support our activities, whether by their subscriptions or by active involvement in our work. The Society's buildings awards scheme was launched in 1993, and in its present form has been run every year since 1996. It alternates between looking at work to existing buildings, under the title the Conservation Awards Scheme, and at new buildings, under the title the New Buildings Awards Scheme. The 2023 scheme, whose outcome this booklet is reporting, was the latter version.

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Panel Chair: Julian Orbach

Julian is an architectural historian who worked on the listing of historic buildings in Wiltshire and then in Wales, before writing for the Buildings series begun by Sir Nikolaus Pevsner in 1950. He worked on three volumes of the Buildings of Wales series before coming back to England to revise Pevsner's Buildings of England volumes for Somerset South & West and Wiltshire, the Wiltshire volume published in 2021. He was greatly helped by members of the Civic Society during the rewriting of the Salisbury city text.

Thoughts from the judging panel chair

Every year we invite a distinguished person with a connection to the area to chair the awards scheme judging panel, with previous holders of this role including, for instance, Terry Pratchett in 2004, and former Salisbury MP Robert Key in 2011. This time we were lucky enough to sign up the recent reviser of the Wiltshire Pevsner, Julian Orbach, who was happy to find time to devote a day to the judging process. Here he gives a brief account of the judging day, and his perceptions of how the judging process worked.

"I joined the judges on a Thursday in early October for a very full day looking at the short-listed entrants for the awards for new buildings across the breadth of South Wiltshire. There were three other judges, as detailed opposite, and Richard Deane of the Civic Society to present the nominations. So five of us travelled across southern Wiltshire from Winterslow in the east to Hatch and Wardour in the west, discussing each project in turn, with a final analysis session back at the office of Paul Stevens, architect, in Salisbury. We looked at nine buildings, one of them not quite complete and deferred till 2025, and seven of them winning awards, as covered in the following pages.

The visits highlighted too how much the final character of a building can be down to those who commissioned and use the buildings, as much as those who actually designed them. This can include decisions about the relation of the building to the surrounding landscape and buildings, and about the choice of the primary building material, not necessarily tamely following local examples. Houses at Lower Bemerton and Shute End, Alderbury used timber and pale brick, making them immediately distinctive, while the strong façade of flint of one at

Bishopstone certainly picked up on a local material, but used it in an impressively imaginative way. At West Hatch a pool house, close to, but carefully separate from the house and lawns, chose timber and glass to float lightly between the pool and the background trees. An addition to the New Art Centre at Roche Court had the benefit of a long history between architect and patron, going back a quarter of a century, so it was no surprise it fitted in so well. At Old Wardour Castle, the brief for a new visitor building was to be sensible of the primacy of the ancient monument, and we were impressed by how much had been quietly achieved. At Wilton, the owner of a new garage had designed it in the spirit of an eighteenth century garden pavilion, all part of an intricate courtyard to a town house.

Plans were interesting, with a linear sequence at Alderbury from living room to bedrooms, cranked at the staircase, here going down rather than up, to basement rooms fully open to the river due to the steep site. The astonishing view to the distant cathedral spire was fully embraced. The Bishopstone house had an unexpectedly intricate plan, rooms eliding into each other with minimal need of corridors. At the New Art Centre, the transition from a small Victorian cottage to a much larger building, all on one level, gave an interesting, even surprising variety of display spaces, again intricately related.

Times being as they are, consideration of energy efficiency was high for all the houses, most aiming for Passivhaus standards, and one well on the way to achieving full Passivhaus accreditation. It was for me an educational day, for the degree of analysis and consideration that each member of the panel put into assessing each of the buildings, and the depth of discussion that followed each visit."

Panel members:

Heidi Poole trained as a land agent at the Royal Agricultural College, following a degree in biology at the University of Bath. Before taking a career break to convert and renovate a former public house and raise her children, she worked for Myddelton & Major as a commercial property agent. She is now a freelance planning advisor for Dorset branch CPRE, and is an active member of Wiltshire CPRE and Salisbury Civic Society.

James Repper is a senior planning officer and has been working for the council in development management for five and a half years, after being a property auctioneer for 11 years. Having seen both sides of the coin, he appreciates what goes into truly well planned and executed design, and found the judging day to be a good demonstration that this can often be down to the minor details as much as the overall conception.

Louise Salman grew up in Salisbury and returned after qualifying as an architect and working overseas. She is a director at St Ann's Gate Architects, where she specialises in historic building conservation. Much of her work is in Hampshire, although she is currently very involved in the major project at Salisbury Museum. Louise has previously won a Civic Society Building Award, and much enjoyed taking a full part in the 'Salisbury In Detail' Civic Society publication.

Client:
Esther Horwood

Architects:
**AR Design Studio,
Winchester**

Contractors:
**Matrod Frampton Ltd,
Wimborne**

Landscape Design:
**Ibbotson Studios,
Chipping Norton**

Architects' comment:

Set amongst a verdant backdrop and overlooking the River Avon, the site offered great potential with inspiration being taken from the natural topography and the river. Both the client's requirements and the challenging site constraints orchestrated a multifaceted three winged approach to the design for a contemporary 4-bed dwelling, carefully positioned slightly away from the river. Its cranked form responds to each of the views which then inform the three resulting gardens: the arrival courtyard, vegetable garden and waterside gardens. To blend the building into its surroundings a material palette of timber and grey brick was chosen. Planting at higher ground softens the building and provides opportunity for ecological enhancements and habitat creation. Overall, Kite House provides architectural distinctiveness while blending into the verdant context, creating conditions for the building and its site to thrive in the future.

Andy Ramus

Winner of The Lord Congleton Award, for the most outstanding project

Kite House, Alderbury

Kite House is very close to the river Avon, and takes full advantage of great views across it and the water meadows beyond, to the distant cathedral, responding wonderfully well to its site. It has three angled wings, one shorter than the others, with all the roofs sloping down to the junction point. The materials are timber boards, in a grey hue, for both the main walls and the roofs, a buff-coloured brick for lower walls where the ground drops, and plenty of glass. The two longer wings are similar externally, with the often full height windows set back from the eaves, allowing for balconies, and preventing over-heating in the summer. One of these wings creates an undivided living area, outstandingly spacious and light, while the other has bedrooms. Below it the falling ground level enables a lower ground floor, for guest accommodation. The shorter wing contains an almost invisible garage, shown just by a faint line in the cladding. The thought put into design is on display throughout, with for instance in the kitchen area a subtly tapering granite worktop, picking up on the plan form of the wings. The judges' overall verdict was that the house was hard to fault. It makes the most of a splendid site, with its daring triple wing plan form giving full rein to the unashamedly contemporary design approach, along the way generating high quality views both inwards and outwards, and splendid living spaces. This was just the sort of outstanding building which the Lord Congleton Award is there to recognise.



Photography: **Martin Gardner**





Award Winners

Clients:

**John Kinnear and
Tina Evans**

Architects:

**Footprint Architects,
Bournemouth**

Steelwork and SIP Panels:

SIP Panels Ltd, Lymington

Project Completion:

John Kinnear

Brickwork:

**Andy Jacobs and Peter
Shaw, Salisbury**

Clients' comment:

The project was to replace the existing not very flexible dwelling with a contemporary, highly sustainable, multi-generational home. We wanted to make best use of the south facing plot and the views down the garden to the river, and to maximise indoor/outdoor living space, achieved by extending from the large open plan ground floor onto an external patio across the whole building. Large rear windows flood the interior with natural light, and the double height central living area creates space and openness within the home. Outside, Flemish bond brickwork and burnt textured wood add interest. With our architects we were keen to create something 'different' and sustainably visioned close to Salisbury centre, which could also be self-built, as we would project manage and complete much of the work ourselves.

Tina Evans

126 Lower Road, Lower Bemerton

Before photos showed a mid-C20th house of no distinction, occupying this prominent site by the road through Lower Bemerton and on to Quidhampton. The judges could immediately see that the new house followed a very different stylistic approach, with a fairly low-level frontage which spanned the whole width of the site, executed not in the red brick of the predecessor building but in a buff coloured brick, plus charred timber cladding on the ground floor, with the roof not visible. Simply framed windows in differing rectangular shapes added to the impression of a very contemporary house, whose extension across the whole site seemed to the judges to work very well. At the rear the amount of brick was reduced, to perform a function of framing modulated rectangular recesses containing the extensive glazing. The long view down to the garden, to a new added section giving access to the river Nadder, had been taken advantage of very well. A look at the interiors emphasised this benefit of the overall approach, with spacious living areas only minimally divided from the garden. In the central part of the house these rose through two storeys, while upstairs a balustraded walkway linked the bedroom areas to either side. High energy values had clearly been well considered, and the visible workmanship was of high quality. An award was well merited.



Photography: **Footprint Architects**

Clients:

Prue and Alan Castle

Design:

**Affinity Architects,
Salisbury
Ink Box Architecture,
Alton**

Contractor:

**Maidment & Carter,
Blandford**

Energy Consultants:

**Greengauge Energy
Consultants, Bradford on
Avon**

Architect's comment:

Blackthorn House is a replacement dwelling for a large site on the edge of the village. The aim was a 4 bedroom home of high energy efficiency making use of lovely views up to the downs, with flexible living accommodation which can be adjusted as needs change. Underpinning it were Passivhaus principles, which are a gold standard for low energy properties, requiring very little energy for heating while providing a high level of comfort. Careful early design strategy maximised solar gain, and reduced energy loss through detailing of the high quality, well insulated construction, and by recycling any heat naturally generated. This required a high level of energy calculation and careful attention to detail. A great deal of team collaboration went into a visually successful building, with a long-term guarantee of comfortable living and ultra-low energy bills.

Melanie Latham

Blackthorn House, Bishopstone

Blackthorn House replaces a previous cottage of no particular merit, in a corner of a village which has a diverse range of buildings, both traditional and modern. The new house clearly fits in to the latter category, without making any attempt to shout about its contemporary qualities. It uses a range of carefully chosen forms and materials, with the immediate impression coming from the flint on the front, used by itself without the kind of modulating effect traditionally contributed by additional brickwork or stonework in this part of the world. Any risk of monotony is avoided by the flints being laid exceptionally well, with a judicious choice of pointing colour, to outstandingly successful effect. On other elevations vertical timber panelling comes into play, combined at the back with a substantial element in white render, creating what the judges saw as a subtly achieved and very successful juxtaposition of new house with what could be taken to be converted farm buildings. Inside, the careful management of spaces and the detailing creates a warm and friendly effect, with flexibility incorporated in case future needs change at all. Splendid views southwards are taken full advantage of, and Ash is well used, particularly in the staircase which rises to a landing which forms a very effective focal point for the upstairs. Sustainability issues had clearly been at the centre of the project throughout, with formal Passivhaus accreditation achieved. The building expresses its merits in various ways and from various viewpoints, both external and internal. The judges' overall conclusion was that this was a house which it would be a delight to live in, and they had no hesitation in giving it an award.



Photography: **Prue Castle**

Clients:

James and Laura Miles

Architect:

John Comparelli, Tisbury

Contractor:

Armacre Ltd, Tisbury

Interior Design:

**Lucy Elworthy Interiors,
Tisbury**

Stonemasonry:

Brian Armour, Tisbury

Architect's comment:

The site of an existing potager was extended for the new pool, by forming an additional terrace a step below the raised beds and bounding the wooded eastern boundary with the pool house itself. A metre high stone retaining wall to the sloped lawn below both defines and passively 'defends' the pool and pool house territory. While the pool house is unashamedly contemporary and purposefully addresses the modern house extension opposite, it also responds to its context with its use of oak cladding and pergola, and Chicks Grove stone plinth and paving. This duality between the man made and nature is used in the interiors, and the aromatic vines now climbing up the pergola frames will form a living brise soleil.

John Comparelli

The Pool House at Park House, West Hatch

Adding a pool house and pool to a listed C17th house with a fine sweeping garden obviously needed care. The judges were happy that the siting and design of the additional facilities were appropriate, and also that the contemporary design approach for the pool house was the right choice, matching as it did that used for the nearest part of the house, a kitchen extension also in a contemporary style. The new building's rectangular flat-roofed form, clad in timber which developed into a pergola on one side, created a low-key impression which was just right given its function, and responded very well to a wooded backdrop. Behind the pergola, the pool house's main space was fronted with extensive glazing, while white plastered walls gave a more domestic feel beyond. This conformed well with the building's dual purpose, as an adjunct to the pool in the right weather, and also as an attractive facility to use in the winter. High insulation values mirrored this second function. The pool itself is set very low, reducing its visual impact from house and garden, and careful thought had clearly gone into ensuring that child safety was part of the mix, with four gates to be added before the swimming season started again. The judges were happy that the pool house more than met the standards set by the kitchen extension, winner of an award in 2016, and deserved the same level of recognition.



Photography: **Lance McNulty**

Clients:
English Heritage

Architects:
**Connolly Wellingham
Architects, Bristol**

Main Contractor:
**Ken Biggs Contractors,
High Littleton**

Structural Engineer:
Scott Boote, Bristol

Architects' comment:

This award is an honour for our practice, with the project, our first new build, standing against the backdrop of Old Wardour Castle's 14th-century hexagonal structure and Renaissance influences. The design embraces this context, contributing to the characterful landscape of the site. The building, with its elegant larch cladding and a design that transitions from solid to open, echoes the castle's architectural narrative. Within a modest budget, our approach emphasised low embodied energy, high thermal efficiency, and ecological sensitivity. Executed carefully by the contractors, the project is a testament to English Heritage's commitment to sustainable development, providing new facilities and a warm welcome to visitors. It represents a synthesis of historical reverence and contemporary design, showcasing our commitment to sustainable, responsive architecture - a significant milestone for our practice and our ongoing collaboration with English Heritage.

Joe Hyett

The Admissions Building, Old Wardour Castle

The previous collection of timber structures which greeted visitors had clearly had nothing to recommend them, but their position next to the way in from the car park was one that worked well. The judges were agreed that their replacement took full advantage of its location, which included a glorious backdrop of trees beneath which the new building is properly self-effacing, as the starting point for a visit to one of Wiltshire's truly great historic structures. Its overall form is simple and flat-roofed, constructed of timber and with vertical larch slatting the main visible material, olive-green in colour for the fascia and columns on the face of the building, natural for the entrance area beyond. In the actual ticket office plus shop the theme continues, with natural timber joists left open. The timber columns were felt to be particularly well designed, terminating on pieces of concrete but with short downward projections of another hitherto unseen layer of larch, behind the joins in the facing pieces. The columns enable the rainwater disposal system to be concealed, and generally services are well hidden to avoid any clutter. Neat shutters, hidden when not in use, enable security to be maintained in this isolated location. The building was a test project for English Heritage, to explore the reduction of energy use and embodied carbon, which was achieved by various means, including an air source heat pump and a green roof. Its merits need more than a casual glance, to appreciate the care that's been taken over it. As a greatly improved welcome for visitors, and for its very well thought-out appearance in the shadow of the splendid ruined castle, the new building was felt to be fully worthy of an award.



Photography: **Joe Hyett**

Client:
Madeleine Bessborough

Architects:
**Stephen Marshall
Architects, London**

Contractor:
**Martin Price, Stratford
sub Castle**

Architect's comment:

As architects we have been very lucky working at Roche Court. Not just for the beautiful historic architecture and glorious gardens but more importantly for the owner, Lady Bessborough, with her views on adding new buildings to the estate. She likes a continuity in the new additions in terms of design, materials and approach to detailing. Each new building has learnt from the last one, and a conversation takes place. We have indeed been lucky to work on these small galleries, with now the Design House. It to an extent continues this thinking but in a different way. The new space follows the detailing of the original cottage, skirtings, roof structure, floors but in a more abstract way. This is continuity within the same project formed from buildings of different historic periods. This is very much the Roche Court way, showing continuity, being modern and filled with light.

Stephen Marshall

The Design House at The New Art Centre, Roche Court

Gallery spaces at the New Art Centre are familiar to the awards scheme, having received previous awards in 1999 and 2003. The new Design House gallery was designed by the same architect, and followed similar themes, all part of a long and very successful project to enhance one of the area's major artistic resources. It started from a red brick Victorian cottage on the edge of a walled garden, retained and substantially extended for gallery use, though domestic facilities were included in case of a future wish to return to residential use. The judges had to mentally strip away the artworks on display and focus on the building works which had given them a showcase, and concluded that these had been excellently conceived and executed. They followed on from previous additions such as the Artist's House, with the same off-white render and simple window openings with single sheets of glass framed in steel. Internal roofs mainly used exposed timber members, apart from the large gallery space forming the transition from the cottage, which has exposed steel trusses, below a top light which enhances the very light character of all the new spaces. Details had been well considered everywhere, with timber window cills designed to take sculptures, and neatly designed shutters in rooms which might revert to domestic use, but which needed something other than curtains while their use was for display. Trouble had also been taken to create a nicely articulated render panel on the rear wall. The judges agreed that the Design House fully matched the quality of the previous award winners at the New Art Centre.



Photography: **Ricahrd Bryant**

Commendation

Client:

Peter Borchert

Architects:

**The Classic
Architecture Company,
Wilton**

Contractor:

Steve Pennells, Winterslow

Architects' comment:

Kingsbury Square is rich in historic buildings and the setting of this new building is within the walled garden of a Grade two listed house. Garage buildings generally follow a formula of little architectural merit, and their scale can have a substantial visual impact. The enclosed courtyard for this building sits directly in views from the house so it was vital that it succeeded visually. Choosing an historic form brings a rich source that inspired the design and despite its modest function a garage can be an attractive building. The pyramid shaped roof was chosen to minimise the shade the roof would cast on the small garden. We developed this to have 'swept slopes' with lead covered hips on curved rafters with an ornamental finial. The roof sits on a deep cornice eave and oak weather boarded walls. This modest building responds to the significance of the host building with an historic form that sits comfortably in its setting.

Peter Borchert

The Motor Shed at 3 Kingsbury Square, Wilton

Garages generally have a low profile, being seen as utilitarian buildings not offering much opportunity for good design. The judges' visit to the Wilton one showed a context where there was cause to put in more thought than usual, and displayed the value of that approach. The garage, or motor shed to use a traditional term, is in the well-designed courtyard garden to a listed house, and adds to its merits. Key to its success is the roof, which takes the form of a hipped pyramid with a concave profile as it rises to an ornamental finial, to great visual effect. Slate is the roofing material, with lead covering to the angles. Below, the walls are clad with oak weather board, while the traditional doors have glass panels to light the interior. The judges appreciated the way the roof shape minimised shade cast by the garage on the garden, and the extra work necessitated by curved rafters. All the workmanship was clearly of high quality, and the new addition to the garden complemented the contributions already made by a recently constructed log store and summerhouse, in similar style. The judges were more than happy to give the garage a commendation.



Photography: **Peter Borchert**

Award, 2015

Architect:

John Comparelli

Apple House, Barford St Martin

This project started from two outbuildings, one a barn and one an apple house, and recreated them in a form which retained their footprint and much of their appearance, while turning them into an extremely attractive house. Respect for original form did not preclude the addition of substantial areas of glazing, which created very usable ground floor spaces, while bedrooms had been tucked into an upper floor in the barn without compromising its character. The imagination shown in re-using original features in the interior, and adding new details, was applauded as going well beyond the norm, and the energy rating achieved was also commendably high. The overall outcome was a house which it would be hard not to enjoy living in.

Award, 2016

Wilton House Entrance Archway—Repairs

Along with the C16th Holbein Porch, which shared this award but is tucked away out of public view, the much more visible archway had clearly been treated in a very responsible way, with necessary repairs carried out but with no attempt to make it look too tidied up. A full range of stone conservation techniques had been intelligently applied, with new stone only inserted where what was there before had clearly reached the end of its life. The carving of new part capitals and two paterae had been executed to exceptionally high standards. With the lead equestrian statue surmounting the archway already conserved some 25 years previously, and its stone base replaced, the new work bore out the Wilton Estate's continuing commitment to looking after its wealth of historic buildings.



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