

SHORTLISTED DESIGNS

CELEBRATING OUTSTANDING & INNOVATIVE DESIGN

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ALICE HOLT VISITOR CENTRE, EAST HAMPSHIRE



A new activity centre has been created by Forestry England at Alice Holt Forest.

Woodland forms a fundamental part of the character of the South Downs National Park and the new activity centre at Alice Holt Forest enhances opportunities for the public to enjoy the special qualities of the National Park at its most northerly gateway. The siting of the new facilities has been carefully considered to respond to the sense of enclosure provided by the forest clearing location. The result is a defined hub from which exploration can begin, maximising the public's understanding of what the forest has to offer. The forest setting is also reflected by a vertical timber colonnade enveloping the building with canopies providing shelter. The sustainably-sourced timber structure is exposed internally, ensuring the highquality craftsmanship and connection to the forest can be enjoyed throughout the year.

► BLACK CAT BARN, COCKING



The house, one of two on the original site, fits in so well that visitors to the village have commented that they were not aware of any new buildings in the vicinity. The exterior incorporates flint stone and brick walls with narrow vertical old barn style windows below horizontal black timber cladding; its a design similar to the many converted barns that may be seen in much of the South Downs area - including one close by in the same village. Care has been taken in the construction to use quality external windows, doors and fittings and incorporating the latest thermal insulating materials. With only electricity in the property, the e cient air source heat pump easily maintains a very warm house throughout the year at a lower than expected cost and meets environmental concerns. Internally the house, designed for a small family, is very comfortable all year round for all occupants.

BROOK HOUSE STUDIOS, EAST CHILTINGTON



Living and Working – a studio home for a sculptor and artist in the South Downs National Park. Artists are often versed in adapting their environment to suit their specific needs. The overlap of living and working together is not always a choice, where the availability of economic but flexible space relies on the two uses occupying them. This project expands this overlapping relationship and demonstrates that living and working in the same building can provide something that is greater than the sum of its parts. It is a project that has traded and exchanged the best qualities of living and working to provide design solutions to solve practical needs whilst enriching the quality of life of its artist users. It has given a new and exciting life to a historic building and secured its future in a robustly sustainable way.

BUCKMORE STUDIOS, PETERSFIELD



The farm buildings at Buckmore Farm form a picturesque and pleasing composition. The palette of local traditional materials along with the patina of age from weathering further enhances the overall rustic feel of the group of buildings. The general strategy was to protect the unique appearance of the historic barn buildings. Although there was a small element of new construction this was designed to be secondary to the existing structures. The layout of the scheme was dictated by the arrangement of the existing buildings and the need to retain this form. A small extension off the main barn space to the north replaced a large unsightly 'lean-to' and takes the form of a separate single-storey 'pod'. Designed as an organic pebble-shaped structure and linked to the existing building by a glazed corridor link, the 'pod' has the advantage of being immediately recognised as a new contemporary element and as such can be seen as part of the organic development of the cluster of barn buildings.

► THE DEPOT, LEWES



Depot Lewes in East Sussex, built on the site of the former Harvey's Brewery depot, shows feature and independent arthouse films, as well as hosting events, exhibitions and festivals. It also provides facilities for film education and community activities and a café/bar and restaurant for filmgoers, residents and visitors to Lewes. The site lies within Lewes Conservation Area and is surrounded by listed buildings of a variety of architectural styles and ages.

Burrell Foley Fischer were commissioned by Lewes Community Screen, who built and operate the new venue, to design the cinema. The existing warehouse building was retained and the three screens (140, 129 and 37 seats) inserted within it. A new glazed extension houses the box o ce, café/bar, restaurant, and film education and training facilities, giving a contemporary setting to the former industrial building in a prominent location close to the town's railway station. The former tarmacked service yard is landscaped to provide a new public realm, and includes native plant species providing seasonal colour and a small orchard and wildflower meadow, reflecting the historic site layout of orchards and meadows.

DITCHLING MUSEUM, DITCHLING



The Ditchling Museum project is a prime example of conservation led regeneration, that builds a sustainable community. The restored 18th century oak structure of the entrance building is re-cast as the museum's 'first exhibit', and on arrival its atmosphere sets the tone for visitors' encounter with craft, place and the idea of the past in the spaces to come. A 'pilgrimage' route through the building reveals the weaving together of old and new. The culmination of the museum is a gallery to house the Stanhope Press, which is placed at the end of a bright, chapel-like space. Workshop groups are able to use the press, animating the museum, and providing an echo of the lives of the artists and craftspeople who made this village unique. New windows in this gallery give a final view from the press to the South Downs, invoking the unity of landscape, craft and ritual that so inspired the artists who came to Ditchling. Hugh Pearman, of The Sunday Times describes Ditchling Museum of Art and Craft as 'an important building for English rural architecture'.

EASEBOURNE COMMUNITY SPACE, EASEBOURNE



This community space and play park was very carefully planned to ensure that is sits in harmony within the land it occupies. The plans took account of the principles of a landscape led approach, benefiting from a full topographical survey so as to allow the designers to fully understand the folds and contours in the 5-acre field as well as understanding existing tree and hedge boundaries. The innovative oak trails and dens were planned to be impressive, but not to dominate. The use of natural materials was mandated where possible and the use of oak for the imaginative dens and trails has been sourced exclusively from the Cowdray Estate. The pond, having a dual function as a drain for the park as well as a source to create and sustain wild-life was designed with advice and fiscal support from SDNPA and uses only natural clay-based materials. The Park's very open feel is central to its character and success. There is a nascent bluebell wood, a wildflower bank and a boundary hedge planted with native English varieties donated by, and after advice from, the Woodland Trust.

THE FLINT BARNS, RATHFINNY WINE ESTATE



The Flint Barns were developed to preserve the unique setting and protected location of a ruined barn to provide good quality overnight accommodation with support facilities for seasonal workers, as well as flexible accommodation for educational visits, special interest groups and private guests.

The original stone barn remains (dated from the 1860s) but it was severely damaged during the 1987 storm. The addition of a sympathetic modern extension provides the dining, catering and support facilities for the development.

FOLLERS MANOR GARDENS, ALFRISTON



Alfriston Parish Council is delighted to propose the magnificent Follers Manor garden scheme. Not only is this an excellent example of good design, it maximises the backdrop of the Cuckmere Valley, with wonderful views of the South Downs. The garden is enjoyed by residents and visitors alike during the frequent open days, and these contribute much to charity. Based on the scheme criteria we consider that this garden is very suitable candidate for a design award.

► THE GATEWAY PROJECT WEALD AND DOWNLAND MUSEUM, SINGLETON



The design quality of the Gateway buildings was key to aligning with the overall vision as set out by the Weald and Downland Museum. The vision was 'A New Gateway built around the Museum's millpond encompassing facilities to meet the needs, expectations and experience of the visitors. The Gateway was conceived to reflect and transcend some of the qualities of the collection and provide a transitional threshold between the 21st century facilities and the Museum's exhibits. The new buildings utilise and combine traditional building materials with modern timber structures, detailing and construction techniques, both sympathetic to and appropriate for their unique setting while offering and encouraging places for learning, stimulation, discussion, engagement, contemplation and enjoyment. "A Gateway to the Museum - A Place for People"

► GILBERT WHITE MUSEUM, SELBORNE



The new extension has been carefully considered so that it is sympathetic to its context. It is attached to the south elevation of the Coach House by way of a recessive link and a new opening is to be created within the existing wall to connect the two.

The building has a plain clay tiled, pitched roof building, reflecting the scale and materiality of the courtyard buildings, but detailed in a contemporary way.

The extension provides much-needed additional seating for the café, with views over the garden. Modern WC facilities are also provided within the new building to minimise disruption to the existing stable and ensure accessibility standards are met.

► HOUND LODGE, GOODWOOD



"You should feel you are in entirely a different world. It should take your breath away gently"

This client quote summarises the initial brief and ambition of the Hound Lodge project which saw the conversion of the late 19th century Hound Lodge building into high quality accommodation.

Most recently used as a club house for Goodwood golf course, Hound Lodge had been empty and disused since this function was relocated to the refurbished 18th century Kennels building by James Wyatt across the main Chichester road.

Although Hound Lodge is not listed in its own rights, it forms part of a collection of important buildings in an area the Goodwood Estate are seeking to revive.

KING EDWARD VII ESTATE, EASEBOURNE



The hospital comprises a unique group of Grade II and Grade II* listed buildings, and has, for over a century, been an important landmark. The listed buildings, including the Sanatorium and Chapel have been carefully and sensitively restored. The Engine House, Motor House, and former nurses' accommodation will be converted to 25 houses and apartments. New, quality homes, including two, three and four-bedroom houses and one, two and three-bedroom flats and maisonettes have been carefully designed to balance, respect and integrate with the existing architecture and contribute to the character and history of the surrounding area. The Gertrude Jekyll gardens and measured pine walks, created originally as therapies for the patients of the hospital, have been be reinstated and renewed. The wider grounds are being included in this restoration in order to contribute to the ecological diversity of the South Downs National Park.

NITHURST FARM, UPPERTON



Lying in a hidden valley enclosed by woodland, Nithurst Farm places the surrounding landscape at the core of its design. At the same time, the design is influenced by a wealth of other sources, from Tarkosky to Vanburgh, from Palladio to a miniature of Henry Percy showing the landscape in its background. This ongoing exchange and dialogue between nature and culture, as well as its contemporary architectural expression, makes Nithurst Farm an outstanding contribution to the SDNP. The house can be seen from the Serpent Trail to its south and from Petworth Park to the east. It seems somehow to have always been there, sitting comfortably amongst the older farm buildings. Its form echoes the shapes of the distant hills. The house enhances the cultural heritage significance of the site both through historic association and the quality and cultural significance of the design. It is both ancient and contemporary – its weighty and tactile materials relate to the surrounding farm buildings, while the abstraction of its stepped form is suggestive of minimalist sculpture.

► SOUTH STREET, LEWES



Emphasising the building's form, a simple palette of self-finished materials has been carefully selected to be robust and weather naturally, developing a character that reflects the qualities of the site and surrounding area. On the ground floor on the riverside the exposed frame is constructed of board-marked concrete echoing the tone and texture of the rugged in-situ concrete river wall below. In contrast, the street elevation features walls of handmade ash-glazed Sussex brickwork traditional to the town that gives a softer texture and more intimate scale to the street. The roof and external first floor walls are wrapped in a continuous skin of Corten steel expanded mesh that articulates the form of the upper volume. The homogenous appearance of the surface conceals gutters, eaves and other traditional architectural elements resulting in clean, crisp detailing. Contrasting with the muted tones of the masonry base below, the decorative Corten rainscreen weathers naturally to a striking red ochre colour with a subtle variety of tone and texture. The mesh echoes the colour of the local soft red clay brickwork and tiles, while still remaining distinct, alluding to the industrial heritage of the area.

► TIMBERYARD LANE, LEWES



The site is linear and runs along the north bank of the River Ouse in Lewes. The scheme provides thirteen dwellings over three to five storeys. Its layout, form and massing responds directly to the unique location and wharf front setting. Hard and soft landscaping are key, and materials and planting respond to the layout and use. Adjoining historic wharf and commercial buildings provide the inspiration for a contemporary expression of this architectural form that carefully avoids a pastiche and an overtly residential appearance.

Gable ends of varying size face the river. Articulated and separated by simple flat roofed solid elements which together with both inset and cantilevered balconies provide a varied but cohesive elevation. The materials palette is drawn from the location and surroundings employing sophisticated and minimalist details to elements and their junctions. Building heights relate directly to the site depth sympathetically acknowledging the adjacent houses and being higher as distance increases.





