



# Listed AND Modern

## ARCHITECTURAL AWARDS — 2025

LPOC Architectural Awards for innovative and inspirational modern extensions and refurbishments to listed properties which make their own contribution to the special interest of the listed building.

### THE AWARD CATEGORIES ARE



RESIDENTIAL MODERN  
EXTENSION OF THE YEAR



RESIDENTIAL REMODELLING &  
REFURBISHMENT OF THE YEAR



COMMERCIAL REMODELLING &  
REFURBISHMENT OF THE YEAR



ENERGY EFFICIENCY RETROFIT  
OF THE YEAR



RUINS, WILD AND REMOTE

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THE LISTED PROPERTY OWNERS' CLUB MAGAZINE

“I want to thank you very much indeed for creating an event that makes such excellent television.”

JANICE BROXUP

BBCTV





## ABOUT US

Listed Property Owners' Club (LPOC) has established itself as a major player in the restoration and conservation industry since its launch in 1993. With over 30,000 member receiving the club's magazine Listed Heritage and over 2000 trade and professional readers plus over 100,000 via newsletter subscribers.

As well as running the Club, our team has over 50 years' of experience in the exhibition and events industry and have been responsible for launching an impressive portfolio of some of the biggest most recognised niche events in the UK.

## WHY ENTER

A unique platform to raise your profile and create new business opportunities with a sophisticated and discerning audience, including over 100,000 of some of Britain's wealthiest home owners via The Listed Property Owners' Club (LPOC) Magazine Listed Heritage and the Club's Newsletter. The Awards will also be supported by a multi-media marketing and PR campaign and awards ceremony at The Listed Property Show in London's Olympia.

## NO FEES FOR ENTRY

Guidelines and link to start your entry at [www.lpoc.co.uk/listedandmodern](http://www.lpoc.co.uk/listedandmodern)  
If you would like more information please contact Charlie Gaines [charlie@lpoc.co.uk](mailto:charlie@lpoc.co.uk)  
T **01795 844939**

The following pages of this booklet shows a few examples of projects featured in the Listed Property Owners' Club (LPOC) magazine Listed Heritage.

“Thank you for creating and organising a great show for the paper”

CATHERINE STARLING

Head of Marketing Development,  
The Daily Telegraph



Listed and Modern  
ARCHITECTURAL  
AWARDS — 2025

The Listed & Modern Awards organised by The Listed Property Owners' Club Ltd  
Lower Dane, Hartlip, Kent, ME9 7TE | [www.lpoc.co.uk](http://www.lpoc.co.uk) | 01795 844939



# COTSWOLD HOUSE

Location: Cotswolds

Grade: II

Local Authority: Cotswold District Council

**Architects: Found Associates**

37 Alfred Place, London WC1E 7DP

www.foundassociates.com



The house is located in a secret valley on the edge of the Cotswolds. Richard Found of Found Associates purchased the 16 acre site in 2004, with the intention of building a contemporary family house entirely surrounded by nature, as an antidote to city living.

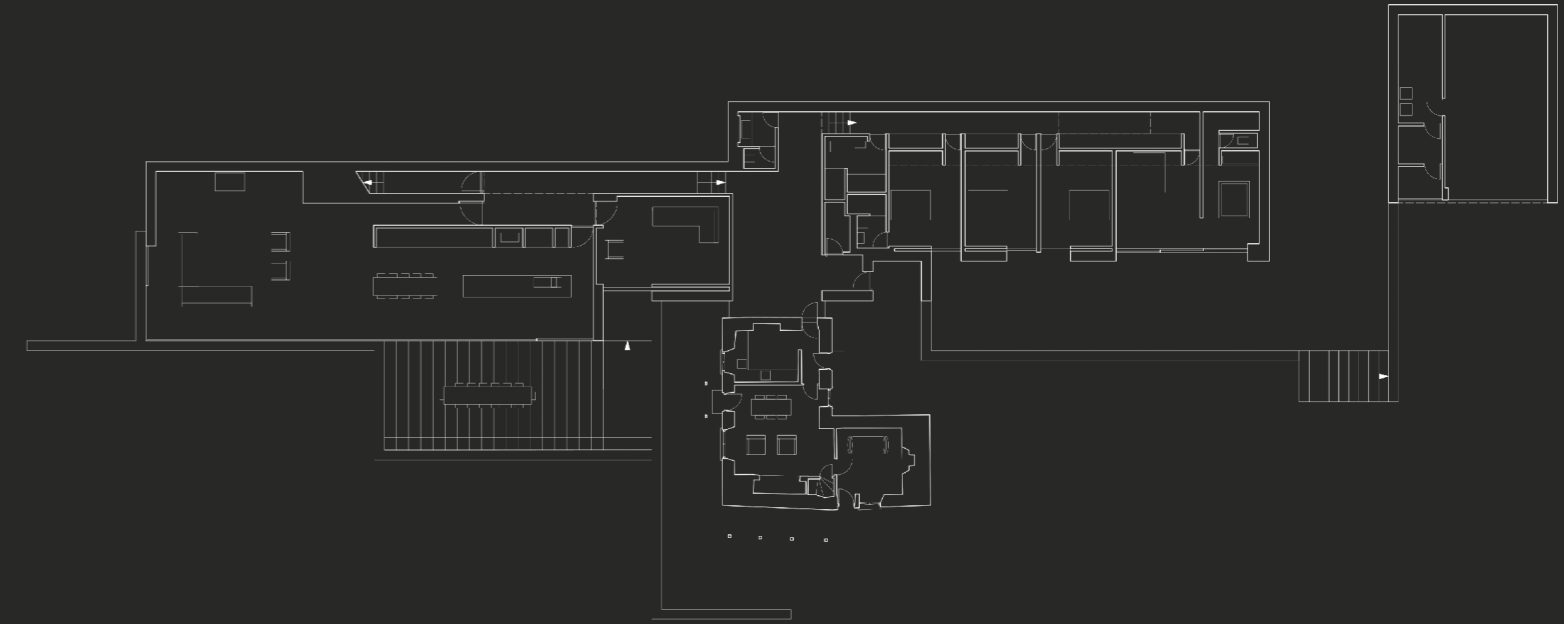
The site is in an Area of Outstanding Natural Beauty, reached by a track through beech woods. There was an existing gamekeeper's cottage in a very bad state of repair and estimated to date from the 18th century. During the initial pre-application meetings with the local authority, English Heritage were consulted and the cottage was added to the statutory list, at Grade II, because of its special architectural or historic interest.

Initially plans were drawn for a building away from the cottage, but the local planning officers were adamant they would not support an application for this despite the existence of the Government planning policy which allows new country houses of 'exceptional architectural merit.'

The planning and conservation officers were also against the cottage being altered or adapted at all, arguing that if an extension was permissible it should be subordinate in size to the cottage. However after a number of meetings, and the presentation of a large scale model of a building set behind the cottage and into the slope of the landscape and clad with a local stone, they became enthusiastic and supportive of the scheme with planning and listed building consent obtained in October 2007.

The landscape and vernacular stone buildings of the Cotswolds were the main inspiration for the design, which was conceived as a series of dry stone field walls descending down the slope of the land behind the cottage, articulating the new building into three sections - the entrance and link to the cottage sharing the same floor level, a lower section to the west housing the main living areas, and a raised wing to the east set further back into the slope providing more private spaces for the family bedrooms.

The roof is the fourth elevation, as the building only emerges from the ground on three sides. Two 15m long rooflights emerge from the slope of the ground providing natural light to the circulation spaces at the back of the building. All of the habitable rooms have a view and direct access to the landscape, and are situated on the path of the sun - the bedrooms receiving the morning sunlight and the living space sunlight during the day and the setting of the sun in the evening.



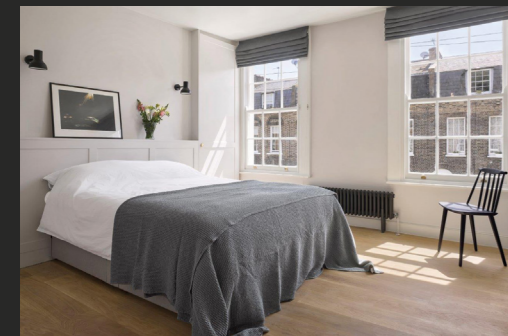


# TOWER HOUSE

Location: Islington, London  
Grade: II  
Local Authority: London Borough of Islington

**Architects: Dominic McKenzie Architects**

1st Floor, 81 Essex Road, London N1 2SF  
www.dominicmckenzie.co.uk



Tower House is a Grade II listed house in Barnsbury, Islington that has been renovated and extended by Dominic McKenzie Architects. The original house was constructed in 1824 and had previously been extended to the rear in the 1980s. This previous addition was poorly insulated and contained the house's only bathroom – located a full storey below the bedrooms.

The new 2½ storey rear extension, which replaces the 1980s extension, creates a slender tower at the back of the house – giving the project its name. This vertical element was inspired by the towers constructed by competing merchants in the Italian hill town of San Gimignano.



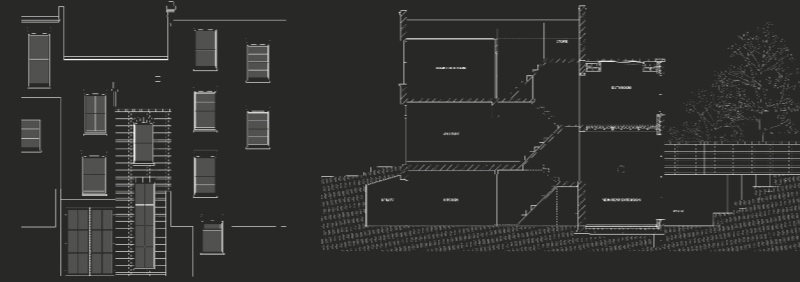
The upper part of the tower contains a new bathroom which is now located in much closer proximity to the bedrooms. Beneath the bathroom a dramatic new 1½ storey space is created which contains the lower ground floor dining room. This is discovered on arrival via a new balcony from the existing staircase half-landing.

To the rear of the dining room, a new timber sash window echoes the retained sash window at the rear of the bathroom, but is considerably taller (3.5m). Similarly the two timber French doors adjacent are 3m high. These large glazed elements produce a playful, unexpected shift in scale on entry to the lower ground floor and garden.



Within the main house the original period details have been retained and carefully restored. The bespoke lower ground floor kitchen and master bedroom storage was created by a specialist joiner to DMA's design.

The remodelled rear garden comprises a series of planted terraces which step down towards the lower ground floor level from the original rear garden level. A large portion of the existing garden was excavated to achieve this, allowing the lower ground to be fully connected with the garden – previously the basement dining room looked in to a drainage gully. The terraces, steps and patio, and lower garden walls are clad in York stone to materially unify the garden.



# BUTLERS AND COLONIAL WHARF

Location: Shad Thames, London  
Grade: II  
Local Authority: London Borough of Southwark

**Architects: McDaniel Woolf**

Larkfield Studios, 32 Larkfield Road,  
Richmond, Surrey TW9 2PF  
www.mcdanielwoolf.co.uk



Even when it may not be feasible to extend a building, successful interior re-ordering can make much better use of the available space, while the introduction of natural light, ventilation and connection to an outdoor area can create an altogether more joyful environment.

The mid-19th century Butlers and Colonial Wharf warehouse building had been converted into flats during the 1990s, but the resulting deep spaces were sub-divided with lightless corridors and numerous fire doors. The original oak roof structure was unappreciated due to crudely inserted partition walls and suspended ceilings, leaving the rooms dark and claustrophobic.

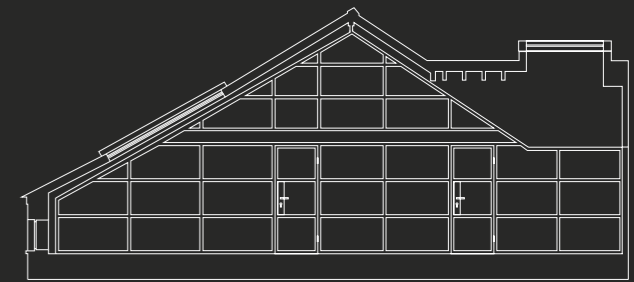
The solution for this top floor apartment was to remove the 20th century interventions to reveal the original historic space and materials. This included all the internal partition walls, which were found to be sub-standard in providing acoustic insulation and fire separation. Following careful assessment

and replanning, the proposed layout responded sympathetically to the building fabric; entering through a small lobby, the main space became a single, generous, open plan living/kitchen/dining room which enjoyed the height and splendour of the exposed timber pitched roof structure. Two bedrooms were created instead of one, with a shared bathroom in between, by the insertion of a steel-framed, glazed partition through the length of the apartment. This was a modern intervention, but one which reflected the industrial heritage of the docklands' architecture. The use of switchable glass enabled the occupiers to choose between transparency, to enjoy views through the entire flat, and opaque when privacy was required. A mezzanine platform over the bathroom provided much needed storage, while also retaining sight lines to the timber roof.

Optimising space, light and natural ventilation was at the heart of the design. Following a thorough assessment of the historic roof, locations were

identified where new rooflights could be inserted without having a detrimental effect on the fabric of the building. The flat roof over the kitchen naturally lent itself to a large, horizontal, retractable rooflight, providing fresh air and views to the sky above. With most historic warehouse conversions being unable to incorporate balconies or access to private outdoor spaces, the design evolved to incorporate a metal-framed, glazed mezzanine platform over the kitchen, suspended from the structural timber frame of the building and accessed by a folding ladder. The rooflight above slides open to convert this high level area into a unique outdoor amenity.

The open spatial arrangements, steel framed glazing, and mezzanines integrate seamlessly into the existing historic building. However, this natural simplicity is only achieved through the skilled combination of complex fire engineering, structural design and site management, all undertaken within a large, private, residential estate in a central London location.





# THE WHITE HOUSE

Location: Grishipol, Isle of Coll, Argyll & Bute, Scotland

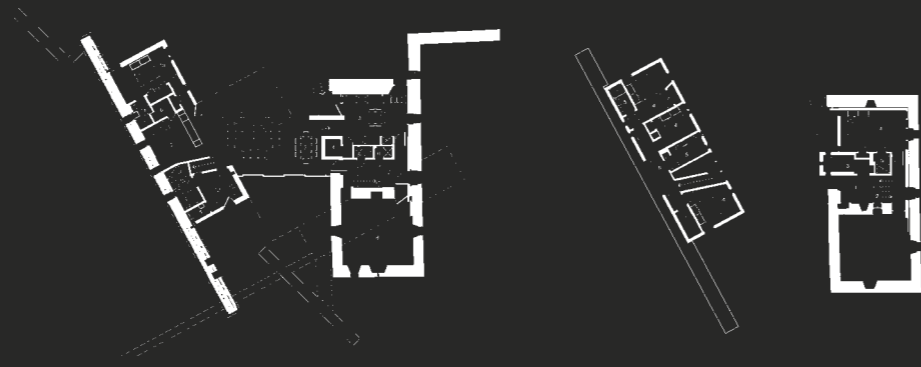
Grade: C

Local authority: Argyll & Bute Council

Architects: WT Architecture

4-6 Gote lane, South Queensferry, Edinburgh EH30 9PS

www.wtarchitecture.com



The original house at Grishipol (rough bay) on the Hebridean Isle of Coll was built in the mid 1700's by Maclean of Coll for his Tac man, or Factor. It was the first lime-built square-cornered house on the island and took on the informal name 'The White House' distinguishing it from the basic 'black houses' which were the norm on the island. In 1773 Boswell and Johnston were entertained there, whilst stormbound during their famous tour of Scotland. But by the time the clients acquired the property the house had long been in a ruined state, with more than foot-wide cracks in the stonework having opened up as a result of poor foundations on sand, as well as undermining by treasure seekers who were searching for legendary gold.

The brief was to create a comfortable modern family home that optimised the experience of living in this intensely dramatic location, and re-appropriated the fragile eighteenth century ruin.



The dramatically cleft state of the stone gable presented both challenges and opportunities with the ruined nature of the structure contributing to an essential quality of the site, but also rendering economical restoration impossible. Architects WT Architecture concluded with the clients that partial occupation of the ruin should be explored. Almost half of the original house would remain roofless and become a courtyard garden, preserving the charm of the ruin. A network of historic enclosures around the site acted as a generator for new more substantial structures to create shelter and garden space, and against which new accommodation could gather.

WT Architecture's designs place a living-dining space at the heart of the new home, which is glazed on both sides, and has a simple flat sedum-covered roof bridging between the two main pitched-roof wings of the building. The highly glazed living spaces provide



views from the heart of the farm out onto grazing land for the black-faced sheep and Highland cattle that the clients rear. The sedums echo the natural fauna on the site, and this space remains essentially part of the landscape, in contrast with the object nature of the original ruin. To the west the bulk of new accommodation shelters behind a big dry-stone flanking wall, drawn up from original enclosure lines on the site, which in themselves reflected the natural lie of the land. Clad in stone gathered from the site, black-stained Scottish larch and white-washed masonry walls, the new wing of accommodation sits at an angle to the existing ruin and is designed to be distinct, yet respectful in terms of scale and form to the original building.

## The Application Process

The ruin is a Grade C listed building and is noted by Historic Scotland as being a rare example of its type within the region; being one of only three surviving houses of this scale and importance on Coll. In addition to its historic value the ruin sits within an area of outstanding natural beauty and is a prominent local landmark.

WT Architecture were conscious of the need to respect the scale and identity of the listed building within the design proposals and concentrated on producing an architectural solution that would feel of its place in terms of geometry, form and materiality whilst preserving a distinctly contemporary contrast to the original structure. The resulting designs were then presented in detail to the local planning department supported by explanations on the site analysis and research which had informed the design process.

These early discussions with the planners indicated that they were willing to support occupation of the ruin especially because the house was to be for a family who were working the surrounding farmland. Due to the development of the sensitive, sitespecific response, the design approach was also received positively, with the local planning authority welcoming the re-use of this prominent landmark. The only planning condition applied which related to the historic nature of the ruin was the requirement to employ an archaeologist to carry out a watching brief during excavations to form the new concrete raft foundation on which the new built elements sit. The archaeological investigation found numerous pottery shards indicating use of the site from prehistoric times, through Norse and medieval periods.

Citing the completed building in their list of featured projects, Argyll & Bute Council noted that:

"The retention and reinvention of this import local landmark is an exemplar of radical intervention in the conservation of a listed building. The resultant modern house with its high sustainability credentials provides an enviable home worthy of its location and setting."

The White House has also been cited by the Scottish Government within their Policy Statement on Creating Places as an exemplar of innovative engagement with built heritage and is testament to the opportunities that sensitive contemporary engagement with our historic built environment affords.



# GUILDFORD LODGE

Location: East Horsley, Surrey  
Grade: II  
Local Authority: Guildford Borough Council

## Architects: Paul Archer Design

Unit D, 204 Lana House,  
116-118 Commercial Street, London E1 6NF  
www.paularcherdesign.co.uk



Guildford Lodge was built around 1860 by Lord Lovelace, as the gatehouse for his house, Horsley towers. Over the years it has been amended substantially to suit new uses as its purpose as a gatehouse became obsolete. Guildford Lodge has been adapted and amended to function as a shop, an artist's studio, and finally a family home. Our clients bought the house after falling in love with its quirky nature. But after living there for a while - and then starting a family - they realised that the existing building had some disadvantages. Its unusual form, straddling a large archway, with a series of small rooms connected by a narrow spiral stair, made it difficult to inhabit. All previous extensions had been to the ground floor, resulting in lots of small rooms at lower level, and little space above and the bedrooms were thus awkwardly spread across three floors. Our brief was to see if it was possible to add space to the upper floors for additional bedrooms, which would in turn free up areas at ground level for living spaces.

In building Guildford Lodge, and much of the surrounding village, Lovelace developed his own very individual architectural style, combining loosely medieval forms, knapped flint rubble walls, and elaborate detailing using red brick and tile from his own local brickworks at Ockham. It was clear that the task to create additional accommodation by adding an extension to such a small and highly ornate structure, which originally had such a defined symmetry, would be a challenge. A thorough reorganisation was needed; opening the existing ground floor into a more modern living space and adding a new bedroom and bathroom to the first floor; creating an extension that echoes the forms and detailing of the original building.

Internal load-bearing timber studwork, used in construction of the curved first floor wall extension, improved the building's thermal performance while reducing the weight of the external wall, which is supported by a curved, cantilevered steel beam below. This would allow its steel beams to be concealed behind the flint and red brick façade. Although we had access to plenty of flint, the bricks would prove difficult to match to the existing as the original brick supplier, Ockham Brickworks, had long since ceased production. Nevertheless, we closely matched the existing stock with new red bricks and a matching chamfered brick for window surrounds, plus, a blue-black bullnose coping. This gave a simpler, less fussy appearance to the addition and helped differentiate it from the original without creating too much of a contrast. The re-building of the flint and brick walls at ground level meant we had to replicate the existing un-insulated construction. This aided the decision to set the new bi-fold doors inside the arched ground floor opening, which would provide much-improved thermal performance but also allow views of an uninterrupted brick arch when opened.



## The Application Process

Guildford Borough

With a building of such striking character, it was important to us that any new additions complemented the original structure, without resorting to a timid copy and paste exercise. In conversations with the planners the approach was to adopt a proposal which would be clearly read as a new extension to a building of this design and scale, whilst minimising the loss of historic fabric. The existing building features several large circular and curved elements, both in plan and elevation, and it was this which informed the shape of the first floor extension.

Guildford Borough Council noted that: "The (approved) scheme... due to its scale, form, positioning and the attention to detail would enable the new element to sit comfortably against and be compatible with the spirit of the building."

Nevertheless, considerable negotiation was needed to agree the detailed design. Emphasis was placed on conservation of original external features that had been enclosed in earlier alterations. The planners were keen to use the project as a means by which to put right some of the neglect that the building had suffered and to prevent further deterioration of its condition.

The planning permission referred to the design and detailing requirement of bespoke materials including bricks, flints, terracotta, and joinery elements. The permission was thus conditioned to ensure that the scheme was executed appropriately and included the sample panels of the brick and flint work, as well as reinstatement specifications and/or method

statements for the work. Fortunately, our client was very proactive in researching where we could source the materials, and in finding a local contractor with experience of working on many of the other Lovelace buildings. Working closely with the contractor, Paul Archer Design was able to supply the planner with the required largescale details of replacement items including the windows and doors. Several iterations of the design for the new fenestration were worked through with the clients and local planning department to find a balance between echoing the historic detailing, satisfying building regulations and providing the larger clear openings expected of a modern home.

Overall it was important to become familiar with the native materials on this project; in particular the masonry flint clad walls, such that new design proposals could be developed with an understanding of the original structure. A balance between the use of local materials to echo the historic detailing, in balance with modern methods of construction has created a building fit for modern day living standards.



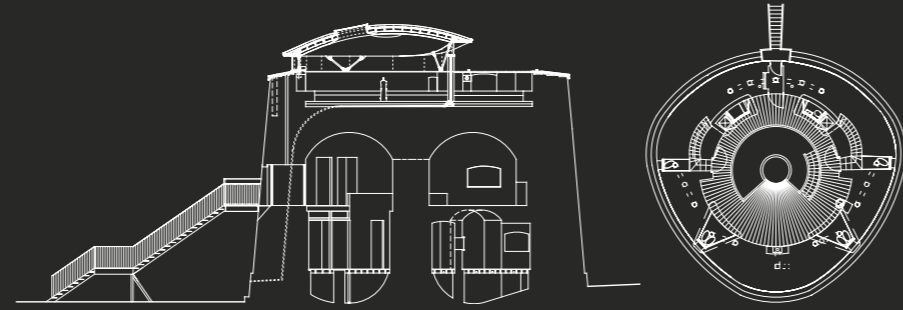


# MARTELLO TOWER

Location: Suffolk Coast, UK  
Grade: Scheduled Monument on the At Risk register in an Area of Outstanding Natural Beauty  
Local Authority: Suffolk Coastal District Council

## Architects: Piercy&Company

The Centro Building, 39 Plender Street,  
London NW1 ODT  
www.piercyandco.com



By restoring an 1808 Martello Tower and converting it into a family home, the principles of conservation were pushed beyond preservation, instead aiming to breathe new life into the 'at risk' structure.

Converting a Napoleonic era defence tower built in 1808 into a 21st-century private residence was a demanding brief. As a Scheduled Monument on the At Risk register and located in an Area of Outstanding Natural Beauty, the planning negotiations were matched in complexity by the on-site logistics.

The Tower is cam-shaped on plan, with three metre-thick masonry walls sloping in towards the original firing step on the roof. The only entrance is on the first floor four meters above ground. The windowless ground floor originally housed the soldiers' quarters. The building is vaulted internally, at the roof and the floor, with a central column supporting the structure. Ventilation was ingeniously incorporated into the wall thickness with a series of voids that ducted fresh air into the lower floors of the accommodation.

In approaching the conversion, the strategic intention was to clearly differentiate the old and the new, avoiding pastiche, with the contemporary insertions touching the original fabric as lightly as possible, allowing the heavily textured masonry to be the star. Designed to be extremely sensitive to the monument and its setting, the new curving roof extension and re-sculpted interior seek to gain creative momentum from the tension between modern requirements and the need for heritage conservation. Although contemporary, the curved geometry of the roof was entirely derived from the

plan geometry of the historic building, creating a gentle relationship with new and old.

The tower's fabric comprises 750,000 bricks, but the quality of their construction was not immediately evident until it was revealed when the structure was opened up. The new roof is a 3D curved lightweight structure, constructed of steel and laminated plywood, tethered by five pairs of Macalloy bars. A detailed 3D model was used to create 2D cutting patterns for off-site manufacture. A skirt of frameless curved glass below the roof expresses the distinction between old and new as well as providing 360-degree views. The roof, set back to minimise visual impact, is clad in a single-ply membrane with three roof lights. The system is component based as it had to be stored and installed from the gun platform.

In order to bring light into the basement, six 450mm diameter holes were diamond-core drilled through 4.5 metres of fully bonded brickwork from just inside the window. This reveals into the main bedroom, utility, bunk room and bathrooms. The two other bedrooms have 60mm holes for camera obscura views of the countryside to the southwest and northwest.

Further 200mm diameter holes were drilled from the top of the parapet to meet the passive ventilation system leading to the ground floor and basement. These brick ducts provide routes for water, electricity, gas for the kitchen and heating to the roof. They also accommodate the supply and exhaust ducts for the heat recovery ventilation system in the basement and ground floors.



## The Application Process

Suffolk Coastal District Council

The 1808 Martello Tower had fallen into disrepair since it had last been inhabited in the late 19th century. As a derelict military building on a flood plain, the planning constraints were considerable. The tower was on the Scheduled Monuments at Risk register so the priority in conservation terms was to prevent further damage to the exterior brickwork and to restore it where necessary. English Heritage and Suffolk Coastal District Council were keen to minimise the impact of any works to the tower, so the living space added to the roof level had to be unobtrusive. This led to the concept for the roof form, structure, material, and palette.

At the outset, the purchase of the tower was based on obtaining planning consent, which in turn was contingent on scheduled monument consent. It was difficult to predict a likely timetable for these and the state of the tower meant that the scope of work and therefore the budget were very difficult to establish.

With English Heritage's backing, the Environment Agency's and Suffolk Coastal's initial concern about building on the flood plain was overcome. Philip Walker of English Heritage described the design as 'an exemplary and unique conversion of this type of building'.

In the event it took ten years to realise the scheme. Planning alone took two years. Following that, only two tenders were returned and those were prohibitively expensive, so Piercy&Company and Duncan Jackson (the client and an industrial designer) project-managed the build and broke

down the work into packages, which were let on Joint Contracts Tribunal (JCT) Minor Works building contracts. This approach meant an extended programme, but allowed tight control of the quality of construction.

The success of this project is due entirely to the collaboration and commitment of all team members - not only the close working relationship between Piercy&Company and Billings Jackson Design, but all of the subcontractors and suppliers who went out of their way to create something extraordinary.



“Just a quick note to congratulate you on the creation and implementation of a great event. The show was a big success from our point of view and was perfect to successfully extend our brand to your audience. Here’s to an even bigger and better show next year.”

MARC OLLINGTON

The National Geographic Channel



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