



Chris Dyson Architects  
Summer 2023



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With autumn now upon us, we’re sending this newsletter to give an update on some of the things we have been working on as looking at our latest projects, there are quite a few, post-Covid, that have come to fruition this year. We have continued to grow our portfolio, not only with interesting new residential projects, but also commercial, mixed-use, civic and cultural buildings.

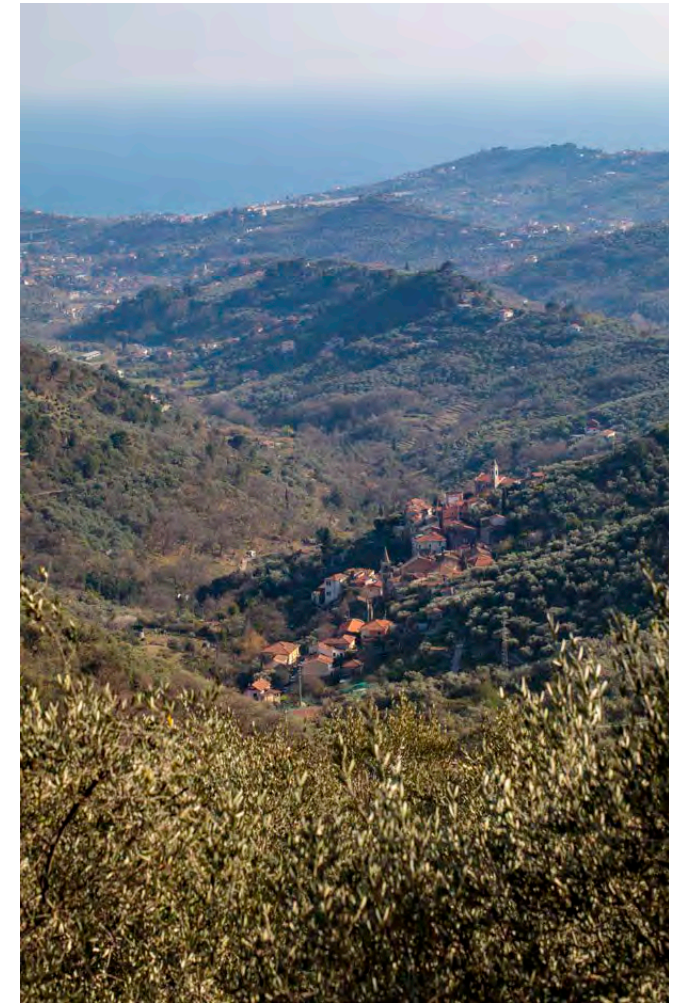
But as the scope of our work extends, there is a consistent thread in the relationship between heritage and modernity – this is the title of a new monograph on the practice by Dominic Bradbury, which is published by Lund Humphries and on sale this month. We have some bigger projects on the boards – and screens – in different stages of design, which will take us further along this journey.

This September, we opened our studio to the public for London’s Open House Festival. I gave a talk, we sold copies of the new book, and Mathew, Margaret, Clara, Diana, Yashin, Olu and Oliver all showed visitors around and answered questions about our work. Happy to report that our team is doing well, in and out of the office – Design Director, Maria Louise Long is thriving at home with her son and we look forward to her visits keeping in touch.

We have been shortlisted for several awards this year, including Building Design’s Architect of the Year, RIBA and Architects’ Journal Awards, to name a few – as our profile seems to grow, so do our more civic commissions. At the moment, we are working on a number of hotel proposals; repurposing older buildings for this new use seems to fit well with the City of London’s heritage aspirations.

There is always so much going on around us. Here in Spitalfields, Gilbert and George have opened a fantastic new centre, which is local to us and free for all. I recently led a tour around the area with members of the architects’ livery company to show off some of its delights; it is constantly changing and remains such a fun, vibrant place to live and work – or just to visit! We are always interested to hear news from our clients and friends of the studio, so do keep in touch.

# Palazzo Sasso



**SECTOR** : Residential  
**YEAR** : 2022  
**CLIENT** : Private  
**LOCATION** : Liguria, Italy  
**TEAM** : Diana Raican  
 Mathew Witts  
 Victoria Broom  
 Viola Pelu  
 Chris Dyson

The house is located within the heart of the historical village of Moltedo, a linear village precariously laid out along the western edge of a valley in the Northern Italian province of Liguria.

Built piecemeal over many centuries it is an amalgamation of volumes around a central, medieval tower. All its rooms have high, lofty ceilings, some vaulted and plenty of windows. Its walls are very thick, and its window reveals are splayed to make the most of the light and prevent the hot sun from coming into the plan.

The house was a maze of rooms and corridors, and it was not possible to get to the lower floors from within the building. Our first design move was to clear the rooms of architectural clutter and create a clear circulation pattern. The tower was the obvious vertical unifying element and so we decided to remove its internal rooms at each floor and insert the new staircase within the newly opened volume. This proved to be controversial, as the tower was built upon rock which needed to be blasted away in part to create access to the lowest level spa and solar terrace. This move liberated the plan, allowing us to satisfy our clients aim of creating two dwellings within one.

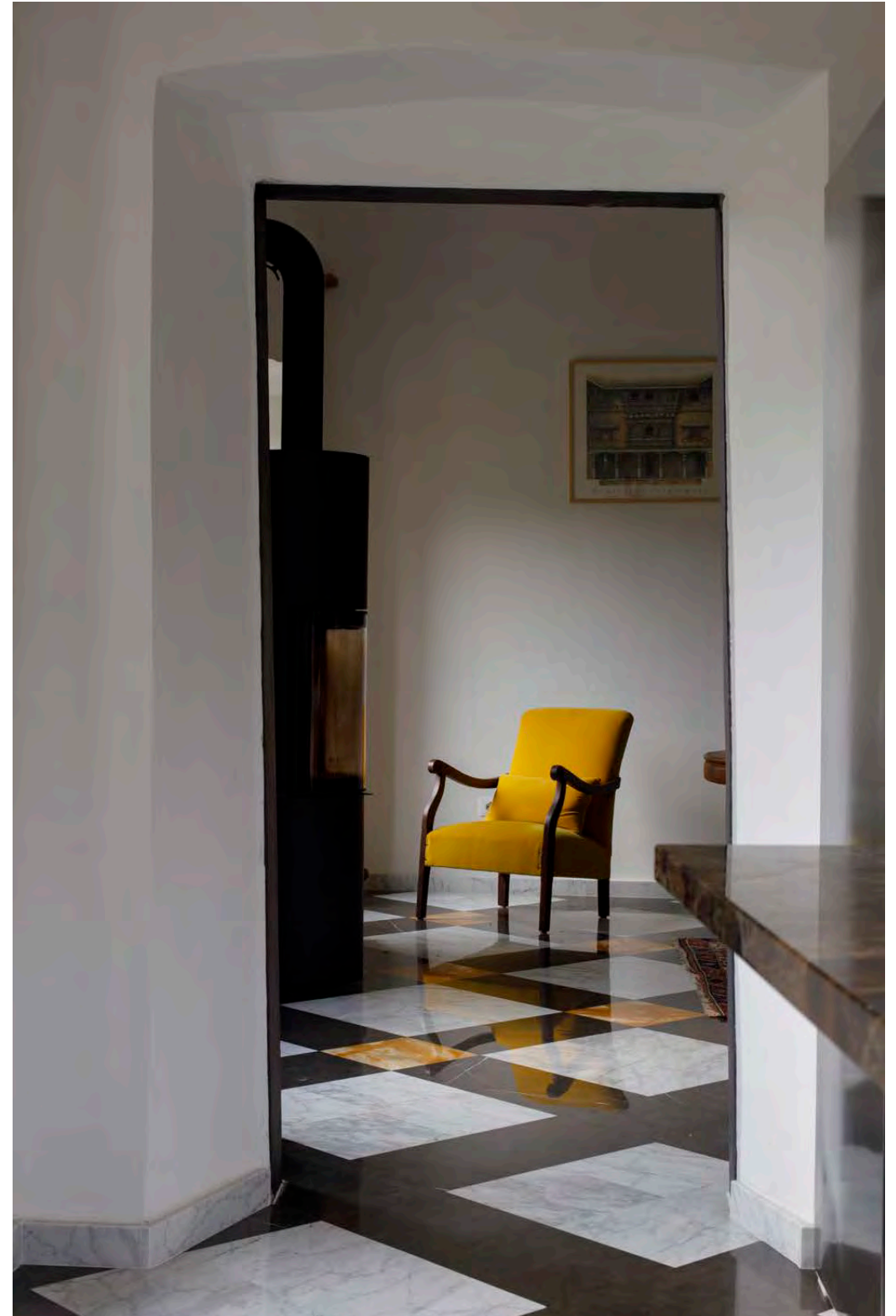
Throughout our design process our strategy has always been to respect the original fabric, use original materials and detailing and only insert new where we felt essential or appropriate. The new insertions are either steel structures or marble floors. Our design for the floor was inspired by the basilica di San Maurizio in nearby Porto Maurizio, known as the Duomo di San Maurizio.



Materially, there is a wonderful contrast of the rough and the smooth, the rough being the heavy masonry walls and the smooth the new floors, windows and doors. Light and shade 'chiaroscuro' dominates the house throughout the seasons and times of the day.

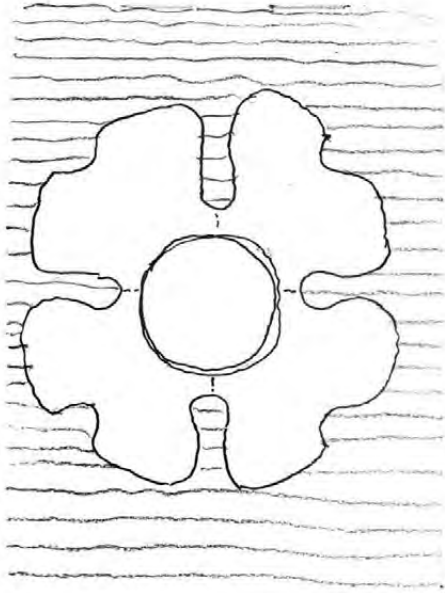
A key part of this project was creating a series of external spaces, each with its own purpose and character. As part of our project the land to the rear of the house was terraced, providing a variety of spaces for eating, sitting and sunbathing at different levels at different times of the day, allowing the clients to hide or enjoy the sun as they wish.





# Genoa: Ways of Seeing

FLOOR PATTERN GENOVA CATHEDRAL



*San Lorenzo Cathedral Floor Pattern*



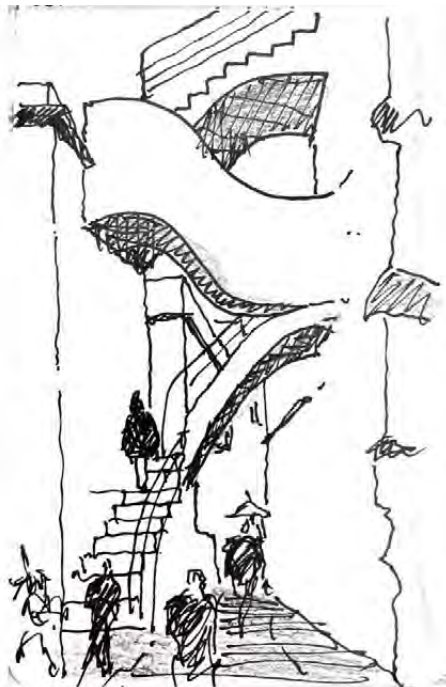
*Colletta Castelbianco I*



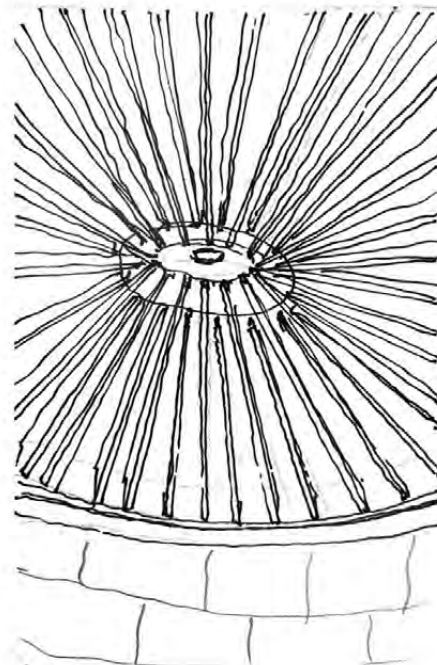
*Interior of the Palazzo Grillo*



*Port of Genoa*



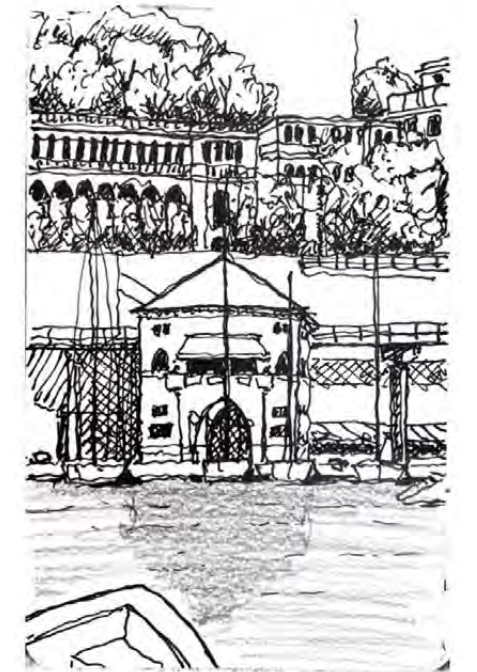
*Colletta Castelbianco II*



*San Lorenzo Cathedral Crypt Ceiling*



*Genoa Seafront Development*



*Yacht Club*

# Maison Colbert

**SECTOR:** Mixed Use & Arts, Residential

**YEAR:** 2022

**CLIENT:** Philip and Charlotte Colbert

**LOCATION:** Spitalfields, London

**TEAM:** Diana Raican, Mathew Witts, Victoria Broom, Oscar Plaistow, Marina Furlanetto, Chris Dyson  
Estelle Hobeika, Muireann Egan, Jack Rowlinson



The site is in an old industrial area of London and comprises a terrace of five, four-storey houses. The houses were built in the early 1900s as part of a slum clearance initiative and currently form part of the conservation area.

The houses are simply detailed, robust brick buildings. When acquired by the client, they were uninhabited and had fallen into a dilapidated state. However, some of their original features remained and were incorporated into the final design.

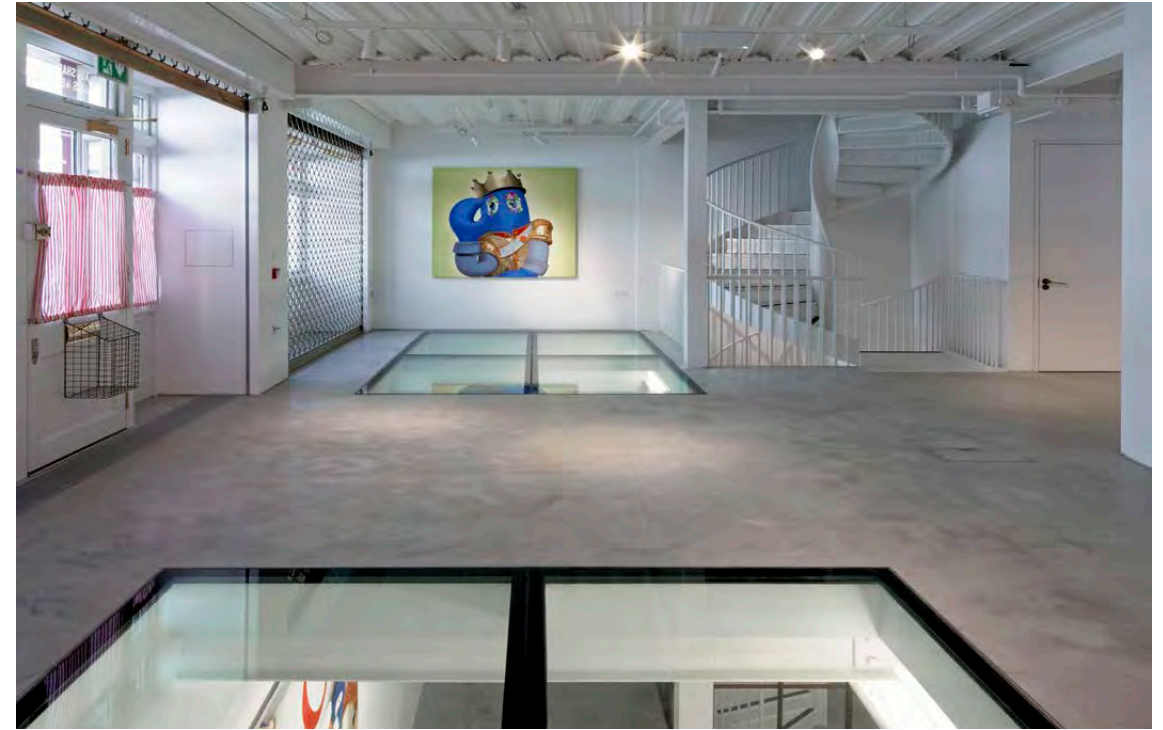
A key element of the scheme is the restoration of the retained façades and shopfronts to enhance the street-scape and preserve the quintuple rhythm of the terrace. New shopfronts are fitted, reinterpreting their original pattern in a contemporary manner, and on the upper storeys, timber sash windows match the original.

The roof has been extended along the pitch of the existing and distinctive black zinc dormers added, following the rhythm of the current windows. The rear façade is opened to a partly glazed, partly solid extension and a reconstructed outbuilding.

The material palette for the project is contemporary, yet draws from the vernacular language of the area. The new build to the rear is brick. However, this is painted white, clearly delineating between new and old. A combination of opaque and transparent glass is used to provide privacy for the inhabitants and likewise to their neighbours.

The residential space spreads over the first and fourth storeys. Green walls, terraces and views of the courtyards below, provide green oases in this dense urban environment.





“It’s like a Tardis. Architecturally, there’s a separation between the main body of the building, the staircase rising up against the back wall, and then a very modern glazed enclosure. The new volume hangs from the rear elevation like a rucksack. It’s quite diagrammatic – the new spaces serve the rooms in front and the basement below. It allows for a natural division between the gallery, studio and offices and then the home above.”

Chris Dyson



# Mr Barrow's House and Stables

**SECTOR:** Residential

**YEAR:** 2023

**CLIENT:** Private

**LOCATION:** London

**TEAM:** Diana Raican, Mathew Witts, Victoria Broom, Viola Pelu, Marina Furlanetto, Chris Dyson  
Jack Rowlinson, Ellisse Dixon



Our brief was to remove a poor quality 1980's side extension and replace it with a new extension which provided a generous family kitchen, a master bedroom suite, a gym and a guest bedroom suite. The extension allowed the house's social spaces to be rearranged to allow the house to flow better and improve its connection with its back garden. The house is a GII\* listed, grand brick building dating from 1729. Our clients wanted the extension to reflect the handsome architecture of their house. We wanted to build a modern extension which would complement and develop the brick language of the host building.

As our design proposed a two-storey extension to a GII\* listed building we knew that the planners, and the Conservation Officer, were likely to be hostile. The greatest area of concern to the Highgate Conservation Officer was that the building's setting, next to a reservoir, meant that our proposed extension could be seen from three different streets and from a great distance away. They were concerned that increased massing of our side extension would detract from the listed building. We built a careful case for the extension and used a range of presentation types to prove that our addition was sensitive and carefully thought out. Not only was our architecture appropriate and complementary, but by replacing an existing white rendered extension, we greatly improved the setting of the listed building.

Our new extension is a concrete basement box with load bearing brick cavity walls above. The external leaf of the cavity walls are made from new London stock bricks soot washed to bring the colour down to something closer to the host house. Window cills and the wall cappings are made from cast stone, the windows are all made from timber. The floor plates are beam and block concrete, to reduce noise transmission between floors. The roof structure is timber, incorporating a minimal steel frame clad in Welsh slates.



# Folgate Street

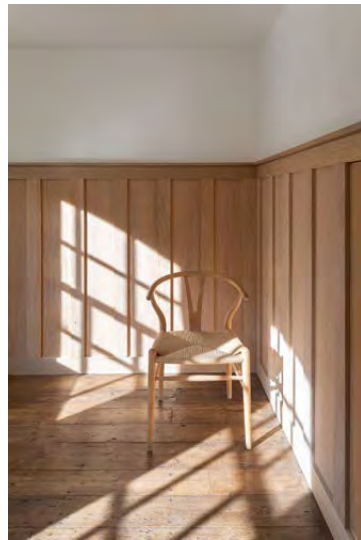
**SECTOR** : Residential

**YEAR** : 2023

**CLIENT** : Private

**LOCATION** : London

**TEAM** : Yashin Kemal, Andrew O'Driscoll, Chris Dyson



# Wapping II

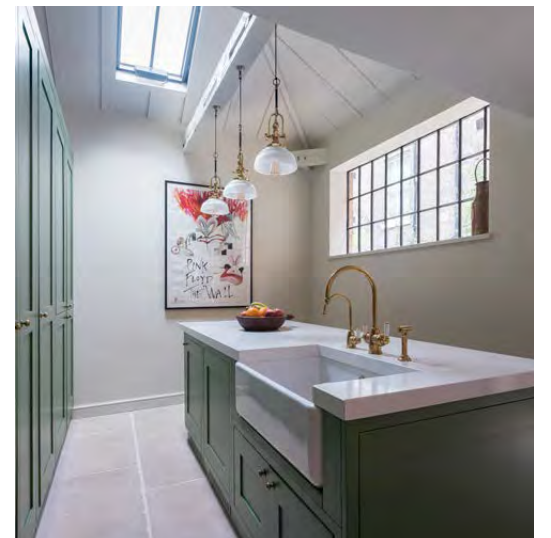
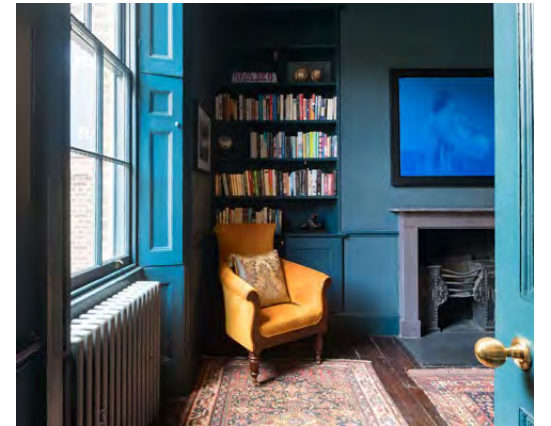
**SECTOR** : Residential

**YEAR** : 2022

**CLIENT** : Private

**LOCATION** : Wapping, London

**TEAM** : Koryn Steinbok, Victoria Broom  
Chris Dyson, Maria Lousie Long



# The Tailor's House

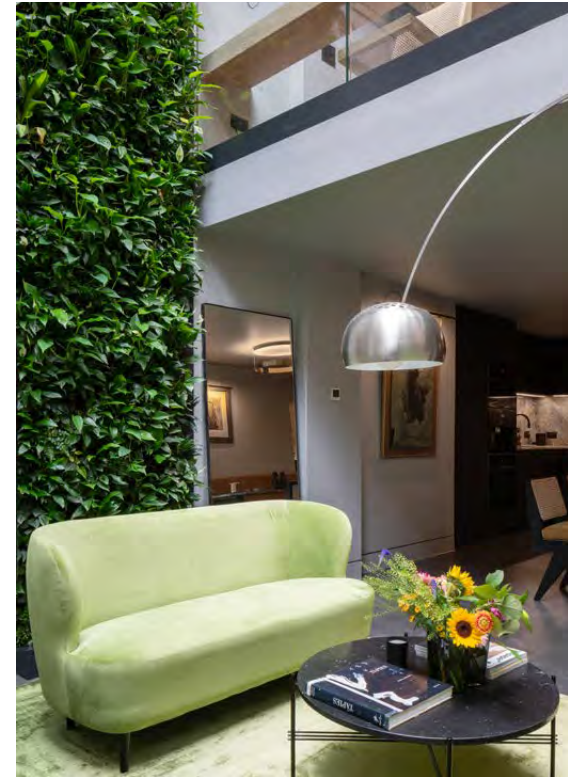
**SECTOR:** Residential

**YEAR:** 2023

**CLIENT:** Private

**LOCATION:** Spitalfields, London

**TEAM:** Korin Steinbok, Ellisse Dixon, Victoria Broom, Chris Dyson, Maria Louise Long, Mathew Witts, Alina Popa



OPPOSITE : VIEW FROM STREET  
THIS PAGE, CLOCKWISE FROM LEFT : DINING AREA AND KITCHEN, DESK IN LIVING ROOM, MASTER BEDROOM, ROOF TERRACE, LIVING ROOM, STAIRCASE

# Unherd Media Offices

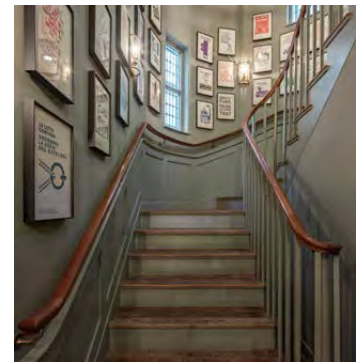
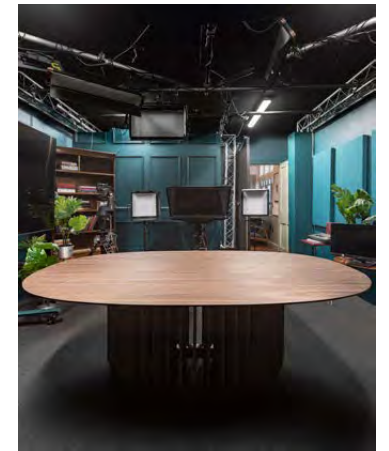
**SECTOR:** Commercial, Mixed Use & Arts

**YEAR:** 2023

**CLIENT:** UnHerd Media

**LOCATION:** Westminster, London

**TEAM:** Clara Carnot, Mathew Witts, Diana Raican, Estelle Hobeika, Chris Dyson



CDA combined and refurbished two buildings in Westminster to create the headquarters for UnHerd Media. The building includes office space, broadcasting suites, a members' club and a brasserie.

As existing No. 2-4 Old Queen Street was a four-storey office building, which had originally been built as apartments in the late nineteenth century. No. 6 Old Queen Street was a five-floor building, built at the same time. Its ground and lower ground floors were a café called Pickles, the upper levels were an apartment.

To convert the building into UnHerd's home we connected them through the party wall and created a new stair and lift core to the rear of no. 6. This

allowed us to minimise circulation to create large, open plan rooms on the upper levels of no. 2-4, as well as making the building wheelchair accessible. The building becomes more private as you travel up. We put the office space on the top two floors, a members club and lecture room / events space on the first floor and a public brasserie on the ground floor, overlooking the street. This layout allowed the day to day office functions to recede up the building so that public events could take over the first floor when necessary.

We remodelled the shop fronts at ground floor, recreating lost details to improve the street-scape and give the new brasserie a public presence.

# Harrow Arts Centre

**SECTOR:** Civic, Mixed Use & Arts

**YEAR:** 2023

**CLIENT:** London Borough of Harrow

**LOCATION:** Harrow, London

**TEAM:** Mathew Witts, Sang Min Cha, Andrew O’Driscoll, Karsten Schultz, Chris Dyson, Marina Furlanetto

The new Greenhill building is part of a Masterplan to improve the experience of the Harrow Arts Centre, develop more rentable space and enhance the connections between the buildings. It will replace 3 temporary teaching rooms (Portacabins). Two of these are situated in the main yard and one is East of the Hatch End Suite, where the new Greenhill Building will be located.

The two Portacabins in the main yard severely reduce the space’s potential to be used as a gathering space and a focal point for the HAC. The new structure will form the new focal point of the North-South passage starting at the main yard and continuing via Rayners, the Boiler house and Hatch End Suite

It will contain 8 artists’ studios and 3 teaching rooms over two floors. It is envisaged by HAC that the artists’ studios will be let long term and the teaching rooms will be used for classes, replacing the three temporary buildings which are being demolished. It consists of a two-storey, L-shaped structure with a sawtooth roof arrangements. The North face of the sawtooth roof will be predominantly glazed to allow consistent light to the upper level studios. The South facing slopes will be used to host solar PV panels.



The building has been designed to respond to its direct context, the quiet, ancillary buildings that make up the east end of the HAC site. The proposed design evokes the simple, clean aesthetic of the Victorian farm buildings on site as well as the listed adjacent school buildings and the ‘suburban vernacular’ of the wider Hatch End and Pinner area.

Corrugated corten cladding, pre-rusted steel has been chosen to clad the building. This material compliments the red bricks used on the neighbouring buildings and harks back to agricultural architecture.



# Portrack House

**SECTOR:** Residential

**YEAR:** Ongoing

**CLIENT:** Private

**LOCATION:** Dumfries, Scotland

**TEAM:** Yashin Kemal, Olusola Adebakin,  
Andrew O'Driscoll, Chris Dyson,  
Josephine Kawiche

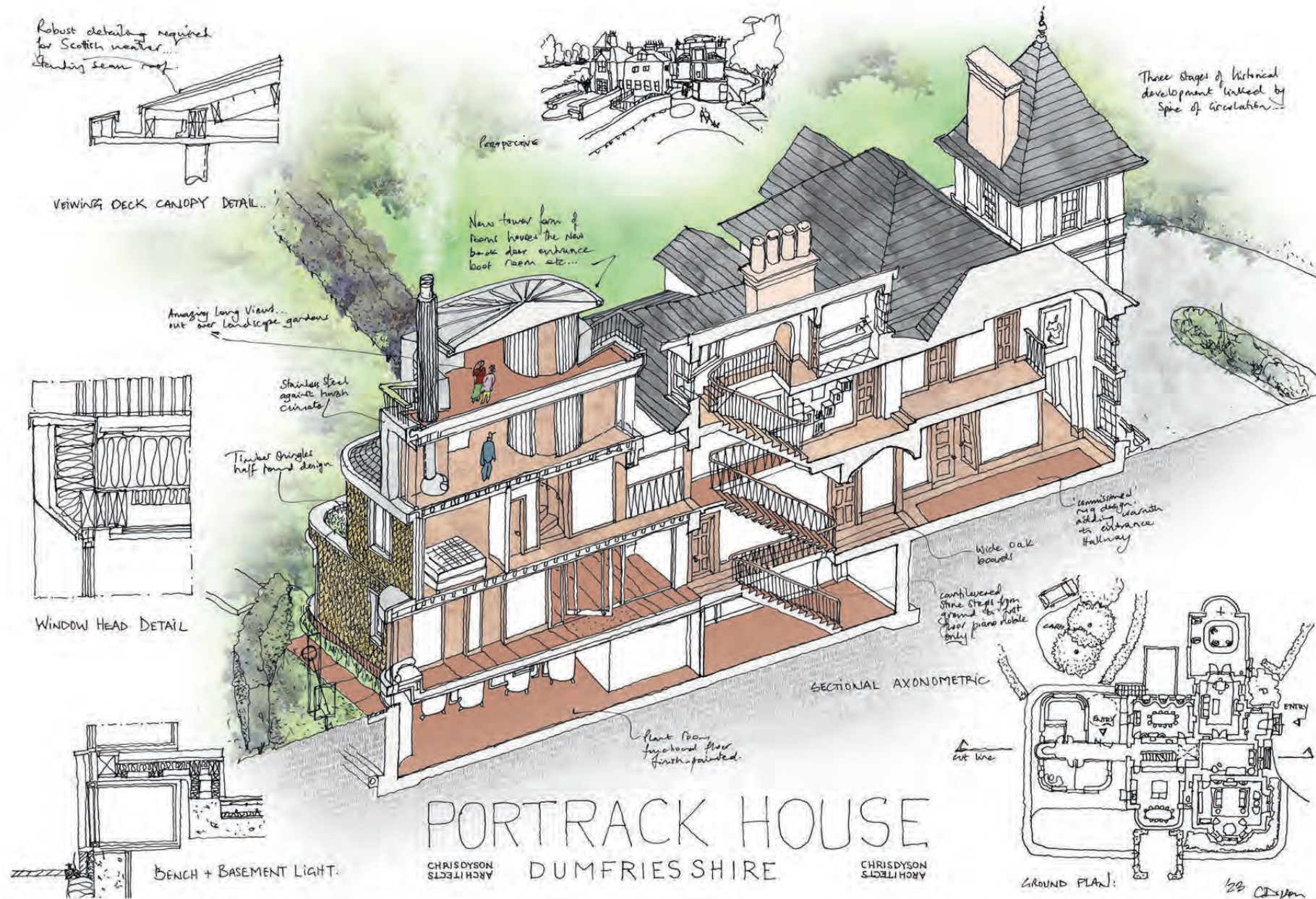
**Interior Designer:** Beata Heuman

**Quantity Surveyor:** McGowan Miller Construction Consultants

**Structural Engineer:** David Narro Associates Project

**MEP & Sustainability:** P3R Engineers

CDA were approached by the clients to design an extension to the main house. The original Georgian plan of the house has evolved over the years with later Victorian additions, and sits within the unique and fascinating Garden of Cosmic Speculation, designed by the Jencks Family. The new extension is consistent with this evolution, providing for a larger family and guests. The proposal celebrates the location and position of the new extension in this special landscape. It is designed to be a bold piece of architecture that enhances its surroundings through a dynamic third phase of building.



OPPOSITE : DRAWING OF SCHEME, SUBMITTED AT ROYAL ACADEMY SUMMER EXHIBITION 2023  
THIS PAGE: PHOTOGRAPHS OF EXISTING HOUSE AND LANDSCAPING

# Devonshire Square

**SECTOR:** Commercial

**YEAR:** Ongoing

**CLIENT:** Private

**LOCATION:** London

**TEAM:** Yashin Kemal, Maria Lousie Long, Koryn Steinbok, Chris Dyson, Nic Murraine  
Josephine Kawiche



# Fashion Street

**SECTOR:** Commercial

**YEAR:** Ongoing

**CLIENT:** Private

**LOCATION:** Spitalfields, London

**TEAM:** Marina Furlanetto, Mathew Witts, Chris Dyson, Jack Rowlinson



After many years in the planning and party wall process, we are pleased to be building this Palazzo style office building opposite our base on Fashion Street.

# The Groves

**SECTOR:** Residential

**YEAR:** Ongoing

**CLIENT:** Private

**LOCATION:** London

**TEAM:** Yashin Kemal, Andrew O’Driscoll, Chris Dyson

This project involves the restoration and extension of a 1960s service bungalow that sits in the curtilage of a cluster of Grade II Listed buildings. Originally built as ancillary accommodation while the main house was restored, the owners are looking to bring the cottage into repair and fit for family living.



# Watlington High Street

**SECTOR:** Residential

**YEAR:** In planning

**CLIENT:** Private

**LOCATION:** Oxford

**TEAM:** Yashin Kemal, Olusola Adebakin, Ash Rahman, James Cheung, Chris Dyson

This project proposes the development of a Grade II\* listed three-storey Georgian town house. It includes the conversion and single story rear extension to the existing garage to form a new family kitchen area and the demolition of an existing single story rear outbuilding, to be replaced with a new garden room. This will improve the usability of the existing house and the spatial configuration of the current internal layout. In turn, bringing a new lease of life into a heritage asset that meets the demands of present-day family living.





# The Garrick Tavern

**SECTOR:** Commercial

**YEAR:** In planning

**CLIENT:** Private

**LOCATION:** London

**TEAM:** Diana Raican, Mathew Witts, James Cheung, Chris Dyson



Chris Dyson Architects have been asked to refurbish the public house, The Oliver Conquest, through reintroducing original features to the front facade and by introducing a new staircase to improve connectivity between the bars on the ground and first floors. Additionally, the upper floors will be converted into four new self catering apartments, accessed separately from the pub by a new small rear extension. The pub will return to its original title and be renamed ‘The Garrick Tavern’.

The proposed scheme is very light touch and will give a new lease of life to the public house, putting the listed building in main focus. It will also generate new income through the added short stay visitor accommodation, which will enhance the pub’s current offering. The proposal will enhance the character of the existing building by reinstating lost features and preserving existing ones.



# Eltham High Street

**SECTOR:** Residential

**YEAR:** In planning

**CLIENT:** Private

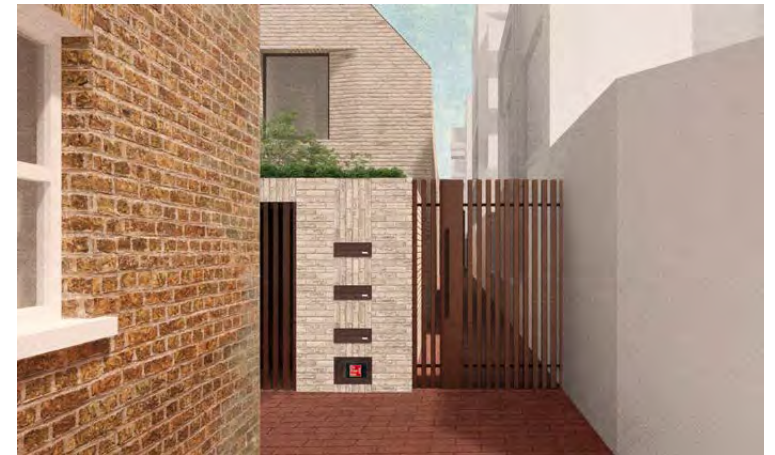
**LOCATION:** London

**TEAM:** Clara Carnot, Victoria Yakovets, James Cheung, Chris Dyson



For this proposal, we have been asked to look into the development of a vacant site behind Eltham High Street. To fulfil this brief, we have designed three new mews houses, as well as refurbishing the existing listed building, currently on the Heritage at Risk register.

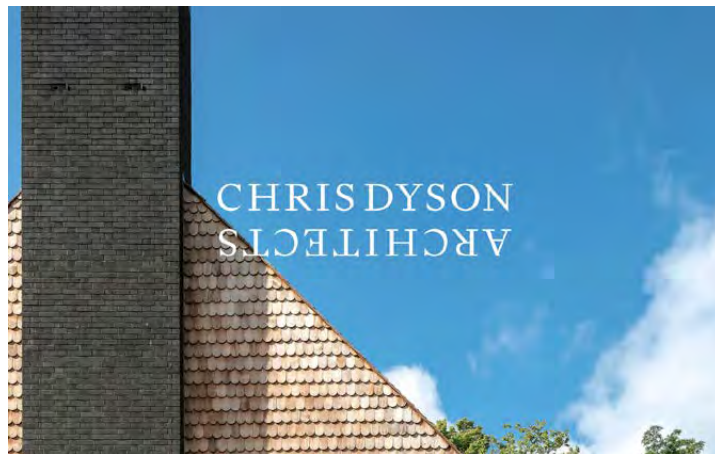
Our proposal to refurbish the existing listed building will take it off the Heritage at Risk Register whilst offering better standards of accommodation to the occupants. The proposed mews houses take design cues from the existing listed building whilst displaying contemporary details, resulting in a high quality piece of architecture. Our proposed design is simple, sympathetic to its context, yet strong and distinctive.



# A New Identity by Tom Green Design

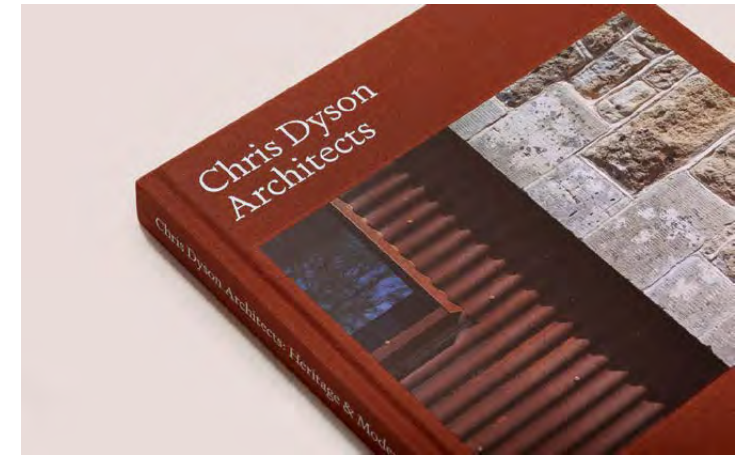
Tom Green is a London-based graphic designer. After 15 years agency experience he established Tom Green Design, specialising in identities, websites, publications and packaging. His eponymous agency works with clients in all sectors in pursuit of a common goal; the big idea meticulously executed.

*“Chris Dyson Architects’ rich, inclusive architecture was being undersold by a visual identity that was anonymous and underwhelming. We were asked to remedy this, creating for CDA a striking, playful word mark and accompanying cartouche which referenced both the formal classicism and clean modernism which play such a defining role in the work of the practice. These logos are the foundation of an extensive branding exercise which will encompass print, digital and environmental applications”*



*Jock McFadden, RA writes “Chris Dyson dovetails ancient and modern with a sleight of hand that makes the viewer unable to imagine one without the other. This is architecture where space can be stretched and formed, where there is counterpoint and pace, silence and noise, and where the user is always considered”.*

*Counterpoint and pace, silence and noise, and where the user is always considered, everything we hoped to achieve in the design of Chris Dyson Architects: Heritage & Modernity, the first sustained critical analysis of the practice’s philosophy, approach and body of work.*



## A Home with a History: old meets new at contemporary architect Chris Dyson's 17th century house in Suffolk

*Chris Dyson is known for his genre-defining ability to marry heritage and modernity in total harmony, as a new book on his work celebrates. Why would his home be any different?*



Chris Dyson is hard to put into a box. A look at his new monograph tells you as much before you even open the cover, its title – Heritage and Modernity – giving some sense of the shapeshifting sensibilities of this most versatile of architects. He is recognised as much for being a conservator of old buildings as a radical creator of contemporary ones, and his name is to many indelibly associated with Spitalfields, that East End enclave of gorgeous Georgian-ness, where now Dyson-designed concrete and glass sit flush with the lovingly preserved stock brick and pitted floorboards of Huguenot houses. “Architecture isn’t as simple as just designing a new building,” he says. Well, quite.

WORDS  
Grace McCloud  
PHOTOGRAPHY  
Peter Landers

All this is to say Chris is a champion of pluralism over particularities – someone who understands implicitly that the present and past are merely extensions of the same idea. Unsurprisingly, then, a conversation with him goes no way to helping us pin him down stylistically – and that’s just the way he likes it. “You might be surprised to hear that I don’t often think about what label my work ought to have,” he says genially. He admits that in the past it was perhaps more important, referencing the desire of the likes of James Stirling, under whom he worked, to design in a powerfully recognisable vein in the post-war period. “I don’t think it’s like that anymore.” He is not motivated by style, he says, but instead “interesting briefs, sites and possibilities”.



Such projects comprise the content of the book – and while all have a story worth telling (not least the fêted London studios of Maison Colbert), we’re here to talk to him about just one: his own home in the Suffolk countryside. Chris and his wife, Sarah, bought it from a friend and Spitalfields neighbour, the late lawyer John Cornwell, in 2013. Cornwell had bought it as a retirement house, but sadly never really got to enjoy it as such. “One day John rattled the keys at us and said, ‘Go and have a look at it. I can save you loads of time and hassle and just tell you now it’s a great place.’” They did; it was. “Unlike most architects, I decided there and then.” Chris and Sarah have spent almost every weekend in it since.

The set-up is typically Dysonian, if such a notion exists. The original 1650s thatched house has, under his auspices, benefitted from contemporary replacements in two phases: first of a tumbledown conservatory with a timber-framed garden room, and of a lean-to with a brick-vaulted kitchen; later, an old garage was removed to make way for new timber studio. Markedly modern, there is no pretending that these have been designed to ‘blend in’ (in the most basic sense) with the existing structure. Pastiche is not this man’s bag. The subtle cohesion of these addendums instead lies in something far cleverer: their translation of context. “It’s the materials you use, the shapes you echo, the forms you reference – that’s how you make something feel like it belongs.”



“We don’t have much green space at home in Spitalfields – I’ve turned most of what was the garden into a studio – and that’s really the great beauty of the Suffolk house: its ruralness. I saw the place just once before we bought it – in the dark! – and Sarah viewed it a week later. But we were both immediately drawn to its quietness. I love how, if you wake up at 5.30, there’s nothing to hear but the birds. It’s a slice of heaven, but we can be here from London in an hour and a half.

“By great fortune, six years ago, the land behind the house came up for sale. We bought it, which then allowed me to do the extensions. We didn’t buy the house with grand plans to change it; it was more serendipitous than that – things unfurled, opportunities arose. That being said, I am an architect, so there were ideas cooking... Though they wouldn’t have been as good as what we ended up with as a result of having more space to play with.

“The development happened in two stages: first the kitchen and garden room, then the studio. Steve Webb, an engineer and one half of Webb Yates, and his associate at the time, Anna Beckett, helped me enormously with the kitchen, which has a barrel-vaulted brick ceiling within its timber frame, itself cantilevered above ground, supported by brick piers. We then used some great, really committed builders, who I’d worked with in London. They would come up and camp out here for the week and then we’d swap places when Sarah and I arrived for the weekend.

“I also met a wonderful guy called Leigh Cameron, who did the concrete craftsmanship – ergonomic engineering of the steps, counters, floors. Craftsmanship is a very old idea, whereas concrete feels much newer, but there’s a huge skill involved in getting the right finish. Modern materials should still be treated with as much care as ancient ones.



“When I was designing the extensions, I was driven by the idea of having a variety of spaces. They’re pretty much all ground-floor level – they connect almost like an enfilade, each giving you a different view of the landscape, starting in the rather snug sitting room in the old house and ending in the glass-walled dining area in the garden room. I wanted each to have a different character too. An amazing artist called Ian Harper helped with that, painting the ceiling in the old sitting room, which makes it feel cosy, and adding a copper-leaved ceiling to the garden room; in the kitchen, meanwhile, you’re enveloped by brick. It feels very grounded.

“The bricks are all reclaimed from nearby Peasenhall. That indigenous quality appealed to me. We used lime in the mortar mix, which not only gave the brickwork a light feel, but it also spoke to the lime render that covers the original house. They all help give the extensions a sense of place, but achieving that is about more than materials. It’s about appropriate proportion and scale and about the architectural language you use. You have read the architectural landscape and respond.

“When the original house was constructed in 1650, it was done so in reclaimed oak from old beams, wattle and daub, and thatch – as such, it’s a reflection of a moment in history. And I think we should all be building for the moment, in a way that performs to the standards of our age in an aesthetic and functional way. That’s exactly how the original houses were built. We’re just doing it in a different way because we have different technologies, different materials and different thoughts. All architecture is a reflection of a time and place in the universe.



“I’m quite catholic in my own taste in architecture. Just as I designed a barrel-vaulted brick structure, I could equally find myself building in a Meccano style of steel and glass, if it was the right thing to do at that point. But I don’t think that that’s the approach we have to take for every single project. There’s more to it than that.”

# Chris Dyson Architects Heritage & Modernity

*The first sustained critical analysis and comprehensive survey of  
award winning architect Chris Dyson*

**Dominic Bradbury, with a Foreword by  
Owen Hopkins and text by Chris Dyson**

Since Chris Dyson set up his own practice in 2004, he has gained a reputation as one of the foremost historic conservation architects, poetically adapting listed buildings for the 21st century. This book details the old/new houses, studios, offices and community spaces he has designed, while discussing his philosophical approach. His work is infused with vigour and originality and marked by an interest in the interactions between people and city, culture and community.

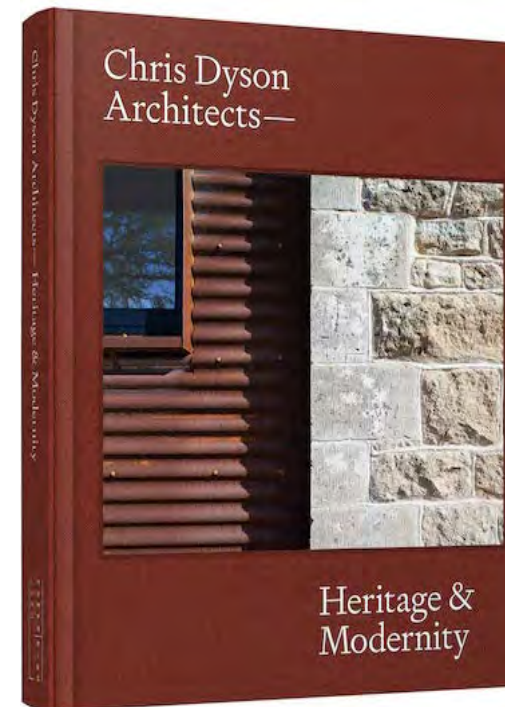
260 × 210 mm. 176 pages



Includes 150 colour and 50 B&W images

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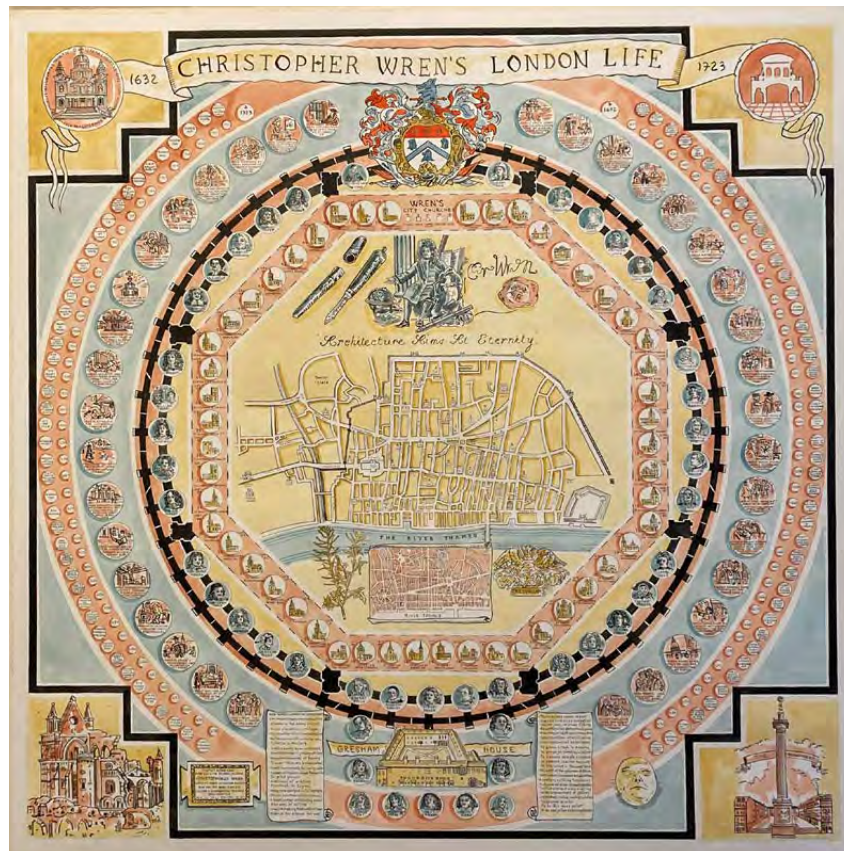
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1 FASHION ST  
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LONDON  
E1 6LY

# 'Wren at Work' - WREN 300

Chris and Oliver, alongside shoreditch-based artist Adam Dant were proud to be involved in the creation and curation of the 'Wren at work' exhibition which is currently being displayed at the Guildhall Gallery in the City of London until the 20th of October. The exhibition is part of the Wren 300 schedule of events - 'a multi-faceted celebration of the life and work of the renowned British architect, mathematician, astronomer and scientist. Marking the tercentenary of his death.

The exhibition aims to compare and contrast Wren and his contemporaries work and methods with that of a modern architect. The exhibition consists of a re-creation of Wren's working office as described in James Campbell's 'Building St Pauls' and focuses on the rebuilding of London and the new cathedral after the 1666 Great Fire of London.



Christopher Wren's London Life  
Adam Dant  
76 x 76cm



Exhibition Closes the 20th of October  
Guildhall Gallery, Basinghall St, EC2V 5AE - free entry

All artworks to be auctioned at Temple Bar, Paternoster Sq,  
Tuesday 28th November - All proceeds to go to charity

*We give huge thanks to all our contributors and sponsors:*

*Kingston University; led by Timothy Smith and Jonathan Taylor, students - Jack Burns, George Davis and Emily Walker. Chelsea Construction Company; Sam and Andrew Landridge, and Nick Karavias. GHCityPrint and Tony Bailey. Pierre Bidaud and the Stonemasonry Company. George Saumarez-Smith. WCCA members; Simon Fraser, Grant Smith, Jeanette Barnes, Peter Murray OBE, Maurice Brennan, Ian Ritchie, Simone De Gale, Chris Williamson, Valerie Le Valliant OBE, Peter Couper, Michael Stiff, Jerry Tate, Sherin Aminossebe, Giles Murphy, Sarah Ainsworth, David Rhys Jones*

## PRACTICE

CDA was founded in 2004 by Chris Dyson, to pursue a passion for architecture, natural light, and the environment. He is a hands-on studio leader and enjoys the process of building a strong client relationship to deliver exceptional projects, both large and small that inspire delight.

The practice is based in the historic Spitalfields area of London, where Dyson has lived and worked for 25 years, and where many of the practice's early projects are located.

We have a diverse portfolio of projects across Europe and Asia, from small private commissions to public buildings and urban planning proposals. Chris' involvement runs from design conception through to completion. He has led CDA to win numerous major design awards and recognitions.

There are two primary strands to the practice: the first is historic conservation architecture applying skills in intelligent conservation and sensitive building design to projects, and the second is grand architecture concerned with cultural and commercial commissions.

We enjoy working on challenging projects of all scales, including many historic listed buildings. We pride ourselves on a high degree of attention to detail and a flair for innovative and modern design.

The practice regularly contributes to the debate on architecture and urbanism, including public speaking, and written and broadcast commentary for the press.

## AWARDS

### 2023

*Shortlisted*—RIBA London Award  
*Shortlisted*—AJ Retrofit Award

### 2021

*Shortlisted*—World Architecture Festival  
Civic & Community Building  
*Shortlisted*—London Regional Awards  
*Finalist*—Civic Trust Awards

### 2020

*Shortlisted*—RIBA London Award  
*Winner*—Surface Design Awards

### 2019

*Shortlisted*—AJ Retrofit Awards  
*Shortlisted*—RIBA London Award

### 2018

*Winner*—RIBA London Award RIBA  
*Winner*—London Sustainability Award

### 2017

*Winner*—RIBA London Regional Award

### 2016

*Winner*—Sunday Times Award  
*Highly Commended*—Manser Medal  
*Commended*—AR Future Projects  
*Finalist*—AJ Small Projects  
*Commended*—Don't Move, Improve

### 2015

*Winner*—RIBA Regional Award  
*Winner*—Schuco Design Award  
*Finalist*—Blueprint Awards

### 2014

*Winner*—AJ Small Projects Award  
*Winner*—Brick Awards

*Finalist*—Architect of The Year Awards

### 2011

*Winner*—City Heritage Award

## PEOPLE



**Founding Partner**  
Chris Dyson



**Partner**  
Mathew Witts



**Design Director**  
Maria Louise Long



**Senior Associate**  
Clara Carnot



**Associate**  
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