

# ARCHITECTURAL CONSERVATION MASTERCLASSES

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**JOHN MCELGUNN**

THURSDAY, 18th OF FEBRUARY 5.30pm

Main Lecture Theatre,  
Edinburgh College of Art,  
Lauriston Place, EH3 9DF

THE SCOTTISH  
CENTRE  
FOR CONSERVATION STUDIES

## CHALLENGING CONTEMPORARY CONTEXTUALISM: The World Conservation and Exhibitions Centre at the British Museum

**JOHN MCELGUNN**, Rogers Stirk Harbour + Partners

ARCHITECTURAL CONSERVATION MASTERCLASS  
double bill organised in conjunction with  
New Architectures : World Heritage [0728]

The talk will focus on the process of navigating the planning process and the heritage requirements for the erection of a contemporary building in a sensitive historic setting. To illustrate the narrative the speaker will use the 'World Conservation and Exhibitions Centre', a recent extension to the British Museum, as an example to show how a strikingly contemporary building can be sensitively inserted into a conservation adjacent to Grade I listed buildings. The talk will look at colour, material choices as well as the scale and grain of the intervention.

*John Mc Elgunn originally qualified as an architectural technician before going on to study Architecture. He studied in Cork, Canterbury and the Bartlett. After qualifying in 2001 John joined Richard Rogers Partnership (RSH). He has worked on a number of high profile projects including the Leadenhall Building, Library of Birmingham, Neo Bankside and One Hyde Park. Most recently he lead the team that delivered the £135m extension to the British Museum known as 'the World Conservation and Exhibitions Centre'. John Mc Elgunn is currently working on a new storage facility for the Louvre called Centre de conservation du Louvre à Liévin.*

BOOKINGS: <https://sites.eca.ed.ac.uk/sccsmasterclass/>



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**JULIAN HARRAP**

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## MUSEUM BUILDINGS: Meanings and Methodologies

**JULIAN HARRAP**, Julian Harrap Architects

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Julian Harrap Architects worked to create the new Medieval and Renaissance Gallery at the grade I listed Victoria & Albert Museum. In addition to the creation of new galleries, the project has resolved a difficult circulation problem in the south-east corner of the museum, which has existed since its completion by Sir Aston Webb in 1909. Using neither the old DDR model of remaking the original nor the conventional Western European model of overt contrast between new work and old, they have chosen instead to meet the needs of a modern museum by building on the complex layered history of the material that remains and designing an architectural framework that brings back order to the whole as well as meaning and significance to the fragments.

*Julian Harrap is acknowledged as one of Britain's most respected architects working in the field of Architectural Conservation. Julian Harrap was educated and undertook his architectural training in central London under the tutelage of Sir Lesley Martin, Sir James Stirling and Sir Colin St John Wilson. After six years of practical experience he established his own practice and has developed a particular knowledge and understanding of the design, technology and materials employed in the conservation of Historic Buildings and Landscapes.*

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