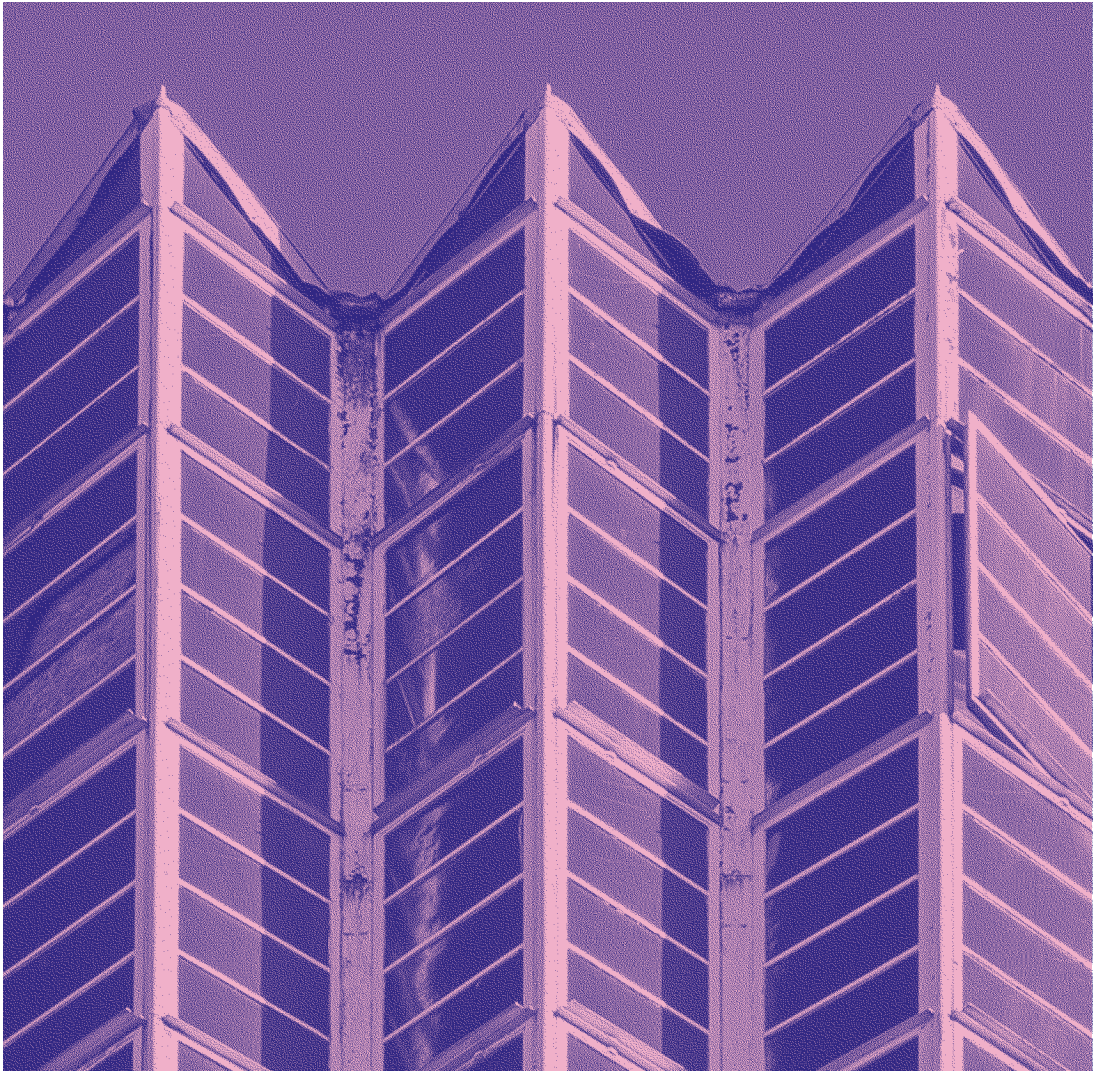
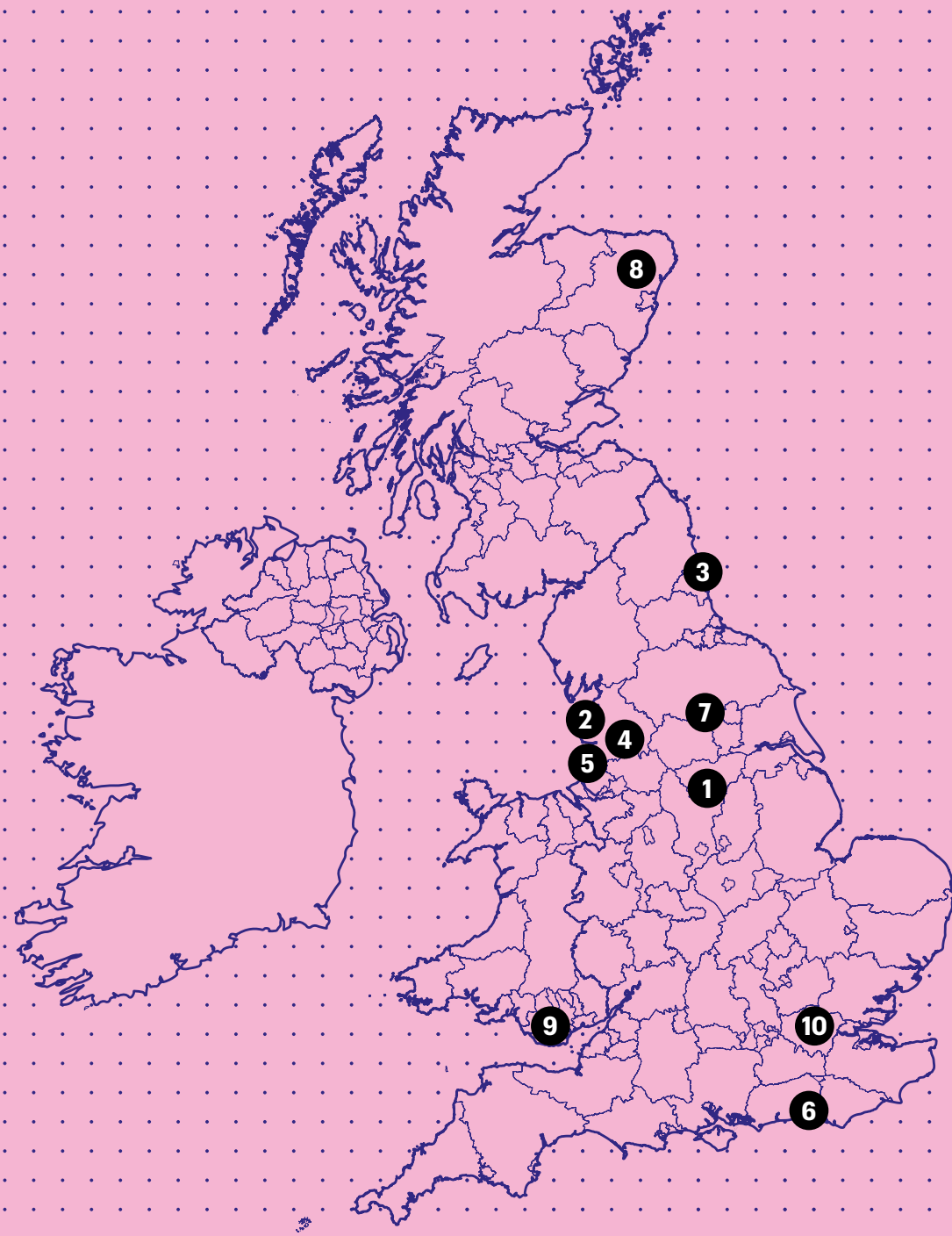


RISK LIST



REUSE THEM OR LOSE THEM TEN BUILDINGS YOU CAN HELP SAVE IN 2025-26



ISSUE 2
TEN BUILDINGS
YOU CAN HELP
SAVE IN 2025–26

MATTHEW PARSONS-BROWN

Cover: Sunwin House,
Bradford by W.A Johnson,
1935–36

10

Patera Prototype, Royal Docks
Threat: Demolition
Page 4

9

Penallta Pithead Baths and Canteen
Threat: Dereliction
Page 6

8

Archaeolink Centre
Threat: Dereliction
Page 8

7

Sunwin House
Threat: Neglect
Page 10

6

Reform Synagogue
Threat: Demolition
Page 12



Twentieth
Century
Society

70 Cowcross Street
London EC1M 6EJ
020 7250 3857
020 7251 8985
www.c20society.org.uk
director@c20society.org.uk
coordinator@c20society.org.uk
caseworker@c20society.org.uk

Registered charity number
1110244

Editor
Catherine Croft
Campaigns Director
Oli Marshall
Art Director
James Hunter
Design
Studio Hunter
studio-hunter.com
Typefaces
Graphik & Lyon from
Commercial Type
Illustrations
Mark Long
Reprographics
Martha's Darkroom

5

Former National Wildflower Centre
Threat: Demolition
Page 18

4

Market Hall
Threat: Demolition
Page 20

3

St James' Park Stadium East Stand
Threat: Demolition
Page 21

2

Grand National Scenic Rollercoaster
Threat: Demolition
Page 22

1

Former National Centre for Popular Music
Threat: Demolition
Page 24

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**HELP CREATE
POSITIVE FUTURES**
CATHERINE CROFT
DIRECTOR

All ten of the amazing buildings on the pages that follow are included in our C20 Risk List because they face demolition or are currently unloved, neglected and extremely vulnerable. In each case, without a major turnaround they are likely to be lost for good. However, all ten could have extraordinarily positive futures. They could all be places that bring joy to visitors and passers-by, and which contribute to the prosperity and unique sense of place of towns and cities across the UK. None of them are boring, all of them were designed with a commitment to make something special and deliver above and beyond the prosaic, basic requirements of what was needed: they are generous, uplifting and inspirational. We need buildings like these.

We've deliberately chosen cases from right across the UK – only one example is in London, and that (the Patera building) is one which by its very nature could successfully be moved elsewhere. Sunwin House is just one of the buildings in Bradford that its stint as City of Culture will hopefully prompt an imaginative rethink for. For the first time, buildings funded to celebrate the Millennium feature on our list: the former National Centre for Popular Music in Sheffield, the National Wildflower Centre and Archeolink in Aberdeenshire all failed financially as businesses, but their imaginative buildings remain and represent a huge investment of public money and ambition. For most people they seem too young (barely a quarter century old) to be considered 'heritage' but we recognize their significance as a marker of a moment in history, as well as examples of innovative, intensely sculptural, architectural design. They are simply too good to scrap and need new uses.

Finally, both heritage and the environment are, rightly, strong levers in the planning process. This year only three out of the ten Risk List buildings are nationally listed, but all ten are the product of considerable past investment in building materials and construction resources. The embodied energy that this represents would be squandered by demolition – knocking them down would have a considerable and totally avoidable negative environmental impact. Our call for a positive future for our Risk List buildings is therefore two-fold, as is all of C20 Society's casework and campaigning.

You can help make a difference by carrying out the specific calls to action we've highlighted for each building, and by showing you care by being a member of the Society. C20 membership directly funds our vital casework, and members alert us to buildings under threat across the country. If you are a member already, thank you very much indeed. If you're not yet signed up, please join. As you can see, there is much still to do.

C20 Society Join us and make a difference



For over forty years, we've successfully saved countless landmarks for the nation: from iconic red phoneboxes to art deco lidos, brutalist bus stations to pop-art murals – even helping Bankside power station to become the cathedral of art, Tate Modern. We believe good design enriches lives and contributes towards thriving communities, yet our shared heritage is under threat more than ever before.

Our casework team tackle thousands of at-risk cases each

year, helping to secure listed status for remarkable buildings, while our campaigns lead the debate on the built heritage of the future, advancing environmental arguments and championing grassroots community solutions.

Our members have access to exclusive events, tours and publications. Together, we can save the best of twentieth and twenty-first century architecture for future generations. Join us today at:

c20society.org.uk/join



**NEWHAM
PATERA
PROTOTYPE,
ROYAL DOCKS
MICHAEL HOPKINS
ASSOCIATES/
ANTHONY HUNT
ASSOCIATES
1982**

Conceived as a prefabricated off-the-peg industrial structure by Potteries-based manufacturers, the Patera was envisaged as a kind of High-Tech Nissen hut. Designed to Nigel Dale's brief by Michael Hopkins and engineer Tony Hunt, it consisted of a structural frame of lattice trusses in lightweight tubular steel, featuring a unique 'tension-only' link at the mid-span to prevent any buckling under compression. This supported an envelope of factory pressed steel panels sealed by extruded gaskets, and fully glazed end portals. All the parts could be easily transported and bolted together with standard components.

While visually similar to the Hopkins House (1976) and its antecedent, the Eames House in California (1949), the Patera was in reality a more prosaic and pragmatic structure, marketed commercially as an efficient and affordable workshop or exhibition space.

Only two examples survive; one forming part of the Hopkins practice office in Marylebone (relocated from Barrow-in-Furness) and the second one being the original 1982 prototype. After a stint as a showroom for BT at Canary Wharf, this ended up in a former marina boatyard at the edge of the Royal Docks in Newham. Rediscovered in 2020,

Opposite: the Patera Prototype showing signs of neglect.
Left: the open-plan interior when new

C20 submitted a listing application for the structure to Historic England, but disappointingly rejected in 2021.

The Albert Island site in the Royal Docks is earmarked for a large-scale redevelopment, and ahead of this the Patera was acquired by a developer specialising in short lease 'meanwhile' developments on redundant industrial sites. Their intention was to relocate the structure, and reuse it as a performing arts venue at another location in Docklands. For reasons unknown, these plans have faltered, with the Patera left standing in a semi-dismantled state since 2022.

Although many High-Tech buildings have belied their original intentions of flexibility and adaptability, remaining resolutely static and unchanging since construction, the Patera has already moved thrice in its 43-year lifespan. Its current sad, skeletal appearance, a 'noble ruin', might suggest the structure is a lost cause, but reimagining it anew would be a fitting continuation for this unlikely survivor.

HOW TO HELP

Share your suggestions for an imaginative reuse of the Patera on social media! #C20RiskList

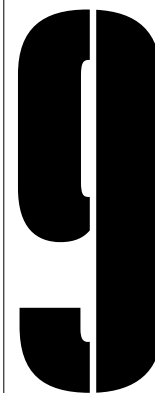
NIGEL DALE



**THREAT
DEMOLITION**



CAERPHILLY PENALLTA PITHEAD BATHS AND CANTEEN WELFARE COMMITTEE ARCHITECTS 1938



Described upon opening as ‘the finest and biggest pithead baths in the country’, Penallta is one of only two Grade II* listed Pithead Baths (along with those at Chatterley Whitfield in Stoke-on-Trent) and stands as perhaps the most important surviving International Modern movement building in Wales.

First introduced in the 1920s at collieries across Britain, Pithead Baths allowed coal miners to wash at work before returning home, serving in excess of half-a-million workers on a daily basis and delivering widespread health and welfare benefits some two decades before the founding of the NHS. Mandated by the Miners’ Welfare Committee, designed by their in-house architects, and funded by state-legislated levies on coal production and profits, they were an unprecedented progressive building programme which acted as a powerful propaganda tool for the wider coal mining industry.

When Penallta Colliery was closed by British Coal in November 1991 after 86 years of operation, it was the last deep mine working in the Rhymney Valley. A site-wide outline planning permission for conversion to residential usage was granted as long ago as 1999, and some other surviving buildings at the former colliery have been successfully conserved and converted in recent years by

Opposite: the monolithic watertower that fed the Baths.

Above: the original, optimistic vision for the Baths

the developer Penallta Heritage, backed by Greystone Capital. A glossy investment brochure issued in 2021 advertised 33 apartments within the Bath House, stressing their suitability as holiday lets and accompanied by visualisations of a fully restored building.

These plans have since stalled and the baths complex remains in a semi-derelict state, the two-storey water tower and elegant projecting streamlined canteen now bricked-up and barely visible. Caerphilly Council are currently considering issuing a Repairs or Urgent Works Notice on the owner of the building. Meanwhile in 2024, a team from Cardiff University School of Architecture began an extensive surveying and design project at Penallta, exploring sustainable futures for former industrial sites. Without urgent attention, it may soon pass from restoration-ready to ruin.

HOW TO HELP

**Write to Caerphilly Council
Conservation and Design team to
urge action:
planning@caerphilly.gov.uk**



ABERDEENSHIRE ARCHAEOLINK CENTRE CULLINAN STUDIO 1994–97

After receiving £4 million of funding from Aberdeenshire Council, Grampian Enterprise and Scottish National Heritage, the Archaeolink Prehistory Park opened in 1997 with a vision to open up northeast Scotland's ancient archaeological heritage to the public, by creating an educational tourist attraction.

Cullinan Studio created a visitor centre of grass and glass, located in a historically significant area boasting seven Iron Age forts set

on conical hills, with a backdrop of the Bennachie Ridge whose silhouette was held in Pictish legend to be a sleeping giant.

The building melds seamlessly into its rural environment, set within incisions in the ground so that the landscape seems to roll over it. A grass roof rises like one of the conical hills that surrounds the centre, and the land is 'folded' to form a sheltered courtyard and valley entrance. Pedestrian approaches to the site align with



Above and opposite: the building in its prime and current state.
Left: architectural details inside.
Opposite, right: elevation showing the building integrated into hills

DAVID CHURCHILL; RICHARD LEAROYD; CULLINAN STUDIO



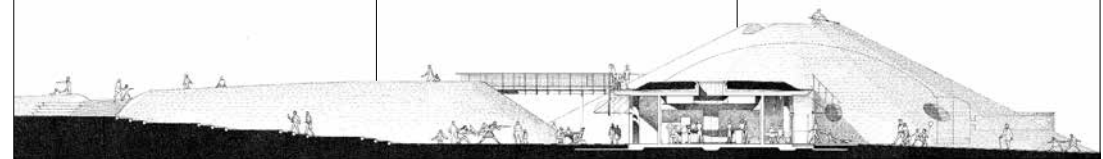
sacred landscape features and landmarks, an approach developed at the Studio's Fountains Abbey Visitor Centre project. Energy efficiency was a high priority, achieving a steady temperature state by careful design. It required minimal heating in winter months, taking advantage of the large thermal mass of surrounding earth, while in the summer months the solar heat gain via the glass walls was regulated by automatically-controlled blue fabric shades.

In April 2011 the park shut its doors when Aberdeenshire Council withdrew funding, with low visitor numbers making it unviable as a visitor attraction. After more than a decade of abandonment, the Council sold the overgrown site to local developers in 2024. With a large part of the landscaped park earmarked for housing, the empty visitor centre building alone is now back on the market for just £150,000. If an entrepreneurial

new owner or operator can be found, there's ample opportunity to reinvent Archaeolink as a farm-shop, restaurant, café, or brewery.

HOW TO HELP

Write to Aberdeenshire Council Planning and Conservation team to voice your support for the building:
planningonline
@aberdeenshire.gov.uk





7

BRADFORD SUNWIN HOUSE W.A. JOHNSON 1935-36

Opposite: detail of the front exterior.
Above: elevated view of the back of the building.
Below: Sunwin House pictured in 1957



In a city known for its handsome Victorian architecture, the opening of Bradford Co-operative Society's new emporium in 1936 must have been the ultimate shock of the new. W.A. Johnson's Sunwin House (a portmanteau of the street names Sunbridge Road and Godwin Street, at whose intersection it stands) was heavily influenced by German architect Erich Mendelsohn, particularly his designs for the Schocken Department Store in Stuttgart (1924-26), and brought sophisticated International Modernism to West Yorkshire.

The two fully glazed semi-circular towers at either corner of the store are boldly capped by square pavilions, with a glamour that matches that of the domes on the nearby Alhambra Theatre (1914) and recently restored New Victoria (later Odeon) Cinema (1930). Internally, this was an early and influential example of the open store principle, with lifts and stairs tucked around the edges of the shopping area, and the first escalators to be installed anywhere in a Co-op store. Its virtually unaltered appearance, both externally and internally, is extremely rare and the building was Grade II listed in 2006.

The Co-op sold up in 2005, and the building was latterly occupied by the retailer TJ Hughes. That business entered administration in 2011 and the building has

remained empty ever since. In 2019 the Architectural Heritage Fund (AHF) awarded a project viability grant to a contemporary theatre company to investigate its potential as a multi-use cultural space, yet the store was sold to a local investment company and its future remains uncertain.

Faced with a wave of closures across the country post-Covid, C20's Department Stores campaign has seen some encouragingly positive case studies emerge, with multi-use models leading the way. Several combine smaller retail and hospitality use on ground and lower floors, with more varied uses like co-working office spaces, gyms, university campuses, community facilities, food markets, makers studios, and repair shops on the upper floors. Despite the challenges these buildings can present - their sheer scale, deep floor plates, high energy costs - with the right vision and a sympathetic developer, it can be done. With Bradford in the spotlight as UK City of Culture 2025, hopes are high that Sunwin House could find the impetus required to dazzle once more.

HOW TO HELP

Write to Bradford Council Planning and Conservation team to urge action:
planning.policy@bradford.gov.uk

**BRIGHTON
AND HOVE
REFORM
SYNAGOGUE**
DEREK SHARP
ASSOCIATES/
JOHN PETTS
1967-68

6





Previous: the entrance.
Above: the incredible stain
glass windows designed by
artist John Petts

Set back from the seafront in leafy backstreets adjacent to the County Cricket Ground, this unassuming 1960s modernist synagogue contains an extraordinary artwork that's been termed the 'The Guernica of Brighton'.

Designed by renowned post-war artist John Petts, the Holocaust Memorial Windows at Brighton and Hove Reform Synagogue depict the burning bush flanked by Torah stories on one side and Jewish festivals on the other, in a blazing triptych of reds and blues, set over 1,800 individual pieces of coloured glass. These elements are

bound together by barbed wire and the chain link broken by a sapling, representing the atrocities of the Holocaust. Sir Simon Schama has called them a 'synagogue masterpiece' and Alison Smith, Chief Curator at the Wallace Collection, 'one of the greatest works of 20th century religious art', with The Rest is History podcaster Tom Holland adding 'How can this synagogue not have been listed? Its windows are a work of post-war religious art on a level with that of Coventry Cathedral.'

Petts was commissioned to work on the Brighton and Hove project

JOHN EAST

after receiving international acclaim for his stained-glass window at the 16th Street Baptist Church in Birmingham, Alabama. This commemorates those killed in the terrorist bombing by the Ku Klux Klan in 1963, and went on to become one of the key icons of the American Civil Rights Movement.

The synagogue is threatened by plans from a local developer that would see the historic building demolished to make way for a block of flats, with a smaller replacement synagogue apologetically placed elsewhere on the site. Since a listing application

for the building was submitted by C20 in August 2023, a decision has yet to be issued by Historic England and DCMS. With the 80th anniversary of the liberation of Auschwitz being commemorated in 2025, the destruction of this luminescent memorial would be simply unthinkable.

HOW TO HELP

Write to the Minister of State for DCMS, Chris Bryant MP, to voice your support for listing:
chris.bryant.mp@parliament.uk

BRIGHTON AND HOVE REFORM SYNAGOGUE IN NUMBERS

18,000

Pieces of coloured glass in the windows

1

Number of listed post-war synagogues in England

18

Months elapsed since C20's listing application was submitted

£1

Pocket money donated by one child, Roger Burkeman, towards constructions costs





**THREAT
DEMOLITION**



HODDER + PARTNERS

Opposite and below right:
the exposed concrete
stairs, then and now.
Right: a sculptural
staircase among the
mature trees

MERSEYSIDE FORMER NATIONAL WILDFLOWER CENTRE HODDER + PARTNERS 2000



Long before Saudi Arabia dreamt up 'The Line', an attention-grabbing linear building in the desert, architects Stephen Hodder and Maurice Shapero had tried the unusual concept in suburban Merseyside, with the charismatic but controversial National Wildflower Centre (2000) at Court Hey Park.

In an imaginative interpretation of the competition brief for a visitor centre, they took a site plan with an indicative red line marking a range of possible locations, and instead made that the entire building. The 520ft long, 13ft wide 'inhabited wall' was an arresting concrete threshold, reconciling the two disparate halves of the park and shadowing an existing walled garden. It included an elevated walkway for promenading views over the park, a sculptural staircase that aligned with mature trees, plus

a café, workshop spaces concealed by adjustable oak shutters.

The £1.35 million project was initially a hit with critics and visitors, but the limited resources of Landlife – the charity and seed sales business that ran the centre – were quickly over-stretched. Managing leaks, drainage, and operational issues took their toll, and apportioning blame ultimately ended in legal proceedings.

In 2017 Landlife went into liquidation and the centre abruptly closed. Despite hopes from the council that the building could find a new use as a care centre, a community hub, or a base for an environmental organisation, these plans were frustrated by the empty building becoming a repeated target for vandalism and arson.

A 2023 report by Knowsley Council indicated that they intend to 'remove' the millennium building due to safety and cost implications. While a full-scale rehabilitation or reuse of the building now seems unlikely, it could surely be retained as a pared-back sculptural folly: a Peterlee-esque Apollo Pavilion in the park, or a memorial to Millennial misadventure.



HOW TO HELP

Write to Knowsley MP, Anneliese Midgley, to voice your support for the building:
anneliese.midgley.mp@parliament.uk

5

**THREAT
DEMOLITION**



BURY MARKET HALL FAIRHURST & SON 1969-71

The extraordinary 'gullwing' roof of Bury Market Hall has drawn comparisons with Eero Saarinen's airport terminals at JFK and Washington Dulles, and is one of a small number of virtuoso post-war market buildings that combined technical innovation with civic placemaking in new towns, city centres, and urban areas destroyed by the Blitz. Yet while Coventry Market, Queensgate Market in Huddersfield, Smithfield Poultry Market in London, and Pannier Market in Plymouth are all Grade II listed, Bury is facing the wrecking ball.

Built between 1969 and 1971, the new £1.25 million Market Hall accommodated up to 140 traders, it was the centrepiece of the post-war redevelopment of Bury, which sought to establish a new commercial and social centre in the town. The double-cantilevered prestressed concrete roof, enveloped by a curtain wall of glass, provides a completely unobstructed internal area for market stalls, covering an enormous 30,000 sqft.

Having traded continuously for more than 50 years, the Market Hall closed in October 2023 following

The gullwing roof of the hall covers 30,000² ft

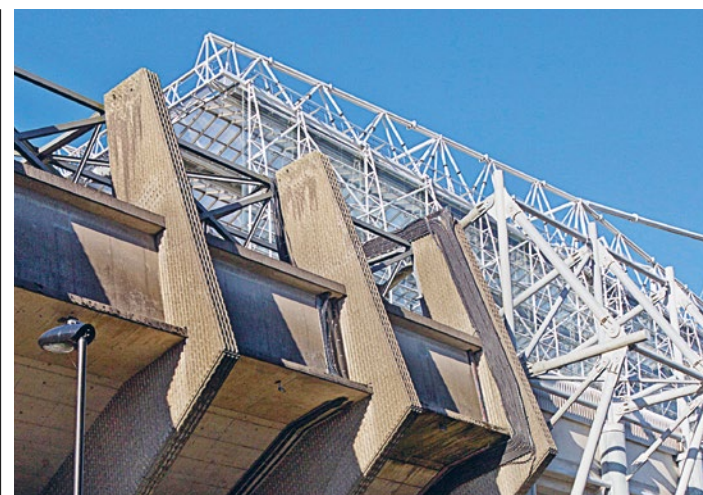
the discovery of Reinforced Autoclaved Aerated Concrete (RAAC) in the external loading bay and market roof – specifically the roof planks that span the in-situ concrete downstand beams. The council is currently considering five options for the market, only one of which proposes refurbishment.

C20's recent listing application was disappointingly rejected by Historic England, leaving the building extremely vulnerable to demolition, with the council likely to see that as the most expedient and cost-effective option. Yet successful remediation strategies for buildings containing RAAC have already started to appear, and with a repair-minded approach Bury's Market could serve the residents of the town for another half century.

HOW TO HELP

Write to the Leader of Bury Council, Cllr Eamonn O'Brien, to voice your support for the building:
E.O'Brien@bury.gov.uk

**THREAT
DEMOLITION**



NEWCASTLE ST JAMES' PARK STADIUM EAST STAND FAULKNERBROWNS 1973

Newcastle United's monumental St James's Park (which has been on the same site since 1892), often tops fan polls for the best ground in the Premier League. Its lofty position atop the Tyne gorge and close proximity to the city centre has earned it the nickname 'the cathedral on the hill': where most cities would locate their place of worship, or civic landmark, Newcastle placed its football club. Yet throughout its history, the desire for expansion has caused conflict with local residents and the council, resulting in several failed proposals for a full-scale relocation to the city limits.

Hemmed in by a Grade I listed Georgian terrace on one side and the Victorian Leazes Park on the other, with subterranean Metro tracks complicating expansion at the Gallowgate end, the ground has subsequently developed in a lopsided, asymmetrical way.

The East Stand, designed by locally based architects and sports specialists FaulknerBrowns in 1971-73, was the first major development at St James's since 1929. Working closely with the FA, the project also made an early contribution to the Green Guide to Safety at Sports Grounds.

Its angled colonnade of rippled concrete buttresses references the classical stone and regimented formality of the neighbouring Leazes Terrace, carefully proportioned to not overwhelm or

The East Stand, designed by FaulknerBrowns in 1971-73, was the first major development at St James's since 1929

block out daylight. Despite having brutalist credentials on account of its material and expressive structure, the finely-detailed stand was seen as a major catalyst in unlocking the fraught relationship between club and city by confirming its commitment to its location.

Under the new ownership of the Saudi Arabian Public Investment Fund since 2021, the club has reopened this debate by commissioning an extensive feasibility study on ground expansion or relocation. The East Stand is now the oldest surviving part of the St James's Park and is thought to be the area most likely to be the focus of any redevelopment.

Yet simply pedestrianising the road and improving the landscaping could enhance this striking urban set-piece of 18th and 20th century architecture side by side, creating a fan-zone and setting unique in British sport.

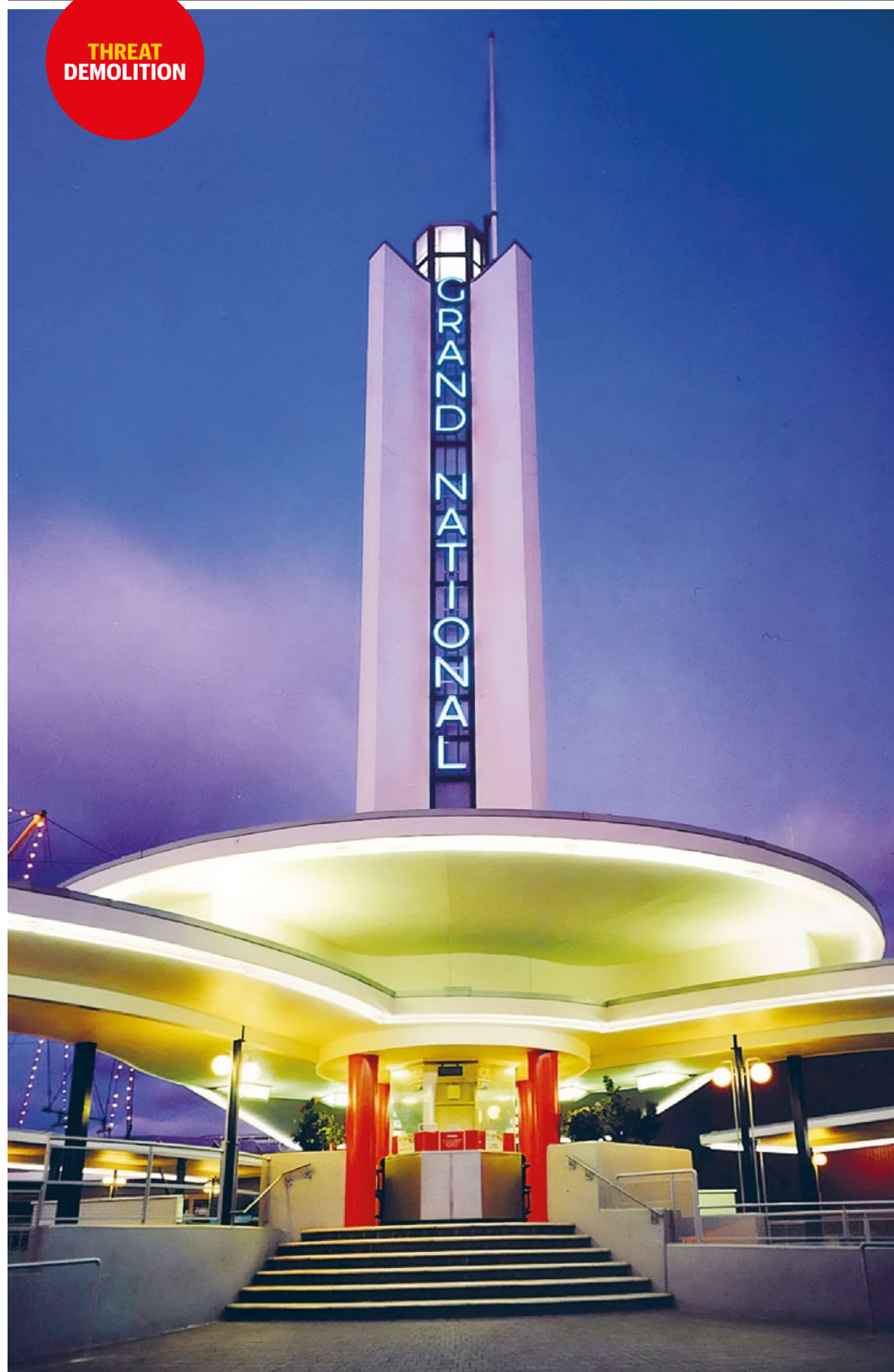
HOW TO HELP

Write to NUFC to voice your support for the building:
supporter.services@nufc.co.uk

4.

3

THREAT
DEMOLITION



2

BLACKPOOL
GRAND NATIONAL
SCENIC
ROLLERCOASTER
CHARLES PAIGE,
HARRY G TRAVER/
JOSEPH EMBERTON
1935



Opposite: the modernist
entrance totem,
by architect Joseph
Emberton.

Above: a view of the
coaster from above

Only a small handful of pre-war wooden rollercoasters survive in England, and the Grand National ride at Blackpool Pleasure Beach, by the prolific rollercoaster designer Charles Paige, and Harry G Traver, is perhaps the most innovative and evocative of them all.

Opened in 1935, its 'Möbius loop' configuration, a single 3,400ft track with two 'duelling' trains that appear to switch lanes, was seen at the time as a revolutionary new ride and one of the most exciting new rollercoasters in the world. Internationally-renowned British architect Joseph Emberton, best known for Simpsons (now Waterstones) on London's Piccadilly, was employed to bring a unified, streamlined appearance across the park. As well as designing the celebrated Casino (1937, Grade II), he also incorporated an elegant concrete Moderne style station into the Grand National.

Today it is one of only two

historic 'Möbius loop' coasters still in operation worldwide. For 90 years passengers have navigated the 195 degree aeroplane bends, bunny hops, rattling boards, and dips and crests, all held aloft on a 62ft timber-trestle superstructure.

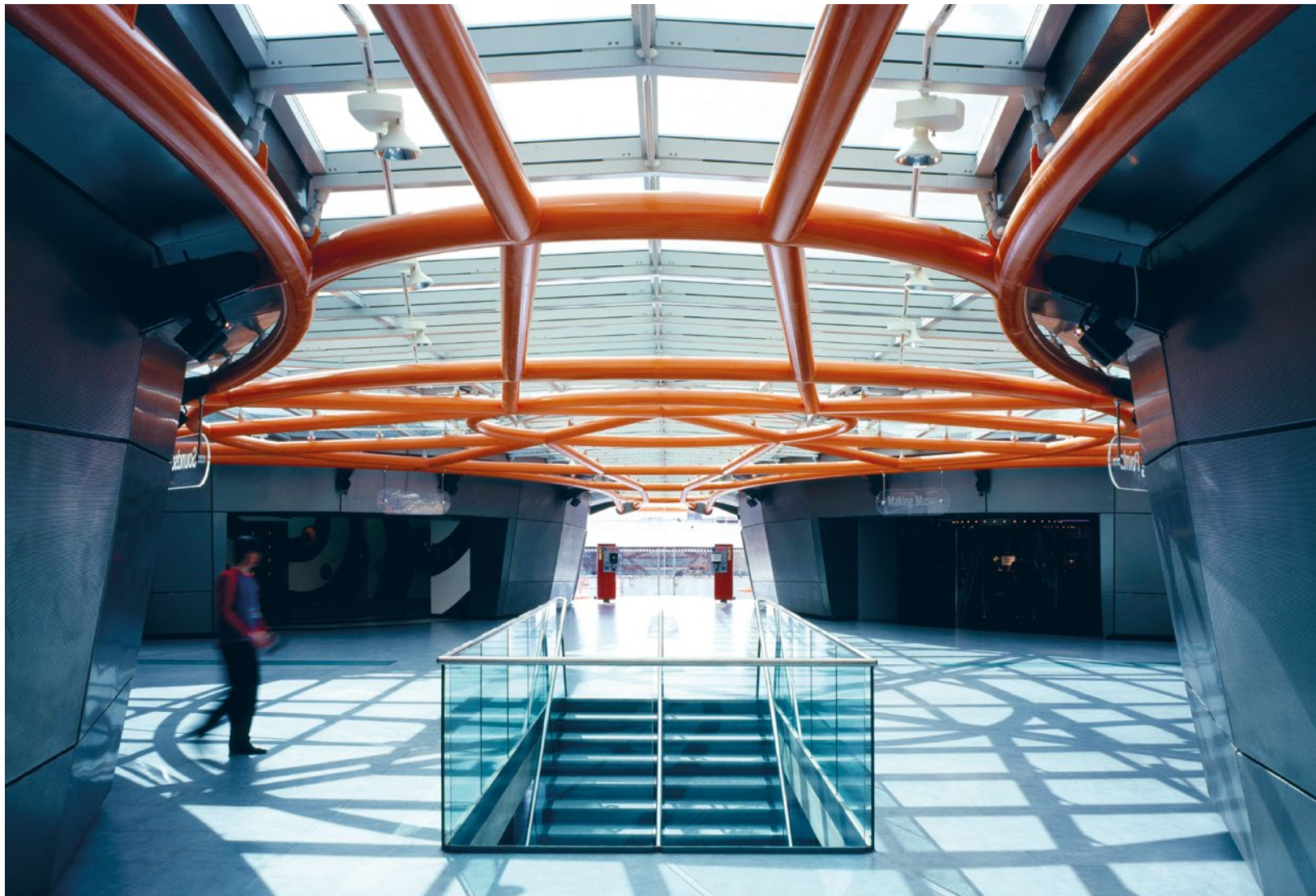
Although it was Grade II listed as recently as 2017, the owners of the Pleasure Beach are now planning to apply for Listed Building Consent to completely demolish the ride. Rather than embracing their special status as a heritage theme park, as Dreamland in Margate has done to great success, the Pleasure Beach seem intent on clearing space within the crowded site to build newer, faster rollercoasters, in a surely unwinnable arms-race with rival amusement parks in the UK and internationally.

HOW TO HELP

Write to Blackpool Council Planning team to voice your objections to demolition:
planning@blackpool.gov.uk

SHEFFIELD
FORMER NATIONAL
CENTRE FOR
POPULAR MUSIC
BRANSON COATES
1999





Previous: the iconic silhouette of the exterior.
Above: inside the foyer.
Next spread: Recent aerial photo of The Hubs and Pinball Park

Today the former National Centre for Popular Music in Sheffield is emblematic of the mixed fortunes of Britain's many Millennial era projects, yet its origins actually date back to the early 1980s. A Council-led masterplan for the former industrial site had called for the development of a Cultural Industries Quarter as a catalyst for urban regeneration in the city centre. Grant funding from the National Lottery later helped to shape the brief for a new National Centre for Popular Music, drawing on the city's pop success as the home of groups including Pulp, the Human League, and ABC. An RIBA open competition in 1996

was won by architects Branson Coates (a partnership of Doug Branson and Nigel Coates), with the winner selected by a public vote. Coates is arguably one of the most singular and avant-garde figures in British design of the late 20th and early 21st century, working across architecture, interiors, and furniture. His often radical work draws heavily on pop culture and takes cues from television, fashion, gay culture, music and history. Despite winning numerous commissions in Japan, in his native UK the former Pop Centre is one of just two surviving architectural projects. Chasing the 'Bilbao effect', the

NIGEL COATES

building was consciously designed as flamboyant urban icon. Acknowledging the city's heritage in steel production, the outline of the four drum galleries referenced industrial storage tanks and, more arcanelly, pinball machines. Each drum incorporated a state-of-the-art low energy air handling system; stale air would be sucked upwards through the four rotating cowlings that topped the drums. On first approaching the building, a glazed cruciform link with a wide central stair drew visitors up to the gallery entrances on the first-floor level, where people would choose which drum to enter first and 'effectively could write their own script'.

The pinball machine, which inspired the architect, was thought to be an effective metaphor for the spirit of the music industry and the non-prescribed way in which visitors would use the building, literally 'bouncing' from one gallery to another. This language was extended to the adjacent public garden, with rails, bumpers, and flippers as landscape features in what is now known as Pinball Park. Modelled on the Rock and Roll Hall of Fame in Cleveland, Ohio, but with none of the star-power and must-see exhibits, the project was probably doomed from the outset. Not unlike the Millennium

FORMER NATIONAL CENTRE FOR POPULAR MUSIC IN NUMBERS

£7.9m

Cost of building the centre, with the remaining project budget going on exhibition fit-out

21

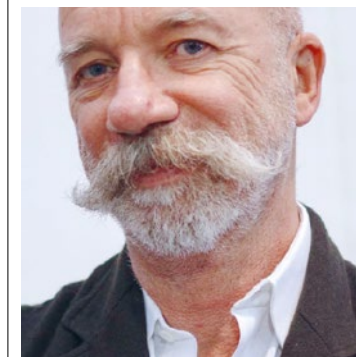
Number of years as HUBS student union for Sheffield Hallam University, from 2003–2024

2

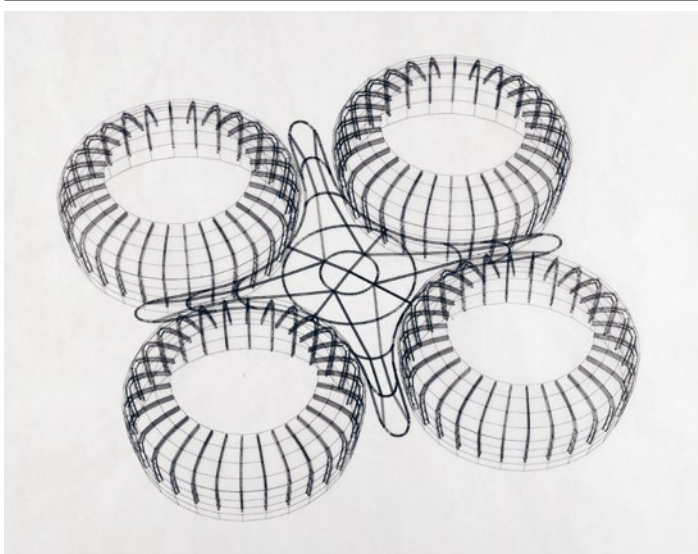
UK Buildings by Nigel Coates, the other being the Geffrye Museum extension (1998)

15

The number of months the Centre for Popular Music, was open from March 1999 to closure in June 2000.







Above left: 3D drawing of the cruciform plan for the building.
Left: Photo collage of the centre under construction, 1999

Dome, the building itself was praised, but the contents found to be lacking. One critic concluded 'profound architecture [cannot] make up for a lack of curatorial direction or lacklustre content'.

Branson Coates built the centre for £7.9 million, with the remainder of the £18 million project cost being spent on the exhibition fit out, start-up costs, and acquiring a permanent collection for display. Low visitor numbers led to a significant shortfall of capital, with the centre entering insolvency in October 1999 and closing in June 2000, just 15 months after opening. The headlines wrote themselves: 'Top

of the flops', 'Rock Horror Show' and 'Pop museum faces crisis as visitors walk on by'.

Yet like the Dome, and many other Millennial projects, its afterlife proved far more successful. Acquired by Sheffield Hallam University in 2003, the building was converted into The HUBS and has served as a popular student union ever since. In 2024, the University announced its intention to relocate the student union to another location in the city centre, with demolition of the HUBS pointedly not ruled out. A pre-emptive listing application by C20 was rejected by Historic England without going to

assessment, leaving the building extremely vulnerable.

A successful example of adaptive reuse for more than 20 years, it's often been quipped that more moments of genuine 'popular culture' took place in the student union than ever did in its original guise as an institutional pop-museum. Surely, it's time for a third act?

HOW TO HELP

**Write to Sheffield Hallam University
Chancellor, Uriah Rennie, to voice
your support for the building:
enquiries@shu.ac.uk**



Picture perfect Step inside inspiring homes in each issue of C20 Magazine

C20 is the magazine of the Twentieth Century Society, the national charity that campaigns to protect Britain's modern architecture, public art, and design heritage, from 1914 to the present day.

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**REUSE IT AND
THEY WILL COME**
OLI MARSHALL
CAMPAIGNS DIRECTOR

This year marks a decade since C2o first launched our biannual Buildings at Risk list. In that time, it's become the flagship campaign in our calendar, while the buildings and themes highlighted each time help to set our campaigning agenda for the couple of years ahead. So, time to mark our homework: how effective has the Risk List been in saving buildings and changing perceptions?

Of the 50 buildings featured since 2015, 6 have subsequently been nationally listed. In total, 32% (16 buildings) have found long-term solutions for reuse, or have promising proposals that would see them saved. Sadly 20% (10) of those featured have since been demolished, and a further 48% (24) are still at risk. There are many hard-won victories among that number, but the overall picture is still one where jeopardy abounds for buildings of our period.

Looking back to the 2023-24 Risk List, we were delighted by the Grade II listing of Richard Rogers' outstanding Channel 4 HQ and are excited by new plans for a go-karting centre within the brutalist Norco House in Aberdeen – one of the more imaginative reuse proposals we've yet seen for a former department store. In both Birmingham and the City of London, we supported heroic local campaigners who took the battles for the Ringway Centre and Bastion House all the way to the High Court. Though both challenges were ultimately unsuccessful, the buildings still stand ...for now. And what started with a call to save the cooling towers at West Burton Power Station, has since taken on a life of its own, as C2o's Cooling Tower campaign has become perhaps our biggest challenge in 45+ years of campaigning.

In terms of changing of attitudes and perceptions, we've seen a mammoth shift. Popular culture plays its part. However, there is another perhaps more significant factor at play. One C2o friendly developer, Seaforth Land (saviours of Seifert's Space House), have measured the generational shift underway among the UK workforce, from Gen X to Millennials and Gen Z. Using data from the Office for National Statistics, they estimate the Millennial and Gen Z share of the workforce has risen from 45% pre-Covid to 53% now and will increase to 68% by 2030. In addition to caring about sustainability as much as salary, when polled younger workers prize the 'authenticity and alchemy of location' much more than their older colleagues. Whether at home or in the office, at work or at play, this is the audience who may well define the success of our Risk List in years to come. Reuse it and they will come.

New campaign
Protect:
Cooling Towers

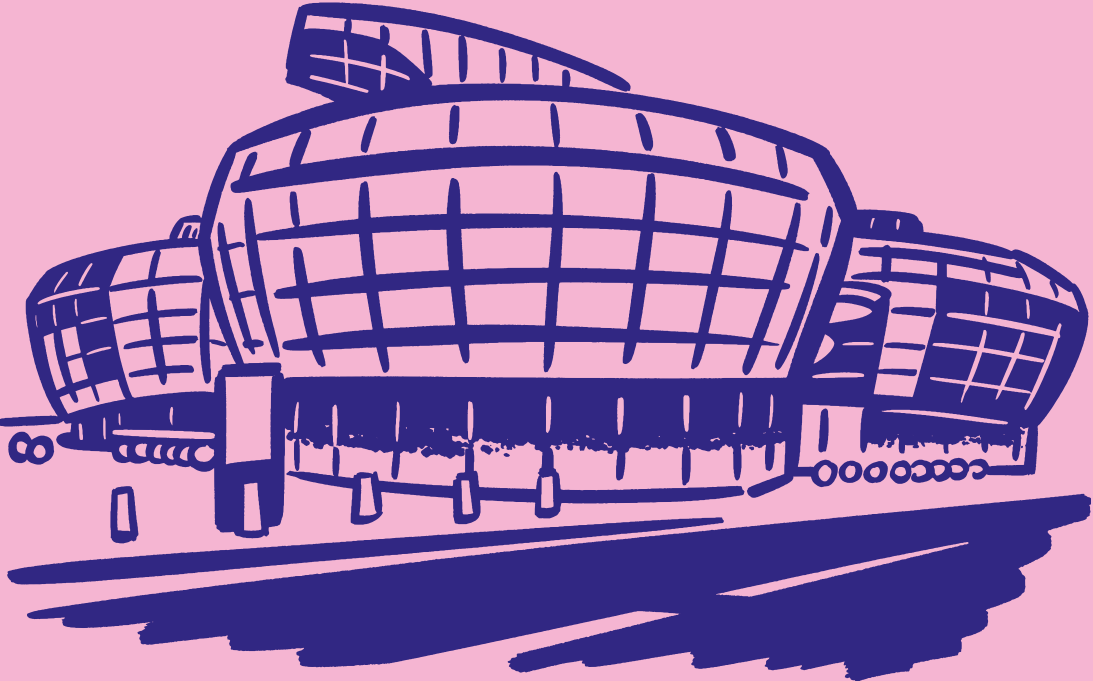
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MARK LONG

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