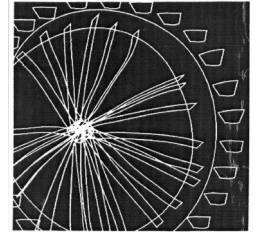


LONDON BRANCH Newsletter



Summer 2008

The Future of Heritage Protection?

The long process of heritage protection review and reform that began with the publication of the Power of Place nearly 10 years ago has reached its culmination with the publication of the draft Heritage Protection Bill in April.

This is the first new act of legislation relating to the protection of the historic environment since the introduction of the 1990 Act.

English Heritage and DCMS have faced the challenging prospect of creating a new piece of legislation that builds upon the best elements of the robust protection system that is currently in place but also finding resolutions to those areas that do not work as well as they should.

The new act still follows the established process of the identification of assets and their particular importance and characteristics and the management of these protected places to sustain it for future generations.

I am sure that you are all aware of the general proposals contained within the Bill and have you own opinions on the relative strengths and weaknesses of its provisions. I provide only a brief overview of these proposals:

- The creation of a single list of designated sites with each record having a detailed explanation of what is special and why;
- English Heritage will be given responsibility for the identification and designation of heritage assets;

- A statutory requirement for English Heritage to consult owners when a site is being considered for listing with a new right to the Secretary of State for Culture, Media and Sport;
- The introduction of interim legal protection for places being considered for designation;
- The creation of a single Historic Asset Consent to replace existing separate forms of consent. Conservation Area Consent will be merged with Planning Permission;
- Local authorities the power to grant all Historic Asset Consents;
- Allow the formation of Heritage Partnership Agreements; and
- Proposals for County Councils and Unitary Authorities to have a statutory responsibility to make available a computerised record of the whole historic environment in their area.

Disappointingly the thorny, perennial problem of ensuring the provision of adequately staffed and suitably qualified conservation teams in Local Authorities does not seem to have been addressed as part of the draft Bill.

It is worth keeping half an eye on the process of the Bill through the democratic process and the nature of any of the inevitable amendments that are incorporated into the final Bill and Act.

Marc Timlin



CHAIRMAN'S NOTE

You will no doubt have noticed elsewhere in this newsletter that we have quite a few events planned for the autumn. This is in contrast with a rather quiet spring and summer, but our one major event of the spring, the joint meeting with the Heritage of London Trust and English Heritage was certainly timely. The meeting took place shortly after the Mayoral election and we were fortunate to have Mayor Johnson's new planning advisor, Sir Simon Milton to address us. His general message was that heritage would be safe with Boris. This was reassuring news as the historic environment did not appear to be high on the agenda of the previous Mayor.

The other main comment he made was about tall buildings. He indicated that Mayor Johnson would be much more critical than his predecessor in dealing with such proposals. He was careful to point out however, that there would be no likelihood of any existing permissions being revoked. This is not surprising, given the potential costs. This change of heart on tall buildings makes our London Branch Conference in October all the more relevant and I hope to see many of you there.

Sir Simon's words have turned out to be very accurate indeed. I have just read the Mayor's 'Planning for a Better London' (GLA, July 2008). The foreword sets out its key themes including: "London's distinctive character, its diverse neighbourhoods and unique heritage must be cherished and protected" Fine words indeed! Later on in the document there are two further aims: "To promote a well-designed environment that respects and makes the most of London's Heritage" and, "to protect and enhance London's historic environment". Whilst both of these phrases may be open to wide interpretation, at least heritage appears to be high on the Mayor's agenda. Let's hope that he will maintain this commitment through his term of office.

David McDonald

High Street 2012

High Street 2012 is a joint initiative by Design for London, Transport for London, the London Boroughs of Tower Hamlets and Newham and English Heritage, working together to achieve significant improvements to Whitechapel Road, Mile End Road, Bow Road and High Street Stratford.

This important historic route passes through Stepney, Bow and Bromley-by-Bow, each with its own character. It links institutions as diverse as the Whitechapel Art Gallery, the Royal London Hospital and Queen Mary & Westfield College. Much of the route is conservation area and there are many listed buildings. Parts of the road are lined by ranges of impressive listed Georgian terraces whilst some long, stretches were redeveloped after World War II. Trees play a surprisingly large part in the streetscene; Mile End Waste is a particularly valuable green asset. Overall the route provides a fascinating transect of the city which will be the focus of world wide attention when it plays host to the final stages of the Olympic Marathon in 2012.

Fluid have been appointed as overall master planners for the route to set out a vision which will incorporate existing planned projects as well as new projects. Alan Baxter's are working with Fluid to provide specialist conservation advice. It is expected that, as well as public realm and highway improvements, the vision will include focused building renovation schemes along the lines of English Heritage's Partnership Schemes in Conservation Areas. Possible target areas are the long and varied range of buildings facing on to Whitechapel Market and the fascinating mix of historic properties to the north of the landmark St Mary's Church at Bromley-by-Bow.

Full public consultation will be an important feature of the project. Innovative methods of public consultation are a particular strength of Fluid – you may have noticed a Nice Dream Van parked up along the route recently and a Summer Picnic is due to take place on Saturday 28th June.

It is expected that the vision study will be completed by Autumn 2008.

Andrew Hargreaves
English Heritage

KENSAL GREEN CEMETERY - BACK FROM THE DEAD

The Friends of Kensal Green Cemetery (FOKGC) are pleased to announce that several new initiatives are underway in the grade II* registered historic cemetery, which is also designated by the Royal Borough of Kensington and Chelsea as a conservation area. The cemetery is the final resting place of many famous people including Charles Babbage, Marc and Isambard Kingdom Brunel, Wilkie Collins, Sir Terence Rattigan, William Makepeace Thackeray and members of the Royal Family. It is still in use.

In March 2008 the Mayor of Kensington hosted a successful fundraising event for FOKGC in the Town Hall to help raise finance for professional reports that will lead to the £1m repair of the Anglican chapel. The Anglican chapel is located at the heart of the cemetery and has been for several years on English Heritage's 'at risk' list. The grade I chapel was designed in Greek Revival style by John Griffith of Finsbury and built 1836-38. On either side of the chapel extend magnificent colonnades with corner pavilions. There is a celebrated catacomb below the chapel. A condition survey of the Anglican chapel is expected to cost £14,000 with grant support of over £11,000 now being agreed with English Heritage. Once the building has been repaired it will be available once again for funerals, memorial services, meetings and other community activities.

Plans are also well in hand by the General Cemetery Company, which owns the cemetery, to reinstate part of the historic boundary wall with grant support from English Heritage and RBKC. A further grant of £22,000 from English Heritage will help to make the much vandalized, grade II listed North Colonnade wind and weather proof again. A major programme of additional and replacement tree planting is now underway. The Friends have undertaken the repair of a number of major monuments including the listed monuments to the Victorian artist William Mulready RA and Irish opera singer Catherine Hayes, part grant funded by Limerick Civic Trust.

Just over ten years ago FOKGC organized the repair and restoration of the grade II* Dissenters' Chapel located at the south east edge of the cemetery, using a very early Heritage Lottery Fund grant, English Heritage grant aid, City Challenge/RBKC funds with additional support provided by FOKGC and the Historic Chapels Trust. The total repair bill was over £0.5m. The Dissenters' Chapel is now leased by the Historic Chapels Trust from the General Cemetery Company and serves as an exhibition centre, meeting room and headquarters for FOKGC. At the same time funds were raised from English Heritage and various private trusts for the £50,000 repair of the unique mechanical catafalque of circa 1840 which survives in the Anglican chapel. The Anglican chapel is located in the middle of the cemetery and is the focus of the cemetery's carefully planted and designed landscape. A private Act of Parliament initiated the founding of Kensal Green Cemetery, London's first public cemetery in 1832. Ownership still rests with the original proprietors, the General Cemetery Company. FOKGC published the definitive history of Kensal Green Cemetery, edited by James Stevens Curl, in 2001. A conservation policy statement prepared by RBKC followed and from both publications a conservation plan was produced by Scott Wilson Associates. This plan is now being implemented throughout the historic cemetery.

FOKGC is a registered charity which spearheads repair and education projects in the cemetery and organises a wide ranging series of walks, exhibitions, lectures, open days and other events throughout the year. Guided tours are available every Sunday. FOKGC will participate in this years Open House events in London. The Friends Open Day will take place on July 5th, 2008.

For further information about the cemetery of Friends events please visit their website which is www.kensalgreen.co.uk.

Please also contact Dr Jenny Freeman IHBC, telephone – 0207 481 0533 President and Chairman of FOKGC Fabric Committee and Fabric Committee member, David McDonald IHBC – telephone 0207 361 3352.

Special Interest— More than Skin Deep

How successful are local planning authorities at controlling works to the interiors of listed buildings? If you are a Conservation Officer, how often do you visit a building after you have granted consent? This article is aimed at Conservation Officers but is relevant to anyone involved in works to historic interiors.

I recently investigated Westminster's control over works to listed late Georgian terraced house interiors by studying 6 cases, from the receipt of the application to the completion of the works.

These cases involved conversion to residential flats, single family dwellings and office uses. Some of the buildings were in fairly poor condition, but any decay was relatively limited and localised, and most buildings retained quite a lot of original historic fabric. The consents that had been granted did not allow for significant removal of original historic fabric. These cases involved architects and contractors who advertise their conservation credentials. They were not 'cowboys'.

My findings surprised me, although perhaps the more cynical of you will not be so affected. To summarise:

Structure (Carpentry)

The timber structure of the interior was largely retained and repaired, unless seriously decayed.

Joinery

There was a significant loss of original items, including floorboards, doors, windows, architraves, dados. Often the new work did not match the design of the original.

Plasterwork

There was widespread loss of plain plasterwork, especially ceilings and stud walls. Plasterwork on laths, rather than masonry, was more likely to be removed. New cornices did not always match the originals. The use of plasterboard was widespread.

There are a multitude of reasons for these findings. These include:

- The cost, in terms of resources and time, of conservation work - retention and repair - compared with replacement.
- The knowledge and skills of the architect and contractor.
- The degree of control exercise by the Conservation Officer.



The application of the Building Regulations was not responsible for the removal of original historic fabric because there are ways of retaining fabric and complying with the Building Regulations, although these may be costly, complicated and time consuming.

There are a number of ways to improve practice.

Supplementary planning guidance

There is an urgent need for explicit realistic, reasonable and practical advice on how to solve the problems associated with the refurbishment and upgrading of historic houses. This would explain to developers, architects and contractors exactly what LPAs expect and would also promote greater consistency in Conservation Officers' decision making.

For example, a guidance note could advise:

The best methods for upgrading floors for strength, fire and sound (in terms of retention of floorboards and ceilings).

The best method for upgrading doors (using intumescent paper).

How to repair plasterwork, and what to replace it with if it has to be removed.

The importance of labelling and storage all joinery which is removed temporarily.

Applications

LPAs need to demand consistently comprehensive applications, in line with PPG15. Whilst a good application and comprehensive consent do not guarantee preservation of special interest, requiring higher quality applications is a sign of the quality the LPA expects in implementation. Pre-application discussions are very useful. Trying to establish a rapport with the architect and contractor at an early stage should pay dividends.

As a minimum applications should include:

i. Special interest

A comprehensive photographic record of the interior, showing all spaces and features.

A full assessment of its special interest.

Existing drawings (scale 1:50) annotated to show all existing historic features and fabric, highlighting those elements to be removed.

An assessment of the condition of the interior, noting the presence of modern work and materials.

An assessment of impact of the proposed works on the special interest.

ii. Repairs and alterations

A statement of the conservation approach to be adopted.

Method statements for repair works of joinery and plasterwork items, including doors, floors, ceilings and cornices.

Method statements for the temporary storage of joinery items.

Details of structural works.

Proposed drawings (scale 1:50) showing all new works, highlighting all alterations and the retention of internal features and fabric.

Unambiguous confirmation of proposed retention and removal of internal features such as floorboards and plasterwork.

An explanation of the need to remove historic fabric.



Listed Building Consent

Conditions should be specific, but with some built in flexibility to allow review if circumstances change, as they often do on site. Conditions should be target specific and require the submission of

:

1:1 scale drawings and/or samples of all new joinery or plasterwork profiles.

Schedules of works to specific items such as doors and windows.

LPAs should require notification of the date works will commence, to allow officers to revisit the building before works start, ideally with the Building Control officer. Officers can then walk the building with the architect and contractor to confirm precisely what works have been approved. Consents should also advise that officers are likely to visit the site during implementation.

Implementation and enforcement

Contractors can normally assume that the Conservation Officer is unlikely to inspect the works, so why should they worry about the details of the consent. The lack of monitoring undermines fundamentally the Listed Building Consent process and its attempts to protect interiors. If LPAs are serious about this then they have to be more active in terms of monitoring and enforcement.

Ideally, the Conservation Officer should:

Visit the site at least once during the course of works and on completion.

Monitor compliance with conditions, especially those requiring submission of details, and notify the developer if these are not submitted.

Require new applications for additional works proposed which have not been approved.

Be better prepared to serve enforcement notices, and breach of condition notices, as quickly as possible.

Prosecute those responsible for serious breaches of control.

Even frequent site visits may not prevent unauthorised works from being carried out. However, the possibility of a site inspection and the potential of enforcement action may mean developers and their agents will take greater care.

There should be greater contact between Building Control and Conservation Officers, although Building Control resources, like conservation, are stretched and this may not be realistic.

Conclusion

If LPAs are to control works to interiors better, and I think we must if we are serious about conservation, then this requires rigorous practices, and these require more time and dedication.

All of this can be onerous, so it may be necessary to focus on the buildings which are the most important or are in the hands of architects and contractors who are not expert in historic building work, as these are likely to involve greater problems.

If anyone would like further information or to discuss any of these matters please contact me.

Robert Ayton

Head of Design and Conservation (Central Area Team), Westminster City Council

Telephone 020 7641 2978

Fax 020 7641 3158

Conservation in the planning courses at London South Bank University – an invitation

What conservation? If you look at the outlines of the courses there isn't any.

Fancy titles such as:

The Arts of Town Planning

Site Layout and Design,

The Making of Place

Urban Design Projects 1 & 2.

But 'conservation' – I don't think so.

In this case it isn't just what it says on the label.

Rather than being put into a separate course unit, at LSBU conservation is woven through the urban design teaching - as you might expect when the two staff who teach design have a long history of research – and practice – in conservation. I was Conservation Officer for Gateshead as part of the Tyne and Wear Joint Conservation Team, where he worked alongside IHBC President David Lovie and former Chair Chris Smith, and (at the same time) researched 'Talking about Special Places' (conservation's day job); Antonia Noussia studied conservation at the IAAS in York and is researching historic landscapes and their meanings and was one of the architects working on the British Museum.

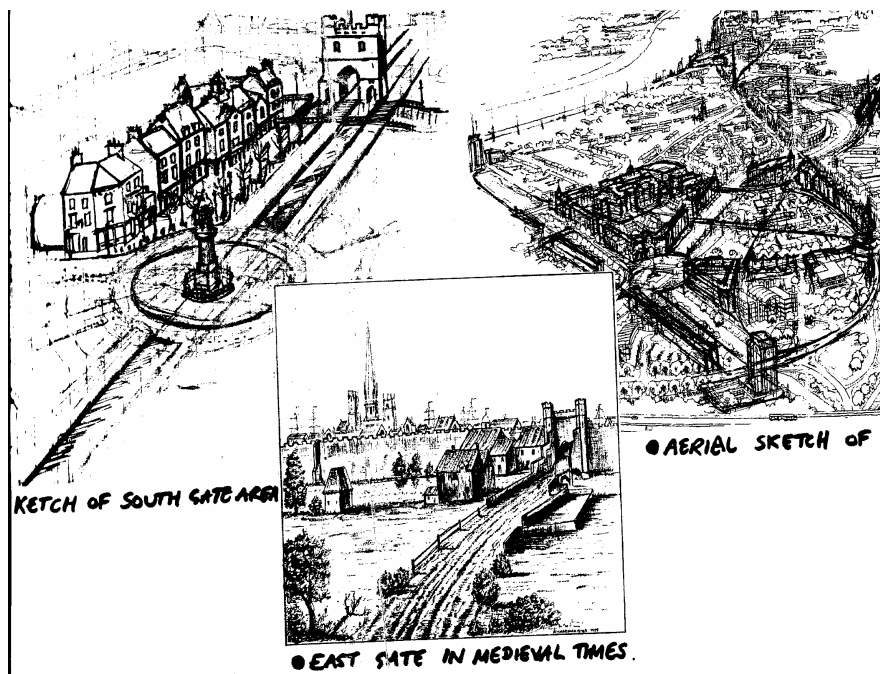
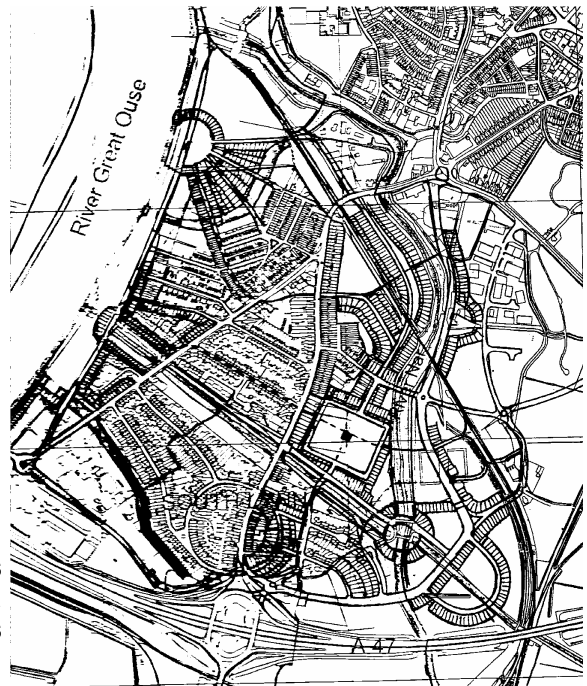
So

The Arts of Town Planning - involves first year students in the elements of Conservation Area Appraisal

Site Layout and Design - involves second year students in design in historic contexts;

The Making of Place - plunges new post graduate students into the complexities of Truman's Brewery and

Urban Design Projects 1 & 2 - are extended final year studies on a new area each year – this year we worked on the 'Klondike Triangle' between the University and the Thames where Listed Buildings and Conservation Areas are mixed in with motor bike repairers, empty sites and up-market, up-style developments . We encourage students to explore ideas and think creatively about the issues rather than just apply the current dogma and policy. But we like to have a realistic starting point and context.



One of our long time favourite sites – Chelsea Barracks – is now subject to real world applications and schemes (though I'm not sure our students didn't produce more sympathetic designs). We lost Bishopsgate Goodsynd when the Prince of Wales started the campaign to protect it and now TfL are on site. Every time I make a reconnaissance before we start

Which is why I'm writing this piece; in order to develop links between the sites for our studies and projects and the 'real world' (though my research has taught me that 'all futures are fictions'). Design students need sites and projects to work on (whether the scale is an urban quarter or group of buildings) which are both real and where the future is still open, where the basic decisions haven't been made yet , where options are still being explored, where there are no has fixed ideas. And, in a world where urban space is money or a vexed political problem these are not usually 'public' – everyone wants to play poker with the planning process until the bottom line is fixed. But these are very often the places where the range of students' ideas can, quickly, and without any commitment, raise issues and illustrate as designs approaches that the 'exigencies of the situation', time or resources may make impossible. There are benefits for both sides and we would seriously like to develop creative links with people working in situations where our contribution could be useful.

It takes time to set up and there constraints on us too, but if you think there might be opportunities do get in touch. Have sketch book, will travel as thy might say.

Dr Bob Jarvis
Urban Design Coordinator
London South Bank University
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The images are the work of Matt Payne, 3rd year full time undergraduate student for his project on the Studies for Kings Lynn Millennium Village.

NEW FACES ON THE COMMITTEE

After the loss of 2 members of the Committee in quick succession and a faint hint of desperation in the air during the pursuit of their replacements I am pleased to announce that the Committee is now running at full capacity with arrival of 2 new volunteers.

Philip Ridley has taken up Justine Page's previous role as membership secretary of the Branch. As a gentle reminder could you please remember to let Philip (as well as the IHBC central office) know your details if you move.

Jacinta Fisher (conservation planner at LB Bromley) has stepped into Nick Collin's role as the Day Conference co-ordinator. She now has the unenviable task of (along with Sheila Stones) of organising this years London Branch Annual Conference in October.

If you want to get in touch with either Philip or Jacinta (preferably on IHBC related business but I am sure they wouldn't object to just having a chat if you're feeling bored in the office on a Friday afternoon...) their contact details are at the end of the newsletter.

We would like to take this opportunity to thank Jacinta and Philip for volunteering for these roles and wish them the best of luck.

The London Branch Committee

London's Overlooked Heritage

- the Overground System

Last November, Transport for London took over responsibility for operating a network of four lines serving 55 stations in an arc from Richmond and Clapham Junction in the South West to Watford, Hampstead and Haringey in the North and Waltham Forest, Newham and Barking in the East. In 2010 we open a major new artery linking the boroughs of Hackney, Tower Hamlets, Lewisham, Bromley and Croydon, extended to Islington in 2011. A future Phase II would link this line with Southwark, Lambeth and Wandsworth creating an orbital route and a network serving a total of 73 stations within 23 of London's 33 boroughs.

To assist the £10bn Investment Programme, a 5 volume series of **Heritage Audits** covering the London Overground has now been completed by Edmund Bird - Heritage Advisor to TfL. This post, half funded by English Heritage, is within the Projects &



Implementation Team led by David Ubaka within Design for London - the design team responsible for advising all agencies under the Mayor of London on a range of projects which include public open spaces, transport initiatives, urban realm projects and large regeneration schemes which often cross borough boundaries. Led by the Director, Peter Bishop, Design for London has 29 staff and an annual budget of £3.3 million.

The Heritage Audits identify heritage assets on the current and future London Overground network. These Audits are intended to inform and assist the drawing up of proposals to improve stations on this network. They record the historical development of each section of the line and of each station. They set out an audit of historic infrastructure and go on to identify railway assets that are of historic and architectural interest and worthy of retention. Finally there are recommendations which form a guide as to how development at each station site should incorporate any historic fabric.

Whilst some of the stations on the current and future London Overground network are of little architectural interest given their post-war rationalisation, there are a significant number of stations which are of special interest and which need careful consideration to safeguard and enhance their historic character as part of improvements to passenger facilities. These include a number of Grade II listed station buildings such as Camden Road, Hatch End, Harrow & Wealdstone, Peckham Rye, Denmark Hill, Clapham High Street, Crystal Palace, Wapping, West Brompton, Barking and Kew Gardens, and a number of other historic station buildings that are often highly valued by their local communities such as Acton Central, Richmond, Bushey, Watford High Street, Headstone Lane, Brondesbury Park, Sydenham and Norwood Junction (some indeed are locally listed).

They encompass a wide range of architectural periods and styles reflecting the long history of the Overground which spans over 170 years from the opening of the Euston to Watford line in 1837 and the first section of the North London line in 1850. The architectural legacy includes stations designed in High Victorian Gothic, Italianate, Classical, Edwardian vernacular, Arts & Crafts, Art Deco and Early Post-War Modernist styles. Notable contemporary designs include Stratford and future stations at Imperial Wharf and Shepherd's Bush. The challenge will be adapting historic stations to the modern needs of new ticketing, lighting, security and information systems, universal accessibility, increased capacity, upgraded staff and waiting facilities, whilst retaining their historic character and special interest.

These audits have been distributed within English heritage and many borough planning authorities, for further copies contact: edmund.bird@designforlondon.gov.uk. (Direct Dial 7593 8113)

DIARY DATES

Tuesday, 2nd September

St Martin-in-the-Fields, Trafalgar Square

A great opportunity to hear all about the recent restoration and future work to the North Range, with supper in the Café afterwards for those who would like.

Saturday, 27th September, 10.30

Strawberry Hill

A visit kindly organised for us by the Strawberry Hill Trust, with Kevin Rogers who has carried out all the architectural research on the building – details to follow shortly.

Tuesday 28 October, 18.00

Old Royal Naval College, Greenwich

The Greenwich Foundation has kindly agreed to give us an evening tour of the Painted Hall, with a talk in the Chapel by Ayaka Takaki of Giles Quarme & Associates about the conservation work at the College.

Please contact Kate Ainslie Williams for further details

11, 18 & 25 September

Understanding Twentieth Century Buildings: A Short Course

The Twentieth Century Society has organised a series of lectures running on three Thursday's during September to provide an introduction to conservation professionals and others seeking detailed knowledge of twentieth century buildings.

Leading academics and practioners (including the former editor of this newsletter) will present the course with the lectures being supported by guided tours of the some best examples of 20th century buildings in London.

£75 per day full rate and £65 concessionary rate for Twentieth Century Society members and students.

For further details please phone 020 7250 or visit the Twentieth Century Society website www.c20society.org.uk

19-21 November

On the Waterfront—Culture, Heritage and Regeneration of Port Cities

A major international 3 day conference set in Liverpool, European Capital of Culture 2008 brings together experts in culture, heritage and regeneration from around the world including China, France, India, Nigeria and USA.

Situated on the waterfront at the cutting edge where World Heritage values meet 21st century regeneration. Themes will include innovation and placemaking, governance, conservation, cultural and economic transformation.

For enquiries please contact Kate Orchard on 01273 882112 or email: onthewaterfront@sam-culture.com

STOP PRESS!

IHBC London Branch Annual Conference -

'Tall Storeys – do high buildings complement the historic environment'

Final arrangements are now in place for this years London Branch's Annual Conference at the Royal College of Physicians on 14th October.

This promises to be an exciting event. Confirmed speakers include journalist Jonathan Glancey and architect Ken Shuttleworth.

A flyer will be sent to all members in early September, and you will be able to book via the IHBC website

NEW BRANCH MEMBERS

A warm welcome to :-

Emily Gee - Heritage Protection Team Leader,
English Heritage

RECENT MOVES

Here is the latest update on London moves: —

Marc Timlin has moved from LB Lambeth to Montagu Evans LLP as part of their Planning and Development Team

Michael Copeman has left LB Lambeth, where he was Team Leader of the Conservation and Urban Design Team

Elizabeth Martin has moved from LB Hackney to LB Lambeth

Matthew Pendleton has moved from English Heritage London Region to Westminster City Council.

Justine Page has moved from LB Lewisham to LB Wandsworth

Alec Forshaw has retired from his position as the manager of LB Islington's Conservation and Design team.

Colin Redman has retired from Grosvenor

Please e-mail any changes in your details to me as soon as you can. Updated details should also be sent to -

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Thanks

Philip Ridley

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This newsletter is by IHBC members
for the IHBC London branch.

The information in its articles are the views of the authors
and not necessarily the view of the IHBC.

For the next edition please forward submissions to
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evans.co.uk**

Please send all text as Microsoft Word documents with
images as jpegs.