

# Golden Lane



Listed Building Management Guidelines

Updated Edition 2013  
(Originally published May 2007)

## September 2013



ENGLISH HERITAGE





## Foreword

These are the adopted listed building management guidelines for Golden Lane Estate produced by the City of London Corporation.

Part of the original project brief included the establishment of a Working Party to offer guidance and advice on behalf of key interested parties. The group met regularly and included residents (both tenants and leaseholders), Members, representatives of English Heritage, the Twentieth Century Society, the Department of Community and Children's Services and Department of Planning and Transportation. The Working Party, chaired by Deputy Mobsby, was vital to the development of the project, offering feedback on drafts of the guidelines and looking to the future of the Estate. We would like to thank its members for their contributions.

Part 1 of this document was produced by the City Corporation's Department of Planning and Transportation. Part 2 was produced by Avanti Architects Ltd, 361-373 City Road, London, EC1V 1AS

The guidelines were approved by Community and Children's Services Committee and Planning and Transportation Committee in June 2007. They have now been comprehensively reviewed, updated in the light of five years of operation on the estate and re-published as a Supplementary Planning Document.

The Working Party was re-constituted for the purposes of carrying out the 2012/13 review, and has included several of the original members. , Avanti Architects have also been engaged to assist in the production of the updated edition of 2012/13.



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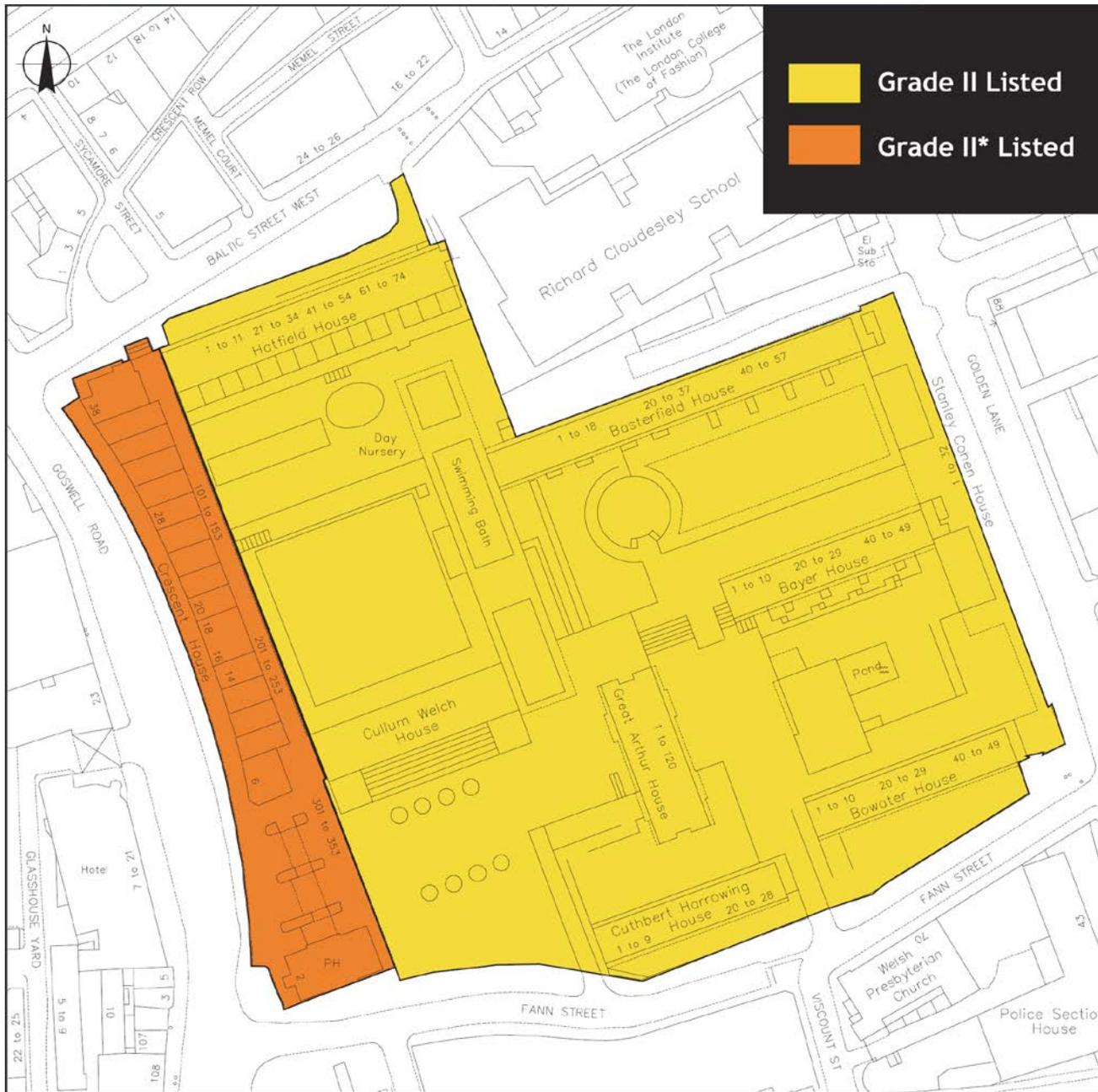




# Part 1

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Map of the Golden Lane Estate and extent of listing



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## 1. Listed Building Management Guidelines: Background and Policy

- 1.1 Listed Building Management Guidelines are intended to be a tool for the positive, active management of historic buildings and to guide future change. They provide a structured framework from which informed decisions can be made.
- 1.2 Listed Building Management Guidelines aim to set out the agreements made between all parties including owners, residents, the local planning authority, English Heritage and amenity societies about the degree of change which may be acceptable within the listed buildings and their setting, although the extent to which this can be achieved is constrained by current legislation (see paragraph 1.5).
- 1.3 There are a number of different conservation policy instruments that may be used to assist in the management of change in listed buildings:
- Conservation Plans aim to assess how the significance of a building should be retained in any future use, alteration or development. These are usually produced by specialist consultants who identify the key heritage values of the buildings and site, and then consider the various options. Conservation Plans are sometimes used to help justify or steer planning or grant applications for significant changes.
  - Management Agreements set out the informal position that has been agreed between individual owners and occupiers, the local planning authority, English Heritage and other relevant parties about the degree of acceptable change within a listed building, although the extent to which this can be achieved is constrained by the current legislation (see paragraph 1.5). These are usually reserved for buildings where there is a single owner of a building, such as a public or corporate owner.
  - Management Guidelines offer guidance on the special architectural or historic interest of a building or group of buildings, the types of changes that may or may not require listed building consent and where these may be acceptable. They may also contain advice on good practice in repair and maintenance. The ability of management guidelines to offer definitive guidance on change is constrained by current legislation (see paragraph 1.5). They are prepared in conjunction with owners, residents/occupiers, the local planning authority, English Heritage and amenity societies and are subject to formal stakeholder consultation. They are more suitable where there are a substantial number of individual stakeholders, such as housing estates, where it would be impractical to obtain the individual agreement of each owner or occupier and where it may be unrealistic to rely on enforcement as the initial instrument of change control. They may then be adopted as supplementary planning documents by the local planning authority and become a 'material consideration' in the consideration of individual applications.
- 1.4 The first listed building management guidelines were produced for the Willis Corroon Building in Ipswich in 1992. The guidelines produced since then have been predominately for post-war listed buildings or estates where there is constant pressure for change and where building owners have sought greater clarity on the extent of their freedom to make alterations without the need for formal consent. English Heritage published a guidance note in 1995 titled, 'Developing guidelines for the management of listed buildings' and in June 2003, with the Office of the then Deputy Prime Minister (ODPM), published the findings of a jointly commissioned study titled 'Streamlining listed building consent: lessons from the use of management agreements'. In July 2003, the Department for Culture, Media and Sport published a consultation paper, 'Protecting our historic environment: making the system work better', which suggests

that greater opportunity should be given to owners of listed buildings to enter into management agreements.

The use of management agreements has a clear and increasing role to play in the listed building control system and in promoting constructive, on-going dialogue and mutual trust and understanding between building owners and the statutory authorities.

- 1.5 One of the key functions of Listed Building Management Guidelines is to provide clarification as to what types of change may or may not require listed building consent. Listed Building Management Guidelines can only be an **informal consensus** between all stakeholders on the acceptability of change within the building. Section 7 of the Planning (Listed Buildings and Conservation Areas) Act 1990 provides that listed building consent will be required where works affect the character of a listed building, irrespective of any agreements between parties regarding the acceptability of the proposals. Listed Building Management Guidelines therefore cannot remove the need to obtain listed building consent for works of alteration which affect the character of a building of special architectural and historic interest (see paragraphs 6.2-6.7). Currently it is not legally possible for local planning authorities or the Secretary of State to make a binding decision as to whether listed building consent is needed. However, guidelines can provide an assessment of the balance to be sought in preserving the character and special interest of listed buildings against the pressure for change and offer advice on the responsible stewardship of heritage assets.
- 1.6 Listed Building Management Guidelines provide an opportunity to explore and articulate the special architectural and historic interest of the buildings and their setting, something which the description in the list entry is not intended to achieve (see paragraph 6.5). The result should be an informed understanding of the building and the aspects which contribute to its special architectural or historic interest, and which should be safeguarded during the management of change.
- 1.7 Given that guidelines are an informal consensus between stakeholders but do have weight when adopted as a planning policy document (see paragraph 1.8), appropriate consultation is key to their success. The views expressed should represent a consensus reached by all those involved in the production of the document including consultees. The document should also be regularly reviewed.
- 1.8 The updated Guidelines will have the status of a Supplementary Planning Document within the City Corporation's Local Plan.
- 1.9 In conclusion, the key aims of Listed Building Management Guidelines are:
- to record and analyse the character and special interest of the buildings and their environment;
  - to provide clear guidance on the implementation and management of change and protection of character and special interest;
  - to provide an opportunity for all interested parties to contribute to the document;
  - to provide an opportunity for regular review.

- To raise awareness of, and interest in, the special architectural and historic significance of Golden Lane Estate as a protected heritage asset

## 2. Aims of the Golden Lane Estate Listed Building Management Guidelines

2.1 Essentially, the principal objective of the management guidelines is to inform the decision-making process to enable balanced decisions to be made. By providing a framework within which there is greater certainty for all stakeholders, the process of formulating proposals and seeking approval through the consent procedure is more straightforward. Rather than presuppose a fixed solution, they offer guidance on best practice and information about the listed buildings' 'special interest' that help develop an approach towards future works.

2.2 In order to achieve this, the guidelines have a number of specific aims:

- to identify the nature and extent of the special architectural and historic interest of the Golden Lane Estate;
- to provide succinct information to occupiers, managers, their agents and decision-makers regarding all buildings on the Golden Lane Estate about the implications of 'listing';
- to provide a degree of certainty to help the occupiers, managers, their agents and decision makers understand how proposals for alterations to the buildings on the Golden Lane Estate will be considered and outlining the process to be followed if consent is required;
- to provide a working manual for cultivating best practice in the general maintenance and care of the Golden Lane Estate;
- to enable the City Corporation and English Heritage to manage changes which could affect the special architectural and historic interest of the Golden Lane Estate and provide advice regarding these changes effectively;
- to protect the character of the estate and increase its profile amongst those who live and work there, raising awareness of the opportunities for preservation and enhancement through information and guidance.

### 3. Golden Lane Estate: Best Practice

3.1 This document has been prepared in line with best practice, guidance and advice issued by English Heritage and . English Heritage has been actively involved in the production of this document and contributed towards the overall costs of production.

3.2 The Department of the Built Environment at the City Corporation, which has project managed the production and review of these guidelines, seeks to achieve best practice in all its work. The City Corporation has managed the review of the Guidelines in line with the statutory framework for the preparation of SPD and taken into account guidance issued by English Heritage, particularly the research report titled 'Streamlining listed building consent: lessons from the use of management agreements', to achieve the aims of the guidelines by:

- actively involving all key interests in a project working party;
- consulting with all owners and occupiers and users of all buildings on the Golden Lane Estate about the principles of the listed building management guidelines and in accordance with the City Corporation's Statement of Community Involvement and involving occupants in the preparation of the guidelines;
- considering views and ideas from public consultation on the guidelines and taking them into account in the final version of the document;
- appointing independent consultants, experienced in such work;
- recognising that there are different types of buildings and uses within the Golden Lane Estate and that each of these should be appraised separately rather than applying broad-brush policies across all buildings;
- adopting a systematic approach to change across the whole estate so that consistent approach is maintained;
- exploring possible conservation solutions for the Golden Lane Estate including assessing the potential for establishing 'heritage flats' (see part 2, section 5.1) and other measures as part of a wider conservation strategy;
- including a review programme for the listed building management guidelines within the document to ensure that it remains relevant and effective.

By arranging a comprehensive review of the Guidelines after 5 years in operation to assess their effectiveness in action, and invite and incorporate as appropriate further consultation responses and revisions.

## 4. History of the Golden Lane Estate

### Planning Policy in the Post-War era

- 4.1 In the middle of the nineteenth century, over 130,000 people resided in the City of London but by 1952 that number had dropped to just 5,000. Business and commerce had become the main uses of land in the City. Residents who had lost their homes as a result of the 2<sup>nd</sup> World War bombings were re-housed in areas outside the centre. However, the City Corporation was concerned about the depopulation of the City and turned its attention to this when planning the rebuilding of the City in the post-war era.
- 4.2 Plans and reports at this time were concerned with land use zones such as the grouping of shopping and other community facilities. Mixed development of houses and flats with public open spaces and some private gardens was popular with planners and based on the community principle of the neighbourhood unit developed in the USA during the 1920's. There was also a shift away from the ideal of the garden suburb, which had been popular in the early twentieth century, towards the garden city and the creation of self-contained communities.
- 4.3 The end of the war also led to a rise in national and individual expectations that standards of living should improve and that new housing should be the latest in architectural design. Bomb damage combined with concerns about urban sprawl and loss of the countryside led planners and architects to re-examine the potential of living in urban areas.
- 4.4 The City had a duty to provide housing for those people working in the City such as nurses, doctors and police. It identified the need for a large development of housing in 1947 and initially, a site around Bridgewater Square was proposed although later rejected on the grounds that buildings still stood on the site. The City then identified other sites including a smaller one on the Old Kent Road and a larger one on the northern boundary of the City with Borough of Finsbury, which had previously been occupied by commercial buildings and was used to dump materials from buildings in the area that had been destroyed during the war. In 1950, 4.7 acres of land were compulsorily purchased with its eastern limit on Golden Lane and it was proposed that this area could house nearly 1,000 people. There were further extensions to this site in 1953 and 1955.

### The Competition

- 4.5 A series of architectural competitions for housing schemes gave exceptional opportunities to young architects and were a good advertisement for ambitious local authorities seeking to construct high density, low-cost modern housing. The City Corporation announced the competition to design an estate at Golden Lane on 12 July 1951 with the closing date for submissions on 31 January 1952. It was organised in collaboration with the Royal Institute of British Architects (RIBA) who approved the conditions and nominated the assessor, Donald McMorran. The prizes were attractive: 1000 guineas for first place, 700 guineas for second, 500 guineas for third and 300 for fourth place.
- 4.6 Each entrant was required to submit a block plan, block sections and elevations, plan elevations and sections of each block and plans of each type of dwelling. Drawings were to be accompanied by a

concise report. The construction of the scheme had to be economical and the minimum amount of steel was to be specified as this was an expensive and scarce material after the war.

- 4.7 The competition rules also set out the percentages of different types of dwelling. The majority were to have two and three rooms and a variety of types were to be distributed across the scheme. Other requirements included adequate daylight and ventilation, especially to living rooms and bathrooms, a drying room or cupboard and a balcony sufficiently large to take a cot or pram. Each dwelling was also to have central heating and hot water with the heating charge to be included in the rent. A basement store with bicycle access, refuse disposal by chute, lifts large enough to take prams for buildings of more than 3 storeys were also to be provided in each residential block. It was also specified that the scheme include a community centre and children's playground.
- 4.8 This competition was a rare opportunity for architects in private practice at this time and attracted 177 schemes. It was won by Geoffry Powell, a lecturer in architecture at the Kingston School of Art College, in 1952. He invited lecturer colleagues Christoph Bon and Joseph Chamberlin to join him in developing a detailed design for the Golden Lane Estate.
- 4.9 The winning scheme showed a block of 11 storeys as the dominating feature and 12 low blocks and a community centre all arranged as an inward looking layout around a series of courts. Low blocks were featured in order to economise on the use of steel although no mention was made at this stage of the use of coloured glass for cladding.



### **Chamberlin, Powell and Bon**

- 4.10 Modernist architectural theory and imagery had made an impact on planners and architects in Britain and the work of Le Corbusier had a significant influence upon Chamberlin, Powell and Bon.
- 4.11 The architects embraced an innovative approach to design rejecting the traditional urban forms such as streets lined with houses for one of self-contained blocks arranged around mostly communal spaces. They sought to create an urban village with blocks of high-density housing and clearly expressed uses: public space, circulation and servicing, pedestrian walkways, retail and community facilities.

### **The evolution of the design**

- 4.12 The original design continued to be modified during the nine years it took to construct the estate to take account of changing regulations and the expanding site. The architects felt that in the original competition scheme, the buildings were too large for the courts. This was overcome by concentrating a larger number of flats in the tower block, which eventually reached 16 storeys, and reducing the frontage of the maisonettes and planning the buildings on or close to the building lines. The deep basements from the buildings formerly on the site were exploited to produce courts at different levels, with sunken courts giving access to service roads and stores. The varied open spaces provided the 'sympathetic environment' required inside the estate, which was conceived as enclosed and separate from adjacent sites which still suffered from damage and dereliction.
- 4.13 The single block along Golden Lane was left largely open at ground level to provide access and views of the interior of the estate. The openings were intended to create a link with the Peabody development on the east side. The first phase of construction of that development had begun in 1953 and finished in 1957.
- 4.14 By 1954, additional land was acquired stretching to Goswell Road, increasing the site to almost seven acres. Construction of further new blocks on the additional land began in 1958 and the estate was finally completed in 1962. The additional land enabled further community facilities to be introduced on the estate including shops, a public house, tennis courts, a swimming pool as well as additional blocks of housing. The details published in 1957 show a bowling green, which was later changed to tennis courts.
- 4.15 The increase in the available land for the development during the project meant that the blocks were not all designed at the same time and important stylistic differences are visible between the earlier curtain walled blocks with coloured glass infill panels and the later reinforced concrete block along Goswell Road, with Cullum Welch House occupying a middle position in the stylistic development with brick and concrete construction and no coloured glass cladding.
- 4.16 Crescent House, the final building to be constructed, marks a departure from the earlier curtain wall blocks of the 1950's. It is a more robust, expressed structure and its shape responds to the gently curving line of the street, hence its name. The architects were particularly influenced by the work of Le Corbusier and referred to his Maisons Jaoul in developing their design. The ideas explored in the design

of this building were significant in the ensuing character of the Barbican Estate, reflecting the importance of Crescent House in the development of the architects' design concepts. The list description for the building states:

*It is listed grade II\* for its place in the evolution of post war architecture and for the sophistication with which the contrasting materials and geometry of the façade are handled*

- 4.17 The dominance and scale of towers set within groups of lower scale residential blocks, the use of textured concrete, terraces, balconies and planned landscaping are common features of the Golden Lane and Barbican Estates. Both also sought to employ a mix of commercial, residential and community uses in an effort to make the estates self-contained and sustainable. Thus although the design vocabulary can be seen to develop over the two projects, they are both pre-eminent in presenting the first substantial built visions in the UK of what the central fabric of a post-war city might be like.
- 4.18 Whilst wanting to create a new environment, the need for some historic continuity was also recognised. The estate was named after Golden Lane which dates from thirteenth century. Some of the buildings were named after the old streets on the site such as Hatfield Street, Bayer Street, Little Arthur and Great Arthur Streets. Others were named after various Members of the Corporation: Sir Noel Vansittart Bowater, Lord Mayor in 1954, Thomas Cuthbert Harrowing and Stanley Cohen, both Chairman of the Public Health Committee and Sir George James Cullum Welch, Lord Mayor in 1957. Crescent House was named for its curving street façade.
- 4.19 There were 550 units on the estate housed in 8 blocks, 20 shops, a pub, a community centre, swimming pool, tennis courts, children's nursery and recreation rooms and underground car parking. The aim was to provide high-density housing for those who needed to live in the City and it was conceived mainly for singles and couples, although provision was made for children too.

### **Phases of development**

- 4.20 The Golden Lane Estate was constructed in two phases as follows:

**Phase I: 1953-57**

Stanley Cohen House  
Basterfield House  
Bayer House  
Bowater House  
Cuthbert Harrowing House  
Great Arthur House  
Community Centre

**Phase II 1958-1962**

Hatfield House

Cullum Welch House

Crescent House

Swimming Pool

Tennis Courts

## 5. 'Special architectural and historic interest' of Golden Lane Estate as a whole

5.1 Listed building legislation recognises that buildings have to be identified as being not just of some interest but of 'special architectural or historic interest' to be listed. 'Special interest' can include those elements of a building's architectural quality, structure, form and fittings which are part of its character, appearance or interest as well as its relationship with other buildings and the spaces that they create. What makes a building of special interest, and therefore listed, will vary in each case. There may also be circumstances relating to a building's history that may lead to it being listed. 'Historic interest' can include buildings which illustrate important aspects of the nation's social, economic and cultural history.

5.2 Section 7 of the 1990 Act, in discussing the control mechanism for a listed building, refers to the requirement for consent for any works which would affect the character of a building listed on account of its special architectural or historic interest. The character of a listed building may be defined by its features – height, scale, mass, form, materials and detail – both interior and exterior – its plan form, structural technique or other attributes, including its contribution to an architectural ensemble, or 'group value'. This means that character can be identified by features such as roof profiles, construction materials and the scale and design of its windows as well as more intrinsic elements such as the relationship between different rooms in a building or later changes to the building that may contribute to its cumulative interest. The publication "Conservation Principles" produced in 2008 by English Heritage, defines a series of values – evidential, historical, aesthetic and communal – the sum of which would constitute the overall value, or special interest, of a heritage asset (whether or not it may be formally designated).

5.3 The character and setting of a listed building, or group of buildings, is of course also dependent upon its urban composition in addition to the architectural aspect of the buildings themselves. In the case of a carefully conceived ensemble like Golden Lane the quality and details of the spaces between and around the buildings are a key part of its special interest and require equal care and consideration.

5.4 The Golden Lane Estate is of special architectural and historic interest for a variety of reasons, which are explored in detail in part 2 which include the residential buildings, commercial buildings and landscaping. The list descriptions for the Estate can be found in the appendices of this document.

5.5 Section 4 (above) outlined the social and historical interest of the Estate, how the City's aspirations for the site evolved from commercial to mixed-use dominated by residential buildings and the concepts which influenced the design of the estate. The later sections of these guidelines will focus on the special architectural interest of specific buildings and external areas.

## 6. Legislation, Listing and Listed Building Control

6.1 Listed building controls are defined in primary legislation, government guidance and local policy. These guidelines do not set out fully all the relevant legislation and guidance. Instead, this section aims to draw attention to the key sections of the most relevant documents as they apply to the management of change to listed buildings. The main documents to which it refers are:

- Planning (Listed Buildings and Conservation Areas) Act 1990;
- Planning (Listed Buildings and Conservation Areas) Regulations 1990;
- Arrangements for Handling Heritage Applications- Notification and Directions by Secretary of State, DETR Circular 01/2001 as amended by Circulars 01/2001 and 08/2009.;;
- The National Planning Policy Framework (March 2012)
- London Plan 2011
- City of London Corporation Core Strategy 2011

### **Listing: methodology and criteria**

6.2 The Golden Lane Estate was listed grade II and Crescent House grade II\* on 4 December 1997 by the Department of Culture, Media and Sport (DCMS).

6.3 The Planning (Listed Buildings and Conservation Areas) Act 1990 is the main Act of Parliament that protects listed buildings and conservation areas and is referred to as “the 1990 Act” in this document. Under Chapter I of the 1990 Act, there is a requirement that the Secretary of State keeps a statutory list of buildings of ‘special architectural and historic interest’. When a building is “listed” it becomes included on the Department of Culture, Media and Sport’s list of buildings of special architectural and/or historic interest. Consent must be sought for any alterations that will affect the building’s special character or historic interest.

6.4 The list will formally identify the building or structure and will include the address, the grade of listing and a description. The building or structure will be given one of three grades: I, II\* and II. Grade I identifies those buildings of outstanding special interest, but all listed buildings are special in a national context. The majority of listed buildings are identified as Grade II (approximately 94.5%), followed by Grade II\* (4%) and Grade I (1.5%). However, the legislation applies equally to all grades of listed buildings and affords protection to both the interior and exterior. The Golden Lane Estate was listed Grade II (apart from Crescent House which was listed Grade II\*), and it should be noted that post-war buildings, particularly those less than 30 years old, have to be of outstanding quality to be eligible for listing.

6.5 Initially listing descriptions – that is the document under which a building is entered on the statutory List - served for identification purposes and consisted of little more than a few lines describing the exterior of the building. In addition to the need for identification, modern list descriptions often include an analysis of the history and characteristics that make the building or structure of special interest, as at Golden Lane. The listing does not attempt to provide a comprehensive list of those elements of the

building or structure that are special but the descriptions increasingly flag up areas and features of relative special interest.

However, absence from the list description of any reference to a feature (whether internal or external) does not, indicate that it is not of interest or that it can be removed or altered without consent. The Department of the Built Environment is happy to clarify any queries about the extent of the listing and recommend that they be contacted if there is any uncertainty in this respect before executing any works. Contact details are set out in Part II. 6.6.

- 6.6 The Listed Building Management Guidelines' aim to set out what is considered to be the extent of the special interest of the building, which by its nature, cannot be fully covered within the list description. The effect of section 7 of the 1990 Act is that listed building consent must be obtained for all works which would affect the character of the listed building, even if those works are agreed by all relevant parties. It should also be noted however that this document can only offer guidance rather than provide a definitive list of works covering all eventualities.
- 6.7 The effects of 'listing' only came into force when the building was 'listed' in 1997. Any changes to the Estate before this date did not need Listed Building Consent and do not require it retrospectively. Similarly, there is no provision within the Act that requires a listed building to be brought back to its original state if the changes were undertaken before the date it was listed. For example, the car parking area on the piazza at Great Arthur House, though not original, was created prior to the listing of the estate and forms part of the listed estate. Any proposals that affect these later works would need to be carefully assessed.

### Listed Building Consent

- 6.8 The Planning (Listed Building and Conservation Areas) Act 1990 regulates works to listed buildings. Chapter II of Part I of the Act sets out the process for authorisation of works affecting listed buildings. Section 7 of the Act states:

*'... no person shall execute or cause to be executed any works for the demolition of a listed building or for its alteration or extension in any manner which would affect its character as a building of special architectural or historic interest, unless the works are authorised under Section 8.'*

- 6.9 This means that listed building consent is required for any alteration to the building that affects its character, derived from its special interest. The management guidelines cannot override this or remove the requirement for listed building consent where alterations are to be undertaken even if all parties agree through this document that these alterations would be acceptable in principle. . In other words, Listed Building Management Guidelines cannot have a higher status than the Act itself.
- 6.10 Listing is not intended to fossilise a building. Its aim is to ensure that the architectural and historic interest of the building is carefully considered before any decisions are made about the future of the building or before any alterations, either internal or external, are undertaken.

6.11 Works of demolition or alteration to any part of a listed building which is part of its special interest require listed building consent before any works begin. This includes both the interior and the exterior of the building. Repairs which match exactly the existing materials and profiles may not need consent but it is strongly recommended that even these kinds of repairs are only undertaken with the prior agreement of the Department of the Built Environment as the effects of repairs are not always straightforward.

6.12 Paragraph 11 of these guidelines contains information on how to apply for listed building consent.

### **Listed Building Policy**

6.13 When considering matters that affect a listed building, each local planning authority will be guided by the relevant planning policies, both national and local. The City Corporation will be guided by these guidelines.

6.14 The National Planning Policy Framework, Section 12 Conserving and Enhancing the Historic Environment, provides criteria against which decisions regarding alterations are made. At the heart of the NPPF is the need for applicants and Local Planning Authorities to demonstrate public benefit and the consideration of harm to the significance of a heritage asset, this now underpins the decision-making process. Also important is the concept of 'sustainable development' which should seek positive improvements in the quality of the built, natural and historic environment. The NPPF Planning Practice Guide (which can be found online), provides additional information regarding the NPPF, and sets out that 'Conservation is an active process of maintenance and managing change. It requires a flexible and thoughtful approach to get the best out of assets as diverse as listed buildings in everyday use...'.

6.15 Section 8 of the 1990 Act highlights the importance of discharging conditions attached to listed building consent decisions and for works to be executed as agreed under the terms of the consent. The importance of complying with conditions and discharging any conditions before starting works on site is emphasised in these guidelines (see paragraphs 11.6-11.7).

6.16 Works can be undertaken as urgent works if they comply with Section 9 of the 1990 Act. This is reserved for works that are urgently necessary for health and safety and if undertaken are the minimum required. Urgent works could include stabilising a building after a fire or temporary repairs to openings damaged in a burglary until proper repairs can be completed. Such circumstances are extremely rare. The Department of the Built Environment and the Golden Lane Estate Office should be contacted immediately it becomes apparent that urgent works may be necessary.6.17 The development plan for the City Corporation currently comprises:

- the Mayor's London Plan
- the City of London Corporation Core Strategy 2011
- The saved policies of the City of London Unitary Development Plan (UDP) 2002

A Local Plan for the City is currently being prepared. Upon its expected adoption in 2014 it will supersede the Core Strategy and UDP.

- The Local Plan includes a number of documents that together set out the planning policies for the City. The Core Strategy (2011) includes Policy CS12: 'Historic Environment' which seeks 'To conserve or enhance the significance of the City's heritage assets and their settings, and provide an attractive environment for the City's communities and visitors,' Further policies are included in the draft City of London Local Plan, but will carry little weight until the Plan has progressed further through the statutory plan preparation process.

**Status of the guidelines within local planning policy**<sup>6.18</sup> Supplementary Planning Documents (SPDs) are prepared where it is helpful to provide further guidance to explain policies of the development plan. The Golden Lane Listed Building Management Guidelines will be a material consideration in determining listed building consent applications. This means that these guidelines will provide guidance in the determination of listed building consent applications, alongside other local and national planning policy.

### **Breaches of Planning Controls and Enforcement**

- 6.19 Planning and listed building enforcement action is taken when works have been undertaken without the appropriate planning or listed building consent or in breach of a condition of the consent and the City Corporation is satisfied that it is expedient to do so (section 172 of the Town and Country Planning Act 1990 and section 38 Planning (Listed Buildings and Conservation Areas) Act 1990).
- 6.20 To undertake works to a listed building without first obtaining listed building consent carries the risk of enforcement action. Under section 9 of the 1990 Act, it is a criminal offence to execute, or cause to be executed, without first obtaining listed building consent, any works for the demolition of a listed building or any works of alteration or extension which would affect its character as a building of special architectural and historic interest. It is also an offence to carry out works in relation to a listed building under a listed building consent which fails to comply with a condition attached to that consent.
- 6.21 The Department of the Built Environment will investigate all alleged breaches of planning control of which it is aware and aims to resolve the matter by negotiation wherever possible to achieve a satisfactory result. A full investigation of an alleged breach will be carried out before deciding what action should be taken. Once a breach has been established, an officer will contact the occupier and the freeholder to advise them of this and offer to meet those responsible for the works to discuss the issues and how they may be resolved.
- 6.22 If negotiations with those parties responsible for the works fail to resolve the breach to the satisfaction of the enforcement officer, the City Corporation will consider taking enforcement action. In cases of serious breaches of the legislation, a decision may be made to prosecute. The current penalty for conviction in a magistrates' court is a fine of up to £20,000 or imprisonment for up to six months (or both), whilst on conviction in the Crown Court an unlimited fine or a prison sentence of up to two years (or both) may be imposed.
- 6.23 If there is a breach of planning control, the Department of the Built Environment aims to deal with everyone in an open and fair manner in accordance with government guidance.

- 6.24 The Department of the Built Environment has an enforcement charter that sets out in detail its enforcement procedures and is available from the Department on request or on the City Corporation's website (see 'Contacts and links' a separate document).

### **Sustainability and Climate Change**

6.25 The introduction of 'environmental' initiatives on historic buildings must be carefully considered to be sensitive to the historic environment, and only carried out where the significance of the historic asset is not compromised. However, the City Corporation is committed to being at the forefront of action in response to climate change and other sustainability challenges that face high density urban environments. The relevant policies in the Core Strategy are identified below:

Policy CS5: The North of the City, number 8 – Requiring developers to make use of innovative design solutions to mitigate and adapt to the impacts of climate change. Particularly addressing the challenges posed by listed buildings whilst respecting their architectural and historic importance.

Policy CS15: Sustainable Development and Climate Change

6.26 Some of the key sustainability issues that may relate to the Golden Lane Estate include; energy efficiency; carbon emission reduction; climate change adaptation; and waste management

English Heritage has produced a series of guidance documents on the subject of climate change and the historic environment, available online (see 'Contacts and links' a separate document). In addition, they have created a specific website to advise property owners (see 'Contacts and links' a separate document).

## 7. The role of English Heritage

7.1 English Heritage, also known as the Historic Buildings and Monuments Commission for England, is the Government's statutory adviser on the historic built environment with powers to help protect listed buildings. It is a non-departmental public body, sponsored by the Department for Culture, Media and Sport (DCMS) and was established in 1983.

7.2 English Heritage advises the Secretary of State (DCMS) on requests made to list buildings.

7.3 In relation to works which require listed building consent at the Golden Lane Estate, English Heritage will:

- advise the Secretary of State for Communities and Local Government on applications for listed building consent where the applicant is the City Corporation. The legislation prevents a local planning authority from determining listed building consent applications on its own buildings;
- authorise the Department of the Built Environment, City Corporation to determine as it sees fit, or direct a decision as to the granting of listed building consent when the application:

includes land owned by the City Corporation **or**;

is for works of alteration which comprise or include the demolition of a principal external wall or a substantial part of the interior of public and communal areas.

7.4 English Heritage may offer advice to the City Corporation on applications for planning permission which may affect the fabric of the Golden Lane Estate and/or its setting. In practice, this is usually reserved for large applications or where the proposed alterations will have a significant impact on the character of the listed building. English Heritage does not normally advise on individual household applications.

7.5 These arrangements are set out in the legislation and regulations as set out in paragraph 6 of this part of the guidelines.

## 8. The role of the National Amenity Societies

- 8.1 There are six national amenity societies in England which are recognised in statute as having a consultative role in protecting aspects of the historic built heritage. They are:
- the Ancient Monuments Society
  - the Council for British Archaeology
  - the Society for the protection of Ancient Buildings (SPAB)
  - the Georgian Group
  - the Victorian Society
  - the Twentieth Century Society
- 8.2 Each national amenity society has responsibilities for buildings designed and built in the past. The division of these responsibilities is defined by the period that a building was constructed. The Twentieth Century Society is concerned with architecture from 1914 onwards.
- 8.3 In common with all the national amenity societies listed above, the Twentieth Century Society has a statutory role in the listed building consent process. However, as the Society has full statutory status, it is consulted on all referable listed building consent applications for buildings from all periods. They are consulted on applications where substantial alterations are sought and offer specialist advice in this regard. They do not normally advise on individual household applications.
- 8.4 These arrangements are set out in the legislation and regulations as set out in paragraph 6 of this part of the guidelines.

## **9. The Role of City of London Corporation as Local Planning Authority**

- 9.1 The City Corporation has a number of different roles in relation to Golden Lane Estate. It is the freeholder of the estate and responsible for some aspects of estate management which are set out in paragraph 10 of this part of the guidelines.
- 9.2 The City Corporation's Department of the Built Environment is responsible for processing planning applications made in relation to the Golden Lane Estate.
- 9.3 The structure of the department and its service objectives for processing planning applications are set out the 'Development Management Charter' dated December 2008. Essentially, the department processes all applications for planning and listed building consent which are decided in accordance with policy and legislation (see paragraph 6). As part of its role in assessing applications, it will consult interested parties on applications including residents, English Heritage and amenity societies as set out under Circular 01/2001 as amended.
- 9.4 Officers are available to give pre-application advice to an occupier, prospective purchaser or building manager and their professional advisors. Information on the process for obtaining such advice is set out on the City Corporation's website (separate Contacts and links document). In cases where it is considered that consent is not required, this may be recorded by an exchange of letters.
- 9.5 The Department of the Built Environment also holds records relating to the planning history of the Golden Lane Estate since 1994 when the local authority boundaries were reviewed. Records can be inspected Mondays to Fridays (excluding Bank Holidays) between 9.30am and 4.30pm at the Department's Enquiry Desk, on the ground floor of the Guildhall's North Wing (see appendix).

## 10. The Role of City of London Corporation as Freeholder

- 10.1 The City Corporation is the freeholder and landlord of the Golden Lane Estate. The summary here is intended as a general guide on the role and responsibility of the City Corporation in this capacity.
- 10.2 The Department of Community and Children's Services is responsible for matters relating to the residential buildings on the Estate such as repairs to roofs, rainwater goods, drainage and external redecoration. Costs of certain works undertaken can be recovered from long leaseholders. Further details of the responsibilities of the Estate Office and tenants are set out in the Tenants' Handbook. Current copies of the Tenants Handbook are available from the Golden Lane Estate Office. Contact details for the Golden Lane Estate Office are in the separate 'Contacts and links' document.
- 10.3 The Leisure Centre, including tennis courts, is run by Fusion, with any works being managed by the City Corporation's Surveyors Department, whose contact details are in the separate 'Contacts and links' document.
- 10.4 The soft landscaping in public and semi-public spaces on the Golden Lane Estate are managed by the Department of Community and Children's Services (DCCS). The work on the City Walkway areas around the tennis courts is carried out by Open Spaces. All other work to soft landscaping is carried out by a private grounds maintenance contractor, employed directly by DCCS within the City Corporation .
- 10.5 The shops and Shakespeare Public House on the Estate are occupied by leaseholders and their lease agreements are managed by the City Surveyors Department on behalf of the Department of Community and Children's Services. Under the terms of the lease, the leaseholder is responsible for all works to the interior of the premises and its external decoration, although the specific terms of the lease vary in each case.
- 10.6 The Community Centre is subject to a licence agreement with the City Corporation. The Sir Ralph Perring Centre is managed and maintained by DCCS. It is available for hire, and the diary for bookings is managed by Fusion
- 10.7 The City Corporation is responsible for the repair and maintenance of the City walkway that crosses the estate. All other walkways are managed and repaired by contractors employed by DCCS.
- 10.8 The Golden Lane Community Education Building is not a listed building and is not considered part of the Estate for the purpose of this document.

### **Landlord's Consent**

- 10.9 Landlord's consent is mandatory before any works are undertaken by a leaseholder, irrespective of whether listed building consent or any other permission is required. Short-term leaseholders are not permitted to alter their flat.

10.10 Before carrying out any works to a property in the Golden Lane Estate, consent must be obtained from the freeholder, which is normally the City Corporation. Initial contact should be made with the Golden Lane Estate Office (contact details in the appendix). The procedure for this consent is outlined in the tenants' handbook and leaseholders' handbook. Details must include the following information:

- the full name(s) of the person(s) proposing the works;
- the full address of the flat where the proposed work will be undertaken;
- a location plan showing the position of the flat within the block;
- a plan showing the location of the proposed works within the flat;
- existing and proposed drawings showing details of the main changes and other relevant information to ensure the standard conditions of the lease are complied with;
- any available details (manufacturers literature, for example) of proposed installation or equipment including boiler flues, kitchen/bathroom extracts;
- information about the building works such as anticipated start date, duration of works and completion date, as an inspection of works may be necessary;
- a schedule of works if available.

Further information may be required, depending on the nature of the proposed works that will be undertaken.

10.11 It is essential that landlord's consent be obtained before commencing works.

## 11. How to apply for Listed Building Consent

- 11.1 It is advisable to contact a planning officer from the Department of the Built Environment before submitting an application for listed building consent. They will be able to confirm whether consent is required and check the forms, drawings and other accompanying material to ensure that all the necessary details have been provided.
- 11.2 Applications are normally submitted by the owner of a property, whether they are a leaseholder or freeholder. However, other persons, such as a prospective buyer, can also apply for listed building consent before they purchase a property. It may be advisable to engage an architect who is used to working with listed buildings, particularly for larger schemes. City Corporation planning officers will be able to advise whether proposals are likely to be acceptable. The procedure for obtaining pre-application advice is set out on the City Corporation's website (separate 'Contacts and links' document).
- 11.3 Listed building consent application forms are available in the Planning section of the City of London Corporation website or on the planning portal. i. Advice on completing the forms is also available online or from officers in this department (separate 'Contacts and links' document for contact details).
- 11.4 When submitting an application for listed building consent, certain standard information is required to enable officers and others to understand the proposals and determine whether they are acceptable. These requirements are set out on the websites identified in 11.3 above.
- 11.5 It will usually take eight weeks after an application has been lodged for the City Corporation to make a decision. The length of time required to decide an application is determined by the validation process, a statutory period of 21 days to publicly advertise and consult on an application and the formal procedure for decision. In some cases, it will be necessary for the decision to be referred to the National Planning Casework Unit of CLG, to be approved. This will also happen in cases where applications are submitted by the City Corporation itself, which as a local planning authority cannot decide its own applications (see paragraph 7).
- 11.6 Conditions are normally attached to any decision notice granting listed building consent. These conditions must be complied with and any pre-conditions must be formally discharged in writing before any works can begin. Where a condition requires further information, this must be sent to the Department of the Built Environment for its approval. In cases where the applicant is the City Corporation, any submitted details must be approved by the National Planning Casework Unit of CLG. Failure to do so could result in enforcement action (see paragraphs 6.20-6.25)
- 11.7 When writing to discharge a condition, you should include the following information;
- full site address;
  - application reference number;
  - date of approval;
  - condition number;

- appropriate details as required by the condition.

11.8 If an application is refused, applicants have the right of appeal. Applicants can also appeal against conditions if they consider them to be unreasonable. Details of the appeal procedure are sent with all decisions issued by the Department of the Built Environment. It is important that applicants safely retain all copies of consent documents as they will be needed as evidence of proper authorisation for alterations when properties are sold.

#### **VAT Regulations**

11.9 As VAT regulations are subject to change, you are advised to refer to HM Revenue and Customs to establish the current position and clarify any related matters. (See separate 'Contacts and links' document)

## 12. How to apply for Planning Permission

- 12.1 Sometimes planning permission is needed for building works in addition to listed building consent. This is generally for works which involve alterations to the exterior of a building and for changes in use. Pre-application advice is available from the Department of the Built Environment before making a planning application and all potential applicants should speak to a planning officer before submitting an application. A site visit at this stage may be necessary to help decide if the proposals are acceptable in principle.
- 12.2 Planning Permission application forms are available online at Advice on completing the forms, is also available online or from officers in the Department of the Built Environment (See separate 'Contacts and links' document).
- The requirements for drawings are similar to those for Listed Building Consent (see section 11) and are identified online.
- 12.3 Planning application forms and accompanying drawings can be submitted online via the Planning Portal, through the City Corporation website, or in a hard copy format. A fee is also charged for considering Planning Applications.
- 12.4 It will usually take eight weeks after an application has been lodged for the City Corporation to make a decision. If planning permission is granted, it will contain certain conditions that must be discharged, sometimes before the start of the building works. The procedure to discharge a condition attached to any permission granted is the same as that for listed building consent (see paragraph 11.6-11.7)
- 12.5 Building regulations approval is required if any alterations to structure, fire safety or drainage are made.
- 12.6 At the time of adoption of these guidelines, there are no Tree Preservation Orders within Golden Lane Estate.

## 13. Procedure for review of the Management Guidelines

13.1 These guidelines will be reviewed to ensure they remain relevant and effective. The monitoring and review of the document will be carried out by the Department of the Built Environment.

13.2 The aims of the review process is to ensure that the guidelines offer effective guidance on matters relating to listed building consent and identify any issues arising from their use. It is not intended to review substantive issues or alter the guidelines, unless significant issues arise. For each review the Working Party will be reconvened.

### **Initial Review Procedure**

13.3 Upon final approval of the Guidelines, there should be a review meeting by the relevant Working Party every six months for the first two years of its implementation. This procedure has been completed.

### **5 year review procedure**

13.4 A full review of the Guidelines document will be undertaken 5 years after its completion. If substantial changes are proposed, views on the changes will be sought through consultation. A comprehensive review has been completed in 2012/2013

### **Subsequent Reviews**

13.5 Part I will be updated should there be changes in the legislation concerning the Listed Building, or procedural changes.

Part II It is recommended that a further review is carried out every 5 years (next review in 2018). It is anticipated that text will be reviewed only where there is evidence of a lack of guidance, or insufficient clarity in the document.

13.6 To enable the review process to be consistent in its approach, the stakeholders have agreed that the following criteria will be considered as part of each review:

- The number of listed building consent applications received since the last review and how many have been approved
- Record any applications for listed building consent made by the City Corporation in relation to the estate
- Receive an update on any matters affecting the non-residential buildings on the estate and review their implications in relation to the guidelines
- Record any works on the estate undertaken by/on behalf of the City Corporation in relation to the Best Practice guidance and review compliance with the guidelines including services, material repair and decoration, external landscape and any temporary or emergency works
- Receive an update on any issues covered by (or that could be included in) the section entitled 'Looking to the Future' and consider their implications in relation to the guidelines

- Receive an update on any matters in connection with Part 2 paragraph 1.2.1.12 last clause 'Cultivating a Tradition of Care' regarding the development of stakeholder dialogue
- 13.4 Other matters for consideration at the review meeting will include:
- Situations which have arisen where the guidelines have offered inadequate advice (i.e. a gap in its advice)
  - Any applications that have been refused
  - Any appeals lodged, including appeal decisions
  - Any enforcement action that has been taken
  - Maintenance and repair issues where these relate to the application of planning controls
  - The continued relevance of all sections of the guidelines, including Best Practice
  - Updates on other related projects, such as the Conservation Strategy
- 13.5 The Department of the Built Environment will consider the appropriateness of a more immediate review than that identified on the agreed timetable if any significant changes occur which have a direct impact on the working of the management guidelines, such as changes in historic buildings legislation.





# Part 2

- 1 Introduction and executive summary**
- 2 Special interest of the estate**
- 3 Management guidelines**
- 4 Best practice**
- 5 Conservation strategy**
- 6 Appendices**



# **1 Introduction and Executive Summary**

## 1.1 Introduction

This part (Part 2) of the Listed Building Management Guidelines for the Golden Lane Estate provides detailed guidance for the physical management of the whole estate: the residential blocks, leisure centre and former nursery (now Sir Ralph Perring Centre), community centre, commercial premises and external landscape. It also includes advice on best practice and a conservation strategy.

It has been prepared by independent consultants, Avanti Architects Ltd., working to a brief developed jointly by the City Corporation's Department of the Built Environment (formerly the Department of Planning and Transportation) and English Heritage. The commission was awarded to Avanti Architects Ltd. in December 2005 and development of guidelines was managed through a Working Party which has endorsed the guidelines.

The Working Party met regularly throughout the project. It was chaired by an elected Member of the City Corporation and comprised residents of the Golden Lane Estate; members and officials of the City Corporation, including the Departments of Planning and Transportation and Children's Services; and representatives of English Heritage, The Twentieth Century Society and Avanti Architects Ltd. The Working Party also included estate resident tenants and leaseholders.

The process of consultation on the guidelines included Working Party meetings, dissemination of drafts to residents of the Golden Lane Estate, including through residents' newsletters, and the City Corporation website.

The City of London and English Heritage were responsible for formal approval of the final document and remain joint owners of copyright.

In 2012 the City Corporation initiated a comprehensive review of the Guidelines, and the document has now been updated in the light of the five years in operation since its first adoption in 2007 and has sought the opportunity to clarify any aspects where interpretation may have been uncertain. This revised edition also takes account of changes in nomenclature and relevant legislation.

### 1.1.1 Sources of information

Preparation of the draft guidelines was based on extensive research. Sources consulted were: archival material, including from various departments within the City Corporation, the architectural press, photographic collections, English Heritage and the Twentieth Century Society; consultation with residents; visits to various flats and maisonettes on the estate as well as community and commercial premises; documentation compiled by residents' associations. In addition to above sources invaluable insight and information was gained through informal interviews with Mr John Honer who was one of the original project architects of Golden Lane Estate working with Chamberlin, Powell and Bon. A list of sources consulted in the preparation of these guidelines is included in the appendices.

### 1.1.2 How to use this document

The Listed Building Management Guidelines for the Golden Lane Estate are published both in printed copy and electronic format. Reference copies are held at the Golden

Lane Estate Office and at the Department of the Built Environment (other locations to be advised).

The document is intended to be used by all stakeholders in the Golden Lane Estate, including residents and the City Corporation, conservation agencies such as English Heritage and the Twentieth Century Society, and interested members of the public.

It offers guidance both to the City Corporation as freeholder and landlord, and to leaseholders and tenants. It describes the formal procedures that should be followed for planning or Listed Building Consent (LBC) applications. It should be consulted before any repair, alteration or maintenance or other works are undertaken by any of the above parties.

## 1.2 Executive Summary

The Listed Building Management Guidelines identify those aspects of the Golden Lane Estate that merit its designation as being of special architectural interest and, from this, detailed guidance and advice for the management of the estate have been formulated.

This guidance is structured in a 'traffic light' format, giving examples of works that need no authorisation (**Green**); that would require initial inquiry to ascertain whether an LBC application is necessary (**Amber**); that would definitely trigger the LBC application procedure (**Red**); and that would be unlikely to gain consent even when applied for (**Black**). Additional notes are provided for **guidance**.

In addition, it offers best practice advice for services, material repair and redecoration, and the external landscape. Finally, it provides an outline for other conservation strategies which would contribute to preserving the special architectural interest of the estate.

### 1.2.1 Key conclusions and recommendations

#### 1.2.1.1 Historic and social value of urban concept

The Golden Lane Estate is an early example of large-scale urban design after World War II which demonstrated a departure from previous ideas underpinning urban planning and set high standards for the future.

Although many of the concepts realised in the Golden Lane Estate were subsequently widely used, it has particular value as a pioneering example of a diverse urban infill which was wholly modern in spirit yet fully responsive to its site. That value should be respected and protected.

#### 1.2.1.2 Holistic significance

The estate should be appreciated in its entirety: not only its various components – residential, community, recreational, commercial and the external spaces between buildings – but also its setting within the surrounding urban fabric. The views from and into the estate have become important, and part of its special architectural interest lies in its relationship to adjacent buildings. Any developments on the immediate boundaries of the listed area should take into account the significance of the estate's

setting. No new buildings, infilling, removals or extensions should be introduced which would be detrimental to the integrity of the estate as a whole.

### **1.2.1.3 Diversity**

The design of the estate is particularly significant in its achievement of a viable and sustainable community within a tightly defined space. It provides not only a high density of accommodation but also large areas of open space and diverse social facilities and amenities. All available space is used to maximum effect.

From its earliest conception, the estate included a community centre for residents, leisure facilities including a swimming pool and gymnasium, tennis courts, a nursery and children's playground, residents' club rooms, garages, and, slightly later, shops and a public house (which originally included a restaurant), as well as open spaces. It is vital that this diversity is sustained and preserved.

It is important therefore that the shops on Goswell Road, on the ground floor of Crescent House, remain viable. This should be encouraged by ensuring attractive, consistent frontages, restored where appropriate and practical to reflect the original design intent and character of the estate, as well as efficient use of internal spaces, including storage areas.

Alterations to buildings over the years have, in some cases, significantly detracted from their original quality and attractiveness as an amenity for residents. In the case of the community centre, for example, many original features have been lost, interventions have been unsympathetic or inappropriate, and use of the building has changed. Any new proposals to refurbish the community centre should therefore be informed by the original use, design intent and detailing.

### **1.2.1.4 Importance of spaces and landscape**

The external landscape was carefully planned around a series of courts, each with its own distinctive character, with views into the estate along its boundaries on Golden Lane, Fann Street and Goswell Road. These courts were originally intended to be entirely free of vehicular traffic. Several later interventions – in particular car-parking in the 'piazza' and the infilling of the open colonnade along Golden Lane – have compromised the original character. It is therefore important that, where alterations may be necessary to respond to health and safety, disabled access, and security issues, consideration of such changes are sensitive and responsive to the original design intent.

Any proposal for a wider, more comprehensive review and renewal of the external landscape should be exploited as an important opportunity to revisit the original intention and consider ways of reinstating lost original character.

### **1.2.1.5 Special interest of form and material**

All the buildings of the estate are characterised by a strongly defined geometry. Volumes and elevations are formed by a variety of components, including clear and coloured glazing; aluminium and timber window frames; brick cross walls and piers; concrete floor slabs; and concrete balconies and balustrading. The materials and components of the roofs, façades, balconies and landscape surfaces combine to create an architectural language which is both specific to each type of building and also

homogeneous across the estate. There should be no alterations which introduce general or local departures from, or interruptions to, this language.

The materials and components used are an important element of the estate's character and special interest. Among the most striking elements are the glazing and glass cladding, and the extensive use of fair-faced, pick-hammered or bush-hammered concrete. Many finishes are finely detailed, such as slender aluminium window frames, while others are more robust, such as black tubular handrails around the courts. The original distinctive and innovative cast aluminium signage – house names, numbering and wall-mounted bas-relief plaques – provided a consistent scheme throughout the estate.

Repairs or replacements must be closely matched to maintain visual consistency, and there should be no generic changes to the materials used in the buildings' fabric, components or finishes, including concrete, brickwork, aluminium or timber glazed screens, windows, doors and panels.

#### **1.2.1.6 Importance of colour**

The bold use of colour (at a time when London was conspicuously drab) was integral to the design of the estate and is one of its most characteristic features. A distinctive palette of primary colours – most notably expressed in the coloured glass panels of Great Arthur House and the maisonette blocks – was supplemented by black, white and grey paint finishes elsewhere.

The coherent colour scheme of the estate has been partially lost. Wherever possible, original colours should be retained or restored. Painted finishes to external surfaces and in common areas should be renewed consistently for whole blocks, employing only colours from an approved palette which reflects the original colours used as far as possible. Concrete surfaces that have remained unpainted, such as those in Cullum Welch and Crescent Houses, should remain so.

#### **1.2.1.7 Special character of transparency**

The characteristics of transparency, light and space are dominant throughout the estate. The architects' vision for all buildings, whether residential or communal, was that light and openness be experienced both internally and externally. All flats and maisonettes were planned specifically to achieve an impression of light and spaciousness through the organization of interior layouts and spacious balconies; double-height spaces and floor to ceiling glazing; internal open-riser stairs; partly glazed screens between kitchens and living rooms aligned with windows on external walls; sliding partitions between rooms; glazing above internal walls; and head-height walls. The leisure centre buildings and the community centre demonstrate similar qualities.

The shops on Goswell Road were intended to contribute to the quality of transparency on both the Golden Lane and Goswell Road boundaries of the estate. Management and maintenance of the shops – including, for example, the treatment of shop fronts and the original potential dual aspect onto both Goswell Road and the estate – should seek to enhance this quality, with the dual aspect being restored wherever possible..

#### **1.2.1.8 Managing change within a framework**

All these features contribute to the special architectural character of the estate. While a pragmatic approach is appropriate in responding to the pressure for change within the interiors of individual flats and maisonettes – and detailed guidance is given through the ‘traffic light’ system – the retention or reinstatement of original features is to be encouraged as far as possible. Alterations that would substantially alter and detract from the original design intent – such as removal of sliding partitions, partly glazed screens and internal open-riser stairs – must be assessed for their potential impact on the character and special interest of the building. These guidelines seek to ensure that there is reasonable scope for internal alteration, provided that it is managed within the proposed framework. Additionally, protection of special architectural interest in interiors where all or most original features survive intact is proposed through the designation of heritage flats.

#### **1.2.1.9 Systematic maintenance and best practice**

Regular monitoring, cyclical repair and maintenance of the external fabric and common areas of the estate should ensure that the quality and value of the buildings are maintained. This should be achieved through systematic implementation of an informed estate-wide framework of best practice. This is particularly important in order to ensure that any major works projects take into account the architectural significance of the buildings and, equally, that cumulative minor works do not have an adverse impact on the character and special interest of the estate. If the materials needed for an authentic repair are no longer available or if substitution would no longer achieve a viable result, the requirement for formal consent procedures should be checked, depending on the extent and type of repair being undertaken.

Likewise, the incremental addition of new services, such as external conduit or cabling, can have a highly detrimental impact on the architectural discipline of the estate. Such work should always be considered within the formal framework of these guidelines. The erosion of quality and original identity is due at least as much to the cumulative effect of ‘minor’ alterations or additions, as to large interventions which are more likely to be controlled by triggering formal consent procedures.

#### **1.2.1.10 Enhancing authenticity**

Many changes have been made to the estate, for many reasons, since its completion in 1962 and some have detracted from the original concept and design of the architects. The guidelines aim to inform future management of the estate in a way that protects its special architectural interest. By raising awareness of the estate’s special interest they are also, however, intended to offer encouragement for exploring the possibilities, if opportunities arise, to revert to the original design intent or otherwise enhance authenticity.

#### **1.2.1.11 Conservation strategies**

While the guidelines and best practice advice should inform day-to-day management of the estate, several other initiatives may be appropriate for preserving the character and special interest of the estate, such as: the designation of heritage flats; systematic recording of changes to the estate; accessible archival sources; oral histories; a permanent exhibition; and a salvage store.

#### **1.2.1.12 Cultivating a new tradition of care**

The statutory listing of significant post-war architecture – of which the Golden Lane Estate is an important example – is still relatively recent and the widespread acceptance or appreciation of its special interest cannot yet be taken for granted. This can result in either casual or incremental deterioration of the buildings and external landscape through improvised or merely expedient repairs and alterations. Examples of unintended but gradual degradation can be found throughout the estate. The listing of the estate and the development of Listed Buildings Management Guidelines creates an important opportunity to cultivate a new tradition of care.

The preparation of these Management Guidelines and the related process of public consultation has already served to raise public consciousness of the significance of Golden Lane Estate and the need has been indicated through many participants for sustaining this momentum through regular dialogue among all stakeholders. Such a process, which would facilitate the prior consideration of proposals for future change and the effective monitoring of work as it is implemented, is strongly recommended.

## 1.2.2 Oncoming pressures for change



All buildings and their surrounding spaces are subject to pressure for change. This may arise from the need for maintenance and repair; modification or upgrading to suit new functions or lifestyles not envisaged at the time of the original design; or to suit the individual requirements of the occupant. The Golden Lane Estate has been and continues to be subject to such pressures for change. A criterion that should be routinely taken into account in all interventions, especially those that may be of a temporary or interim nature, is that they should not preclude the ability to revert to the original intent and design in the future.

At the time of first adoption of this document a number of issues were anticipated as likely to arise in the foreseeable future which would require particular attention in the context of the Guidelines. Some of these are now imminent, and advice has been updated accordingly, whether in this section or in the body of the document.

### 1.2.2.1 Façade of Great Arthur House

While the aluminium-framed glass cladding of Great Arthur House was state-of-the-art when completed in the 1950s, its performance and appearance have deteriorated over the years. Many of the original spandrel panels have been replaced, several with ill-matched materials. Performance standards and requirements have also greatly increased. The main east and west facing façades of Great Arthur House require complete replacement. These façades are a striking feature and figure large in the estate's character and special architectural interest. Any replacement work to the façades therefore needs to preserve their key characteristics.

A detailed analysis of all aspects of the existing original design is essential before any work is proposed or implemented. Works will definitely require formal Listed Building Consent and proposals should be subject to appropriate prior consultation before submission of the application. Where original details or material specifications have failed, it is likely to be necessary to develop a new and improved design. The solutions proposed should, however, respect the key visual intentions and character of the original design, whilst optimising environmental performance standards. Key design considerations may be summarised as follows.

- The original fenestration pattern should be replicated. This consists of outer ranges of 3.5 bays each, and a central range of 7 bays, the centre bay bridging the central party wall. Suitable fire break measures will be required to achieve this. The window units should be configured as per the original in terms of size and typology, with main glazed sashes (whether fixed or sliding) and toplights.
- The sightlines and section profiles of new frames should equate as closely as possible to the originals. Proposals should demonstrate the technical limitations of the renewal, and provide justification should it not be possible to adhere exactly to the original.
- Opening action should follow the original arrangement, (whether sliding, top-hung or casement.)
- Frame materials and finish should match the original.
- Glass clarity should match the original. Tape colour for double glazing units should be consistent throughout. (Samples in black and silver should be tested.)
- Replacement of the characteristic yellow spandrel panels needs to be carefully considered. They should match the original in terms of colour, presentation and reflectivity as closely as possible, and be uniform throughout.
- Interior details, including the cill safety rail, window operating furniture – including sliding pull handles, foldover stays, etc - should reflect the original design character and intention.

It is recommended that a sample mock-up is prepared and presented for review, refinement and eventual confirmation as part of the formal approval process. If the mock-up is installed in the building, for ease of inspection this should ideally be located at low level. Once approved this should be retained for control purposes until completion of the works.

Similar considerations would apply to the aluminium-framed glazing panels – both clear and coloured glass – in the maisonette blocks.

### **1.2.2.2 Thermal and Acoustic Performance of Glazing and External Envelope**

In addition to the main facades on Great Arthur House, other modifications to glazing, cladding and lining of structures may become necessary to resolve what appear to be widespread problems of noise and heat loss or retention across the estate. Any works commissioned to resolve these problems should, firstly, be carried out in such a way as to be compatible with the original design intent and appearance of the building and, secondly, be applied consistently across the block/blocks and the estate as a whole. Piecemeal interventions in individual flats which would have a seriously detrimental impact on the external appearance of the building should not be permitted. Similar criteria and an equivalent sample control procedure to that indicated above (para 1.2.2.1) should be adopted for any major replacement glazing works projects.

### **1.2.2.3 Great Arthur House roof terrace**

The inventively designed roof terrace of Great Arthur House contributed significantly to the original concept of providing a wide range of social amenities and facilities. It was specifically designed to benefit residents of the estate by providing additional open space, fresh air and city views. Its significance for the special architectural interest of the estate merits consideration of making it available once again for use by residents of the estate, taking into account all the necessary health, safety and security considerations. In the event that the terrace is re-opened with additional physical safety features it is important that these do not manifest in any ground level views of the building. Ideally, the original roof edge guardings should be retained, however, should a change be necessary to conform with current safety regulations, the original design intent should be reflected. Any alterations should be subject to formal Listed Building Consent.

### **1.2.2.4 Car parking**

A major departure from the original design intent has been the encroachment of cars into areas originally designed for use by pedestrians only, notably in the paved area between Great Arthur House and the community centre. While there was ample provision for car parking in underground garages in the original design, patterns of car ownership and use have changed dramatically in the ensuing 50 years, making additional car parking space for residents necessary. Other options for local provision of car parking should be explored in order to develop plans to retrieve the 'piazza's' original character. Any underuse of the below ground facilities due to inadequate lighting or security should be addressed directly through design upgrade, rather than allowing any more surface parking to proliferate.

### **1.2.2.5 Facilities and amenities**

The inclusion of a wide range of social facilities and amenities was central to the original concept of the estate and contributes to its special character. The use and social access for which each of the buildings was intended should continue to be respected. Where a change of management of the estate might result in proposals for alternative uses for a particular amenity building; this should be resisted if it would detract from this important aspect of the estate's special character. In addition, however, the value of these buildings as an amenity for residents should be enhanced by restoring as far as possible their original appearance.

A recent development has been the partial enclosure of the undercroft of the leisure centre with a glazed extension. This should be regarded as the limit of extension, and no proposal that would further narrow or close the walkway between this and the swimming pool should be permitted.

Any proposals for refurbishment – for example, of the community centre – should be informed by the original design and detailing. Specifically in the case of the parade of shops below Crescent House, every opportunity should be taken to achieve a greater degree of consistency in the design of the shopfronts, both to the street and to the estate, in the latter case also retrieving the more open aspect into the estate that was the intention of the original design, including wherever possible provision for customer entry from the estate side. Consideration should be given to furthering this objective when leases are subject to renewal, and positive opportunities should be taken by The City Surveyor's Department whenever a tenant vacates and the shop premises are re-let. A strategy to guide the restoration of a consistent treatment of shopfronts and signage could be developed to assist this process. (Refer 2.6)

#### **1.2.2.6 Renewal, repair or upgrade of services**

The cumulative effect of uncoordinated services installations can have a highly detrimental effect on the appearance and architectural integrity of the estate. The visual impact of any proposed renewal, repair or upgrade of services must therefore be minimised. In addition, redress of earlier interventions, especially surface mounted installations which have detracted from the visual order and coherence of the buildings should be pursued wherever and whenever possible including removal of any redundant installations.

#### **1.2.2.7 Lighting**

In the event that a new scheme of external lighting to the estate and/ or common parts is contemplated, it is important that the original philosophy of both the design of lighting units themselves and their lighting effect (described in section 2.7 of this document) are understood and reflected in the design approach in order to recapture this significant aspect of the original estate. Even in cases of piecemeal replacement the opportunity should be taken for progressive reinstatement of the original lighting ambiance, as well as for removal of inconsistent and redundant lighting units and conduit. A sensitive re-creation of the original lighting design idiom is quite capable of meeting current requirements in terms of safety and security.

#### **1.2.2.8 Signage**

Several of the original specially designed signs survive, but other signs have been added incrementally over the ensuing years. It is recommended that an estate-wide strategy is developed in order to ensure the appropriateness and consistency of new signage on the estate. The implementation of such a strategy should include removal of all inconsistent and superfluous signage.

#### **1.2.2.9 Security**

In other estates where the need for security measures has perhaps been more pressing than at the Golden Lane Estate, there has been a tendency to resolve problems by introducing conspicuous measures such as gates and railings. Such an approach would not be the most appropriate solution at Golden Lane since it would be inconsistent with the estate's original open character. Discreet means of enhancing the security of individual buildings, rather than fortifying the estate as whole, should preferably be considered, if this proves necessary.

#### **1.2.2.10 Decent Home Standards**

Initiatives to conform to government Decent Home Standards should be developed in ways that do not jeopardise the character and special architectural interest of individual buildings and the estate as a whole.

Special consideration will also be necessary in implementing the recommendations of Approved Document L1B, (The Building Regulations 2010-), incorporating 2010 and 2011 additions, on conservation of fuel and power in existing dwellings. Works to improve energy efficiency on or in connection with buildings of special historic or architectural value should be undertaken where and to the extent that it is practically possible, provided that they do not prejudice the character of the building or increase the risk of long-term deterioration to the building fabric or fittings. Any intervention

that would compromise the character and special architectural interest of the buildings should be avoided and particular attention should be paid to the special dispensations for such buildings which are written into the regulations.

### 1.2.2.11 Landscaping

The work of the Tree Committee (instigated by residents) is to be commended. However any move to green up or 'prettify' the estate should be resisted and this could contradict the intended urban character of the original design, which was an important aspect of the estate's significance – in contrast to the suburban or garden suburb approach. There should be a presumption in favour of like-for-like replacement of original planting, and the original geometrical arrangement of beds and planting of larger trees should be respected.

The addition of planting immediately adjacent to individual units by residents themselves (eg. Basterfield, Bayer, Crescent and Bowater Houses) pleases some, especially those living nearby, but if not properly controlled risks encroachment on and degrading of the common parts for all residents. It is important that such embellishment is contained within defined perimeter lines and does not proliferate into public walkways or shared amenity areas which should be maintained as elements of a coherent estate landscape programme.

The preferred approach should be to establish a landscape master plan for all planting on the site, which should be managed consistently and could be enhanced incrementally as and when funds are available. As part of this a design and strategy for new (non permanent) planters could be agreed. For any new works it will be necessary to demonstrate that the works are sustainable (ie. funds must be available for maintenance as well as initial implementation.) It is recommended that any such masterplan or scheme of proposals is informed by and checked against these Guidelines in order to ensure consistency and compatibility.

The practice of dedicating trees is attractive, but can prove awkward if the tree is not sited in an appropriate location or of a suitable species. Ideally the practice should be related to succession planting for original trees, or to new trees within an approved masterplan. Gifts of landscaping and dedications of trees should not of themselves be accepted as a reason to diverge from the masterplan.



## **2 Special interest of the estate**

## 2.1 Character and special interest

### 2.1.1 Definition of special interest

The term special interest derives from the Planning (Listed Building and Conservation Areas) Act, 1990, Section 7. The Act prohibits the demolition, alteration or extension of a listed building 'in any manner which would affect its character as a building of special architectural or historic interest, unless the works are authorized'.

The aim of management guidelines is to promote good stewardship of significant buildings and sites through a well informed understanding and general agreement on their 'heritage significance' – what people value for reasons beyond mere utility – and why their maintenance, repair and alteration deserves special care. An understanding by all stakeholders of the value the Golden Lane Estate, the benefits that it brings to society and the responsibility to pass it on to future generations will contribute to good conservation practice. Conservation has come to be seen as the informed management of change: seeking to retain what people value about places but at the same time acting as a catalyst for changes that will be valued in the future.

With this in mind, Part 1 of this document discusses the historical and social background to the development of the Golden Lane Estate, and Part 2 analyses the character – the qualities that distinguish it – and special architectural interest of the estate as a whole, its context and its individual components, including technical aspects of their realisation.

Based on this analysis, an informed approach is developed to guide future repairs, alterations or upgrades that protect the estate's existing value, enhance and add to it, and increase its sustainability. This approach also identifies the types of changes that would not affect its character and special interest, thereby streamlining the LBC process by eliminating the need for formal procedures for insignificant works or alterations.

### 2.1.2 Prioritising of special interest and significance

To develop Listed Building Management Guidelines which are realistic and practical, and, importantly, which allow opportunities for change, some judgement is necessary about the relative significance of the various factors that contribute to special architectural interest.

The special architectural interest of the Golden Lane Estate starts with its considered approach to urban planning – how the buildings are arranged and the spaces between them. It then extends to the specific attributes of each of the buildings – their architectural form, language, structure, materials and components, and domestic design.

With a development of this size, completed some 50 years ago, special architectural interest is necessarily manifested foremost in those elements that define the public character of the estate, before considering detailed internal arrangements.

Inappropriate and ill-considered alteration of the publicly accessible or visible elements of the estate, whether buildings or spaces, whether single interventions or incremental changes, will impact most directly on the special interest, identity and significance of

Golden Lane. In the case of alteration of internal arrangements and details, the impact may be less immediately evident but may still contribute to loss of special interest despite being local and not publicly manifested.

This does not imply, however, that such detailing is unimportant. The guidelines encourage wherever possible and practical the retention of original features or like-for-like replacement. In addition, they provide a framework for exploring the possibilities, if opportunities arise, to revert to the original design intent or enhance authenticity in other ways.

## 2.2 Significance of the estate as a whole and its context

Since the first publication of the Management Guidelines, new tools have been developed by English Heritage for understanding and evaluating the significance of heritage assets. *Conservation Principles* (English Heritage 2008) identifies four main types of value, the sum of which constitute the overall heritage significance of the place, or asset. These comprise

- evidential value - the potential of a place to yield evidence about past human activity
- historical value – whereby past people or events become associated with a place which thereby connects these to the present
- aesthetic value – which embraces conscious architectural design or artwork as well as the products of fortuitous and cumulative aesthetic effects which may contribute to the sensory and intellectual stimulation a place may offer
- communal value – comprising the meanings of a place for the people who relate to it, including commemorative or symbolic values, all of which may contribute to the collective memory

All of these values are to be found in varying degrees in Golden Lane. Evidential value is illustrated in the detailed topography of the estate and the way some of the building undercrofts and external levels record and exploit the previous existence of basements and cellars. See section 2.2.1 for more detail. Historical value is reflected in many aspects of the estate interpreted as a document of the progressive theories of urban planning and provision in the first period of post-war re-construction. This is examined in the paragraphs immediately following this one. Aesthetic value is richly demonstrated across all elements of architectural design and detail (see sections 2.2.3 to 2.7.3.4h ; while communal value is inherent in the strong sense of collective identity and social cohesion, and embodied in the various community facilities that enrich the life of the estate's residents and visitors. These are examined more closely in Sections 2.4, 2.5, 2.6 and 2.7.

Further information on 'Conservation Principles' can be found on English Heritage's website. The guidance contained in the document includes sections on managing change to significant places, and advises on how to apply the principles outlined in a practical way. It provides important information to all stakeholders regarding the considerations to be taken into account when carrying out works on the Golden Lane Estate.

The Golden Lane Estate is of special interest as an early example of large-scale urban design after World War II, one of the first exercises in the comprehensive post-war redevelopment in the City of London. Innovative and unique, it demonstrated a departure from previous ideas underpinning urban planning and set standards for the future.

Despite much debate and theorising in the 1920s and 1930s, modern architects and planners in the UK had had little or no opportunity to apply new concepts of modern architecture and design to central urban sites before post-war reconstruction. Tecton's schemes at Spa Green (1943-1950) and Priory Green (1943-1952) in Finsbury, and Hallfield (1946-1954) in Paddington set the initial standard, but the Golden Lane Estate is among the first examples by the new generation of architects too young to have

practised before the war. These schemes, including others such as Churchill Gardens, Pimlico, by Powell and Moya, constitute the first essays in conceiving the form and content of significant portions of a modern city. Characteristic features included tall blocks of flats or superimposed maisonettes in spacious orthogonal layouts, releasing large areas of land for community facilities and amenities; the relinquishment of pre-existing corridor street patterns and pedestrianisation of estate interiors; and the exploitation of below-ground levels for parking and services. The Golden Lane Estate exhibits all these characteristics, exemplifying the emerging contemporary concept of the neighbourhood unit.

The decade after World War II – when the need for extensive reconstruction coincided with progressive policies on public housing – provided an opportunity to experiment with the new urban planning concepts of the Modern Movement, including those developed by Le Corbusier.

Some of the features of the Golden Lane Estate can, for example, be recognized in Le Corbusier's *Unité d'habitation* in Marseilles and the ideas underlying it: the provision of a wide range of social amenities; the use of the flat roof as a terrace; double-height living rooms with open-riser stairs; fully glazed outer walls; generous balconies providing an open-air extension of the living room; other 'extensions of the home' situated at ground level, for example, a swimming pool and tennis courts; sliding partitions between rooms to allow flexibility; and compactly designed kitchens with everything within easy reach.<sup>1</sup> Although designed between 1945 and 1947 and completed in 1952, the *Unité d'habitation* developed concepts from urban projects of the 1920s.

Chamberlin, Powell and Bon, among others in the UK, adapted the ideas of high density, modern services, open space and fresh air, and community, to create schemes and buildings suited to the existing urban environment in this country.<sup>2</sup>

The Golden Lane Estate should be understood in its entirety: not only its various components – residential, community, recreational, commercial and the external spaces between buildings – but also its setting within the urban fabric of the City of London.

The estate was conceived to provide a self-contained, distinct and sustainable community enjoying a high standard of accommodation and amenities. Because of its unpromising setting – at that time, in the early 1950s, a bleak wasteland of bombsites to the north of St Paul's Cathedral – it was specifically designed to have a strong sense of enclosure. There was, however, no intention or attempt to diminish its essentially urban location and character. The architects clearly articulated this: 'It has tried to be as urban as the City itself.'<sup>3</sup>

While the original concept was, in words of the architects, 'inward-looking' because of the inhospitable surroundings at the time, five decades on the estate should be appreciated in its current environment, which differs considerably from that of the early

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<sup>1</sup> Le Corbusier, *The Marseilles Block*, The Harvill Press, London 1953, pp. 54-58.

<sup>2</sup> William J.R. Curtis, *Le Corbusier, Ideas and Forms*, Phaidon Press Ltd., London, 1986, p. 172.

<sup>3</sup> 'Chamberlin, Powell and Bon, Golden Lane Housing Scheme', *Architectural Association Journal*, April 1957, p. 221.

1950s.<sup>4</sup> This concept should not, however, be misinterpreted as implying that developments around the estate are unimportant.

The views from – as well as into – the estate have become important. Part of the special architectural interest of the estate lies in its relationship with adjacent buildings; their height, scale, mass, form, materials and detailing could, for example, have an impact on that special interest. An illustration of the importance of the current setting is the view along Goswell Road and Crescent House with the backdrop of the tower blocks of the Barbican Estate – all by Chamberlin, Powell and Bon. The relevant local authority should, therefore, take into account the significance of the estate's setting to its special architectural interest when considering any developments on the immediate boundaries of the listed area.

The design of the Golden Lane Estate is particularly significant in its interpretation of a viable and sustainable community within a tightly defined urban space. In addition to the efficient use of space to provide the required density of housing (200 people per acre), it also provided amenities and facilities to support a self-contained community. While this was an aspiration of many post-war redevelopment projects, few succeeded in achieving the diversity and integration of the Golden Lane Estate. From its earliest conception, it included a community centre for residents, leisure facilities including a swimming pool and badminton court, a bowling green (subsequently tennis courts), a nursery and children's playground (which later included a paddling pool, since removed), residents' club rooms, garages, estate workshops, and, slightly later as the site was extended, shops and a public house (which originally included a restaurant), as well as open spaces or 'courts'. These are contained within a tightly planned area, where all available space is used to maximum effect.

It is in the context of this diversity of use that the term 'village' has been used to describe the Golden Lane Estate. It is not, however, to be confused with the traditional connotation of the word 'village' as rural or suburban. Rather, it should be interpreted as an 'urban village' with a sense of social cohesion. This point was stressed by the architects: 'We regard the whole scheme as urban. We have no desire to make the project look like a garden suburb ... the scheme aims at being urban and does not pretend that it is out in the country.'<sup>5</sup>

While the new forms of urban planning and architectural language developed by Chamberlin, Powell and Bon for the Golden Lane Estate are significant in their own right, they are also important for their influence on subsequent developments, most notably the neighbouring Barbican Estate, which is also listed as being of special architectural interest. Distinctive elements of the Barbican Estate, arguably one of the most ambitious urban reconstruction projects in Europe, had their genesis in the Golden Lane Estate. Taken together, the two projects provide not only a narrative of the work of one of the most significant post-war practices, but also an insight into the progress of British modernism in the 1950s and 1960s.

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<sup>4</sup> 'Chamberlin, Powell and Bon, Golden Lane Housing Scheme', *Architectural Association Journal*, April 1957, p. 215.

<sup>5</sup> 'Chamberlin, Powell and Bon, Golden Lane Housing Scheme', *Architectural Association Journal*, April 1957, p. 217-221.

While the more precise symmetry of the original 1951 design for the Golden Lane Estate was subsequently modified, the final composition retains the strong formal character of a cohesive, interconnected whole. It is unlikely, therefore, that any addition to or subtraction from what was intended as a finite architectural and spatial composition could be made without compromising the architectural integrity and special interest of the estate.

## 2.2.1 Strategic design – building types, urban space

The Golden Lane Estate demonstrates to a remarkable degree clear planning and definition of spaces – private, public, community, retail, pedestrian and vehicular – which are nevertheless interrelated and interconnected.

Central to the strategic design of the estate was the creation of a discrete and coherent urban entity, 'turning its back' on its surroundings.<sup>6</sup> This correspondingly adds importance to those locations where views and access into the estate are provided. For example, the design of Stanley Cohen House along Golden Lane, with its colonnade and extended canopy, was deliberately designed to frame views into the estate.

The design of the estate made deliberate use of different levels – partly as a response to a site with deep basements.. Pedestrian routes are primarily at the level of surrounding streets, the courts around which buildings are arranged are at a lower level, and service roads and garages are provided discreetly at a lower level still. When the original site was extended westwards towards Goswell Road, it was served by an estate road connecting Fann Street to Baltic Street, with ramps down at either end from road to basement level. The sinking of this road avoided the bisection of the site at ground level, reserved the ground level for pedestrian use, and provided convenient access at low level to shop basements, garages and refuse chambers.

The entire estate interior was originally designed for pedestrian use only, with no vehicular traffic at ground level, leaving large areas of the site as open space. This was one of the earliest examples of this strategy.

The competition brief for the Golden Lane Estate was to provide high-density housing. One of the most significant achievements of its design was meeting the required density while at the same time leaving a substantial proportion (66 per cent) of the total site of seven acres as open space.<sup>7</sup> This is of particular significance given the historically dense fabric of the City.

To achieve this, a series of multi-storey residential blocks– with one dominant vertical and several lower-level horizontal elements – were arranged around a series of courts within a controlling grid.

As much attention was paid to the form and function of the hard and soft landscaping of the courts as the buildings surrounding them. In some cases they were conceived as an extension of living space – illustrated in particular by the south elevations of the maisonette blocks, Basterfield, Bayer, Bowater and Cuthbert Harrowing Houses, which have steps from the ground floor maisonettes to the lower-level landscaped courts. The external spaces are as important to the character and special interest of the estate as the buildings themselves. The estate is distinctive in its diversity of building types. It combines a variety of architectural forms – each with its own specific qualities and

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<sup>6</sup> '... but in view of the surrounding areas, we judged it wise to turn our backs on our neighbours and I think that from what has gone up round about we were right', cited in 'Chamberlin, Powell and Bon, Golden Lane Housing Scheme', *Architectural Association Journal*, April 1957, p. 217-221.

<sup>7</sup> 'Golden Lane Housing Estate for the Corporation of London', *The Builder*, 15 November 1957, p. 851. If covered pedestrian ways, pavements etc. are included, the total of 'open' space at ground level represents 79 per cent of the site area.

characteristics – which develop from and complement each other. This is explained in part by the fact that, while coming together to form the practice of Chamberlin, Powell and Bon, each of the three architects was individually responsible for different components of the estate: Geoffry Powell for the overall layout of the estate, the external landscape, Stanley Cohen House and the community centre; Peter Chamberlin for Great Arthur House; and Christof Bon for the maisonette blocks.

Diversity also resulted in part from amendments to the original plans of 1951 following enlargement of the site in 1954 to Goswell Road to the west and Baltic Street to the north. This extension provided accommodation for a further 580 people at the same density of 200 people per acre in three additional residential blocks (Hatfield, Cullum Welch and Crescent Houses) and also included commercial premises and a public house.

The expanded site maintained the character and unity of the scheme by adhering to the original concept of buildings arranged around courts. The recreation building separated the low-level court between Hatfield and Cullum Welch Houses from the grassed court between Basterfield and Bayer Houses.

The design and completion of the Golden Lane Estate spanned 10 years during which the architects' style evolved – from the glass curtain walling and brick load-bearing walls of the earlier buildings to the more robust materials and forms of Crescent House, the last building to be completed.

Dominating the design, and establishing its scale, is the 16-storey Great Arthur House, the highest residential building in Britain when completed in 1957, with long views over London and a fine roof garden. While Great Arthur House is the centrepiece of the estate, the 'piazza' in front – originally carefully landscaped with geometrical paving – which faces onto the community centre was conceived as the social focus of the estate.

Great Arthur House stands out as a result of the dramatic sculptural sweep of the concrete 'canopy' on the roof, the bright yellow glass curtain walling, and the two stacks of concrete balconies on its east and west façades.

Great Arthur House is set within a series of lower horizontal blocks. These comprise eight residential blocks (with retail units on the ground floor of Crescent House), the community centre, leisure centre and nursery. The residential blocks are either four storeys (Stanley Cohen, Cuthbert Harrowing and Crescent Houses) or six storeys (Basterfield, Bayer, Bowater, Hatfield and Cullum Welch Houses). They are arranged east-west and north-south around the courts. Crescent House responds to both the curve of Goswell Road and also the rectilinear grid of the estate.

Within the residential blocks, a wide variety of accommodation was provided, ranging from one-room studio flats to three- or four-room maisonettes.

Two further distinctive elements of the estate are the community centre and the leisure centre. In addition, there is the distinctive built feature within the external landscape of the circular 'bastion' which forms part of the north-south axis.

## 2.2.2 Architectural language, formal composition, structure

While coherence and continuity are maintained, each type of building has a distinctive architectural signature, avoiding the anonymity of many subsequent local authority housing developments. Of particular note is the perceptible development of the architectural language used from the estate's inception in 1951 to its completion in 1962. The contrast between those buildings designed and completed during the earlier phase – Great Arthur and Stanley Houses, the initial four east-west maisonette blocks and the community centre – and the final block completed, Crescent House, is striking, with Cullum Welch House appearing to occupy a transitional position.

The influence of the architectural language of Le Corbusier is evident throughout the estate, from the light, fine, simple design of the leisure centre to the tougher pick-hammered concrete and segmented curved canopy of Crescent House. (Crescent House strongly reflects Le Corbusier's Maisons Jaoul, outside Paris, of 1951-1954.)

The roof and terrace profiles of the buildings of the estate, visible from many vantage points, have a strong sculptural and material identity. (The architects described the roofs and terraces of the Barbican Estate as the 'fifth façade'.) The courts and soft landscaping was designed to be seen from a height as well as close-to

Strong colours are used to powerful effect throughout the estate. The original colours – primary colours and black, white and grey – reflect the architectural ethos of the time (and provide continuity with other Chamberlin, Powell and Bon projects, for example, Bousfield School (1954-1956)). The concept behind the scheme was to use strong colours for curtain walling, combined mainly with black and white, with occasional use of strong colours for painted surfaces, such as tomato red.<sup>8</sup>

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<sup>8</sup> This palette has, however, since been broadened by maintenance and repainting over the years.

### 2.2.3 Materials and components



The materials and components used are an important element of the estate's character and special interest. The architects deployed considerable variety in materials and components to create richness and contrast and also as they evolved their architectural style. Generally, the materials and detailing chosen by the architects – including ambitious and innovative elements such as the vertically sliding windows of the maisonette blocks – have been remarkably successful, proving to be robust, durable and effective for over half a century.

Among the most striking elements are the glazing and glass cladding, within an aluminium framework, of Great Arthur House, repeated in the maisonette blocks. The use of bright primary coloured glass

cladding – in yellow, blue and red – provides a distinctive signature to those buildings completed during the first phase.

The extensive use of concrete – fair-faced, pick-hammered or bush-hammered – also distinguishes many buildings on the estate. Much of the concrete was intended to be left exposed but, because of uneven weathering, was subsequently painted. In some cases, however, such as the club rooms, Cullum Welch and Crescent Houses, it has remained unpainted. Pink brick and blue or purple engineering bricks were used extensively for load-bearing and other walls. Full-height glazing and slender concrete columns or *pilotis* as structural support for the swimming pool and gymnasium result in a very different aesthetic. Similarly, panels of black and white tiles on the east and west elevations of the community centre provide a distinctive quality to that building.

Many of the finishes are finely detailed, such as the slender aluminium window frames of the earlier residential blocks, and the mosaic tiles employed on Crescent House. In other cases, more robust materials are employed, such as the black tubular handrails used around the courts.

In their choice of materials, the architects contrasted those elements required to be strong, such as structural concrete, load-bearing walls, or guard rails, with more delicate elements, such as windows and spandrel panels: 'We feel strongly that other values besides refinement should be pursued, particularly clarity of form and –

sometimes – robustness... This contrast between the rough and the smooth, the bright and the dull – even between the clean and the dirty – creates a tension which is the essence of architecture – when the choice of materials and the balance between them is right of course!'.<sup>9</sup>

For the external landscape, the architects deliberately chose economical materials requiring minimal upkeep, 'covering the greater part of the site with permanent, easy upkeep materials such as paving, tar macadam etc.'<sup>10</sup> and designing the courts to be 'turfed and laid out in a pattern with paving slabs. If it wears out and only grows weeds, there is a strong enough pattern to keep it together'.<sup>11</sup>

The original cast aluminium signage – house names, numbering and wall-mounted bas-relief plaques – provided a consistent and coherent scheme throughout the estate. The arrangement of the external door furniture of the flats in all blocks is distinctive and unusual, and displays a specific design intent on the part of the architects.

The materials used are described in more detail in sections 2.3 to 2.7 below.

## 2.2.4 Domestic design



Much of the character and special interest of the estate derives from the architects' pursuit of a model answer to high-density urban living. This experiment extended from the larger-scale layout of the estate to the intricacies of domestic design.

While there is unnecessary repetition, internal layouts were devised to suit the location, aspect and orientation of the various blocks. Flats were avoided completely on the ground floor of Crescent House along Goswell Road and, in the case of Stanley Cohen House, they were set back from Golden Lane with living rooms and balconies facing west into the interior of the estate. The orientation of flats and maisonettes was carefully planned to ensure that living rooms and balconies faced south, east or west. Where blocks adjoined each other, such as Stanley

balconies faced south, east or west. Where blocks adjoined each other, such as Stanley

<sup>9</sup> 'Criticism: the architects reply', *The Architects' Journal*, 27 June 1957, p. 947-948.

<sup>10</sup> 'Golden Lane Housing Competition, First Prize-Winning Design by Geoffrey [sic] Powell', *The Architects' Journal*, 6 March 1952, p. 298.

<sup>11</sup> 'Chamberlin, Powell and Bon, Golden Lane Housing Scheme', *Architectural Association Journal*, April 1957, p. 217.

Cohen, Basterfield and Bayer Houses, various permutations in flat plans were made to minimise overlooking and overshadowing.

The original provision of services was particularly well thought through, with horizontal block servicing at basement level, fed through the risers for paired stacks of flats and maisonettes.

The quality of accommodation provided was exceptional for the time: heating and hot water provided centrally; sound insulation in all flats and maisonettes (many of the floor finishes 'float' on glass wool blankets or fireboard strips); natural light and ventilation to kitchens and bathrooms (with some exceptions in Cullum Welch and Crescent Houses); spacious, private balconies; and ample storage space even within tightly planned interiors. (All flats and maisonettes have private external space except those in Cullum Welch and Crescent Houses.)

Flats and maisonettes were planned specifically to achieve an impression of spaciousness and light. Devices used to increase the sense of light and space were: double-height spaces; floor to ceiling glazing; internal open-riser stairs; partly glazed screens between kitchens and living rooms aligned with windows on external walls; sliding partitions between rooms; glazing above internal walls; and head-height walls. All accommodation has large windows and, with the exception of Great Arthur House, a double aspect. Although the area of many interiors is small, the use of sliding doors, built-in cupboards and shelving, carefully planned and proportioned kitchens, and bed recesses in studio flats, all contribute to efficient use of limited space.

There are a number of distinctive details in the interiors which contribute to their special architectural interest, for example, slender aluminium-framed windows which slide horizontally; vertically sliding windows to either balconies or the courts in the maisonette blocks; the figure-of-eight heating loops (few of which now remain) in the double-height glazing of the maisonette blocks; linoleum insets in the treads of the concrete internal stairs; and original architectural ironmongery such as door handles and window catches.

While in many cases these features have not survived, where they do, in an intact or nearly intact state, they provide an authentic record of the original design and, as such, have a particular significance.

These elements of domestic design are discussed in more detail in section 2.3.

## 2.3 Residential blocks

### 2.3.1 Great Arthur House



Great Arthur House is the focal building of the Golden Lane Estate. It was the first built example in London of a very tall residential building – by the standards of the time – and presented particular architectural and social challenges which the architects met with rigour and originality. In that respect, it is unique and of special architectural interest.

Its design was critical in achieving high density and extensive open space: the concentration of 120 flats in a 16-storey block freed much of the ground area for the courts. The architects skilfully avoided, however, a building that was overpowering in bulk, anonymous in silhouette or sombre in appearance.

Great Arthur House is a rectangular block. The east and west elevations are flat with little surface modulation, although relief is provided by the vertical stacks of concrete balconies. A sense of lightness is achieved by the slenderness of glazing sections and the reflectivity of the façade. The north and south elevations are divided from top to bottom by the deep recesses to the emergency escape stairs. The dark, recessed undercroft at ground level visually separates the upper storeys from the ground.

The curvilinear roof superstructure – with its two over-sailing canopies, each hovering over one half of the estate and echoing the cross-axis of the ‘way-through’ at ground level – acts as a foil to the rectangular lines of the building below. The architects clearly articulated their intention: ‘[the façade and the roof] are different in character, yes, but that is the essence of it. What we felt was that we wanted something to be in contrast to this big, flat surface’;<sup>12</sup> and ‘[t]he cellular form of the 120 flats in this block suggested a strictly rectangular shape but – rather than echo this – we felt that a contrasting form in the roof superstructure would be better.’<sup>13</sup>

The canopy serves as a flag for the estate. Its design was carefully planned to reflect light: the edges of the canopies, in black ceramic tiles, define the roof form, while the

<sup>12</sup> ‘Chamberlin, Powell and Bon, Golden Lane Housing Scheme’, *Architectural Association Journal*, April 1957, p. 222.

<sup>13</sup> ‘Criticism: the architects reply’, *The Architects’ Journal*, 27 June 1957, p. 947.

early morning and late afternoon sun is reflected from the pool of the roof garden upwards onto the underside of the canopies as dappled light.

The recessing of the ground-level undercroft, the apparent splitting of the building on its north and south elevations and the separation of the superstructure from roof level all serve to articulate the building as a series of elements so that its overall bulk is reduced in appearance.

Risk of the building appearing sombre was avoided by the east and west façades: aluminium-framed cladding in clear or yellow opaque glass which provides colour, translucence and shine. The glazed cladding contrasts strongly with the solid north and south end walls.

The external form of Great Arthur House reflects the internal arrangement of the flats. A requirement of the competition was that all rooms, including kitchens and bathrooms, had natural daylight. This resulted in a frontage of 30ft per flat in the eight flats on each storey, four looking east and four looking west. Accommodation is organised either side of a central corridor with lift lobbies.

Of particular note, and contributing substantially to the special architectural interest of the estate, is the fine roof garden which was conceived specifically for the enjoyment of residents. (This is discussed in further detail in section 2.7.2 on the external landscape.)

In addition to the roof garden, and in keeping with the aim to provide a range of social facilities and amenities, Great Arthur House was also equipped with a laundry and hobby rooms on the ground floor.

The special architectural interest of Great Arthur House lies both in its form and materials used, and also in the standard of accommodation. It represented a dramatic advance in the standards of accommodation that would have been familiar to its first occupants and it established an early benchmark in the first wave of post-war local authority housing.

### 2.3.1.1 Exterior

One of the most distinctive features of Great Arthur House is the external fabric of its east and west elevations. The entire external framework is in aluminium and holds both the windows, in clear glass, and the cladding, in opaque yellow glass. This is a fine example of an early curtain wall system and would have been state of the art when designed and constructed. Of particular note are the refined, slender aluminium frames.

In the context of early post-war London, still drab and scarred by bomb damage, the use of such bright colour on such a scale was exceptional: 'So much colour still seems daring, and must have been stunning at the time'.<sup>14</sup>

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<sup>14</sup> Bradley, Simon, and Pevsner, Nikolaus, *London 1: The City of London*, Yale University Press, 2002, p. 509.

The yellow Muroglass is textured on its outer face, with coloured ceramic pigment fused onto a smooth inner face during manufacture for permanence. Muroglass was at the time expected to have the same durability as glass; to be non-absorbent and non-porous; to be easily cleaned; and to retain its original colour despite the effects of weather and atmospheric pollution.<sup>15</sup>

The roof structure of Great Arthur House also stands out. The functional elements above roof level (including the flue from the boiler house, water storage tanks and lift motor rooms) are grouped together and integrated into a strongly sculptural form. All the visible concrete of the superstructure is fair-faced, with the exception of the legs supporting it which are pick-hammered. The edges of the over-sailing canopy are protected by black ceramic tiles and the lift and duct enclosures are constructed of black glazed bricks. A projecting rail for window-cleaning cradles was included.

The north and south elevations are finished with heavily pick-hammered concrete painted with gritty grey paint. The return walls to the stairs are of fair-faced concrete, intended to be finished with a similar paint. The external concrete surfaces were coated with Arpax K25 paint when the structure was completed in 1957.<sup>16</sup> Arpax was used because of its claimed long-lasting qualities and because the architects felt that its gritty texture and grey colour were a suitable complement to the rough surface of the concrete.

The large, paired, projecting balconies, constructed of fair-faced concrete, are cantilevered from the upstand beams forming the external wall of the kitchens and bathrooms. They were originally left unpainted. In June 1957, however, in response to criticism, the architects said: 'We also are dissatisfied with these [concrete balcony fronts] and the application of a finish is being considered. For cheapness and permanence exposed concrete has advantages; we hoped that it would weather uniformly – albeit dingily – and thus provide a dull matt finish in contrast to the brilliance of the glass panels but this process is taking longer than we thought.'<sup>17</sup> Architectural press articles of August 1957, however, describe the balconies as being finished with a paint similar to the matt grey paint used on the north and south elevations.<sup>18</sup>

Each pair of balconies is divided by a reeded (fluted) glass screen, providing privacy to neighbouring flats.

Materials and finishes for Great Arthur House, as with other buildings on the estate, were chosen to achieve durability and low upkeep.

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<sup>15</sup> Muroglass was originally manufactured by Pilkington but is no longer available. In a draft report for discussion prepared by Frank Woods in April 1999 on proposed refurbishment of paintwork, Butlers Specialized Glass Company, which manufactures laminated glass panels with an inner sandwich panel of colour, is identified as being able to match exactly the original colours from an extensive palette range.

<sup>16</sup> 'Unsung heroes', *Construction Repair*, May/June 1997, pp. 28-29; contemporary promotional material from W. & J. Leigh Ltd., paint manufacturers; the bills of quantities specify Arpax K44.

<sup>17</sup> 'Criticism: the architects reply', *The Architects' Journal*, 27 June 1957, p. 947.

<sup>18</sup> 'Multi-storey flats', *Architecture and Building*, August 1957.

### 2.3.1.2 Common parts

The main entrance at ground level is approached by the 'way-through' which links the two halves of the estate. The external paving continues into the 'way-through' and partly into the lobbies, and a strip of terrazzo paving links the estate office, the access lobby and lifts, the 'way-through' and the hobby rooms on the ground floor.

The exposed concrete at ground and basement level is pick-hammered and was intended to be painted black. The panel infilling below the windows at ground level is formed of blue engineering bricks. Service ducts at ground level are formed of black glazed bricks. Internally, the finish is fair-faced concrete.

The doors to the four flats at the north and south ends of the block are grouped around common entrance lobbies which are linked by a central corridor providing access to the lifts and four residents' stores (for the flats at the further ends). The entrance lobbies and central corridors are entirely internal. Light fittings were originally set into the ceiling. Four wired glass screens with hardwood frames separate the entrance lobbies from each other and from the external escape stairs. (These control draughts and limit the spread of fire). The external escape stairs are finished in granolithic paving, with steel railings painted black.

Fire escape routes were planned via cupboards in the bedrooms either through to the central corridors or, for the flats at the further ends of the block, through a hatch leading to the external escape stairs.

The design of the front doors to the flats and their surroundings (including letter boxes and services hatches) is specifically composed and has a distinct character.

Refuse chutes, painted yellow, located at the north end of the stair landings discharge into the refuse chamber at basement level, the containers of which are collected by paladin vehicles at the service road. Other than the refuse chamber, estate stores, a resident engineer's office and electrical intake room, the entire basement was planned for residents' storage.

### 2.3.1.3 Unit Interiors

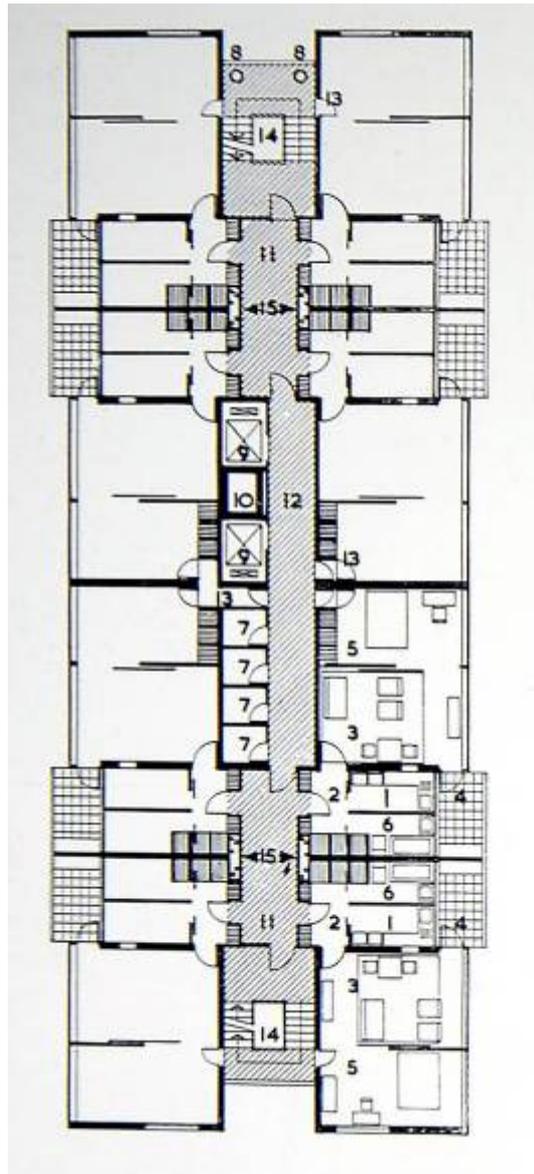
Although compactly planned, an impression of spaciousness has been achieved in the interiors. All flats have a living room, bedroom, narrow galley kitchen and bathroom. The interiors are simple: cross walls and floor slabs are uniform in thickness with no projecting beams, columns or piers; and detailing is both simplified and standardised. The flats are screened from the central corridor by a series of fitted cupboards, including a letter box and a service hatch next to each front door (originally for the delivery of milk, bread etc.).

The sense of spaciousness is achieved by large windows; generous private balconies; living rooms linked to bedrooms by sliding partitions, glazed above; and a continuous clerestory running throughout the flats which accentuates the sense of spaciousness, even when the partitions are closed.

By providing access to the bedroom from the living room, an internal corridor was avoided, thereby maximising room sizes. Sliding doors to the kitchen and bathroom increased available space in the tightly planned interiors.

- 1 Kitchen
- 2 Entrance lobby
- 3 Living room
- 4 Private balcony
- 5 Bedroom
- 6 Bath and WC
- 7 Tenant's store
- 8 Refuse chute
- 9 Lift
- 10 Boiler flue
- 11 Common lobby
- 12 Lift lobby
- 13 Escape door
- 14 Public stairs
- 15 Service ducts

The sliding partition between the living room and bedroom allows flexibility; half the partition can be fully opened so that the two rooms can be used as one: 'The partition between the living room and bedroom is constructed to slide away. We have tried in all these flats to create a degree of spaciousness within the Ministry standards ... within this very limited size we have tried to get some spatial interest ... as one looks from the door of the living room one wall is fixed but one slides away and the bedroom is beyond'.<sup>19</sup> The partitions were formed of hardboard-faced soft-board held in timber frames. This feature is an important part of the architect's original concept and therefore of special architectural interest.



The aluminium-framed windows of the living room and bedroom would have been exceptional at the time. The opening sashes slide horizontally, with top-hung night ventilators, and there is a distinctive internal safety rail. (The kitchen and bathroom windows, at the back of the balconies, are framed in softwood. The original reeded glass of bathroom windows remains in some flats.)

The kitchens were planned with all built-in equipment on one side (sink, work surfaces, storage cupboards, space for refrigerator and cooker), with a hatch connecting the worktop to the living room. Within the generous storage provided was a heated drying cupboard in the bathroom.

<sup>19</sup> 'Chamberlin, Powell and Bon, Golden Lane Housing Scheme', *Architectural Association Journal*, April 1957, p. 215.

All flats were originally supplied with central heating; finned-tube convectors were arranged behind aluminium-faced plywood panels beneath the window cills in the living room and bedroom. The vertical flue and return pipes to the convectors were concealed in the window mullions between the living room and bedroom. This system was subsequently replaced, and heating and water systems were renewed between 1988 and 1990.

Modifications to the services have detracted from the original, rational planning of the flats and have altered the way in which they function. For example, the later addition of individual boilers reduces usable space in the kitchen, and surface pipe work for heating interferes with the sliding partitions and doors, as well as the threshold to the balcony.

### 2.3.2 Stanley Cohen House

Several features distinguish Stanley Cohen House and contribute to its special architectural interest. Its position at the boundary of the estate along Golden Lane and its direct abutment onto two of the maisonette blocks posed particular challenges and influenced its design and planning.

Stanley Cohen House is distinctive in its strongly horizontal form, which is emphasised in the materials and detailing used. At four storeys, with the upper floor set back, it is lower than the other residential blocks. (This was apparently intended to allow maximum morning sunlight into the estate.)

Because of traffic and pedestrians along Golden Lane, the ground floor was considered unsuitable for flats with either living rooms or bedrooms facing east. Therefore, studio flats facing west were designed. The reduced depth of the flats allowed the formation of a colonnaded pavement along the whole frontage onto Golden Lane: 'Block three [Stanley Cohen House] ... is practically non-existent at ground level. There are little one-room flats looking into the site, but there are large ways for walking through and viewing into the site'.<sup>20</sup>

Particularly significant is the way in which the design of Stanley Cohen House provides views into the estate, as well as access, lending a 'picturesque' quality to what is essentially a formal layout design. The colonnade, with its canopy extended south to Bowater House, creates a clearly defined barrier between Golden Lane and the enclosed courts but also openings at ground level between the two. Before the later construction of a screen wall infilling the breezeway, there was an impressive view from Golden Lane, looking west across the sunken court with the pond towards the community centre with Great Arthur House beyond. The loss of this view detracts considerably from the architects' original intention.

The design of Stanley Cohen House links different elements of the estate and contributes to the overall layout around a grid. It adjoins Basterfield House at the north

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<sup>20</sup> 'Chamberlin, Powell and Bon, Golden Lane Housing Scheme', *Architectural Association Journal*, April 1957, p. 215.

and Bayer House at the centre, and, with the extension of the colonnade canopy, links Bowater House to the south.

The potential problems arising from two blocks meeting at right angles – overshadowing, overlooking, access, obstruction of light, and the ‘blind’ pocket at the meeting point – were skilfully solved by changing the internal arrangement of the flats from level to level and along the length of the block. Plans for the first and second floors show three-room flats, one-room flats opposite the junction with the maisonette blocks, and a four-room flat with reversed orientation to avoid overshadowing from the adjacent block. While most living rooms face west, where the west elevation is overshadowed, the living room faces east. The different orientations of flats on these floors made access galleries impractical and they therefore have stair access in pairs. Penthouse flats on the top floor, which have generous private balconies facing west, have an access gallery which connects to the lifts and stairs of Basterfield and Bayer Houses.

### 2.3.2.1 Exterior

Stanley Cohen House is constructed from reinforced concrete and brick with hollow-tile floor slabs and a flat roof. Loads are carried by upstand beams at first floor level on a line with party walls, and the floor slabs span between party walls.

The treatment of the floor slab edges contributes to the block’s distinctive character. The slab edges of the middle two floors and concrete wall ends are painted white; these contrast strongly with the continuous black concrete spandrels on the first and second floors. These were formed by casting an additional thickness of 1.5in to the concrete wall, the greater part of which was coarsely pick-hammered away. This very rough texture was then painted with black Arpax paint. As with finishes on other blocks, it was designed to require minimal upkeep: ‘The idea is that we shall never have to paint that again, but the City Corporation can afford to paint the relatively small area of white frequently.’<sup>21</sup>

Coarse pick-hammered concrete is a distinctive feature which the architects exploited further during the second phase of the Golden Lane Estate, notably on Crescent House, and subsequently at the Barbican Estate. The architects described its particular qualities: ‘This rough pick-hammering effect is a remarkable camouflaging material, for through it there are pipes sticking out some six inches, invisible to the eye.’<sup>22</sup>

On the east elevation, the recessed ground and top floor flats have unobtrusive finishes: grey Arpax paint on the top floor and wire-cut blue engineering bricks on the ground floor. On the west elevation, however, the ground floor and basement are constructed of pink brick and – particularly striking – the ground floor flats have bright yellow opaque glass cladding under the windows.

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<sup>21</sup> ‘Chamberlin, Powell and Bon, Golden Lane Housing Scheme’, *Architectural Association Journal*, April 1957, p. 216.

<sup>22</sup> ‘Chamberlin, Powell and Bon, Golden Lane Housing Scheme’, *Architectural Association Journal*, April 1957, p. 216.

The strongly expressed palette of black and white, together with the yellow Muroglass cladding (and the yellow-painted refuse chutes), distinguishes Stanley Cohen House but at the same time conforms to the original, coherent colour scheme of the estate. The west-facing balconies of the ground floor have steel and mahogany handrails. All windows have opening lights of standard steel section in softwood timber surrounds.

The north and south elevations contrast in their simplicity with the east and west façades. The columns of the colonnade and canopy along Golden Lane are of fair-faced concrete which is painted black.

### 2.3.2.2 Common parts

The top floor access gallery has steel railings with Georgian wired glass, asphalt and quarry tiles in screed. There are glazed entrance lobbies to the stairs for the flats with access in pairs. The concrete stairs with open steel balustrades are shared with Basterfield and Bayer Houses. There are generous communal spaces on the landings, especially at the top floor.

### 2.3.2.3 Unit Interiors



As in other blocks, the qualities of light and space are evident in Stanley Cohen House. Windows are large and balconies generous.

The flats on the ground floor have a living room with a bed recess, private balcony, kitchen, bathroom and entrance lobby. The planning of the bed recess, created by a built-in cupboard, avoided the impression of a 'bed-sitting room', with no separation

between living and sleeping space. Easy-to-clean, simple interiors, with ample storage and an airing cupboard, were also appreciated by early residents.<sup>23</sup>

Entrance lobbies in the flats on the upper floors are generously sized. On the ground and top floors the balconies extend along the full length of the flats; on the first and second floors, they open from the living room and extend in front of the kitchen window. Flats at the south end of the block have an additional window in the south flanking wall.

The ground floor studio flats have a glazed screen between the kitchen and living room. On other floors, the kitchen shelf and counter unit have a hardwood-framed glass hatch with polished plate sliding panels. Floor coverings were originally linoleum and heating was provided by grilled tube convector heaters concealed by aluminium-faced asbestos panels.

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<sup>23</sup> 'The tenants pay by cheque in Golden Lane', *The Architect's Journal*, 16 January 1958, p. 101.

### 2.3.3 Maisonette blocks: Basterfield, Bayer, Bowater, Cuthbert Harrowing and Hatfield Houses

During the first phase of construction, four maisonette blocks were planned, each conforming to a uniform design but with slight variations. These well proportioned blocks of six storeys (Basterfield, Bayer and Bowater Houses) or four storeys (Cuthbert Harrowing House) are aligned east/west, with the principal aspect almost due south. They combine to create the formal composition around Great Arthur House and the courts.

A further six-storey maisonette block, Hatfield House, with a lower ground floor, was completed during the second phase, forming the northern boundary of the estate.

A major achievement was the successful arrangement of two or three superimposed two-storey maisonettes with gallery access. Although now common, in the early 1950s this was new. The Golden Lane Estate helped to establish a form of housing later widely adopted and, in this respect, the maisonette blocks are of particular architectural interest.

The design of the maisonette blocks sought specifically to counter common objections to living in flats, in particular by creating a sense of spaciousness, ensuring privacy and providing good sound insulation.

The maisonettes are arranged in pairs with cross walls projecting at either end of the balconies, providing privacy between adjacent maisonettes. As a result, on the south elevation, the maisonette blocks read as terraces of individual two-storey dwellings, placed side by side, one on top of the other. The maisonettes are reached by access galleries on the north side, with strongly defined concrete stairs and lift shafts at the end of the blocks.

The perceived size of each maisonette is increased by projecting the full height and length of the cross walls, the 'roof' and the balcony floor to the south. Heavy brick piers defining the recess in the access gallery opposite the paired front doors also suggest the outer limit of the maisonette on the north elevation.

The pairing arrangement of the maisonettes (influenced in part by economical layout of services) is used to obtain an elevational module that is large enough to be in scale with the whole building. The result is a strong, rhythmic pattern to the elevation. The subdivisions and detail on both the north and south elevations clearly reflect the internal design. The upper floor bedroom windows project, while the stair windows at the lower level are set back. The design composition on the south elevations is perhaps more evident at night – in the words of the architect: 'Externally, at night particularly, a feeling is given of the living room going up to the double height and the bedroom floating as a box and piercing the glass screen'.<sup>24</sup>

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<sup>24</sup> 'Chamberlin, Powell and Bon, Golden Lane Housing Scheme', *Architectural Association Journal*, April 1957, p. 215.

The ground floor maisonettes of Basterfield, Bayer, Bowater and Cuthbert Harrowing Houses have access to the courts from the living room by private stairs, in concrete, with steps in quarry tiles – an extension of living space as intended by the architects.

On the lower ground floor of Hatfield House are one-room studio flats which open directly onto small, private walled gardens, separated from each other by pink brick walls which continue the lines of the cross walls.

### **2.3.3.1 Exterior**

The blocks are constructed of load-bearing brick, with in situ concrete slab floors. A defining feature is the bright red or blue, opaque glass cladding set under the windows. With the yellow glass cladding of Great Arthur House, it brings coherence and continuity to the estate, despite the diversity of the buildings. There is a continuous band of glazing and coloured glass on the upper floor of the topmost maisonettes. The windows and glass cladding are framed in aluminium. The bright colour of the cladding and the lighter quality of the aluminium frames contrasts with the comparatively darker materials used elsewhere.

In exposed positions, the materials used, with few exceptions, are pick-hammered concrete finished with gritty paint, fair-faced concrete and facing brick. Structural materials on both the north and south elevations were intended to be left exposed; this had the advantage of being both cheap and permanent. It was envisaged that the concrete would weather uniformly, providing a dull matt finish in contrast to the brilliance of the coloured glass cladding; in the event, however, because of extensive weathering, all exposed concrete on buildings completed during the first phase was reported to have been painted, with PVA paint, around 1962 and 1963. A medium-dark tone of facing brick was chosen so that its appearance would withstand many years of weathering.

Finishes requiring more frequent maintenance, such as painted timber, steel, and varnished hardwood, are used mainly in more protected and accessible positions at the rear of balconies. In a recent intervention, however, original finishes were not respected. During redecoration of the exterior of Hatfield House in 2005, hardwood frames were painted with opaque brown paint rather than finished with a clear varnish.

In contrast to the well defined and detailed north and south elevations, the west elevations are treated as gable walls of plain brickwork.

### **2.3.3.2 Common parts**

The flats are reached by access galleries, via stairs and lifts on the upper floors. The lift shafts, with rubbish chutes, are set in freestanding concrete. Open stairs at the end of the blocks were subsequently glazed, with storey-high panes set in timber frames. (Stairs, lifts and refuse chutes are placed at the perimeter of the site so that service vehicles can reach the buildings from the public highway.)

The access galleries, with steel railings, have paired timber entrance doors masked by brick piers. Fire escape balconies between north-facing bedrooms on the first, third and fifth floors (of the six-storey blocks) have wired glass fronts. The introduction of open grilles – shot-blasted and galvanized – to the escape balconies improves daylight to the kitchens below.

As with the lower floors of Great Arthur House, the basements were designed for resident's storage and laundry rooms. The laundry rooms are no longer used for that purpose and those visible from the exterior appear to be either unused or used as storage.

### 2.3.3.3 Unit Interiors

The maisonette interiors are characterized by spaciousness and light. The living rooms and bedrooms were on average 4.5 per cent above the dimensions recommended by the Ministry of Housing and local government at the time; this was achieved by planning interiors as openly as possible and reducing corridors and lobbies to a minimum (realised in part by incorporating, for example, sliding doors to the kitchen). The impression of light resulted principally from the large windows between the south-facing living rooms and generous balconies; the double-height window opposite the stairwell; and the partly glazed screen between the kitchen and dining space. The special architectural interest of the maisonette blocks lies principally in this quality of space and light, combined with several original and innovative details.

The internal design of the maisonettes reveals their depth and height. Light, glazed partitions between the kitchen and living room, with a serving hatch placed immediately opposite the kitchen window, provide an extended view between these rooms and reveal the full depth of the party wall. The height of the maisonettes is revealed by the continuity of the two-storey party wall, uninterrupted by the open-riser stair.

The dining area receives light through the serving hatch window and from the double-height window through the open-riser stair. The serving hatch window and external kitchen window are of the same width and align with the double-height window. The partly glazed screens – which comprise a full-height kitchen cupboard and shallow bookshelves on the living room side – are well detailed with shadow gaps and grooves. Placing the stair in the living room both increases the perceived size of the room and also contributes to its formal interest: ‘Some controversy was created with the Corporation because we made a case for a plan with a stair in the living room, not only on the ground of increasing the size of the living room, but also for the vertical spatial interest’.<sup>25</sup> The stairs are, for the most part, constructed of concrete (in the case of Hatfield House, these are of exposed aggregated polished concrete) with linoleum insets.

Although generally conforming to a typical plan, there is some variation within each block. In the lower maisonettes, the stair leads from the living room by the double-height window to the bedroom level with a well lit landing at the top. On the upper storeys, the stair in three-bedroom flats is at the back of the living room, parallel to the access gallery. In the two-bedroom maisonettes, the stair rises in front of the flat door. Both maisonette types are lit by clerestory glazing. These stairs are constructed of timber rather than concrete, and some have an integral shelving detail incorporated below the treads. In some maisonettes, a hinged decorating platform is fitted above the stairs.

In the three-bedroom maisonettes, which occur adjacent to the secondary public escape stair at the end of the block, the planning also differs. The third bedroom is

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<sup>25</sup> ‘Chamberlin, Powell and Bon, Golden Lane Housing Scheme’, *Architectural Association Journal*, April 1957, p. 215.

planned either opening from the living room on the lower floor – with a large sliding panel which allows a full diagonal view across the living room – or alternatively on the upper level.

All kitchens and bathrooms have natural light and ventilation; the bathrooms in the top maisonettes are roof-lit by clerestory glazing. (In the entrance lobby, light was originally shared between the hall and the kitchen by a small, square internal window.)

In Hatfield House, the lower-ground studio flats – one room and a bathroom – are ingeniously planned to achieve economical and versatile use of a small space, which is greatly enhanced by direct access to the small private garden.

Each studio flat had one of its side walls designed to contain all equipment, while the other was left free of obstructions. The storage wall had a built-in wardrobe in the lobby, and in the living room a recess large enough for a single bed and a cooking cupboard, which also originally contained a small larder and extract fan. If preferred to have the bed in the living area, the bed recess could be used for storage. So that the dining table could be used conveniently either in or outdoors, the cooking cupboard was placed next to the gate door to the garden rather than at the back of the room. Both the bed recess and the cooking cupboard could be concealed behind sliding screens of 6ft 6in (which remain in at least one, possibly more, flats). The face of these screens and the solid wall between them are similarly treated (timber panelling), so that when they are closed they present a continuous wall surface. The original flooring was blue quarry tiles at the end of the room by the window and door to the garden, the rest in timber. The hardwood-framed fixed window incorporates high-level frameless sliding glass ventilators.

A distinctive feature of the maisonettes – strongly expressed on south elevation – is the figure-of-eight heating coil placed at the centre of the double-height window to prevent cold down-draughts and condensation. Most have since been removed, detracting from the geometry and consistency of the original design. Heating was originally provided by convection heaters concealed by aluminium-faced panels; this system was subsequently replaced.

The aluminium-framed windows, with top-hung night ventilators, slide horizontally and are designed to over-slide for easy cleaning. (Those in the bedrooms on the north elevations slide open to full width over the adjacent fire escape balconies.) In addition, in an ingenious design, the glazed aluminium doors to the balconies slide vertically, counterbalanced by the top section which can be lowered to four feet above floor level for easy cleaning. The bottom glass panel is a toughened sheet for safety. The windows in the living room originally had curtain tracks fitted at transom level, adding to the geometry of the elevation and – a deliberate intention of the architects – particularly noticeable at night. Few of these curtain tracks survive, however. There are distinct, and appropriate, changes in the floor coverings of the living rooms. While most of the flooring is timber, quarry tiles are placed in the area in front of the windows and doors to the balconies.

### 2.3.4 Cullum Welch House



Cullum Welch House formed part of the further development of the estate after extension of the site in 1954. Construction began the following year.

While the design and planning of Hatfield House conformed largely to the earlier maisonette blocks, Cullum Welch and Crescent Houses marked a significant evolution of architectural language. Cullum Welch House could be considered as a transitional point between the lighter treatment of the earlier residential blocks and the more robust expression of Crescent House.

#### 2.3.4.1 Exterior

Cullum Welch House, six storeys high, is constructed of reinforced concrete slabs on wide, load-bearing pink brick piers, with pink mortar. These are arched over an open basement which houses residents' stores. The basement is reached by a sweep of steps down from the court open to Fann Street, leading to the tennis courts and leisure centre.

The flats are arranged in pairs and are approached by open access galleries on the north side, with stairs at each end. A lift at the west end is shared with Crescent House. The brick piers and open concrete balustrades of the access galleries create a strong geometrical composition. The concrete stairs on the north façade at the east end of the block, with black painted railings, add to the geometry.

The front doors and the window frames were originally – and are still – painted in tomato red, thus conforming to the palette of primary colours for the earlier blocks, although in this case not in the form of glass cladding. The concrete balustrades remain unpainted. (This had been the preference for all exposed concrete but where the concrete weathered unevenly in other blocks it was subsequently painted.)

For reasons of economy, the flats in Cullum Welch House were designed without balconies on the south elevation. To compensate, however, the windows extend from floor to ceiling. In addition, and forming a particularly distinctive feature, there are wide pre-cast concrete planters at floor level and shelves with circular holes for flowerpots at cill level. The shelves were specifically designed to present an interesting pattern when empty. The planters and shelves are built into the brick piers, with exposed aggregate externally and a polished surface showing the aggregate internally. Initially intended to be unpainted, they were subsequently painted in grey. Contrast is achieved between the large, light aluminium-framed windows and the heavier brick piers and concrete planters and shelves.

Viewed from above, there is distinct geometrical pattern of raised concrete, in the form of squares, on the roof of the block.

#### 2.3.4.2 Common parts

### Part 2 2 Special interest of the estate

The original design of the junction of Crescent and Cullum Welch Houses has been somewhat distorted by the addition of a wrap-around screen of railings above the original guarding on the top floor. This intervention detracts from the original 'float-over' look of the concrete canopy to the communal landing.

#### **2.3.4.3 Unit interiors**

The flats in Cullum Welch House are the smallest of the estate and the interest of the interiors lies principally in economical use of space, coupled with the glazing on the south-facing façade. Through careful planning and detailing, viable internal spaces within a small area were achieved.

All flats comprise one room, with a kitchen and bathroom, and are planned particularly compactly. The rooms are arranged around a small entrance lobby. On one side of the lobby was a larder cupboard, incorporating a letter box, delivery hatch and gas meter (which could be read from outside the flat) and a linen cupboard. On the other side are a small kitchen and internal bathroom. (This therefore diverges from the original competition brief for an external outlook for bathrooms.) All rooms have sliding doors. The floor to ceiling windows, which are aluminium-framed and slide horizontally, suffuse the room with light.

In terms of differentiation of living and sleeping space, however, the design is not as inventive as in the studio flats of Stanley Cohen and Hatfield Houses.

The flanking walls are plastered but the inside of the pier next to the window is in brick, originally unpainted and fitted with bookshelves. The strip of floor next to the window was originally covered with quarry tiles with the remainder in hardwood.

## 2.3.5 Crescent House

Crescent House was the final building to be completed – in 1962 – and is a defining element of the estate’s special architectural interest. Whereas Great Arthur House set the stage in the early 1950s for a ground-breaking housing development, Crescent House provided a new direction. It marked a critical point in the evolution of Chamberlin, Powell and Bon’s architectural language and informed their later developments: ‘... the late-Corbusian language of the architects’ adjacent Barbican Estate is anticipated.’<sup>26</sup> (The Barbican Estate was conceived during the final stages of the construction of the Golden Lane Estate including, significantly, Crescent House.) The architects pointed at the time to the influence of Le Corbusier, in particular his *Maisons Jaoul*, on the design of Crescent House, most notably the boldly expressed concrete structure and assertive profile, barrel-vaulted form and dark wood window frames.

The particular architectural significance of Crescent House as an important indicator of the evolution of post-war architecture, and of design and construction in the late 1950s and early 1960s, is acknowledged by its listing as Grade II\*.

Part of the special architectural interest of Crescent House lies in its skilful design and planning to respond both to the rectilinear geometry of the estate and also to the curve of Goswell Road. The stepped profile of the building – created by the largely glazed projection of the flats – under a segmented, round-arched band of concrete corresponds to the gentle curve of the road. The façade has a complex geometry which leaves all flats rectangular despite the curve. It was ‘designed as a coherent piece of street architecture’.<sup>27</sup> With the backdrop of the three Barbican Estate towers, the dramatic façade of Crescent House along Goswell Road provides a particularly impressive and responsive urban composition. The east elevation completes the rectilinear layout of the estate.

Crescent House defines the estate’s boundary to the west, enclosing the inner courts which were intrinsic to the original design. At the same time, however, as with Stanley Cohen House on the estate’s eastern boundary, it allows both access and views into the estate, in particular at the south end where it is raised on columns allowing wide views and unimpeded access to the court open to Fann Street and Great Arthur House. This court was intended to serve as the main approach to the estate from the west and therefore to be less private than the others.

Crescent House has three floors of flats, mostly of one bedroom, arranged around central access cores, over – originally – 20 retail units which are set back behind columns from ground to first floor level. The public house, *The Shakespeare*, is set apart at the south end of the block. Flats on the ground floor were considered unsuitable because of traffic on Goswell Road. The commercial premises on the ground floor of Crescent House are described in more detail in section 2.6.

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<sup>26</sup> Bradley, Simon, and Pevsner, Nikolaus, *London 1: The City of London*, Yale University Press, 2002, p. 509.

<sup>27</sup> ‘Golden Lane: Stage 2 – Housing, Goswell Road, London’, *Architectural Review*, December 1962, p. 394.

In addition to the flats on the first, second and third floors, Crescent House includes six guest rooms (three double and three single rooms with en suite shower and WC) at the north end of the block. The inclusion of guest rooms was a response to the difficulty of accommodating guests in the compact flats of the estate – another example of providing amenities for the residents of the estate. The guest rooms continue to be used for their original purpose.

### 2.3.5.1 Exterior

Contrasting materials are used. The in situ concrete bands which define the roof line and first floor level are bush-hammered to expose and split the flint aggregate. They frame the more refined elements such as glazing, white infill panels, dark-stained hardwood and black mosaic tiles.<sup>28</sup> The exposed edges of the floor slabs are finished in grey-green mosaic tiles, although this colour is now barely discernible and appears black from a distance.

The rendered concrete cross walls, painted rust-red, progressively project forward towards the south and north ends of the façade as the block curves and diminish to a shallow pilaster towards the centre. Four large concrete balconies, two each on the third and fourth storeys, project on the south façade and are now painted cream. The rendered concrete wall of the north elevation is also painted cream.

Street lighting was specifically integrated into the Goswell Road façade. Vertical, fluorescent light fittings are fitted in a rhythmic pattern to four bays, within the adapted timber framework of the windows and the panels below. (These light fittings have apparently not functioned for several years.) Large Corporation of London insignia and panels with the name of the estate were affixed at both the north and south ends of the building in the 1980s.

The columns in front of the shops are finished in grey-green mosaic tiles in a diagonal pattern but have been dulled with age and pollution. Where replaced, black mosaic tiles have been used. Other columns – in the inner wells and supporting the undercroft into the court open to Fann Street – were, it appears, originally left unpainted.<sup>29</sup> (Those on the estate side, including along the terrace above the service road, are now rust-red, others in the undercroft are cream.)

The dark hardwood timber window frames had a clear finish (now painted brown externally), with pivoting centrally hung casements and aluminium opening lights. Glazing from floor to cill level is in Georgian wired glass.

### 2.3.5.2 Common parts

Flats in Crescent House are reached by stairs and lifts at the junctions with Hatfield and Cullum Welch Houses and a stair adjacent to the Shakespeare public house. The

<sup>28</sup> A contemporary article described the white infill panels as 'white cast glass': 'Golden Lane: Stage 2 – Housing, Goswell Road, London', *Architectural Review*, December 1962, p. 395.

<sup>29</sup> Golden Lane: Proposed refurbishment of paintwork, Draft for discussion, Frank Woods, April 1999; 'Golden Lane: Stage 2, Housing, Goswell Road, London', *Architectural Review*, December 1962, p. 392.

stairs to the access galleries and open wells are of concrete with steel balustrades painted black.

The central corridors are open at the top floor and widen progressively towards the south and north ends of the block as they adapt to the curve of Goswell Road, creating galleried light wells at either end. The communal landings have over time evolved a distinct character, contributing to interaction and cohesion. Specifically, the colonisation of landings with tenants' pot plants etc, softens and embellishes these areas, though it is important that such additions do not obstruct access, cause local heavy loads or impede or drainage.

In the central part of the building, where the corridors are not open, they were originally lit by borrowed light through glass lenses set into the floor slab. (While the recesses for these remain in the ceilings of the central corridors, all are now blocked.)

Some vestiges of the original, distinctive, fully recessed light fittings remain but these are no longer used and have been superseded by later, surface-mounted lighting schemes of varying styles. Likewise, in many cases the original numbering and door furniture has been lost, detracting from the coherence of the original signage system.

The appearance of the common parts has deteriorated over the years as a result of installation of services (including metal trunking for renewed electricity supply and clumsily fitted gas main and meter cupboards).

### 2.3.5.3 Unit interiors



As with the other residential blocks, the interiors of Crescent House are carefully and economically planned, with meticulous attention to detail.

Achieving a sense of light and space informed the design. In most flats there is a partly glazed screen, incorporating a serving hatch and storage, between the kitchen, which faces the access gallery, and the living room. In order to economise on frontages, however, a third of the flats were planned with internal kitchens and bathrooms, with artificial ventilation. In these, the glazed screen in the kitchen opens into the entrance lobby which is in turn

glazed on the side of the access gallery. The glazed screens are particularly well detailed, with shadow gaps and grooves. The screen to the living room clearly defines the layout of the flat, making it obvious where a dining table should be placed. Partitions between the living room and the kitchen and bathroom have high-level glazing, which increases the sense of space flowing between rooms.

The barrel-vaulted top floor flats have full-height glazing. (Originally there were adjustable canvas blinds, providing privacy and shade from strong sunlight, but these were not replaced as they wore out.)

Sliding doors to the kitchen and bathroom from the entrance lobby contribute to a sense of openness in these tightly planned units. In addition, there are head-height partitions and louvred sliding doors to the bedroom recess which subtly separate the living and sleeping areas. These partitions incorporate integral up-lighters to light the bedrooms and living space. (Original plans show the bedroom partition extending in front of the cupboards in the living room, resulting in an enclosed space described as a dressing area, but there is no evidence that this detail was actually built.<sup>30</sup>) The south-facing flats at the end of the block have a different arrangement where cupboards are built into the partition separating the living room and bedroom.

A number of internal fittings are of particular interest: built-in cupboards, work surfaces and shelving in the kitchen; and, in the living room, large built-in cupboards with built-in drawers, and built-in 'floating' shelves between the timber-framed window and wired glass below. In most flats, there is a service hatch next to the front door for the delivery of milk etc.

Ironmongery, sanitary and kitchen fittings were chosen to enhance the original design intent. Due to wear and tear, modifications and maintenance, much has since been removed and replaced. Some typical ironmongery remains, however, and is still serviceable. In the third-floor vaulted flats visited, for example, the original Naco pull levers for operating the high-level glass ventilation grilles remain.

Whilst remaining original elements are always of interest for their authenticity and should be retained wherever possible, it may be noted that the 'special interest' of these interior fit-out arrangements inheres primarily in the ingenuity of their detailed design and quality of care as distinct from the actual materials from which they are constructed.

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<sup>30</sup> 'Golden Lane: Stage 2 – Housing, Goswell Road, London', *Architectural Review*, December 1962, p. 395.

## 2.4 Leisure centre and former nursery (now Sir Ralph Perring Centre)

The leisure centre is a particularly important component of the estate, both in its design and planning and also in the facilities it provides. It contributes to the original intent to create an urban 'village' enjoying a wide range of amenities. It is therefore an important example of the architects' belief that a housing development should be an organic part of the city rather than simply a collection of houses, flats or maisonettes. (The leisure centre provides facilities both to residents of the estate and also others outside. Plans for additional leisure facilities at the Barbican Estate were not realised.)

When planned, the leisure centre was to include a physical recreation building with a badminton court and swimming pool, a bowling green, club rooms<sup>31</sup>, a nursery room and a children's playground (with separate areas for older and younger children) and a sunken pit for ball games. Tennis courts were built instead of the bowling green, although the architects are recorded as having preferred the softer landscape of the bowling green to that of tennis courts. (The tennis courts and children's playgrounds are referred to in detail in section 2.7 on the external landscape.)

The recreation building is an important component of the formal grid of the layout and the creation of the interrelated courts. It stands in a symbolically central position between the two largest courts: the recreation court between Hatfield and Cullum Welch Houses and the bastion court between Basterfield and Bayer Houses. The two-storey swimming pool and gymnasium are separated by 'way-throughs' at both upper and lower level which connect the two courts. The transparent design of the building allows views between the courts. Its elevated walkways on either side link the upper walkways of the estate.

The leisure centre, which is strongly reminiscent of early modernist buildings, combined with the club rooms, demonstrates a transition between the architects' earlier and later styles.

### 2.4.1 Exterior

The recreation building is an elegant, streamlined, transparent building. Its simple, strongly horizontal form echoes that of Stanley Cohen House to which it runs parallel and which can be seen through the 'way-throughs' and the glazed east and west elevations.

The buildings housing the swimming pool and gymnasium are both double-height spaces formed by a concrete roof slab supported on a double row of circular concrete columns, with first floor external walkways running along the east and west sides of both buildings. The full-height glazing is set back behind the outer column at ground

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<sup>31</sup> In early drawings by the architects, held at the City Solicitor's Record Office, the club rooms are referred to as the City Residents Association buildings.

level and the inner column at first floor level, creating the first floor covered walkways, an interesting stepped section internally, and views into both spaces from first floor level.

The columns continue to the north at the upper level to support the canopy (a continuation of the roof over the swimming pool and gymnasium) extending over the Sir Ralph Perring Centre. The depth of the horizontal roof slab and walkways form a contrast with the slender vertical columns.

The simplicity and lightness of the form of the recreation building are reinforced by a limited palette of black and white: the concrete roof and walkways are painted white and the window frames, thicker at cill level, are painted black.

The architectural differentiation of the building from the residential blocks and its clear expression as a collective social amenity constitute a key aspect of its special interest. It is important that this particular character is preserved.

## 2.4.2 Swimming pool and gymnasium

Few original features remain in the interior of the swimming pool building, which was refurbished in 1992 and has been further upgraded in 2012. The changing rooms have been completely refitted, and the lighting and air-handling systems have been replaced.

The swimming pool and gymnasium are fully glazed on three sides. In the swimming pool, much of the original glazing, with metal frames, remains intact, although at ground level it has since been replaced by opaque wired glass and some of the original panes at the upper level have been removed in order to fix lighting. The upper level of the north elevation of the swimming pool was originally glazed; glazing was, however, later removed in order to install air conditioning plant. Most of the glazing in the gymnasium is now opaque. The lower part of the upper glazing pane is sand-blasted and appears to be original and the original ventilation strips remain. The horizontal metal spandrel, painted black, on the elevations of gymnasium is original. As part of the recent works the gymnasium has been enlarged northwards with a new glazed extension, thereby narrowing the walk-through by roughly two-thirds of its original width. It is important that this passage, which contributes significantly to the permeability of the estate, is not narrowed any further.

At the south end of the gymnasium building is the plant room, constructed of reinforced concrete, which contains equipment for chlorination and filtration systems.

## 2.4.3 Former Nursery, now Sir Ralph Perring Centre

The Sir Ralph Perring Centre is a single-storey building and stylistically consistent with the horizontal composition of the swimming pool and gymnasium buildings. It is constructed of blue engineering bricks and a flat concrete roof, painted white, with – originally – double-height glazing on its west elevation (the lower panels are now painted white). The lower part of the glazing is framed in timber, the upper part in aluminium. The interior is lit by three large circular roof lights.

## 2.4.4 Club rooms

The single-storey club rooms were designed in a completely different idiom to that of the swimming pool and gymnasium and demonstrate the evolution of architectural style during the construction of the estate. While the leisure centre is light and refined, the club rooms are more robust in bush-hammered concrete and brick and easily identifiable with the later developments of Crescent House and the Barbican Estate.

The block of club rooms, effectively a deep retaining wall, reads as part of the garden infrastructure rather than a building in its own right. It is set under the terrace and walkway in front of Hatfield House and opens out onto the lower terrace overlooking the tennis courts. The reinforced concrete and piers of blue engineering bricks form an arched pattern, which resonates with Crescent House. The windows are framed in timber.

Internally, the rear of the club room block extends in height to the level of the walkway above and is lit by three rows of circular roof lights (many of which appear to be original). Extensive leaking from the roof lights has, however, caused considerable

damage to the interior decoration. Blue quarry tiles were originally laid on the floor. Original drawings indicate sliding doors between all the club rooms.

The club rooms have also been extensively refurbished in the 2012 scope of works, with new screen infills along the main south-facing elevation alongside the tennis courts.

## 2.5 Community centre

Provision of a community centre was a requirement of the original competition and the architects interpreted it as the nucleus of their scheme. Although small in comparison to other buildings on the estate, it was intended to be the focus of the estate's social life and was therefore placed centrally, on what was originally the main pedestrian 'piazza': 'It is the hub or centre of the site, albeit the progressive development of the Golden Lane project westwards leaves it now situated towards the east side of the estate. The whole layout centred around the tall block [Great Arthur House] and in front is the main piazza and community centre.'<sup>32</sup> (The loss to car parking of the 'piazza' therefore seems all the more regrettable.) The assessor of the competition also highlighted the pivotal role of the community centre: 'Also on the central piazza is the community building. The architect has seized on the proposal for a village hall and made it the central feature. The design of this building is a very pleasant and skilful piece of modern design.'<sup>33</sup>

The community centre demonstrates in many ways Chamberlin, Powell and Bon's aesthetic of the early 1950s. Its location viewed from Golden Lane through the open colonnade of Stanley Cohen House (since blocked), and across the sunken court with the backdrop of Great Arthur House provided a strong sense of cohesiveness and brought the estate together. It is a simple, compact design, strongly geometrical, which responds skilfully to its position within the layout, both in relation to Great Arthur House and also to the courts to its east and west. The entrance on the west elevation aligns with the 'way-through' of Great Arthur House.

Because of the changing level of the courts, the building is single storey on the west elevation facing the 'piazza' and two storeys on the east elevation looking onto the sunken court. It is entered from the ground floor, which is the upper storey, from the 'piazza', and the lower floor is at the level of the sunken court, overlooking the formal garden, to which it has direct access.

The community centre comprises, on entrance level, a small hall originally intended to accommodate up to 200 people but 180 comfortably, a permanent stage, changing rooms, a kitchen and lavatories, and on the lower floor an area of equal extent which was originally divided into a games room, club room and library for use as a youth club. The whole lower floor area is now a bar, with a billiards table.

In keeping with the intention to provide a wide range of amenities, the kitchen in the community centre was capable of providing not only refreshments but also meals for elderly residents. (Such a scheme was not, however, implemented.)

Many original features of the community centre have now been lost, interventions have been unsympathetic or inappropriate, and the intended use has changed to that of a

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<sup>32</sup> Chamberlin, Powell and Bon, 'Golden Lane Housing Scheme', *Architectural Association Journal*, April 1957, p. 216.

<sup>33</sup> 'Golden Lane Housing Competition: First prize-winning design by Geoffrey [sic] Powell', *The Architects' Journal*, 6 March 1952, p. 298.

private member's club. This has considerably diminished the appeal of the community centre as a social amenity for use by all residents of the estate.

### 2.5.1 Exterior

The community centre is constructed of a composite of reinforced concrete and blue engineering brick. The north and south walls, together with the internal spine wall, are load-bearing. The remaining loads are transmitted to two lines of reinforced concrete columns standing just behind the east and west elevations. It appears that these may have originally been painted red.<sup>34</sup> By placing the supports to the roof on the east and west elevations behind the external skin, the very substantial slab and ring beam appear to float. The non-load-bearing external walls are disconnected from the structure at the sides and top, which emphasises their panel-like character, and they are finished with 9in by 4in glazed tiles. The timber-framed windows on the west elevation are full height; windows on the upper level of the east elevation are both timber- and aluminium-framed.

The central block consisting of the stage and lavatories projects above the roof for light and ventilation and is visible from the outside as a solid block punching through the roof of the main form. The concrete roof slab edge and the raised roof over the stage are painted white.

All external finishes, with the exception of the painted edges of the roof and floor slabs, are of self-finished materials. To achieve the sharpest contrast, these were limited to white and black. The glazing bars and glazed tiles to the solid panel are on the east elevation are black and, on the west elevation, white.

The palette used for the community centre conformed to the original overall colour scheme for the estate of black, white grey and primary colours. Here, however, strong colours were limited to the interior of the building.

### 2.5.2 Interior

For reasons of economy, the form of the hall was kept simple. Functional elements such as the kitchen servery hatch, the entrance doors and heater grilles were, however, combined into an abstract pattern by using strong colours. Depth within the composition was formed by the dado rail which projected from the surface of the wall and continued as the stage front and steel guard rail to the windows, and the railing concealing lighting above door height which projected still further. Both these features remain. Materials were limited to wood, metal and plaster, with flooring of polished beech.

The exterior expressed in black and white was intended to contrast with strong colours within: 'The colour of the long curtain behind the glass wall [on the east elevation] is an important element in the design and this will be an orange vermilion.' Similarly, 'on the piazza elevation both the tiles to the solid panel and the glazing bars are gloss white. In this case, the painted interior of the entrance hall seen through the glass

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<sup>34</sup> Golden Lane: Proposed refurbishment of paintwork, Draft for discussion, Frank Woods, April 1999.

screen is an important element'.<sup>35</sup> Colour, deliberately low in tone, was also used to form a frame around the stage.

Here as elsewhere, the architects sought to create a sense of openness and transparency. On the lower level, in order for the walls and ceiling to continue visually, partitions between rooms were limited to a cupboard unit standing in a glass screen. Colour was also used to good effect: cupboard doors, frames and heaters were treated with strong colours to give a flat pattern. The cupboard units were intended to be white with black frames to the doors, doors were brilliant orange-red, and horizontal rails and heater panels were dark grey. None of the original features of the lower level remain.

The lower floor of the community centre is a few feet below the level of the formal garden and its pond, which are seen at cill level. As a result of the large windows on the east elevation, the external landscape becomes a feature from both levels, and in particular the upper level, with the geometric patterns of the court very evident.

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<sup>35</sup> 'The Golden Lane Housing Estate, London', *The Architect and Building News*, 29 August 1957, p. 287.

## 2.6 Commercial premises

The inclusion of shops on the ground floor of Crescent House is significant in itself, underlining the ambitious vision to conceive Golden Lane Estate, so far as possible, as a complete neighbourhood unit or the microcosm of a city. With developments of this size, it has often not been possible to incorporate shops which remain viable due to less fortunate location and insufficient footfall.

The shops were designed to be 'double-fronted', with entrances both directly onto Goswell Road and also onto the upper terrace of the court within the estate. The original leases for the shops, dated early 1963, indicate clearly that it was intended that there should be access to the shops from both sides: the shops' tenants were required to: 'provide and instal [*sic*] shop fronts respectively to those parts of the said demised premises where they abut on to Goswell Road and the pedestrian way at the rear of the said demised premises...'<sup>36</sup>

Early pictures show a clearly defined signage zone, which has not been respected in many?some?manysome later shopfront alterations. It is highly desirable that any replacement frontages - whilst allowing individual signage graphic styles - now progressively reinstate this zone as a consistent signage band.

The shops were intended to be served from the service road which provides access to storage and ancillary areas at lower level. The service road is now used only rarely, however, and deliveries are made directly to the Goswell Road entrances.

The inclusion of a public house, which originally incorporated a restaurant (the 'Barbican Grill'), with entrances both on the street and also onto the estate facing Great Arthur House, contributed to the more public nature of the court open to Fann Street. This pub, along with the shops, leisure centre and the community hall was integral to the original intent to provide a wide range of amenities for the local community.

It is understood that the fitting-out of the shops did not form part of the architects' contract: 'The Ground Floor will be left open and will in the future form a shopping arcade with a public house (shop fitting does not form part of this contract.)'<sup>37</sup> In addition, original leases for the shops indicate that it was the tenants' responsibility to install shop fronts.

In the case of The Shakespeare, however, the original lease indicates that, both internally and externally, the public house and its associated accommodation, kitchens, storage and publican's flat above, were all fully designed and fitted out by the architects and leased as a completed entity. Sadly the fittings have been completely lost.

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<sup>36</sup> City Solicitor's Record Office, City of London.

<sup>37</sup> Bills of Quantities for Flats, Maisonettes and Ancillary Buildings and Works at Golden Lane [Goswell Road Extension] London E.C.1., for the Corporation of London, November 1958.

It is not possible to establish the degree of design control originally imposed on the shop tenants but there is evidence that a number of the original tenants opted for a similar shop front design. These have survived in various degrees of completeness and by and generally – in style, detail and finish – the hardwood joinery of the windows and elevational screens of Crescent House, which is distinctive within the estate as the only block predominantly fitted with stained hardwood timber windows. In one case – 26 Goswell Road – the original shop front is mostly intact. The use of reeded (fluted) glass in the fanlights to the shop fronts is further evidence that the shop front designs reflected the architectural vocabulary of the estate as whole.

Changing trends in shop front design, changes in tenancies and a desire to increase security in an increasingly security-minded environment have all contributed to the current incoherent and haphazard look of the shopping parade. External shutters fitted to several units create a more hostile environment at night, contrary to intentions, as well as obscuring the shop fronts completely. More importantly, the original intention of having dual access to the retail units has been lost in all but a few cases.<sup>38</sup> Some of the units, for reasons dictated by the type of business and security, are completely closed off on the estate side.<sup>39</sup>

These changes have contributed to a perception that the shops 'back onto' the estate (apparently at times with the attendant problem of depositing refuse for collection). This substantially alters the character of the terrace from a pleasant pedestrian walkway to a back alleyway. Any opportunity to reverse this should be taken.

It would be desirable to restore a degree of consistency to the presentation of the shops as a means of strengthening the collective identity of the parade as a whole. No 26 Goswell Road could serve as an example of the original design intentions and offer a template for guidance of new works. The key elements in progressively regaining this consistency would include re-establishing a uniform signage zone (even though the signage graphics may differ), retaining the intermediate mosaic pier facings and reinstating a language of timber front and rear screens using a consistent frame section and fenestration typology, or a limited range of variants. Security shutters, if required, should also ideally be mounted inboard and be of the perforated or slatted type in order to avoid creating a completely blank façade at night. A standard in relation to the positioning of burglar alarms would also be desirable. The preservation of as many through units as possible (ie. visual linkage to the estate side) would be desirable, to retain the original sense of openness and enhance passive supervision. Finally, if tenants are permitted to paint their shopfront frames, it would be desirable to adopt an Approved Colours Palette for this purpose.

### 2.6.1 Exterior

The shops fronts are divided by rectangular piers, finished in square mosaic tiling, which correspond to the rhythm of the façade of Crescent House and the Goswell Road colonnade. The mosaic-tiled piers are repeated on estate-side elevations of the units.

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<sup>38</sup> The units at 20, 24, 28 and 30 Goswell Road retain this feature.

<sup>39</sup> For example, 14 Goswell Road, an optician, 32 Goswell Road, an off-licence, and 36 Goswell Road, a pharmacy.

Much of the original façade of The Shakespeare has been lost. The north and south elevations, however, retain what is believed to be original glazed white tiles with 'The Shakespeare' in black *sans serif* lettering. There is also a small bust of Shakespeare on the south elevation of Crescent House at first floor level, now rendered inconspicuous alongside the large grp crest of the City Corporation, added in the 1980s.

## 2.6.2 Interior

The fitting-out of the interiors of the shops was also the responsibility of those leasing them: Tenants were required to: '... carry out the necessary finishes, decoration and fitting out of the interior of the said demised premises'.<sup>40</sup>

Original structural features remain with little alteration. The shell structure for each unit included the distinctive design in *in situ* concrete of enclosures to house vertical circulation to the lower level. These curved structures are a dominant feature in the units. Some tenancies have, however, overclad or absorbed these structures within internal shop fittings.

In most of the units visited, the original prefabricated steel tight spiral or dogleg staircases remain. It appears from original drawings, however, that one of the staircases (in the unit at 10 Goswell Road) was constructed in concrete.<sup>41</sup>

Unlike in the case of the shops, the architects' were responsible for designing the interior of The Shakespeare public house. The original lease dated March 1963 refers to 'the premises hereinafter demised fitted out in accordance with the specifications hereto annexed' and includes detailed plans of the interior.<sup>42</sup> It is regrettable that this carefully designed and planned interior was lost before the estate was listed. Contemporary photographs show distinctive detailing and a fine example of early 1960s interior design which would certainly have been of special architectural interest.

## 2.6.3 Further references

See also para's 2.3.5.1 and 3.4 for further information and guidance.

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<sup>40</sup> City Solicitor's Record Office.

<sup>41</sup> City Solicitor's Record Office.

<sup>42</sup> City Solicitor's Record Office.

## 2.7 External landscape



The external landscape was carefully and formally planned by the architects around a series of courts, each with its own distinctive character, allowing views both within and also into the estate along its boundaries. The layout of the external spaces controls the viewer's experience of a sequence of views as they move through the estate – in true classical tradition.

To simplify description of the external landscape, the estate has been subdivided into four areas which were identified in a plan accompanying a transcript of lecture given by Geoffry Powell to the Architectural Association in April 1957: Area A: the public court; Area B: the community centre court; Area C: the inner court; and Area D: the physical recreation court.<sup>43</sup>

The four main areas are further divided into sub-areas, corresponding to a layout plan also printed alongside Geoffry Powell's lecture, and later included in a commemorative brochure entitled *The Golden Lane Estate, Corporation of London*, published in September 1957.

Also included are estate-wide items such as lighting and signage, and the roof terrace laid out on Great Arthur House.

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<sup>43</sup> 'Chamberlin, Powell and Bon, Golden Lane Housing Scheme'. *Architectural Association Journal*, April 1957, pp. 214-223.

## 2.7.1 The four 'courts'

The following quotes from the architects set out their vision for the four courts:

*There are four courts which are all completely different in shape, they vary in scale and I think they are all different visually. They also have views into the central area around the tall block. They are not cut off from each other.*

'Chamberlin, Powell and Bon, Golden Lane Housing Scheme,'  
*Architectural Association Journal*, April, 1957

*The courts are designed to be as different in character as they are in shape, and the community centre court which forms the focus of the estate has been most richly treated; the other three courts are detailed more plainly.*

'Criticism- the architects reply,'  
*The Architects Journal*, 27<sup>th</sup> June 1957, p.947-8

*... the whole land is on two levels. If you walk from A to B you always walk at ground level, but in these courts there are several additional sunken courts, which you can get to and from ground level but not through ways. People will not go through the courts much and the planting will therefore not wear out. The maisonette blocks, lifts and stairs go down to these courts so they are an extension of the living space.*

*The courts are turfed and laid out in a pattern with paving slabs. If it wears out and only grows weeds, there is a strong enough pattern to keep it together. There is no attempt at the informal in these courts. We regard the whole scheme as urban. We have no desire to make the project look like a garden suburb. On the contrary, we want to make it look urban. Therefore, you will not find large areas of grass with informal groups of trees. The whole thing is rather rigid.*

*'Chamberlin, Powell and Bon, Golden Lane Housing Scheme,'  
Architectural Association Journal, April, 1957*

*Each sunken court has an area of shrubs or grass which can be viewed from the higher level of the adjacent access ways.*

*'Golden Lane House Competition, First Prize Winning Design by Geoffrey Powell'  
The Architects Journal, 6<sup>th</sup> March 1952*

### 2.7.1.1 Area A: public court

In addition to the ground-level central forecourt to the west of Great Arthur House, this area includes the lower-level sunken courts to the south of Bowater House, and to the north and south of Cuthbert Harrowing House. It also includes the colonnades over the pavements of Goswell Road and Golden Lane.

#### 2.7.1.1a Pedestrian forecourt at ground level with garages beneath

The architects' intentions for this area were summarised as: 'The southern court serves as the main approach to the estate from Goswell Road and will thus be less private in character from the northern court [Area D: physical recreation court]. Its relationship to Great Arthur House increases its architectural importance and a further contribution is made to its public nature by the location here of the public house and restaurant.'<sup>44</sup> Photographs from the early 1960s reveal the layout as built.<sup>45</sup> Concrete cylinders – ventilation shafts for the underground car park – are laid out along a similar alignment to the linear ones visible in the earlier layout plan. (One photograph shows the dramatic shafts of light created below ground.) The circular ventilation shafts form a strong added feature to the composition of the south elevation of Cullum Welch House.

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<sup>44</sup> 'The Golden Lane Estate, Corporation of London', September 1957, p. 14.

<sup>45</sup> 'Golden Lane: Stage 2, Housing, Goswell Road, London', *Architectural Review*, December 1962, p. 392.

Two bands of blue quarry tiles link the open way or undercroft beneath Crescent House to the steps of Great Arthur House, also paved in tiles. The surrounding area is laid with concrete slab paving. A double row of mop head trees grow in roughly the same position as the trees indicated on the plan. They appear to be false acacias (*Robinia pseudoacacia*) and this is supported by data from a recent tree survey.<sup>46</sup> The generous flight of steps south of Cullum Welch House and the ramp to the underground service road are also visible.

Over the years the concrete slab paving has been repaired with a variety of different shades of slab, leading to a random appearance. The remains of the blue quarry tiles are visible, but these have not been replaced when damaged. The vehicular ramp to the car park is composed of exposed concrete aggregate, similar to other ramps on the estate. A new disabled access ramp and handrail was laid out to the west of Great Arthur House in 1997. The design and detailing of these ramps do not sit well with the original concept, circulation or finishes. There is a line of steel bollards, painted white, to the west of the air vents, which are believed to demarcate a reinforced area for emergency vehicle access.

All but three of the avenue trees (T25-T33, although there are now in fact 10 trees) were recently replaced and have yet to make an impact. Instead of replacing all the trees with the same mop head form of the species of false acacia (*Robinia pseudoacacia*), however, a fastigiata form of *Robinia* has been planted and five trees have been replaced with a completely different species, fastigiata Hornbeam (*Carpinus betulus* 'Fastigiata'). This compromises the original design intent. (Planters informally arranged on the pavement south of the avenue of trees are on the public highway, outside the boundaries of the estate.)

The public character of forecourt has been retained: it is still open to Fann Street. The public house is very much part of the Goswell Road streetscape, rather than the estate, and the restaurant has been combined with the bar to create one large space.. The forecourt's appearance and its relationship to Great Arthur House have been eroded by the incremental effect of poor repairs and the introduction of new ramps and steps. The original character and uniformity of the avenue of trees have been lost.

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<sup>46</sup> 'Tree Inspection & Management Plan', *Groundwell Tree Management*, May 2003 (revised November 2003).

### 2.7.1.1b Bowater House: low-level court with lawn (south)

The 1957 layout plan shows a triangular-shaped court with decorative paving. A row of steps connects the maisonettes with the court and to the west there is a 'Pedestrian ramp to low court and tenants stores in basement'. A tree is shown at the west end of the decorative paving.

Photographs from the late 1950s reveal a slightly less complex decorative pattern, creating a horizontal plane combining grass with paving – perhaps a modernist interpretation of a *parterre*.<sup>47</sup> In another photograph, the repeated flights of steps combine pleasingly with the crisp geometry of the building.

The maturity of the existing cherry tree (T18) in this location suggests that it is original.<sup>48</sup> (Its roots are lifting the adjacent paving.) A decision has been taken to retain the tree, as it is much loved by residents and is currently in its prime. There is a mature silver maple (*Acer saccharinum*) (T17) – over 10 feet tall – on the corner of Golden Lane and Fann Street which falls within the estate's boundaries and contributes significantly to the character of the area.

The decorative grass and paving pattern still exists, albeit in need of some restoration work. Unusually, the surrounding paving is of York stone. This is likely to be original, as York stone is cited in the bills of quantities for the first phase of the estate, although a location is not given.<sup>49</sup> (It is also laid in the low-level court south of Cuthbert Harrowing House, another south-facing semi-private communal court.) The retaining wall along the south boundary is faced with pink bricks with a pink wash. The lower and upper two courses are formed from purple engineering bricks which could be the Uxbridge purple facing bricks and coloured mortar mentioned in the bills of quantities.

The character of the space has been altered by domestic accretionsaccretionsaccretions into the shared realm of the common parts: pots and planters laid out on steps and at ground level. The architects considered the courts to be an extension of living space but some of these planters encroach on the path parallel to the building, barring access by most residents

### 2.7.1.1c Cuthbert Harrowing House: low-level court (north)

The 1957 layout plan shows this as a relatively large north-facing sunken court. The south end of Great Arthur House juts out into the north side of the court; to the west of which is a short ramp and associated flight of steps.

Despite the architects' stated intention that 'Each sunken court has an area of shrubs or grass which can be viewed from the higher level of the adjacent access ways',<sup>50</sup> no planting is evident in the court north of Cuthbert Harrowing House in the layout plan, perhaps because of its north-facing aspect. However, a mature Indian bean tree

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<sup>47</sup> 'Housing in Golden Lane, London', *Architectural Review*, June 1957.

<sup>48</sup> 'Tree Inspection & Management Plan', *Groundwell Tree Management*, May 2003 (revised November 2003).

<sup>49</sup> Bills of Quantities for Superstructures of flats, maisonettes and ancillary buildings and completion of external works at Golden Lane, London EC1, for the Corporation of London, April 1954.

<sup>50</sup> 'Golden Lane Housing Competition, First Prize-winning design by Geoffrey [*sic*] Powell', *The Architects' Journal*, 6 March 1952.

(*Catalpa bignoides*) (T24) was growing in the south-west corner of the court and has been replaced with another of the same species.<sup>51</sup>

The north-facing aspect and absence of planting, compounded by the painted concrete of the east retaining wall, makes this court feel bleak. From 1996 wheelchair access from Fann Street to the leisure centre was facilitated by means of a substantial new ramp in the north-west area of the court.<sup>52</sup> It is paved with a mixture of grey, buff and red square concrete paving slabs. These, and the red engineering brick coping to the ramp retaining wall, are materials not used elsewhere on the estate and this structure strikes a discordant note

While such changes are inevitable in order to comply with new regulations such as DDA 1995 and Part M of Building Regulations, they have not respected the circulation design or detailing of the estate in general and the introduction of new materials compromises the integrity of the original landscape strategy. The addition of this ramp, both in its location and detailing, is an example of where failure to take into account the original design intent of the external landscape has damaged the quality of the estate's external spaces.

#### 2.7.1.1d Cuthbert Harrowing House: low-level court (south)

In the 1957 layout plan, this court is shown as a paved court. Again, steps connect the maisonettes to ground floor level. Four trees are shown along the pavement on Fann Street. The maturity of the existing pear trees (*Pyrus sp.*) (T19-T23) in this location suggests they are original.<sup>53</sup> (These trees are on the public highway and fall outside the estate's boundaries.)

This court, paved in York stone, is quite narrow and as a result shadier than the court south of Bowater House. A series of individual planting beds has been laid out against the south retaining wall and alternately planted with variegated elder *Sambucus niger* 'Var.', *Ceanothus sp.*, and *Garrya elliptica*. The introduction of planting beds has altered the original layout and character of the court.

#### 2.7.1.1e Covered colonnade over pavement and open way under Crescent House

Crescent House was built in the second phase of development of the estate. Although the ground floor was deemed unsuitable for flats due to the proximity of Goswell Road, it '... conversely proved very suitable for the siting of shops. Opening off the pavements, therefore are 20 shops, a public house and a restaurant'.<sup>54</sup> The retail areas were designed to have access from both Goswell Road and the estate, served by their own terrace above an access road for deliveries. An 'open way' or undercroft is shown on the 1957 layout plan.

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<sup>51</sup> 'Tree Inspection & Management Plan', *Groundwell Tree Management*, May 2003 (revised November 2003).

<sup>52</sup> City of London, Department of Planning and Transportation, planning applications.

<sup>53</sup> 'Tree Inspection & Management Plan', *Groundwell Tree Management*, May 2003 (revised November 2003).

<sup>54</sup> 'The Golden Lane Estate, Corporation of London', September 1957.

There is an area of paving in front of the shops on Goswell Road – demarcated by a pin-kerb – which may have originally been intended to be included within the demise of the shops for the display of wares.

The main approach from Goswell Road has been retained and is similar in character. The loss of access to the retail units from the estate in all but a few cases, however, and the consequent loss of transparency and views through is a major change which undermines the architects' original concept. (See also section 2.6 on the commercial premises.)

#### **2.7.1.1f Covered colonnade under Stanley Cohen House**

In 1957 Geoffrey Powell described how '... the Golden Lane side is an arcaded walk-way all the way down'.<sup>55</sup> The commemorative brochure of the same year went into more detail: 'The block [Stanley Cohen House] runs along the West side of Golden Lane and is horizontal in character in contrast with the taller blocks. At ground level the block incorporates a colonnaded covered pavement and there are a number of openings to the site either for access or to provide views of the interior. The block is, therefore, a barrier between the enclosed courts of the layout and Golden Lane while providing limited openings at ground level between the two.'<sup>56</sup>

The covered arcade served as a gateway into the estate from Golden Lane. The many early photographs of the colonnade reveal both its elegance and its significant functional role.<sup>57</sup>

Next to the entrance from Golden Lane, embedded in the wall of the north elevation of Bowater House, is a granite foundation and commemoration stone with an inscription. While of historical and social interest, it is now difficult to read.

A solid wall built in bright yellow London stock bricks and other infills of glazed perforated blocks now separate the covered colonnade from the estate. These are out of keeping with materials used elsewhere on the estate and have had a considerable impact: the open character of one of the estate's boundaries and a major, if not principal gateway to the estate have been lost; the estate not only turns its back on Golden Lane, thereby completely altering the original and intended relationship between the two (including the provenance of the estate's name), but also becomes more inward-looking than originally intended; and the introduction of new materials has contributed to the gradual erosion of the estate's unique character.

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<sup>55</sup> 'Chamberlin, Powell and Bon, Golden Lane Housing Scheme', *Architectural Association Journal*, April 1957.

<sup>56</sup> 'The Golden Lane Estate, Corporation of London', September 1957.

<sup>57</sup> See for example, 'The Golden Lane Estate, Corporation of London', September 1957.

### 2.7.1.2 Area B: community centre court



This area includes the low-level court with formal garden layout and pond, the stepped terraces (south of Bayer House), the upper-level walkway (north of Bowater House), and the main pedestrian 'piazza'.

#### 2.7.1.2a Low-level court with pond

The earliest photographs and drawings show a sunken court, with a formal reflecting pond providing the central focus.<sup>58</sup> The pond immediately abuts the north section of the east façade of the community centre, linking the geometry of the building with the landscape. A geometrical pattern composed of turf and paving slabs frames the remaining three sides of the pond.

Intentionally formal, the main purpose was to provide an attractive space to view from above – in the tradition of a French *parterre*. Early photographs reveal the dramatic design of the court seen from the flats – particularly from Great Arthur House.<sup>59</sup> There is also a drawing showing a line of stepping stones across the pond, introduced in the summer of 1957. The 1957 layout plan shows a geometric design for the turf, concrete paving slabs and stepping stones, which resembles that laid out.

Two generous bands of quarry tile paving, running parallel to Bayer and Stanley Cohen Houses, added interest to the design.<sup>60</sup> Three small beds planted with geraniums were set within the decorative paving.<sup>61</sup> The geometry of the horizontal plane (there were no trees) complemented that of the vertical planes of the buildings enclosing the court.

Despite the accessibility of the site, the architects wanted to avoid the courts becoming 'through-routes' and to prevent them from being heavily used and the planting wearing out. If, however, the planting did wear out or become overgrown with weeds, the architects believed that 'there is a strong enough pattern to keep it together'.<sup>62</sup> This

<sup>58</sup> 'Housing in Golden Lane, London', *Architectural Review*, June 1957, pp. 424-425.

<sup>59</sup> 'Housing in Golden Lane, London', *Architectural Review*, June 1957, p. 425.

<sup>60</sup> 'Chamberlin, Powell & Bon, Community Centre, Golden Lane Estate', *Architectural Design*, June 1958, p. 235.

<sup>61</sup> English Heritage, Inspector's report.

<sup>62</sup> 'Chamberlin, Powell and Bon, Golden Lane Housing Scheme', *Architectural Association Journal*, April 1957, p. 217.

reflected a strategy to ensure that the external landscape would be both durable and easy to maintain.

The original layout still exists: a sunken court enclosed by pink brick retaining walls. The position of the steps and ramps has not been altered, although the shallow steps leading to the north-west corner of the community centre have been compromised by the introduction of an asphalt disabled access ramp. The main pedestrian ramp leading to the court is of exposed concrete aggregate – a good gripping surface – and conforms to others on the site, which suggests that it is original.

A fountain and some aquatic planting have been introduced to the pond, thereby reducing its reflective quality. A litter bin lies in the centre of the *parterre* to the south of the pond, on axis with the stepping stones, and a seat is positioned nearby.

Much of the original paving layout remains, including the blue quarry tiles. Where concrete slabs have been replaced, however, they are conspicuously unmatched, particularly in the north-east corner of the court. The decorative *parterre* still retains its original pattern. The contrast between turf and paving is somewhat muted due to weathering and lichen growth. The flowerbeds were recently planted with standard roses (three to each bed), chosen by residents.

This area retains its original intended character. The geometry of the pond, turf and paving pattern, however, lack the clarity and sharpness apparent in early photographs. Other interventions, including furniture and (vertical) planting have altered the simplicity and integrity of the horizontal plane originally envisaged.

There is an external light fixed to the concrete-faced retaining wall along the south boundary of court, which is unlikely to be original.

#### **2.7.1.2b Stepped terraces (south of Bayer House)**

Bayer House is the only residential block with direct access to the community centre court. Early photographs reveal the rigidity and rhythm of the flights of steps at right angles to the maisonettes and linking them via a terraced walkway to ground level.<sup>63</sup> This creates a zone of semi-public space elevated above the pond court area, and fulfils the intention of the courts being an ‘an extension of the living space’.<sup>64</sup>

The structure of the terrace is extant, although there are cracks in the concrete in some places. As elsewhere on the estate, there are white lines painted along all the raised edges, including steps. The ground floor balustrade and handrails are original, although the concrete balustrade has been painted white.

The minimal appearance of the terrace has been altered by the introduction of plants and an assortment of plant pots which now colonise the upper steps and raised walkway. The residents’ planting provides an interface between the public and private domain. This enriches and softens the edge of the block, but care should be taken to

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<sup>63</sup> ‘Housing in Golden Lane, London’, *Architectural Review*, June 1957, p. 425.

<sup>64</sup> ‘Chamberlin, Powell and Bon, Golden Lane Housing Scheme’, *Architectural Association Journal*, April 1957, p. 216.

ensure that all such embellishment is contained within the defined areas and does not encroach on the court or obstruct access routes.

#### 2.7.1.2c Upper level walkway (north of Bowater House)

There are no annotations for this area in the 1957 layout plan. The walkway runs parallel to the north elevation of Bowater House and served as the main approach from Golden Lane. Even in 1960, however, it was described as 'very much the 'back' and, being in perpetual shade, is somewhat gloomy'.<sup>65</sup>

Much of the paving on this upper area has been replaced: the different colours of the paving slabs make this extremely evident and erode the consistency of this walkway. There are two concrete bollards at the west entrance to the upper walkway.

The open character of the east end of the walkway to Golden Lane has been altered by the introduction of the wall (see Area A above). A seating area – a completely new intervention – has also been laid out against the wall. It is formed with reconstituted concrete planters. Plant species include *Acanthus*, *Hypericum*, *Mahonia*, *Pittosporum*, *Rosa*, *Salvia*, *Spiraea*, and *Viburnum opulus*. There is a litter bin in the centre.

The tubular railings which enclose the sunken court would appear to be original; however, as in other places, uprights have been introduced (to comply with health and safety regulations (see section 2.7.3)).

#### 2.7.1.2d Main pedestrian 'piazza'

In 1957, Geoffrey Powell provided detailed descriptions of this area, conveying its significance, together with the community centre, as the heart of the estate (see section 2.5). 'The piazza is laid out in large blue quarried tiles, grano, paving slabs and so forth. One can look down on this from several blocks but in particular from the sixteen-storey block [Great Arthur House]'.<sup>66</sup> And, in a later article: 'The community centre is centrally placed on the site and forms the main pedestrian piazza in front of the sixteen-storey tower: it also acts as a foil to the tall block when seen from the main entrance to the estate.'<sup>67</sup>

A plan of the community centre shows the proposed paving layout.<sup>68</sup> It consisted of a geometric pattern in blue quarry tiles (similar to those used in the pond court) which relates to the façade of Great Arthur House, and a spiral pattern encircling a tree grating to the south of the community centre. The plan also indicates steps and a 'plinth for sculpture' at the north end of the 'piazza'. The plinth was built but there is no evidence that a sculpture was ever positioned there. A dedicated tree, *Fagus sylvatica* 'Dawyck' (T16), was planted on the plinth in 1989; this is a fastigate form of beech that typically grows to a height of 12 metres .

<sup>65</sup> 'Bowater House at Golden Lane Estate, London EC1', *The Architect's Journal*, 29 December 1960, pp. 931-941.

<sup>66</sup> 'Chamberlin, Powell and Bon, Golden Lane Housing Scheme', *Architectural Association Journal*, April 1957.

<sup>67</sup> 'Chamberlin, Powell & Bon, Community Centre, Golden Lane Estate', *Architectural Design*, June 1958, p. 235.

<sup>68</sup> 'Chamberlin, Powell & Bon, Community Centre, Golden Lane Estate', *Architectural Design*, June 1958, p. 235.

An aerial photograph taken from Great Arthur House shows this paving layout with a tree at the centre of the spiral,<sup>69</sup> apparently a white poplar, which did not survive long.<sup>70</sup> Another early photograph shows how the paving responded to the elegant black and white façade of the community centre.<sup>71</sup> Complemented by the vertical axis of the poplar (and a tubular rail visible in foreground), this provided a strong composition. These photographs reveal how both the vertical and horizontal planes were employed to create a series of modernist compositions which could be appreciated from specific viewpoints.

This area has been paved over and is used for car parking. Parking spaces are delineated with white painted lines and cars park up to the buildings' façades, interrupting the intended visual plane. Block paviors have replaced the original decorative paving and repairs have been carried out with a variety of coloured blocks. The only remnants of the original scheme are the blue quarry tiles beneath the canopy of the community centre.

A disabled access ramp now lies at right angles to the community centre, jutting out into the central space, and the associated handrail differs from those elsewhere. The tree planted on the plinth, combined with the ramp, the parked cars and the bright yellow controlled access barrier have completely altered the intended character of the axial view from the 'main' entrance to the south.

This area has, therefore, suffered some of the greatest detrimental alterations on the estate – the most significant being the use as a car park of an area designed to be reserved for pedestrians – which completely changes the intended character of the space. The 'piazza's' identity and role as the heart of the estate is greatly diminished: the connection between the 'piazza' and the community centre has been eroded; the view from the public court (to the west of Great Arthur House) to the community centre – and access to the community centre – has been compromised; the contrast between the horizontal and vertical has been lost; and virtually all the decorative features have been removed.

The original design for the estate provided appropriate and well designed car parking space by the inclusion of garages which, at the time, would have been a quite exceptional amenity. Clearly, over the subsequent 50 years cars have encroached into areas of the estate intended for pedestrians only. It would be important to explore opportunities for alternative ways to manage car parking for the estate and seek the re-instatement of the 'piazza' in its original form.

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<sup>69</sup> *The Golden Lane Estate, Corporation of London*, September 1957.

<sup>70</sup> English Heritage, Inspector's report.

<sup>71</sup> 'Chamberlin, Powell & Bon, Community Centre, Golden Lane Estate', *Architectural Design*, June 1958, p. 235.

### 2.7.1.3 Area C: inner court

This area includes the steps and open way between the low-level recreation court and the bastion low-level court, the bastion, and the open way under Stanley Cohen House. It also includes the service road to the north of Basterfield House.

#### 2.7.1.3a Steps between low-level courts and open way-through under recreation building

A broad flight of steps is shown on the 1957 layout plan, to the east of the recreation building, connecting the recreation court with the bastion court. The steps lead to a paved area to the west of the bastion, enclosed by Basterfield House to the north, and a retaining wall to the south.

The steps are not laid out as one broad flight as shown in the early layout plan. They comprise two short flights of steps separated by paving. There is no evidence of these being altered, however; if they have, the effect has been minimal since materials have been used correctly. The steps are formed in exposed concrete aggregate.

Concrete slab paving between the steps and the bastion is laid in an east-west direction, while beneath the recreation building the slabs are laid north-south. This suggests that, at the very least, the slabs have been replaced, and also the possibility that the steps were altered. Some have been replaced with different coloured slabs. There is a flimsy metal handrail positioned centrally which is not original, and deterrent paving beneath the pedestrian bridge, adjacent to the buildings. The south retaining wall is of pink brick with a pink mortar. A sign indicates that this is a dedicated ball area but it feels quite dark (due to its enclosed nature and the colour of the paving).

There is an attractive view looking east over the bastion to Stanley Cohen House from the pedestrian bridge above the 'open way' beneath the recreation building.

#### 2.7.1.3b Bastion

The bastion was built as part of the first phase. Described as 'Bastion containing trees' on the 1957 layout plan, it was always intended that it should be planted. More recent reports,<sup>72</sup> and a photograph from 1957,<sup>73</sup> suggest that it was originally planted with white poplars.

A walled, circular enclosure, the bastion was included in the original competition design and placed on the north-south axis. Although this axis survived subsequent modification of the layout, it was not emphasised in the same way. The bastion is distinctive as the principal circular element within the formal grid of rectangular blocks, courts and terraces. It could be said to provide a 'picturesque' element to the layout's

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<sup>72</sup> English Heritage, Inspector's report.

<sup>73</sup> 'Housing in Golden Lane, London', *Architectural Review*, June 1957.

formal geometry.<sup>74</sup> The bastion is included as a separate component in the list descriptions of the Department of Culture, Media and Sports.

The bastion is finished with well-worn granite street paving setts, which may have been salvaged from rubble on or around the site following the war, with an integral circular seat. Iron railings, which can be locked, control access. The paving in the centre is rapidly being invaded by grass; this will be difficult to control unless a maintenance strategy is adopted. (The use of herbicides is now prohibited on the estate.). At some time in the past, the use of mortar pointing in some areas of the paving and not in others resulted in a Cross shape on the top of the Bastion, visible from high level. This has been lost in recent years, but its re-instatement would be encouraged. The ramp is formed of exposed concrete aggregate, similar to that used elsewhere, and is retained by purple brickwork with purple pointing.

In 2004 four trees were removed from the bastion: they were not white poplars (*Populus alba*), but Cockspur thorn (*Crataegus x prunifolia*), one of which had become infected by the *Ganoderma* fungus.<sup>75</sup> Perhaps the shallow rooting nature of poplar trees was considered too invasive. The Cockspur thorns were replaced in November 2005 with four trees of the same species. Given that the poplars were probably inappropriate for this location and that the replacement trees are all of the same species, this is not considered a significant change to the original design intent.

### 2.7.1.3c Low-level court with lawn

A rectangular stretch of lawn was laid out to the east of the bastion. The 1957 layout plan describes it as a 'Low-level court with lawn and decorative planting'. Although a plan as late as 1962 shows decorative paving similar in character to the *parterres* laid out elsewhere, there is no evidence that this was implemented.<sup>76</sup> It suggests, however, that it was still the architects' intention at this time.

The court was completely enclosed for pedestrian use only. New railings and a gate have been erected at the entrance to the court, allowing the area to be secured. The court is enclosed by Basterfield House to the north, the bastion to the west and the pink brick-faced retaining wall which forms the east and south boundaries. Different types of steps led down from the maisonettes in Basterfield House: four flights of cantilevered steps running parallel to building and four flights at right angles are visible in the 1957 layout plan. The steps connecting the maisonettes to the court are relatively narrow and have been colonised by residents' pot plants. The geometrical clarity of the building lines is still apparent, but it is important that these embellishments are contained within defined lines. The delicate handrails appear to be original.

The lawn appears as shown in early plans. A dedicated deodar cedar (*Cedrus deodara*) (T14) which typically grows to a height of 12+ metres, has been planted towards the centre and is now semi-mature. It replaced a dedicated Brewer's spruce tree which subsequently died. Variegated ivy and roses climb up the bastion walls, and a large

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<sup>74</sup> English Heritage, Inspector's report.

<sup>75</sup> 'Tree Inspection & Management Plan', *Groundwell Tree Management*, May 2003 (revised November 2003), p. 24.

<sup>76</sup> 'Golden Lane: Stage 2, Housing, Goswell Road, London', *Architectural Review*, December 1962, p. 393.

cherry laurel (*Prunus laurocerasus*) (T15) is growing against it in the south-west corner of the court.

Assuming that the decorative paving was never implemented, this court has largely retained its original layout and character. Any alterations have been minor – the new fencing, cedar and planting against the bastion wall – and have not had a significant effect, although cumulatively they contribute to the gradual dilution of the estate's original character.

#### **2.7.1.3d Raised walkway and open way-through under Stanley Cohen House**

Early plans show a raised walkway to the south of the bastion low-level court and north of Bayer House leading east towards Stanley Cohen House, becoming an 'open way through under Stanley Cohen House'. The open way beneath Stanley Cohen House has since been enclosed with a metal railing sliding gate and a screen of glazed perforated blocks. Descriptions suggest that this area was paved with concrete slabs; replacement slabs now give it a somewhat chequered appearance.

#### **2.7.1.3e Service road to (former) workshops**

A service road was laid out parallel to the north façade of Basterfield House, along half its length, to provide an entrance to Basterfield House and to service the workshops described as 'serving all [the] Corporation's housing estates'. To the west, a line of trees indicated on the 1957 layout plan is probably the holly trees described in the original competition entry: 'To the north of the site the school area is screened by rows of Ilex which are interspersed with faster growing birches'.<sup>77</sup> In 1957, this was still a 'Site for future L.C.C. Primary School'.

The service road has been extended to service the garages built to the west of the former workshops. Concrete bollards line the south edge of the road with two removable metal bollards at the west end. There is an unused inset traffic barrier at the entrance to the service road from Golden Lane. A low brick wall with chain-link fencing forms the boundary with the school. This meets the tall metal railings which enclose the Sir Ralph Perring Centre garden.

This area has changed over time with the addition of the garages. However, its character has probably not been significantly altered. There has, however, been a problem of impact by vehicles entering the garages in this area and unsightly bollards and structural damage resulting from this. There is a need for an effective strategy to manage this.

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<sup>77</sup> 'Golden Lane House Competition, First Prize-Winning Design by Geoffrey [sic] Powell', *The Architects' Journal*, 6 March 1952.

### 2.7.1.4 Area D: physical recreation court

This area includes: the low-level court with tennis courts; the terrace to the club rooms; the upper-level terrace; the sunken pit for ball games; the playground for younger children; the low-level private terraces to the lower flats and 'way-through' under Hatfield House; and the ramp to the underground service road in Baltic Street. 'The Northern court is intended to be used largely for physical recreation as it contains the children's playground, the bowling green, and is flanked by the physical recreation building.'<sup>78</sup> The physical recreation court was among the last components of the estate to be completed in 1962.

#### 2.7.1.4a Low-level court with tennis courts

The court is labelled as a bowling green in the 1957 layout plan. The architects' original design intention for a verdant court was, however, never realised, although included in the bills of quantities for the second phase of development.<sup>79</sup> 'In fact, hard tennis courts surrounded by high chain-link fencing have been introduced instead, against the architects' advice, producing a uniformly hard environment, where the softer environment created by grass and planting was considered desirable.'<sup>80</sup> This change in use – now multi-game courts – produced a court of quite different from the softer environment originally envisaged.

Public access from Fann Street to the leisure centre was facilitated in 1996 with the upgrading of the areas around the tennis courts. The area between the leisure centre and the tennis courts was considerably modified in 2000 and 2001 to facilitate disabled access to the club rooms terrace.<sup>81</sup> This involved creating a raised walkway running parallel to the leisure centre, and the introduction of a new type of square concrete paving slab and edging detail. The railing detail is similar to the original.

Three generous planting beds now lie to the east of the courts, possibly reflecting a desire to soften the hard appearance of the courts. These have been planted with a mixture of flowering deciduous and evergreen shrubs and perennials. The planting beds restrict visibility of the courts from the leisure centre and sever, in part, the relationship between the two. This could be easily remedied by reducing the height of the planting.

A tall chain link fence surrounds the courts and concrete slab paving is laid around the south and west flanks of the courts.

Alterations to the area west of the leisure centre include the introduction of new hard landscape materials which compromise the integrity of the original landscape strategy and contribute to the gradual erosion of its unique character.

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<sup>78</sup> 'The Golden Lane Estate, Corporation of London', September 1957.

<sup>79</sup> Bill No. 9, 'External Works, Services and Drainage', Bills of Quantities for Flats, Maisonettes and Ancillary Buildings and Works at Golden Lane (Goswell Road Extension) London EC1, for the Corporation of London, November 1958.

<sup>80</sup> 'Golden Lane: Stage 2 – Housing, Goswell Road, London', *Architectural Review*, December 1962, p. 394.

<sup>81</sup> City of London, Department of Planning and Transportation, planning applications.

#### 2.7.1.4b Terrace to club rooms

There are no early images of the terrace. Benefiting from a south-facing aspect, it was presumably intended as a spectators' terrace for club members. It was paved with concrete slabs visible elsewhere on the estate, although square concrete paving slabs have been introduced.

An ornamental timber trellis has been erected against the chain-link fencing surrounding the tennis courts and six large timber planters are positioned against the trellis, planted with a variety of deciduous and evergreen shrubs. As a result, the terrace no longer functions as a 'viewing' terrace. Three smaller planters are positioned against the walls of the club rooms. These planters were in turn replaced with six others in Portland stone installed in 2009. These do not sit within the bays of the recreation building adjacent, are of a type and material not found elsewhere on the estate and the Westernmost planter sits uncomfortably close to the foot of the access stairway. A more suitable arrangement of planters and use of materials should be considered when the opportunity arises.

The design and appearance of the trellis and planters are at odds with the estate's character. There is no obvious precedent for large planters on the estate – they were not included in the original landscape strategy. Given that these make a strong statement and are contrary to the original intention, perhaps the materials, including planting, should be more modernist in character or removed altogether.

At the west end of the terrace, a flight of steps leads to the upper terrace and shop level. The railings on either side of the steps are not original and white lines have been painted on the steps.

#### 2.7.1.4c Upper terrace

Again, there are few early images of this area. The 1957 commemorative brochure shows the area laid out with a number of features along an east-west axis, including a 'playground for older children' situated between two lines of trees. Further east lies a 'sunken pit for ball games' and beyond that the 'playground for younger children'. It is difficult to know the extent of the architects' involvement in the playground's final appearance: 'Originally the playground was not happily placed, but now we have a decent area of playground. It is difficult, however, because I do not know what sort of playground is going to be reasonable with such high density.'<sup>82</sup> Photographs from 1962 capture the concrete surround of the sunken pit, and the nursery at the north end of the recreation building.<sup>83</sup>

The two lines of trees are reported to have been wild cherries (*Prunus avium*). It would appear that only one of the original cherry trees survives; this is situated in a wide planting bed which lies to the north of the lawn and continues to the sunken pit. Several were removed following recommendations of the tree survey in 2003,<sup>84</sup> and replacement trees including Himalayan birch (*Betula jaquemontii*), Judas tree (*Cercis siliquastrum*), and rowan (*Sorbus* 'Joseph Rock'), were planted in autumn 2005. The trees are under-planted with a variety of deciduous and evergreen shrubs.

The playground for older children no longer exists. At some point it was replaced by a paddling pool, but this has since been filled in and grassed over – the vestiges of concrete circular paviours, which must have acted as 'stepping stones' and turquoise painted edging tiles remain visible. A long linear concrete bench flanks the south side of the lawn.

The sunken pit has been equipped as a playground; it still appears as a concrete elliptical cylinder, with exposed concrete aggregate surround. In June 2002 the surface was renewed and the play equipment replaced to meet RoSPA standards.<sup>85</sup> Railings surrounding the steps to the sunken pit are painted red.

The paving east of the sunken pit has been altered: it is now laid with concrete block paviours and three trees have been informally planted in the paving, including a young paper bark maple, (*Acer griseum*), birch (*Betula sp.*), and a mature cherry (*Prunus sp.*). The birch is poorly sited beneath the canopy of the nursery and is starting to contort. There is also a white hexagonal concrete planter in this area.

A line of trees along the boundary of younger children's playground and the school was shown on the 1957 layout plan. Tall black metal railings now enclose the playground for younger children, which is accessible only to those using the nursery. The space itself has more recently become filled with potted plants as a temporary residents' allotment garden centre.

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<sup>82</sup> 'Chamberlin, Powell and Bon, Golden Lane Housing Scheme', *Architectural Association Journal*, April 1957, p. 223.

<sup>83</sup> 'Golden Lane: Stage 2, Housing, Goswell Road, London', *Architectural Review*, December 1962.

<sup>84</sup> 'Tree Inspection & Management Plan', *Groundwell Tree Management*, May 2003 (revised November 2003), p. 24.

<sup>85</sup> City of London, Department of Planning and Transportation, planning applications.

The appearance and character of this area is probably now totally different to the original intent, although an absence of information and early photographs make it difficult to document the extent. The upper terrace no longer functions as originally intended: other than the sunken playground, there are no visible signs of children's play.

There was a notable absence of planting beds in the original landscape strategy. Ribbon-like planting strips were deliberately avoided. Trees, if planted as a group, were always of the same species, ensuring a uniform statement.

#### **2.7.1.4d Low-level private terraces to lower flats in Hatfield House and 'way-through' underneath**

A photograph published in 1962 shows a line of small private walled gardens for the studio flats at ground level, which substituted the balconies of the maisonettes above.<sup>86</sup> The gardens appear to be mass planted with annuals in typical 'show flat' style. Interestingly, at the base of the retaining wall opposite the gardens a line of low grassy-type plants is visible.

The low retaining walls of the gardens appear to have been replaced with slightly higher walls of pink brick with concrete coping. The crisp geometry of the building lines has to an extent been obscured by gardens overflowing with plants. Some of the gardens have been closed to the path with low-level timber trellis and some have been paved over. Low hooped metal railings prevent access to the gardens either side of the entrance to the 'way-through'. The railings within the opposite retaining wall are painted blue.

Several large trees are growing in individual gardens, including a mature juniper (*Juniperus sp.*) and a mature walnut (*Juglans sp.*) to the east of the 'way-through'. These were not included in the 2003 tree survey.

The appearance of the replacement walls and trellis is at odds with the intended character of the estate. Individual planting within the gardens, perceptible only at close quarters is acceptable, since the architects intended the courts to be an extension of living space. It is however important that this vegetation is maintained and contained within defined limits.

#### **2.7.1.4e Ramp to underground service road in Baltic Street**

A photograph published in 1962 shows the access ramp which appears to be surfaced in exposed concrete aggregate paving with a low concrete edge on either side, supporting the robust metal railings seen elsewhere on the estate.<sup>87</sup>

The ramp leads down to the underground car park, with a yellow barrier controlling access. To the north of the ramp, two mature London planes trees (*Platanus x hispanica*) (T1,T2) grow within a triangular paved area. They are relatively mature and

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<sup>86</sup> 'Golden Lane: Stage 2, Housing, Goswell Road, London', *Architectural Review*, December 1962, p. 392.

<sup>87</sup> 'Golden Lane: Stage 2, Housing, Goswell Road, London', *Architectural Review*, December 1962, p. 397.

could predate the estate: in his report accompanying the winning design, Geoffrey Powell stated that: 'A number of plane trees are disposed on the site which, however, will not mature for many years.'<sup>88</sup>

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<sup>88</sup> 'Golden Lane Housing Competition, First prize-winning design by Geoffrey [*sic*] Powell', *The Architects' Journal*, 6 March 1952.

## 2.7.2 Roof terrace on Great Arthur House

The flat roof of Great Arthur House is laid out as a terrace on two levels reached by open-riser stairs. The roof garden on the lower level comprises a timber pergola, decorative pool with stepping stones, paving, seats on upstand beams and plant boxes, with a tiled platform and pebble paving; the upper level provides a 'belvedere' with extensive views. This is an outstanding space architecturally, rare and ambitious for its time and of national significance.

The decorative pool was designed to reflect sunlight onto the underside of the concrete canopies in a rippling effect (this is still the case). Two trees originally planted at the centre of stone sets in a circular pattern at the north end of the upper level of the roof terrace did not survive.

The roof terrace was an ambitious scheme to exploit the opportunity for residential amenity, as confirmed by the architects: 'The whole roof of this block is developed as an amenity terrace.'<sup>89</sup> This represents a clear application of Le Corbusier's teachings. For example, in the design of the Unité d'habitation in Marseilles, the flat roof was perceived as a new level of ground in the air and a major social focus: a safe place for people to sit and relax in the sun, while watching their children play, and enjoying spectacular views.<sup>90</sup> This conformed to Le Corbusier's tenet that high-density urban living should be reconciled with the provision of light, space and greenery, all of which Chamberlin, Powell and Bon sought to achieve in the Golden Lane Estate.

This is an outstanding space architecturally, rare and ambitious for its time and an important element of the buildings national significance. Although restored in 2000 with grant aid from English Heritage, the roof garden is again showing signs of serious disrepair and is no longer accessible to residents because of health, safety and security considerations. After the loss of piazza below to car parking this represents a considerable loss of amenity to residents, and ways should be explored to restore managed access.

## 2.7.3 Other estate-wide items

The original landscape strategy was very deliberate. Changes made over the ensuing years, however, have not always been consistent or thought through in relation to their impact on the estate as a whole. The accumulation of small but unsympathetic interventions eventually has a major detrimental impact on the estate's character.

### 2.7.3.1 Lighting

The original design for lighting for the external areas of the estate appears to have been sophisticated and unobtrusive. A survey of remnants of original light fittings suggests that the architects sought to minimise the visual impact of light fittings by

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<sup>89</sup> 'Chamberlin, Powell and Bon, Golden Lane Housing Scheme', *Architectural Association Journal*, April 1957, p. 221.

<sup>90</sup> William J.R. Curtis, *Modern Architecture since 1900*, Phaidon Press Ltd, London, 1996, p. 440.

integrating them into the fabric of the building, by preferring recessed or semi-recessed fittings and by using indirectly reflected light where possible.

No records of the original specifications have been located. The bills of quantities provide an allocated budget for each category of works and state: 'External lighting to be executed by a nominated sub-contractor'.<sup>91</sup>

A survey of what remains of the original light fittings reveals four broad categories:

- recessed light fittings in the soffits of walkways and undercrofts;
- recessed light fittings at kerb level illuminating external steps, paths and vehicular access routes;
- surface-mounted light fittings in semi-public spaces and ancillary areas;
- feature lights for specific purposes, such as the original street light fittings on the façade of Crescent House (see section 2.3.5).
- semi-recessed fittings on the walkways of Crescent House

There is no evidence of original free-standing light standards.

Great care appears to have been taken in all locations to make light fittings as discreet as possible, to ensure that the light source is not immediately visible and to avoid glare. The strategic positioning of lighting, for example in line with structural brick piers, created an atmospheric glow and enhanced the precision and elegance of elevations at night.

The external lighting has since been substantially altered with the installation of new fittings of varying design and quality. In some cases, replacement fittings have been superimposed on original recesses in ceilings and soffits.

Later additions do not confirm to the original idiom and have been mounted in non-original locations onto buildings, low walls and soffits. This has resulted, in some cases, in irreversible damage to the external fabric. The surface fixing of exposed conduit/wiring has in some places affected the composition of the space and/or elevation.

Lighting for external pedestrian routes is now provided by several standard lights of 1980s design. The level and colour of light from light fittings varies considerably across the estate. As a result of these interventions the consistency and subtlety of the original design has largely been lost.

An appreciation of this distinctive and considered estate lighting design will need to inform any future proposals for renewal or improvements across the estate.

## 2.7.3.2 Hard landscape surfaces

### 2.7.3.2a Paving

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<sup>91</sup> Bills of Quantities for Flats, Maisonettes and Ancillary Buildings and Works at Golden Lane (Goswell Road Extension), London E.C.1, for the Corporation of London, June 1957.

The architects made a point of choosing materials that were inexpensive and easy to replace. It would appear that the original concrete paving slabs used for common areas throughout the estate had a non-slip grey granite aggregate appearance – this is possibly what is referred to as ‘granolithic paving’ in the bill of quantities for the first phase. Subsequent replacements have conformed to the size and type of slab and also the layout (for example, laid in parallel courses) but have ignored the finish; this has resulted in the general untidy appearance of the extensive paved areas. (The bill of quantities also had an entry for second-hand stone paving slabs.)

There are some specific areas where the original paving layout has been entirely replaced by a completely different concrete paving slab, both in size and finish, such as the pedestrian ramp to the underground car park and the ramp to the club rooms terrace area. These are dealt with above.

In the bill of quantities for the first phase there are entries for York stone paving slabs and granite sett surrounds to trees. This suggests that the York stone paving in the low-level courts south of Bowater and Cuthbert Harrowing Houses is original. There are no apparent granite sett surrounds to tree pits which suggests that these may have been omitted.<sup>92</sup>

‘Blue quarry tile pavements’ were used decoratively in both the public and the community centre courts.<sup>93</sup> Granite setts were laid within the bastion.

As a general principle in dealing with progressively unmatched paving it is recommended that when the opportunity comes whole areas are re-laid in a consistent material, preferably as closely matched to the original as possible. If purpose-made slabs can be procured a suitable additional stock should be ordered at the same time to deal with future replacements. The object should be to reinforce the original design strategy, even if the materials cannot be exactly matched to the originals.

#### **2.7.3.2b Vehicular ramps**

The fact that all ramps are laid in concrete with a non-slip exposed aggregate finish suggests that this finish is original.

#### **2.7.3.2c Pedestrian ramps**

All pedestrian ramps, with the exception of the ramp to the bastion, have recently been introduced to comply with health and safety guidelines. Unfortunately, most have not been sympathetically introduced and contribute to the visual degradation of many areas. The ramp leading from Fann Street to the Leisure Centre provides a convoluted route to wheelchair users which is liable to obstruction where it passes the refuse point and garages.

#### **2.7.3.2d Steps**

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<sup>92</sup> Bills of Quantities for Superstructures of flats, maisonettes and ancillary buildings and completion of external works at Golden Lane, London EC1, for the Corporation of London, April 1954.

<sup>93</sup> Bills of Quantities for Flats, Maisonettes and Ancillary Buildings and Works at Golden Lane (Goswell Road Extension) London EC1, for the Corporation of London, November 1958.

The original 'pre-cast concrete kerb and step' still exist in most places and they, too, have a non-slip 'granolithic' appearance.<sup>94</sup> The front edge of each step, however, is painted with a white line as a visibility aid.

### 2.7.3.3 Enclosure

The architects explicitly explained their use of diverse materials: 'We try to take such opportunities as occur to express those elements in architecture which are naturally required to be strong (such as load-bearing walls, structural concrete, or guard rails), and to contrast these with those elements which are delicate and merely screen-like in character (such as windows, spandrel panels, etc.). This contrast ... creates a tension which is the essence of architecture ...'<sup>95</sup>

#### 2.7.3.3a Walls

Many of the retaining walls in the sunken courts are faced with an unusual pink-coloured brick with pink mortar. The lower and upper two courses are often formed from purple engineering bricks which could be the Uxbridge purple facing bricks and coloured mortar mentioned in the bills of quantities

#### 2.7.3.3b Railings

Contemporary photographs confirm that the modern-looking 'galvanised steel tubing handrail and balustrade' used throughout the site as a guard rail are original. Judging from the quote from the architects above, it was designed to contrast with the delicate 'framed and welded steel staircase balustrading', the majority of which has survived. There are, however, several locations where new railings have been introduced that do not conform to the original designs. In addition, in 2001, all the guard railings were upgraded to comply with health and safety regulations. This involved welding vertical metal uprights between the horizontal rails throughout their length. This alters the open detailing of the original railing and reduces the authenticity of a design usually used along quaysides and water edges.

#### 2.7.3.3c Handrails

Most of the handrails on the estate have been introduced recently to comply with health and safety regulations. They come in a variety of shapes and sizes. Their designs are often flimsy and poorly detailed and are at odds the vernacular of the original guard rails and staircase balustrading.

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<sup>94</sup> Bills of Quantities for Flats, Maisonettes and Ancillary Buildings and Works at Golden Lane (Goswell Road Extension) London EC1, for the Corporation of London, November 1958.

<sup>95</sup> 'Criticism – the architects reply', *The Architects' Journal*, 27 June 1957, p. 947-948.

## 2.7.3.4 Street furniture

### 2.7.3.4a Bollards – fixed and retractable

Twenty-four 'cast iron bollards' were priced in the bills of quantities for the first phase. These were to be touched up on site with primer and painted with two coats of Olivette exterior paint. The metal bollards in the public court (Area A) appear to be similarly aligned as those shown in photographs from the 1960s. They are, however, unlikely to be original. The bollards define an access route at ground level for maintenance vehicles. Elsewhere, a variety of bollards have been introduced, including concrete bollards and retractable metal bollards. In the underground car park there are distinctive black cast iron bollards with the Corporation of London motif, which look particularly out of place in a modernist setting.

### 2.7.3.4b Seats

There appears to have been very little seating provided in the original scheme, with the exception of the bastion and possibly the low linear concrete seat adjacent to the former playground in the physical recreation court (Area D). Several timber seats have been introduced, including within the relatively new enclosed seating area in the community centre court (Area B).

### 2.7.3.4c Litter bins

Litter bins do not appear to have been provided in the original scheme. A number of black cast iron bins with the Corporation of London motif have, however, been introduced. These are not only out of character, but could also be positioned more discreetly.

### 2.7.3.4d Planters

There were no planters within the external landscape. Integral pot-holders were, however, incorporated within the façade of Cullum Welch House (see section 2.3.4). Planters have been introduced in the physical recreation court (Area D). These are not considered appropriate and are dealt with in more detail in section 2.7.1.

### 2.7.3.4e Cycle racks

There are cycle racks and stores at various places, for example in Basterfield House; security grilles have been added. A small rack was recently installed under Crescent House adjacent to the north wall of The Shakespeare public house.

### 2.7.3.4f Access control barriers

'We have attempted as far as possible to keep all traffic outside the scheme ... no road is at ground level at all.'<sup>96</sup> The main pedestrian 'piazza', now a car park, represents a major divergence from the architects' intention which by its extent and central location is one of the most damaging changes from the original intention

The three road barriers priced for in the bill of quantities for the first phase are probably in similar locations today; the original barriers have, however, undoubtedly been replaced with more modern equivalents. Currently, road barriers are placed at the entrance to the 'piazza' (Area B) off Fann Street, at the entrance to the ramp that runs parallel to the north façade of Hatfield House and at the exit (originally the entrance) to the underground car park from Fann Street. These are necessary but unsightly, and efforts should be made to rationalise the resulting visual clutter.

### 2.7.3.4g Signage

A total of £75 was allocated for external signage in the bills of quantities for the first phase.<sup>97</sup> This is likely to have been disbursed on the original, attractive cast aluminium signage – house names, numbering and low-relief map-plaques – which is still visible. Bas-reliefs of the estate are mounted on the walls of Stanley Cohen, Bowater, Cuthbert Harrowing and Crescent Houses. These, together with the original signage for house names and flat numbers, are of both historical and architectural interest.

The granite foundation and commemoration stone embedded in the wall of the north elevation of Bowater House is now difficult to read and would benefit from restorative work.

Elsewhere, added signage is inappropriate in both design, extent and location, creating an uncoordinated, cluttered appearance, for example, the jungle of signage the structures at the corner of Fann St and Golden Lane. [This sentence doesn't read properly.]. So, too, are the two signs standing side by side in the main public court (Area A) – one stating that the estate is private and the other providing information about the Ward of Cripplegate. There is also a proliferation of municipal 'no cycling' and 'no ball games' signs across the estate of various designs.

Large Corporation of London insignia and panels with the name of the estate are were placed at either end of Crescent House, and on Stanley Cohen and Cuthbert Harrowing Houses as part of a campaign across the whole estate of the City Corporation and appear over-sized for their location and functional requirements

### 2.7.3.4h Soft landscape

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<sup>96</sup> 'Chamberlin, Powell and Bon, Golden Lane Housing Scheme', *Architectural Association Journal*, April 1957, p. 215.

<sup>97</sup> Bills of Quantities for Superstructures of flats, maisonettes and ancillary buildings and completion of external works at Golden Lane, London EC1, for the Corporation of London, April 1954.

The soft landscaping design is largely dealt with under the respective character areas above. The following text discusses the architects' general vision with regards to the soft landscaping.

The architects set out to create an urban environment, in a deliberate move away from the 'Gardenesque' landscapes typically associated with the garden suburb or garden city movement. A simple palette of trees and grass is used to green and reinforce the individual character of each court. Geometrical shapes for both green and hard landscapes are always preferred to 'gardenesque' informality.

Planting is set out in a highly formal manner, trees are either planted in groups of the same species and habit to create an architectural effect or a single tree is carefully positioned to complement the architecture. The trees include large garden trees and ornamental fruit trees, of medium height. There are no 'parkland' trees with the exception of the plane trees which possibly predate the project.

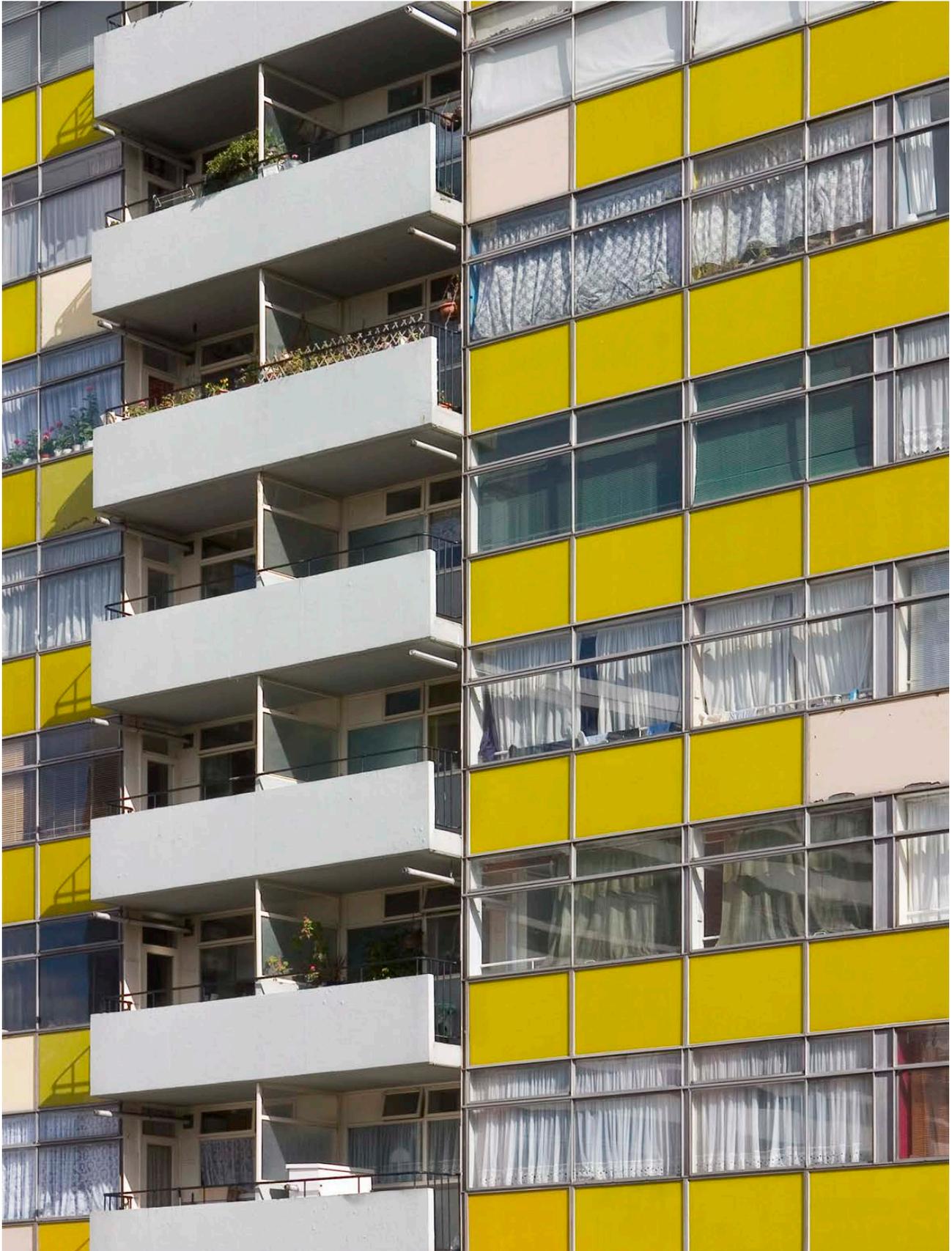
Grass is combined with cheap paving materials to create 'parterre' patterns that are best appreciated from above. Laid out to reduce wear and tear and designed to survive the most minimal maintenance, it is an early example of a low maintenance landscape; the architects were realistic about budget restraints. The result, visible in contemporary photographs, is a rather minimal landscape, which has a crispness and clarity about it similar to the building facades.

It is, however, of interest to note from the bills of quantities that an allowance of £3,000 was made for trees in the first phase and a further allowance of £250 for 'trees and planting' in the second phase. It is difficult to ascertain the actual expenditure originally devoted to planting though it is likely that the architects' ambitions may have been curtailed by post-war budgetary restriction. The opportunities within the design strategy for the formal landscape framework to be enriched by residents' planting have been widely exploited.

The architects provided opportunities for residents to express/apply their own layer of planting. However they sought to control this by a variety of means such as the plant pot holders cast in the concrete window cills of Cullum Welch House, and the low walled gardens to the lower ground floor flats in Hatfield House. The south facing steps and raised terrace of Bayer House and Bowater House have been appropriated quite abundantly giving effect to their desire that the courts should be an extension of living space. These areas provide an interface between the private and communal areas.

Today, the courts have lost the clarity and crispness of the original design largely due to the poor hard landscape repairs. There is however considerable scope for this character to be retrieved through the careful coordination of future estate-wide external works.





## **3 Management guidelines**

### 3.0 Introductory notes

Proposals for additions or alterations to the buildings and external landscape, as well as any maintenance, remedial, upgrade, replacement or repair work, should be assessed for their potential impact on the estate's character and special architectural interest, as described in section 2.

All the elements contributing to this character and special interest are significant and therefore require detailed consideration before implementation of any work. Special architectural interest, however, is manifested foremost in the features that define the public character of the estate, rather than less evident detailing. This balance is reflected in the 'traffic light' system of the guidelines. The guidelines, nonetheless, encourage wherever possible and practical the retention of original features and like-for-like replacement. (For explanation of prioritisation of special interest please refer to para 2.1.2.)

The likely impact of changes on the special architectural interest of the estate will determine the need to apply for Listed Building Consent (LBC). Examples of potential changes are colour-coded:

#### **Green Works that will not require a LBC application**

These are works that would not be considered to have an impact on the character and special architectural interest of the estate and would therefore not require a LBC application.

Examples of such works address wear and tear, natural life cycles and/or accidental or wilful damage which can be repaired locally and do not require the input of a specialist consultant.

#### **Amber Works where advice should be sought to determine whether a LBC application is required**

These are works where it is not possible to determine without further information the potential impact on the character and special architectural interest of the estate. In such cases, advice should be sought to ascertain if a LBC application is necessary before embarking on the work.

The requirement or otherwise for a LBC application is likely to include consideration of whether the proposed change would be reversible and the extent of any manifestation on the exterior of the building.

#### **Red Works that require a LBC application**

These are alterations that would clearly have an impact on the character and special architectural interest of the estate and would therefore require formal evaluation to establish whether or not that impact would be detrimental. In certain cases it may also be necessary to obtain planning permission.

## Black

### Proposals for which a LBC application would be required, but where consent is unlikely to be granted

These are works that would almost certainly have a detrimental effect on the character and special architectural interest of the estate and would therefore require a LBC application.

In every category, additional [guidance notes in blue](#) are provided.

These guidelines do not take precedence over the formal application required by LBC regulations. Anyone wishing to undertake works has an obligation to supply sufficiently detailed information to demonstrate that the proposed works would not be detrimental to the character and special interest of the estate.

Maintenance work must take into account the original design intent and should be carried out, as far as possible, on a like-for-like basis. Generally, where maintenance is required, it should be carried out within the framework of the maintenance cycle or a five-yearly review. Uncoordinated piecemeal works can be particularly detrimental.

[In some of the examples included in the green category, 'like-for-like' replacement is recommended. In some cases, however, design and materials had already been altered from the 'original' at the time of listing. Opportunities to restore them to a more authentic state should be taken where possible, despite this triggering the LBC procedure.](#)

Guidelines are provided for each component of the estate:

- residential blocks: exterior, common parts, interiors, private balconies and terraces;
- leisure centre and Sir Ralph Perring Centre: exterior and interior;
- community centre: exterior and interior;
- commercial premises: exterior and interior;
- external landscape.

The examples provided are not exhaustive and there may be other details and features specific to one or more buildings which have not been included. The estate management and those commissioning works must always consider their potential impact in relation to special architectural interest before implementation.

**Where works are mentioned in more than one category, - eg. amber and red - the higher category should always be assumed to take precedence.**

It is also important to note that requirements in relation to listed building status are separate from and additional to any obligations imposed by lease conditions.

Generally, responsibility for seeking advice and, if necessary, applying for Listed Building Consent, lies:

- with residents or other named occupiers (such as tenants of commercial premises) for works within their lease demise lines;
- with the estate management for works that are outside lease demise lines but within the listed boundary.
- with the freeholders for works within its ownership within the listed boundary
- With persons carrying out the works (should check LBC is in place where required and that any conditions are fully discharged

## 3.1 Residential blocks

### 3.1.1 Exterior

#### Green Works that will not require a LBC application

**Note:** Residents and Leaseholders planning to carry out ANY works are advised that Landlord consent may be required, and they should seek advice from the Estate Office before starting any works – This needs to go in the header or footer of each page from page 129 - 184

	Example	Guidance
1	<p>General routine maintenance items as outlined in sections on best practice including:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> non-invasive surface cleaning of elements where the method is proven not to cause any detrimental material change to the surface;</li> <li><input type="checkbox"/> window cleaning;</li> <li><input type="checkbox"/> works undertaken as part of approved self-finished concrete maintenance regime providing that a like-for-like finish can be guaranteed;</li> <li><input type="checkbox"/> repointing of brickwork, provided that due consideration is given to matching of the new and old pointing colour, mortar type, texture and recess profile. Providing that a like-for-like finish can be guaranteed;</li> </ul>	<p>Methods of cleaning should be tried, tested and approved. However, where a new product or method is employed, local test/trial samples in inconspicuous locations must be undertaken to ensure that the proposed method achieves an acceptable result before embarking on main works. Work should be taken to meaningful break lines to avoid conspicuous local intervention.</p> <p><i>Refer to section 4.2 on best practice for material repair and redecoration.</i></p> <p>Any Maintenance or repair works that will not achieve a like-for-like finish will require the submission of an LBC application.</p> <p><i>See Red category in this section for non-like-for-like repairs</i></p>
2	<p>Local maintenance, repair or redecoration works to originally decorated elements, on a like-for-like basis (or to the approved specification and colour reference), eg. renewal of solar reflective coatings to asphalt surfaces.</p>	<p>Before redecoration, the correct colour from the approved palette for exteriors must be selected.</p> <p><i>Refer to section 4.2 on best practice for material repair and redecoration.</i></p>
3	<p>Removal of graffiti where damage has been caused to a glazed or decorated surface or element. (Refer to relevant section for graffiti removal from self-finished concrete or brickwork surfaces.)</p>	<p>In cases where damage is beyond local repair, special advice should be sought before any remedial action is taken.</p> <p><i>Refer to section 4.2 on best practice for material repair and redecoration.</i></p>
4	<p>Repairs and refurbishment, eg. recoating or local touching-up, of railings to terraces, balconies and escape routes.</p>	<p>Like-for-like repairs and refurbishment of railings to terraces and balconies do not require a LBC application provided that like-for-like criteria are fulfilled and that no alteration to height, glazing details, section</p>

- 5 Emergency repair works or stabilisation of unsafe details and/or building fabric where the health and safety of the general public or operatives is at risk, including access arrangements needed for such works.

sizes, texture and colour is made (unless in accordance with the approved palette).

Temporary works to secure and make safe the external fabric are acceptable as long as they cause no further damage to the fabric and are also programmed for comprehensive repair. Care must be taken to ensure that temporary works are fully reversible.

## Green

## Works that will not require a LBC application

**Note:** Residents and Leaseholders planning to carry out ANY works are advised that Landlord consent may be required, and they should seek advice from the Estate Office before starting any works

**Example**

- 6 Emergency changes to ironmongery to solid external doors onto balconies/terraces.

**Guidance**

Undertaking emergency work to locking mechanisms, door closers, panic bars and other security measures to doors is permitted provided that new fittings to match the character and finish of the original or adjacent fittings are procured and programmed for permanent installation. The visual impact of any change must be kept to a minimum.

*Refer also to section 3.1.3 on guidelines for interiors, private balconies and terraces. No changes to existing fire escape or fire-fighting strategies are permissible unless the strategy is reviewed across a whole block.*

- 7 Reinstatement, refurbishment or replacement of exposed aggregate freestanding planters on roof of Great Arthur House and other roof terraces.

Only the reinstatement, retention and repair or like-for-like replacement of the original planters is permissible in this category.

*For guidance on maintenance, repair or replacement of these planters refer to section 4.2 on best practice for material repair and redecoration.*

- 8 Reinstatement, refurbishment or replacement of signage.

Only the reinstatement, retention and repair or like-for-like replacement of signage existing at the time of listing is permissible in this category.

*See also section 3.5 on guidelines for external landscape.*

**Amber**

**Works where advice should be sought to determine whether a LBC application is required**

<b>Example</b>	<b>Guidance</b>
<p>1 Programmed or cyclical redecoration of a specific element or surface of a particular block/blocks.</p>	<p>Before redecoration, the correct colour from the approved palette for exteriors must be selected.</p> <p><i>Refer to section 4.2 on best practice for material repair and redecoration.</i></p>
<p>2 Redecoration of an originally painted section of soffit to balconies/terraces.</p>	<p>The painted soffits of the terraces and balconies enhance light reflection to adjacent rooms. A single colour reference (refer to the approved palette) is to be used for soffits throughout the estate. Isolated cases and 'one-off' decoration of soffits are to be strongly discouraged as they will be conspicuous. When redecoration outside a normal redecoration cycle is necessary because of fire or water damage, any recoating should be to logical termination lines such as downstand beams, edges or returns.</p> <p><i>Refer to section 4.2 on best practice for material repair and redecoration.</i></p>
<p>3 Any local maintenance/cleaning or removal of graffiti from self-finished concrete, brickwork, glass or other material surfaces, provided that there is no damage to the substrate and that the visual unity of the surface is not lost.</p>	<p>Care must be taken to ensure that localised repair/cleaning does not create conspicuous changes to texture and colour on surfaces of otherwise consistent (though potentially unevenly patinated) appearance.</p> <p>If there is any doubt about the success of any cleaning/remedial works, contact a specialist contractor for advice.</p>
<p>4 Changes to ironmongery to solid external doors onto balconies, escape routes and terraces.</p>	<p>It is permissible to change locking mechanisms, door closers, panic bars and other security measures to such doors provided that the new fittings match the character and finish of the original or adjacent fittings and that visual impact is kept to a minimum. It is advised that, when carrying out works of this nature, consideration is given to the full complement of ironmongery across a whole block or elevation so that incongruous 'one-offs' do not manifest themselves on the elevations. No changes to existing fire escape or fire-fighting strategies are permissible unless the strategy is reviewed across a whole block.</p>

## Red Works that require a LBC application

	Example	Guidance
1	Any alterations to the existing exposed concrete structures or surface treatments in terms of colour and/or texture for both self-finished and coated concrete.	Other than like-for-like repair by specialist contractors, any invasive or permanent change to the exposed concrete structures will require a LBC application.  <i>Refer to section 4.2 on best practice for material repair and redecoration.</i>
2	Any alterations to the existing facing brickwork, including brick type, bonding pattern and pointing characteristics.	Other than like-for-like repair by specialist contractors, any other invasive or permanent change to facing brickwork will need a LBC application.  <i>Refer to section 4.2.2 on best practice for material repair and redecoration (elevational elements).</i>
3	Any alteration, replacement or repair to frames, opening sashes, ironmongery, glazing or mastic to windows or glazed balcony doors or any change to the fenestration pattern.	Any alterations to windows and/or glazed balcony doors (including the introduction of double or secondary glazing) will require a LBC application.  In the case of repairs or replacement, the planning authority will need to approve and verify that the intended work fulfils like-for-like criteria before implementation of the works.
4	Any alterations to glazing/screen or curtain walling ensembles.	Any alterations to glazed screens, curtain-walling, doors etc. (including the introduction of double or secondary glazing) will require a LBC application.  In the case of repairs or replacement, the planning authority will need to approve and verify that the intended work fulfils like-for-like criteria before implementation of the works.
5	Alteration, replacement or repair to ventilation grilles, flue pipes and any other externally manifesting services or terminals.	Any alterations to ventilation grille patterns, frames, opening sizes, flues, terminals, finish and colour will require a LBC application.  In the case of flue pipes. Where the proposed location and finish will conform to an agreed

template, LBC will not be required.

In the case of repairs or replacement, the planning authority will need to verify and approve that the intended work fulfils like-for-like criteria before implementation of the works.

## Red Works that require a LBC application

Example	Guidance
<p>6 Any amendment to building plans or footprints that have an external manifestation, including new local refuse holds and enclosures.</p>	<p>Examples might include enlargement of lobbies or entrance porches. These would be highly sensitive and definitely require formal consent.</p> <p><i>See also section 3.5 on guidelines for external landscape.</i></p>
<p>7 Removal or replacement of paving slabs, quarry tiles and other original surface finishes to private balconies and terraces.</p>	<p>Finishes to balconies and terraces are integral to the estate's character and therefore any alterations will require a LBC application. When the proposed works are like-for-like the planning authority would need to verify and approve the works and sample of replacement pavements before implementation.</p> <p><i>See section 4.2.1 on best practice for material repair and redecoration (roofs, terraces, open walkways, private balconies).</i></p>
<p>8 Changes to heights, configurations or surface finishes of ventilation grilles and access hatches to: lift shafts and lift overruns; services shafts; and rooftop enclosures, including roof lights and plant housings, wiring and services.</p> <p>Any services intervention works that would be visible on rooftops (including visibility from higher vantage points on or beyond the estate), for example the installation of photovoltaic panel arrays, tanks, aerials or communications apparatus, etc will require a LBC application.</p>	<p>Roofscapes and silhouettes to all residential blocks, together with other buildings such as the community centre and leisure centre, are a highly visible aspect of the identity and architectural composition of the estate. As a general rule, the massing at roof level should not be altered. Where alterations are required to comply with current regulations or to improve operational performance, close attention must be paid to detailing, locating installations and making good etc. Maintenance and cyclical repairs to roof membranes etc. are discussed in detail in section 4.2.1 on best practice for material repair and redecoration (roofs, terraces, open walkways, private balconies).</p>
<p>9 Replacement, alteration, removal and redecoration of vertical service down pipes, their casings, termination details and all associated fixings and brackets, to include:</p> <ul style="list-style-type: none"> <li>▪ rain water down pipes;</li> <li>▪ service risers.</li> </ul>	<p>Other than like-for-like repairs and redecoration in colours from the approved palette, all other proposals will necessitate a LBC application.</p>

## Red Works that require a LBC application

	Example	Guidance
10	<p>Waterproofing details on all vertical and horizontal surfaces. Any waterproofing detail adjoining other elevational components. These include:</p> <ul style="list-style-type: none"> <li>▪ fascias to vaulted roofs;</li> <li>▪ windows and doorframes;</li> <li>▪ exposed aggregate in situ concrete walls;</li> <li>▪ re-roofing generally.</li> </ul>	<p>Waterproofing details and re-roofing systems must be considered for their potential architectural impact and their suitability for the intended application. The roofscape is a key element of the buildings' character and includes associated details such as parapets, copings, kerbs and flashings.</p>
11	<p>New signage generally.</p>	<p>The location and style of any new signage must be consistent with an estate-wide strategy and should be located in such a way as to relate to the original design.</p> <p>Safety and escape route signage must be consistent with an estate-wide strategy and should be located as discreetly as possible. Current regulations with regard to style, size and location of such signs must be reconciled with heritage aspects of the estate through discussions with the appropriate authorities.</p>
12	<p>Removal, replacement or any alteration to entrance canopies and porches.</p>	<p>The original design for these elements should be considered when conceiving any alternative design. Additionally, the original configuration of entrance points should be maintained. Generally, the profile, height, junction and abutment details together with materials, texture and colour must be considered when developing any new proposals.</p>
13	<p>New services, access guardings, access ladders and steps.</p>	<p>Any repair work or replacement other than on a like-for-like basis is subject to a LBC application. Generally, the new installations should be located as discreetly as possible, with due consideration of key sightlines and angles of visibility of the roofscape. Colour and locations of fixings and associated apparatus should be carefully considered to ensure the visual continuity and silhouette of the blocks is not disrupted.</p>
14	<p>Replacement or upgrade of existing safe access and fall-arrest systems.</p>	<p>Any installation should be located as discreetly as possible, with due consideration of key sightlines and angles of visibility of the roofscape.</p>

## Red Works that require a LBC application

	Example	Guidance
15	Replacement or upgrade of existing lightning protection scheme.	Any installation should be located as discreetly as possible, with due consideration of key sightlines and angles of visibility of the roofscape and details of conductor tapes.
16	Alteration, replacement and reconfiguration of: <ul style="list-style-type: none"> <li>▪ in situ concrete window boxes to Cullum Welch House.</li> </ul>	Any proposals other than like-for-like repairs are subject to a LBC application. The retention or like-for-like replacement of the original planters is encouraged.

## Black

### Proposals for which a LBC application would be required, but where consent is unlikely to be granted

1	Decoration of any originally self-finished materials or surfaces.	<p>The use of self-finished materials is one of the defining elements of the estate's character and any work to these should be considered in terms of the potential impact on the buildings' special architectural interest.</p> <p>Decoration of originally undecorated concrete or other self-finished material would not normally be permitted under any circumstances. Redecoration or stripping of any surface decorated at the time of listing may be permitted subject to detailed consideration and historical evidence.</p>
2	Overcladding of any self-finished elements.	Overcladding is most unlikely to be permitted, as it is inconsistent with the character and structural expression of the original design.
3	Any change to original glazing lines or enclosure of existing balconies/roof terraces.	<p>Applications for extensions, glazed or otherwise, onto the balconies or terraces are likely to be refused.</p> <p>Where original glazing lines have been moved, proposals for reinstatement to their original location will be encouraged. Any proposals to alter these works will be subject to a LBC application. Details and contextual proposals for alterations must be discussed with the conservation authorities before submission of a LBC application.</p>

4	Any permanent or temporary new enclosures at roof or ground level.	Examples might include the construction of new refuse depositories.
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**Black****Proposals for which a LBC application would be required, but where consent is unlikely to be granted**

	<b>Example</b>	<b>Guidance</b>
5	<p>Any change to the original windows, French windows, i.e. introduction of new fenestration pattern, frame, opening sash and door leaf materials, finishes, dimensions profiles and mastic colour, and/or the addition of new ironmongery.</p> <p>For remedial works or like-for-like replacements, see above.</p>	<p>Applications to alter fenestration patterns, frame, sash, glazing, colours and texture are likely to be refused. Where the original windows have been replaced, proposals for reinstatement of replacements which replicate the originals as closely as possible will be encouraged. The consistency of appearance of external doors is part of each building's character, and would be an important consideration in evaluating any proposals for change. Any changes with an external manifestation will not normally be allowed unless part of a comprehensive estate-wide renewal/replacement programme, which will require a LBC application.</p> <p>Refer also to section 3.1.2 on guidelines for common parts.</p>
6	<p>Addition of any new rooftop enclosure or extension, or roof over an existing roof terrace.</p>	<p>Applications for extensions, glazed or otherwise, onto the roofs would affect the architectural integrity of the elevations, roof line and/or the silhouette of the blocks and are likely to be refused.</p>
7	<p>Changes to footprint, height and profile of lift motor rooms, ventilation shafts and other rooftop services installations.</p>	<p>The rooftop structures and installations on lower blocks are highly visible from their taller neighbours and form an integral part of the overall character of the estate. It is therefore conceivable that an application to alter materially any of these elements will be subject to close scrutiny. Similarly, any proposals to change or alter these elements on Great Arthur House should consider the potential effect on the highly distinctive silhouette of the block.</p>
8	<p>Removal, alteration or change of height or material to glass and steel railings and parapet walls.</p>	<p>Any proposal to alter heights, change the generic design or configuration of railings, glazed railings, with or without planter boxes, concrete parapets and guardings, with or without planter boxes, is very likely to be refused.</p>
9	<p>Installation of satellite dishes, aerials and associated cabling, antennae or any other surface-mounted service installations, including plant housings or air-conditioning units.</p>	<p>Applications for such installations made on an individual basis are most likely to be refused, as external proliferation of these elements would be highly detrimental. An application to install communal aerials or satellite dishes may be</p>

considered provided that their location and potential visual impact on the roofscape and the general character of the estate is fully explored to avoid the risk of adverse effect.

### 3.1.2 Interiors, private balconies and terraces

The retention of original fixtures and fittings is encouraged where it is practical or like-for-like replacement is possible. Additionally, residents are invited to donate any discarded original item to an estate depository for potential use by other Golden Lane Estate residents. It is proposed that this depository is set up and by managed by the estate management in collaboration with residents' interest groups.

Additionally it is proposed that photographic records of original interiors together with examples of more successful contemporary interpretations are collated and held at the Department of the Built Environment. These would offer ideas to existing and future residents when undertaking improvements to their homes.

#### Guidance for adaptation of residential units to facilitate use by people with special needs

It may be necessary from time to time to adapt residential units to cater for people with special needs. Examples might include widening doorways, installation of a stair-lift, changing bathroom or kitchen configurations to allow wheelchair access, or introduction of tactile flooring for those with impaired sight. While most changes are likely to fall within one of the categories covered in the guidelines, it is recommended that in all cases advice is sought from the planning authority at the earliest opportunity in order to clarify where works may proceed without further approval, and to identify cases where formal consent procedures are required.

### Green Works that will not require a LBC application

Example	Guidance
1 Like-for-like repairs or matching replacement of any fixture or fabric.	
2 Internal redecoration with the exception of the internal face of external windows and their surrounds (except originally painted cills and sub-frames), unless the latter is like-for-like refinishing or reconditioning. Removal of non-original coatings to restore original finish and colour.	
Painting the exterior surface of windows and screens is excluded from this category.	
3 Addition of new electrical services installations within dwellings and replacement and renewal of existing installations.	Any such works should only be undertaken by appropriately qualified personnel.
Small bore drilling of screens and walls at skirting level or close to the junctions to accommodate internal rewiring, re-cabling and data connections provided that the proposed work does not alter the character of the screen or wall or undermine its construction and stability.	

## Green Works that will not require a LBC application

### Example

- 4 Covering of existing floor finishes with carpet or other removable flooring.
- 5 Changes to original electrical fittings, *eg* light fittings, switch cover plates etc, within dwellings
- 6 Overlaying finishes to the existing stair treads and risers to internal stair.
- 7 Adding or removal of cladding over the original skirting detail.
- 8 Fixing of new or additional locks or security devices to the inside of front doors and fire escape doors, subject to guidance notes.  
  
Addition of secondary security grilles or gates to the public side of front doors are included in the black category of sections 3.1.1 and 3.1.2 on guidelines for exteriors and common parts.
- 9 Replacement of bathroom/WC fittings and finishes.
- 10 Replacement of kitchen cabinetry, worktops and appliances.
- 12 Application of film or a coating to glazed sections of doors and screens within the dwellings.

### Guidance

Any fixings or adhesives should not be such as to cause damage on subsequent removal.

Any such works should only be undertaken by appropriately qualified personnel.

Where kitchen fitments are integrated with an internal screen partition between the kitchen and adjoining rooms and their replacement would entail disturbance of the screenwork will require LBC.

## Amber Works where advice should be sought to determine whether a LBC application is required

### Example

- 1 Removal and replacement of duct and service riser casings

### Guidance

Vertical and horizontal duct and service casings within the dwellings may be replaced and altered, provided that they do not affect internal layouts. Any changes or overcladding, including opening up, should be approached with caution and with the Estate Office's knowledge and approval as these may contain hazardous materials and/or interventions may

2	<p>Application of additional guarding panels to the railings and removable inserts to block up open risers to stairs within the dwelling.</p>	<p>breach fire lining or fire-stopping. These ducts may also contain services to other units or parts of the block. It may be necessary for specialist contractors to be called in when dealing with hazardous materials such as asbestos etc.</p> <p>When it is desired to add removable and temporary infills to open guardings and stairs to prevent falls where small children are concerned, these cases may be treated as not requiring LBC provided that the details and methods of fixings are submitted to the Department of the Built Environment for its consideration. Any fixing that may cause permanent damage to fabric and detail of the stair will require a LBC application.</p>
3	<p>Removal of, or alterations to, built-in cupboards and wardrobes where such works would result in alteration of the dwelling plan layout.</p> <p>Creation of new full-height partitioned alcoves for fitted wardrobes or shelving units would require LBC, if it resulted in change to the plan layout.</p>	<p>Removal of the built-in cupboards and wardrobes would need to be evaluated for the potential impact on the internal layout – and thus character – of the dwelling. In circumstances where such changes do not affect the dwelling layout or specific internal elevational character, an LBC application would not be required. If, however, the removal of these built-in cupboards includes removal of part or whole partitions, thus changing the internal layout, or have an impact on the elevational character, then an LBC application may be necessary. Similarly, creation of new full-height partitions to create alcoves to fit in wardrobes or shelves will also need to be assessed on a case-by-case basis to establish whether a LBC application is necessary.</p>

**Amber**

**Works where advice should be sought to determine whether a LBC application is required**

**Example**

- 4 Insertion of new suspended ceilings.
- 5 Works to internal glazed screen sets, including fan lights, such as screens between kitchens and living rooms or, in case of some of the units in Crescent House, between kitchens and entrance lobbies.
- 6 Works in connection with adaptation for people with special needs.
- 7 Removal of original skirting details.

The skirting details and their significance vary from unit type to unit type and their current condition also varies considerably. Each case should be assessed according to its general disposition within the internal original character of the unit.

**Guidance**

A LBC application will be necessary if the ceiling line were to interfere with the window heads or be visible from outside.

LBC will be required if the works involve relocating or removing whole or part of the glazing and alteration, relocation or removal of the whole or part of the door and screen set.

Early consultation is recommended to establish if LBC is required and to facilitate the process.

As discussed within the green category, overcladding (fixing skirting boards on top of existing detail) or removal of the retro-fitted skirting details are not subject to LBC application. The permanent removal of the original detail may, however, be subject to a LBC application.

## Red Works that require a LBC application

<b>Example</b>	<b>Guidance</b>
<p>1 Changes to internal layout of the flats. This includes:</p> <ul style="list-style-type: none"> <li>▪ changes to size, shape and location of the kitchens;</li> <li>▪ changes to size, shape and location of bathrooms;</li> <li>▪ partial or wholesale removal of walls eg. partitions and structural walls;</li> <li>▪ removal of internal glazed screens (see also item 10 in green category and item 5 in amber category);</li> <li>▪ removal of internal sliding doors and screens;</li> <li>▪ permanent alteration of details to internal stairs and guardings;</li> <li>▪ insertion of mezzanine level to double-height spaces and vaulted ceilings;</li> <li>▪ addition of new full-height partitions;</li> <li>▪ subdivision in plan or section of barrel vaulted spaces;</li> <li>▪ changes to the internal elevation of the windows, such as removal of typical hardwood curtain pelmets in maisonette blocks and Crescent and Cullum Welch Houses;</li> <li>▪ covering (plastering or painting) of any internal feature of exposed brickwork, terrazzo or self-finished concrete;</li> <li>▪ removal or reinstatement of original high-level stylized 'figure-of-eight' radiators in maisonettes;</li> <li>▪ removal of bespoke milk and post-delivery cabinetry at front entrance doors (see also section 3.1.2 on guidelines for common parts).</li> </ul>	<p>When applying for LBC, please note that the following issues also need to be considered:</p> <ul style="list-style-type: none"> <li>▪ fire compartmentation and escape routes;</li> <li>▪ stacking of services and accommodation;</li> <li>▪ effects of such alteration with regard to:               <ul style="list-style-type: none"> <li>neighbouring properties;</li> <li>external manifestation;</li> <li>effects on landlord supplies.</li> </ul> </li> </ul> <p>Certain alterations and remodelling of the dwellings will necessitate compliance with current Building Regulations such as soundproofing and means of escape requirements.</p> <p>The following examples may be granted LBC, subject to detailed application:</p> <ul style="list-style-type: none"> <li>▪ creating an open-plan kitchen including reduction/removal of the kitchen counter which forms part of the see-through (glazed) screen;</li> <li>▪ removing partitions to combine rooms such as kitchen and living space; two bedrooms; living space and bedroom;</li> <li>▪ widening door openings to improve access for people with special needs;</li> <li>▪ creating an en-suite bathroom, if next to the service core.</li> </ul>
<p>2 Removal or replacement of internal doors and door furniture to rooms, cupboards and wardrobes and any changes to sliding door mechanisms.</p>	<p>Retention of original fittings and fixtures is generally encouraged. It is, however, permissible to change internal door leaves and door furniture to rooms and cupboards. Any changes will need to be checked for suitability for fire compartmentation and escape route clearances.</p>

## Red Works that require a LBC application

- Example**
- 3 Any changes to the internal faces of the windows and screens to residential units, provided that there are no external manifestations of the works for example secondary glazing (see also black category).

**For the avoidance of doubt – note that all proposals to introduce double or secondary glazing, whether brought forward by an individual householder or by the landlord for larger sections of the estate, will require a LBC application.**

### Guidance

Works to windows and screens to residential units should be approached with extreme care. The fenestration pattern and the composite design of all windows and screens are integral parts of the architectural character and significance of the estate. This applies to both internal and external elevations of the windows and screens. When considering repairs or alterations, the following checklist must be followed:

- Is the resident entitled to carry out any works to the windows and screens? The leasehold and tenancy conditions must be checked in advance.
- Does the proposed work alter the exterior character of the screen or the window?
- What would the long-term effect of the works be on the existing fabric?

It is important to secure a complete and technically competent method statement demonstrating the suitability of the proposed works before submitting the LBC application.

- 4 Changes and/or additions to ironmongery and door furniture such as letter boxes, numbers, door bell and lights, on the outside of the front entrance door other than installation of new or additional security locks as discussed in green category.

The consistency of appearance of the dwelling front doors in the common parts is part of the buildings' character, and will be a consideration in evaluating any proposals for change.

- 5 Removal or permanent covering of original existing woodblock flooring, terracotta floor tiles and self finished concrete or terrazzo steps.

Any removal or permanent covering of these materials will be subject to a formal LBC Application.

*Also see item 4 under Green Category.*

- 6 Changes to independent heating and hot water systems to include:

- locations and details of boiler flues;
- incoming services and housing;
- surface-mounted pipe work;
- radiator locations.

These changes may result in manifestations on the external elevations of the residential blocks and therefore will be subject to a LBC application.

**Black****Proposals for which a LBC application would be required, but where consent is unlikely to be granted****Note**

These works may also be covered by leasehold conditions and include those elements of the building fabric that fall outside leaseholders' agreements, such as windows, public and private balconies, walkways and escape routes and any other area or element on the external elevation of the blocks and terraces. Changes to elements that are part-private, part-public, such as borrowed light glazing to certain unit types, are also unlikely to be permissible.

**Example**

- 1 Any changes to structure, appearance or opening configuration and mechanisms of all windows.
- 2 Any changes to external face of entrance and external fire escape doors. (For internal decoration and changes to ironmongery, see green and red categories.) Any changes to sliding mechanisms across refuge balconies to upper-level maisonettes.
- 3 Changes to railing design and guardings to private balconies.
- 4 Changes to the typical planter boxes on the outside external face of fully glazed screen to south elevation of Cullum Welch House.
- 5 Vertical or lateral connections through legal demise lines and through structure between adjacent residential units.
- 6 Changes, alteration and intervention to structural and load-bearing elements of the residential units.
- 7 Changes to the configuration or location of internal stairs.

**Guidance**

*Refer also to section 3.1.1 on guidelines for exteriors.*

The external image and elevation to the front entrance doors and external fire escape doors form part of the character of the common parts. Any changes with an external manifestation would not normally be allowed unless part of an overall estate wide strategy in which case the freeholder would need to submit a LBC application

*Refer also to section 3.1.1 on guidelines for exteriors.*

*Refer also to section 3.1.1 on guidelines for exteriors.*

The typical concrete planter boxes on the south elevation of Cullum Welch House are integral to the overall character of the block and therefore should not be altered in any way. Additionally, locating any planter or plant pots that hinder escape routes and/or the operation of the sliding mechanisms for windows across the refuge balconies is not permissible.

*Refer also to section 3.1.1 on guidelines for exteriors.*

In the case of the floor slabs, the screed build-up must remain intact. In cases of essential repairs, refer the matter to estate management.

**Black**

**Proposals for which a LBC application would be required, but where consent is unlikely to be granted**

**Example**

- 8 Vertical or horizontal extensions outside of the original line of the walls, windows, doors, roofs and screens.
- 9 Items, permanently fixed or otherwise, that will affect the character and public appearance of the buildings.

**Guidance**

*Refer also to section 3.1.1 on guidelines for exteriors.*

Examples include installation of conservatories, gazebos, wall-mounted parasols, awnings, trellises, external blinds, satellite dishes, aerials, air-conditioning pods and other service plant on the balconies and public and semi-private walkways and roof terraces.

*Refer also to section 3.1.1 on guidelines for exteriors.*

## 3.2 Leisure Centre and Sir Ralph Perring Centre

### 3.2.1 Exterior

The redress of inappropriate alterations undertaken before and after the listing date is recommended.

#### Green Works that will not require a LBC application.

##### Example

- 1 General routine maintenance items as outlined in sections on best practice including:
  - non-invasive surface cleaning of elements where the method is proven not to cause any detrimental material change to the surface;
  - window cleaning;
  - works undertaken as part of approved self-finished concrete maintenance regime providing that a like-for-like finish can be guaranteed;
  - repointing of brickwork, provided that due consideration is given to matching of the new and old pointing colour, mortar type, texture and recess profile. Providing that a like-for-like finish can be guaranteed;
- 2 Local maintenance, repair or redecoration works to originally decorated elements, on a like-for-like basis (or to the approved specification and colour reference).
- 3 Removal of graffiti where damage has been caused to a glazed or decorated surface or element. (Refer to relevant section for graffiti removal to self-finished concrete or brickwork surfaces.)
- 4 Emergency repair works or stabilisation of unsafe details and/or building fabric where the health and safety of the general public or operatives is at risk, including the access arrangements needed for such works.

##### Guidance

Methods of cleaning should be tried, tested and approved. However, where a new product or method is employed, local test/trial samples in inconspicuous locations must be undertaken to ensure the proposed method achieves an acceptable result, before embarking on main works.

Any maintenance or repair works that will not achieve a like-for-like finish will require the submission of a LBC application.

*Refer to section 4.2 on best practice for material repair and redecoration.*

*See Red category in this section for non-like-for-like repairs*

Before redecoration, the correct colour from the approved palette for exteriors must be selected.

*Refer to section 4.2 on best practice for material repair and redecoration.*

In cases where damage is beyond local repair, specialist advice should be sought before any remedial action is taken.

*Refer to section 4.2.2 on best practice for material repair and redecoration (elevational elements).*

Temporary works to secure and make safe the external fabric are acceptable provided that they cause no further damage to the fabric and that they are also programmed for comprehensive repair. Care must be taken to ensure the full reversibility of any temporary works.



## Green Works that will not require a LBC application

- | <b>Example</b>  | <b>Guidance</b>   |
|---|---|
| <p>5 Emergency changes to ironmongery to solid external doors and securing smashed or broken into doors and windows.</p>  | <p>Undertaking emergency work to locking mechanisms, door closers, panic bars and other security measures to doors, including boarding up broken glass, is permitted provided that:</p> <ul style="list-style-type: none"> <li>▪ there is a time limit for retention of temporary measures;</li> <li>▪ new fittings to match the character and finish of the original or adjacent fittings are procured and programmed for permanent installation.</li> </ul> <p>The visual impact of any change must be kept to a minimum. No changes to existing fire escape or fire-fighting strategies are permissible unless the strategy is reviewed and agreed with the estate management.</p> |
| <p>6 Reinstatement, refurbishment or replacement of signage (except the original cast aluminium signage and all signage associated with shops in Crescent House both of which require LBC).</p> | <p>Only the reinstatement, retention and repair or like-for-like replacement of signage existing at the time of listing is permissible in this category.</p> <p><i>See also section 2.6 – Commercial Premises and 3.5 on guidelines for external landscape.</i></p>   |

## Amber Works where advice should be sought to determine whether a LBC application is required

- |  |   |
|--|---|
| <p>1 Programmed or cyclical redecoration of a specific element or surface.</p>   | <p>Before redecoration, the correct colour from the approved palette for exteriors must be selected.</p> <p><i>Refer to section 4.2 on best practice for material repair and redecoration.</i></p>  |
| <p>2 Any local maintenance/cleaning or removal of graffiti from self-finished concrete, brickwork, mosaic, glass or other material surfaces, provided that there is no damage to the substrate and that the visual unity of the surface is not lost.</p> | <p>Care must be taken to ensure that localised repair/cleaning does not create conspicuous changes to texture and colour on surfaces of otherwise consistent (though potentially unevenly patinated) appearance. If there is any doubt about the success of any cleaning/remedial works, contact a specialist</p> |



contractor for advice.

## Amber

**Works where advice should be sought to determine whether a LBC application is required****Example**

- 3 Changes to ironmongery to solid external doors to club rooms and other access and escape routes.

**Guidance**

It is permissible to change locking mechanisms, door closers, panic bars and other security measures to such doors provided that the new fittings match the character and finish of the original or adjacent fittings and that visual impact is kept to a minimum. It is advised that, when carrying out works of this nature, consideration is given to the full complement of ironmongery across all the units. No changes to existing fire escape or fire-fighting strategies are permissible unless the strategy is reviewed across the whole estate.

## Red

**Works that require a LBC application****Note**

This category applies particularly to the glazed east and west elevations of the swimming pool and gymnasium; the glazed elevations to the open areas between them, and between the leisure centre and the Sir Ralph Perring Centre; the end elevations of the Sir Ralph Perring Centre and the leisure centre; and the frontages to the club rooms.

- 1 Any alterations to the existing exposed concrete structures or surface treatments in terms of colour and/or texture for both self-finished and coated concrete.

Other than like-for-like repair by specialist contractors, any other invasive or permanent change to the exposed concrete structures will require a LBC application.

*Refer to section 4.2 on best practice for material repair and redecoration.*

- 2 Any alterations to the existing facing materials, including brick type and bonding pattern and pointing characteristics and mosaic surfaces.

Other than like-for-like repair by specialist contractors, any other invasive or permanent change to facing material will need a LBC application. See also black category.

*Refer to section 4.2 on best practice for material repair and redecoration.*

## Red Works that require a LBC application

	Example	Guidance
3	Any alteration, replacement or repair to frames, opening sashes, ironmongery, glazing (including double or secondary glazing) or mastic pointing or any change to the fenestration pattern or mode of opening.	<p>Although some alterations to the original design have already taken place, any alterations to windows or glazed screens on the main elevations to the leisure centre and club rooms will require a LBC application.</p> <p>In the case of repairs or replacement, the planning authority will need to approve and verify that the intended work fulfils like-for-like criteria before implementation of the works.</p>
4	Alteration, replacement or repair to ventilation grilles.	<p>Any alterations to ventilation grille patterns, frames, opening sizes, finish and colour will require a LBC application.</p> <p>In the case of repairs or replacement, the planning authority will need to verify that the intended work fulfils like-for-like criteria and grant approval before implementation of the works.</p>
5	Any amendment to internal plan or footprint, including any extension, that has an external manifestation.	<p>Examples might include combining or subdividing club rooms or the gymnasium or creation of draft lobbies or entrance porches. These would be highly sensitive and definitely require a LBC application.</p>
6	Removal or replacement of paving slabs, quarry tiles and other original surface finishes to front or back of the buildings, and sports and play surfaces.	<p>Finishes to the upper and lower terraces are integral to the estate's character and therefore any alterations will require a LBC application. When the proposed works are like-for-like the City Corporation would need to verify and approve the works and sample of replacement paviour before implementation.</p> <p><i>See section 3.5 on guidelines for external landscape (item 6, amber category).</i></p> <p><i>See also sections 4.2 and 4.3 on best practice for material repair and redecoration and external landscape.</i></p>

**Red****Works that require a LBC application**

	<b>Example</b>	<b>Guidance</b>
7	<p>Replacement, alteration, removal and redecoration of vertical service down pipes, their casings, termination details and all associated fixings and brackets, to include:</p> <ul style="list-style-type: none"> <li>▪ rain water down pipes;</li> <li>▪ service risers;</li> <li>▪ illuminated or non-illuminated signs.</li> </ul>	<p>Other than like-for-like repairs and redecoration in colours from the approved palette, all other proposals will necessitate a LBC application.</p>
8	<p>New signage generally</p>	<p>The location and style of any new signage must be consistent with an estate-wide strategy and be located in a way that is responsive to the original design.</p> <p>Safety and escape route signage must be consistent with an estate-wide strategy and should be located as discreetly as possible. Current regulations with regard to style, size and location of such signs must be reconciled with heritage aspects of the estate through discussions with the appropriate authorities.</p>
9	<p>Security grilles and shutters</p>	<p>Installation of security grilles and shutters is subject to a LBC application. The proposals should be carefully considered to minimise impact on the character of the original elevations.</p>

**Black****Proposals for which a LBC application would be required, but where consent is unlikely to be granted**

1	<p>Decoration of any originally self-finished materials or surfaces.</p>	<p>The use of self-finished materials is one of the defining elements of the estate's character and any work to these should be considered in terms of the potential impact on the buildings' special architectural interest.</p> <p>Decoration of originally undecorated concrete or other self-finished material would not normally be permitted under any circumstances. Redecoration or stripping of any surface decorated at the time of listing may be permitted subject to detailed consideration and historical evidence.</p>
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**Black****Proposals for which a LBC application would be required, but where consent is unlikely to be granted**

	<b>Example</b>	<b>Guidance</b>
2	Overcladding of any self-finished elements.	Overcladding is most unlikely to be permitted, as it is inconsistent with the character and structural expression of the original architectural design.
3	Any permanent changes to original existing facing material: timber, glass, concrete, mosaic, brick and blockwork.	Given the importance of the original material, colours and textures for the architectural character of the estate, it is highly unlikely that consent would be granted to make any permanent changes to the original material.
4	Any change to original glazing lines, including any permanent and fixed solar shading or louvres outside the glazing line of the swimming pool and gymnasium.	<p>Applications to change the design of the original glazed elevations are likely to be refused.</p> <p>Applications for proposals for reinstatement of the original design will be encouraged. Any proposals to alter these works would be subject to a LBC application. Details and contextual proposals for alterations must be discussed with the conservation authorities before submission of a LBC application.</p>
5	Any permanent or temporary new enclosures at ground and lower ground levels	Examples might include the construction of new refuse depositories or lobby.
6	Installation of satellite dishes, aerials, antennae or any other surface-mounted service installations, including plant housings or air-conditioning units.	Applications for such installations are most likely to be refused, as external proliferation of these elements would be highly detrimental to the appearance of the estate.

### 3.2.2 Interior

**Note**

The guidelines acknowledge the technical and operational necessities and particular requirements of various activities within these buildings. It is, however, important that all works to the interiors take into account the listed status of the estate and, in particular, the importance of these specific buildings within the estate. They therefore concentrate on areas of works that may be visible externally or detract from what is identified as significant.

#### **Green Works that will not require a LBC application**

<b>Example</b>	<b>Guidance</b>
<p>1 General repair and maintenance works:</p> <ul style="list-style-type: none"> <li>▪ internal redecoration</li> <li>▪ internal fittings</li> <li>▪ internal wiring and services distribution</li> <li>▪ internal lighting</li> <li>▪ internal floor finishes</li> <li>▪ internal draft lobbies and hot air curtains, provided that there is no interference or visible alteration to the external look of the original elevations.</li> </ul> <p><b>Note: given the transparent nature of the original design of the swimming pool and gymnasium, the items above are also included within the red category.</b></p> <ul style="list-style-type: none"> <li>▪ Refitting and alteration to amenity services, WC, kitchenette etc. at entrance level service zone.</li> </ul>	<p>These works are generally permitted provided that they genuinely do not alter the original design of the buildings.</p> <p>These works only apply to areas that are not visible from outside and, in particular, through the glazing of the swimming pool and gymnasium (on both levels).</p>
<p>2 Emergency repairs to elements of internal areas visible from outside, namely, swimming pool and gymnasium.</p>	<p>A LBC application is not required for all emergency repairs or stabilisation of fabric and fittings provided that appropriate authorities are informed of these emergency measures and a timetable for making good to original design is set.</p> <p>Any emergency repair that results in a permanent change to original or existing design would be subject to a LBC application. See red category.</p>

**Amber****Works where advice should be sought to determine whether a LBC application is required****Example**

- 1 Applying child safety measures.
- 2 Improving visibility or other improvements as part of DDA upgrades.
- 3 Application of safety non-slip surfaces.

**Guidance**

Alterations to existing design and arrangements within the leisure centre and its immediate environment for compliance with DDA would need to be assessed for impact on architectural character of the buildings. It is therefore important that the appropriate authorities are consulted before any work is carried out.

**Red****Works that require a LBC application****Note**

This category applies particularly to the highly visible areas of the leisure centre at upper and lower levels.

- 1 General works:
  - internal redecorations
  - internal fittings
  - internal wiring and services distributions
  - internal lighting
  - internal floor, ceiling and wall finishes
  - internal draft lobbies and hot air curtains

Given the high visibility of the activity areas of the leisure centre – the swimming pool and gymnasium – any new installation, colour scheme, material and texture changes will be subject to a LBC application.

*See also black category.*

- 2 Erection of internal partitions within the buildings.

Any new partition will be subject to a LBC application.

*See also black category.*

- 3 Insertion of suspended ceilings.

Any new suspended ceiling will be subject to a LBC application.

*See also black category.*

**Black****Proposals for which a LBC application would be required, but where consent is unlikely to be granted**

- 1 Alterations to the shape and footprint, roof line and silhouette of the buildings.
- 2 2. Any partition, raised floor or suspended ceiling that is visible from outside and interrupts the composition of the original and existing glazed elevations.

Any proposal for change in this category is unlikely to receive consent.

Partitions perpendicular to glazed elevations or windows are likely to be refused permission. Similarly, any raised floor or suspended ceiling interrupting the original glazing pattern of the screens, windows or glazed elevations are

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likely to be refused permission.

**Black**

**Proposals for which a LBC application would be required, but where consent is unlikely to be granted**

**Example**

3 Any permanent and fixed solar shading or louvres inside the glazing line of the swimming pool and gymnasium.

**Guidance**

Any application for a permanent and fixed solar shading solution is likely to be refused permission.

A solar/temperature-activated retractable solution may be considered provided that the necessary mechanisms and housings are unobtrusive and do not detract from the glazed elevations.

4 Any new services, air-handling ducts and grilles, light fittings and subdivision nettings etc. within the swimming pool and gymnasium.

Any proposal that would obstruct or interrupt the elevational integrity of the glazed façades is likely to be refused consent.

All proposals should consider the listed status of these buildings and, accordingly, choose products and techniques with minimum visible impact. It is advisable to discuss the matter with the relevant authority when drawing up proposals.

### 3.3 Community Centre

#### 3.3.1 Exterior

The redress of inappropriate alterations undertaken before and after the listing date is recommended. Applications for proposals for reinstatement of the original design will be encouraged.

#### Green Works that will not require a LBC application

##### Example

- 1 General routine maintenance items as outlined in sections on best practice including:
  - non-invasive surface cleaning of elements where the method is proven not to cause any detrimental material change to the surface;
  - window cleaning;
  - works undertaken as part of approved self-finished concrete maintenance regime providing that a like-for-like finish can be guaranteed;
  - repointing of brickwork, provided that due consideration is given to matching of the new and old pointing colour, mortar type, texture and recess profile. Providing that a like-for-like finish can be guaranteed;
- 2 Local maintenance, repair or redecoration works to originally decorated elements, on a like-for-like basis (or to the approved specification and colour reference).
- 3 Removal of graffiti where damage has been caused to a glazed or decorated surface or element. (Refer to relevant section for graffiti removal to self-finished concrete or brickwork surfaces.)
- 4 Emergency repair works or stabilisation of unsafe details and/or building fabric where the health and safety of the general public or operatives is at risk, including the access arrangements needed for such works.

##### Guidance

Methods of cleaning should be tried, tested and approved. However, where a new product or method is employed, local test/trial samples in inconspicuous locations must be undertaken to ensure that the proposed method achieves an acceptable result, before embarking on main works

*Refer to section 4.2 on best practice for material repair and redecoration.*

*Any maintenance maintenance Maintenance or repair works that will not achieve a like-for-like finish will require the submission of a LBC application.*

*See Red category in this section for non-like-for-like repairs*

Before redecoration, the correct colour from the approved palette for exteriors must be selected.

*Refer to section 4.2 on best practice for material repair and redecoration.*

In cases where damage is beyond local repair, special advice should be sought before any remedial action is taken.

*Refer to section 4.2 on best practice for material repair and redecoration.*

Temporary works to secure and make safe the external fabric are acceptable as long as they cause no further damage to the fabric and that they are also programmed for comprehensive repair. Care must be taken to ensure the full reversibility of any temporary works.

## Green Works that will not require a LBC application

	<b>Example</b>	<b>Guidance</b>
5	Emergency changes to ironmongery to solid external doors and securing smashed or broken into doors and windows.	<p>Undertaking emergency work to locking mechanisms, door closers, panic bars and other security measures to doors, including boarding up broken glass..</p> <p>This is permitted provided that:</p> <ul style="list-style-type: none"> <li>▪ there is a time limit for retention of temporary measures;</li> <li>▪ new fittings to match the character and finish of the original or adjacent fittings are procured and programmed for permanent installation.</li> </ul> <p>The visual impact of any change must be kept to a minimum. No changes to existing fire escape or fire-fighting strategies are permissible unless the strategy is reviewed across the whole estate.</p>
6	Reinstatement, refurbishment or replacement of signage.	<p>Only the reinstatement, retention and repair or like-for-like replacement of signage existing at the time of listing is permissible in this category.</p> <p><i>See also section 3.5 on guidelines for external landscape.</i></p>

## Amber Works where advice should be sought to determine whether a LBC application is required

1	Programmed or cyclical redecoration of a specific element or surface.	<p>Before redecoration, the correct colour from the approved palette for exteriors must be selected.</p> <p><i>Refer to section 4.2 on best practice for material repair and redecoration.</i></p>
2	Any local maintenance/cleaning or removal of graffiti from self-finished concrete, brickwork, mosaic, glass or other material surfaces, provided that there is no damage to the substrate and that the visual unity of the surface is not lost.	<p>Care must be taken to ensure that localised repair/cleaning does not create conspicuous changes to texture and colour on surfaces of otherwise consistent (though potentially unevenly patinated) appearance. If there is any doubt about the success of any cleaning/remedial works, contact a specialist contractor for advice.</p>

**Amber**

**Works where advice should be sought to determine whether a LBC application is required**

**Example**

- 3 Changes to ironmongery to solid external doors and other access and escape routes.

**Guidance**

It is permissible to change locking mechanisms, door closers, panic bars and other security measures to such doors provided that the new fittings match the character and finish of the original or adjacent fittings and that the visual impact is kept to a minimum. It is advised that, when carrying out works of this nature, consideration is given to the full complement of ironmongery throughout the building. No changes to existing fire escape or fire-fighting strategies are permissible unless the strategy is reviewed across the estate.

**Red**

**Works that require a LBC application**

- 1 Any alterations to the existing exposed concrete structures or surface treatments in terms of colour and/or texture for both self-finished and coated concrete.

Other than like-for-like repair by specialist contractors, any other invasive or permanent change to the exposed concrete structures will require a LBC application.

*Refer to section 4.2 on best practice for material repair and redecoration.*

- 2 Any alterations to the existing facing materials, including brick type and bonding pattern, pointing characteristics and glazed tiles etc.

Other than like-for-like repair by specialist contractors any other invasive or permanent change to facing material will need a LBC application. See also black category.

*Refer to section 4.2.2 on best practice for material repair and redecoration (elevational elements).*

- 3 Any alteration, replacement or repair to frames, opening sashes, ironmongery, glazing or any change to the fenestration pattern.

Although some alterations to the original design has already taken place, any alterations to windows or glazed screens on the main elevations will require a LBC application.

In the case of repairs or replacement, the planning authority will need to approve and verify that the intended work fulfils like-for-like criteria before implementation of the works.

## Red Works that require a LBC application

	Example	Guidance
4	Alteration to and replacement of ventilation grilles.	<p>Any alterations to ventilation grille patterns, frames, opening sizes, finish and colour will require a LBC application.</p> <p>In the case of repairs or replacement, the planning authority will need to verify and approve that the intended work fulfils like-for-like criteria before implementation of the works.</p>
5	Any amendment to internal plan or footprint that may have an external manifestation.	<p>Examples might include combining or subdividing the upper and lower level rooms or creation of draft lobbies or entrance porches. These would be highly sensitive and definitely require formal consent.</p>
6	Removal or replacement of paving slabs, quarry tiles and other original surface finishes to the front or back of the building.	<p>Finishes to the paving at the upper and lower levels to the west and east of the community centre are integral to the estate's character and therefore any alterations will require a LBC application.</p> <p>When the proposed works are like-for-like the planning authority would need to verify and approve the works and sample of replacement paviors before implementation.</p>
	<i>Also See section 3.5 on guidelines for external landscape.</i>	
7	Replacement, alteration, removal and redecoration of vertical service down pipes, their casings, termination details and all associated fixings and brackets, to include: rain water down pipes; service risers; Illuminated or non-illuminated signs.	<p>Other than like-for-like repairs and redecoration in colours from the approved palette, all other proposals will necessitate a LBC application.</p>
8	Any signage	<p>The location and style of any new signage must be consistent with an estate-wide strategy and should be located in such a way as to relate to the original design.</p> <p>Safety and escape route signage must be consistent with an estate-wide strategy and should be located as discreetly as possible. Current regulations with regard to style, size and location of such signs must be reconciled with heritage aspects of the estate through discussions with the appropriate authorities.</p>

**Red Works that require a LBC application**

**Example**  
9 Security grilles and shutters

**Guidance**  
Installation of security grilles and shutters is subject to a LBC application. The proposals should be carefully considered to minimise impact on the character of the original elevations.

**Black Proposals for which a LBC application would be required, but where consent is unlikely to be granted**

- |   |   |  |
|---|---|--|
| 1 | Decoration of any originally self-finished materials or surfaces.   | The use of self-finished materials is one of the defining elements of the estate's character and any work to these should be considered in terms of the potential impact on the buildings' special architectural interest.<br><br>Decoration of originally undecorated concrete or other self-finished material would not normally be permitted under any circumstances. Redecoration or stripping of any surface decorated at the time of listing may be permitted subject to detailed consideration and historical evidence. |
| 2 | Overcladding of any self-finished elements.   | Overcladding is most unlikely to be permitted, as it is inconsistent with the character and structural expression of the original architectural design.  |
| 3 | Any permanent changes to original existing facing material: timber, glass, concrete, tiles, brick and blockwork   | Given the importance of the original material, colours and textures in the architectural character of the estate, it is highly unlikely that consent would be granted to make any permanent changes to the original material.  |
| 4 | Any change to original glazing lines, including any permanent and fixed solar shading or louvres outside the glazing line of the building.                  | Applications to change the design of the original glazed elevations are likely to be refused.  |
| 5 | Any permanent or temporary new enclosures at ground and lower ground levels   | Examples might include the construction of a new lobby.  |
| 6 | Installation of satellite dishes, aerials, antennae or any other surface-mounted service installations, including plant housings or air-conditioning units. | Applications for such installations are most likely to be refused, as external proliferation of these elements would be highly detrimental to the look of the estate.  |

|

### 3.3.2 Interior

**The redress of inappropriate alterations undertaken before and after the listing date is recommended. Applications for proposals for reinstatement of the original design will be encouraged.**

#### Note

The guidelines acknowledge the need for change to improve usage and day-to-day operation and also the particular requirements of various activities within the building. It is, however, important that works to the interior take into account the listed status of the estate as a whole and, in particular, the importance of this particular building. They therefore concentrate on works that may be visible externally or detract from what is identified as significant.

#### **Green Works that will not require a LBC application**

##### Example

- 1 internal redecorations
- 2 internal fittings
- 3 internal wiring and services distributions
- 4 internal lighting
- 5 internal floor finishes
- 6 internal draft lobbies and hot air curtains, provided that there is no interference or visible alteration to the external look of the original elevations
- 7 refitting and alteration to amenity services, WCs, kitchen and other back-of-house accommodation

##### Guidance

These works are generally permitted provided that they genuinely do not alter the original design of the buildings.

In the event that works were undertaken to reinstate, fully or partially, the original design, the examples given here would be regarded as constituent parts of the significance of the interiors and, as such, would require a LBC application. *See also red category.*

#### **Amber**

#### **Works where advice should be sought to determine whether a LBC application is required**

- 1 Improving visibility as part of DDA upgrades
- 2 Application of safety non-slip ?

## Red Works that require a LBC application

	Example	Guidance
1	Removal or replacement of original or existing fittings and fixtures such as curtain pelmets, dado rails, podium stage, bar counter, etc.	<p>Unfortunately, most of the original interior design of the hall at both upper and lower level has been removed or altered. It is therefore important that proposed works to the remaining original features, or their replacement are fully considered for sensitivity and respect for the original design.</p> <p>The management is encouraged to put in place a programme for removing insensitive alterations and reinstatement of the original design for the interiors.</p>
2	Erection of internal partitions within the buildings.	Any new partition will be subject to a LBC application. <i>See also black category.</i>
3	Insertion of suspended ceilings	Any new suspended ceiling will be subject to a LBC application. <i>See also black category.</i>

## Black

### Proposals for which a LBC application would be required, but where consent is unlikely to be granted

1	Alterations to the shape and footprint, roof line and silhouette of the building.	Any proposal for change in this category is unlikely to receive consent.
2	Any partition, raised floor or suspended ceiling that is visible from outside and interrupts the composition of the original and existing glazed elevations.	<p>Partitions perpendicular to glazed elevations or windows are likely to be refused permission.</p> <p>Similarly, any raised floor or suspended ceiling interrupting the original glazing pattern of the screens, windows or glazed elevations are likely to be refused permission.</p>
3	Any permanent and fixed solar shading or louvre inside or outside the glazing lines of the building.	Any application for a permanent and fixed solar shading solution is likely to be refused permission.

### 3.4 Commercial premises

#### 3.4.1 Exterior

The redress of inappropriate alterations to the commercial premises undertaken before and after the listing date is recommended. Wherever possible, initiatives should be taken to improve the appearance of the commercial premises. These initiatives, should, for example, include consideration of a standard design for restoration of the shop fronts and backs. This would provide both with a framework for consistency

#### Green Works that will not require a LBC application

Example	Guidance
<p>1 General routine maintenance items as outlined in sections on best practice including:</p> <ul style="list-style-type: none"> <li>• non-invasive surface cleaning of elements where the method is proven not to cause any detrimental material change to the surface;</li> <li>• window cleaning;</li> <li>• works undertaken as part of approved self-finished concrete maintenance regime providing that a like-for-like finish can be guaranteed;</li> </ul> <p>repointing of brickwork, provided that due consideration is given to matching of the new and old pointing colour, mortar type, texture and recess profile. Providing that a like-for-like finish can be guaranteed; like-for-like repairs to mosaic finished surfaces.</p>	<p>Methods of cleaning should be tried, tested and approved. However, where a new product or method is employed, local test/trial samples in inconspicuous locations must be undertaken to ensure the proposed method achieves an acceptable result, before embarking on main works.</p> <p><i>Refer to section 4.2 on best practice for material repair and redecoration.</i></p> <p>Any maintenance maintenance Maintenance or repair works that will not achieve a like-for-like finish will required the submission of a LBC application.</p> <p><i>See Red category in this section for non-like-for-like repairs</i></p>
<p>2 Local maintenance, repair or redecoration works to originally decorated elements, on a like-for-like basis (or to the approved specification and colour reference).</p>	<p>Before redecoration, the correct colour from the approved palette for exteriors must be selected.</p> <p><i>Refer to section 4.2 on best practice for material repair and redecoration.</i></p>
<p>3 Removal of graffiti where damage has been caused to a glazed or decorated surface or element. (Refer to relevant section for graffiti removal to self-finished concrete or brickwork surfaces.)</p>	<p>In cases where damage is beyond local repair, specialist advice should be sought before any remedial action is taken.</p> <p><i>Refer to section 4.2 on best practice for material repair and redecoration.</i></p>

## Green Works that will not require a LBC application

	<b>Example</b>	<b>Guidance</b>
4	Emergency repair works or stabilisation of unsafe details and/or building fabric where the health and safety of the general public or operatives is at risk, including the access arrangements needed for such works.	Temporary works to secure and make safe the external fabric are acceptable as long as they cause no further damage to the fabric and that they are also programmed for comprehensive repair. Care must be taken to ensure the full reversibility of any temporary works.
5	Emergency changes to ironmongery to solid external doors and securing smashed or broken into doors and shop fronts.	<p>Undertaking emergency work to locking mechanisms, door closers, panic bars and other security measures to doors and shop fronts, including boarding up broken glass is permitted provided that:</p> <ul style="list-style-type: none"> <li>▪ there is a time limit for retention of temporary measures;</li> <li>▪ new fittings to match the character and finish of the original or adjacent fittings are procured and programmed for permanent installation. The visual impact of any change must be kept to a minimum.</li> </ul>
6	Reinstatement, refurbishment or replacement of signage.	<p>No changes to existing fire escape or fire-fighting strategies are permissible unless the strategy is reviewed across all commercial units and agreed with the management for the estate and commercial lettings.</p> <p>Only the reinstatement, retention and repair or like-for-like replacement of signage existing at the time of listing is permissible in this category. See also see section 3.5 on guidelines for external landscape.</p>

Amber

**Works where advice should be sought to determine whether a LBC application is required**

**Example**

- 1 Programmed or cyclical redecoration of a specific element or surface belonging to a particular commercial unit.
  
- 2 Any local maintenance/cleaning or removal of graffiti from self-finished concrete, brickwork, mosaic, glass or other material surfaces, provided that there is no damage to the substrate and that the visual unity of the surface is not lost.
  
- 3 Changes to ironmongery to solid external doors onto the back elevation and below ground access and escape routes.

**Guidance**

Before redecoration, the correct colour from the approved palette for exteriors must be selected.

*Refer to section 4.2 on best practice for material repair and redecoration*

Care must be taken to ensure that localised repair/cleaning does not create conspicuous changes to texture and colour on surfaces of otherwise consistent (though potentially unevenly patinated) appearance.

If there is any doubt about the success of any cleaning/remedial works, contact a specialist contractor for advice.

It is permissible to change locking mechanisms, door closers, panic bars and other security measures to such doors provided that the new fittings match the character and finish of the original or adjacent fittings and that visual impact is kept to a minimum. It is advised that, when carrying out works of this nature, consideration is given to the full complement of ironmongery across all the units.

No changes to existing fire escape or fire-fighting strategies are permissible unless the strategy is reviewed across all commercial units and agreed with the management for the estate and commercial lettings.

## Red Works that require a LBC application

### Note

This category applies particularly to the shop fronts and back elevations and the external walls to the public house at the corner of Goswell Road and Fann Street.

### Example

- 1 Any alterations to the existing exposed concrete structures or surface treatments in terms of colour and/or texture for both self-finished and coated concrete.

### Guidance

Other than like-for-like repair by specialist contractors, any other invasive or permanent change to the exposed concrete structures will require a LBC application.

*Refer to section 4.2 on best practice for material repair and redecoration.*

- 2 Any alterations to the existing facing materials, including brick type and bonding pattern and pointing characteristics and mosaic surfaces.

Other than like-for-like repair by specialist contractors any other invasive or permanent change to facing material will need a LBC application. See also black category.

*Refer to section 4.2.2 on best practice for material repair and redecoration (elevational elements).*

- 3 Any alteration, replacement or repair to frames, opening sashes, ironmongery, glazing or mastic to shop fronts and shop backs or any change to the fenestration pattern.

Although some shop tenancies have altered this design by overcladding or a wholesale alteration to the shop fronts and backs, any alterations to windows or glazed screens (shop fronts and shop backs) will require a LBC application.

In the case of repairs or replacement, the planning authority will need to approve and verify that the intended work fulfils like-for-like criteria before implementation of the works.

- 4 Alteration, replacement or repair to ventilation grilles.

Any alterations to ventilation grille patterns, frames, opening sizes, finish and colour will require a LBC application.

In the case of repairs or replacement, the planning authority will need to verify and approve that the intended work fulfils like-for-like criteria before implementation of the works.

- 5 Any amendment to units' plan or footprint that have an external manifestation.

Examples might include combining two units or creation of draft lobbies or entrance porches. These would be highly sensitive and definitely require formal consent.

**Red**

**Works that require a LBC application**

<b>Example</b>	<b>Guidance</b>
<p>6 Removal or replacement of paving slabs, quarry tiles and other original surface finishes in front or back of the units.</p>	<p>Finishes to front pavement and the back terrace are integral to the estate’s character and therefore any alterations will require a LBC application. When the proposed works are like-for-like the planning authority would need to verify and approve the works and sample of replacement paviors before implementation.</p> <p><i>See section 4.2.1 on best practice for material repair and redecoration (roofs, terraces, open walkways, private balconies).</i></p>
<p>7 Replacement, alteration, removal and redecoration of vertical service down pipes, their casings, termination details and all associated fixings and brackets, to include:</p> <ul style="list-style-type: none"> <li>▪ rain water down pipes;</li> <li>▪ service risers;</li> <li>▪ illuminated or non-illuminated signs.</li> </ul>	<p>Other than like-for-like repairs and redecoration in colours from the approved palette, all other proposals will necessitate a LBC application.</p>
<p>8 New signage generally, other than shop signs.</p>	<p>The location and style of any new signage must be consistent with an estate-wide strategy and should be located in such a way as to relate to the original design.</p> <p>Safety and escape route signage must be consistent with an estate-wide strategy and should be located as sensitively as possible. Current regulations with regard to style, size and location of such signs must be reconciled with heritage aspects of the estate through discussions with the appropriate authorities.</p>
<p>9 New shop signs and fascias.</p>	<p>The original shop fronts incorporated a signage zone within the glazed shop fronts. This zone survives on a number of shop fronts. The management for commercial lettings is encouraged to respect this original design and request that commercial tenants design and erect their signage to fit within this zone. Although some shop tenancies have compromised this design by overcladding or by wholesale alteration to the shop front, any future changes will be subject to a LBC application as well as other planning requirements.</p>

**Red****Works that require a LBC application**

	<b>Example</b>	<b>Guidance</b>
10	Security grilles and shutters (External or internal.)	Installation of security grilles and shutters is subject to a LBC application. The proposals should be carefully considered to minimise impact on the character of the original shop front and back design by locating the grilles behind glazing and not in front of it.

**Black****Proposals for which a LBC application would be required, but where consent is unlikely to be granted**

1	Decoration of any originally self-finished materials or surfaces.	<p>The use of self-finished materials is one of the defining elements of the estate's character and any work to these should be considered in terms of the potential impact on the buildings' special architectural interest.</p> <p>Decoration of originally undecorated concrete or other self-finished material would not normally be permitted under any circumstances. Redecoration or stripping of any surface decorated at the time of listing may be permitted subject to detailed consideration and historical evidence.</p>
2	Overcladding of any self-finished elements.	Overcladding is most unlikely to be permitted, as it is inconsistent with the character and structural expression of the original design.
3	Any permanent changes to original existing facing material: timber, glass, concrete, mosaic, brick and blockwork	Given the importance of the original material, colours and textures in the architectural character of the estate and within the curtilage of Crescent House, it is highly unlikely that consent would be granted to make any permanent changes to the original material.

**Black**

**Proposals for which a LBC application would be required, but where consent is unlikely to be granted**

- Example**
- 4 Any change to original glazing lines, design and detail of the shop fronts and backs.
  - 5 Any permanent or temporary new enclosures at ground and lower ground levels.
  - 6 Installation of satellite dishes, aerials, antennae or any other surface-mounted service installations, including plant housings or air-conditioning units.

**Guidance**

Applications to change the design of the surviving original shop fronts or backs are likely to be refused.

Applications for proposals for reinstatement of the original design for shop fronts and backs will be encouraged. Any proposals to alter these works would be subject to a LBC application. Details and contextual proposals for alterations must be discussed with the conservation authorities before submission of a LBC application.

Examples might include the construction of new refuse depositories or lobby.

Applications for such installations made on an individual basis are most likely to be refused, as external proliferation of these elements would be highly detrimental.

### 3.4.2 Interior

#### Note

The guidelines acknowledge the particular requirements of individual commercial tenancies. It is, however, important that all works to the interiors of the commercial premises take into account the listed status of the estate as a whole and, in particular, the fact Crescent House is listed Grade II\*.

The guidelines also acknowledge that the retail units are generally let as shells with few or no fixtures and fittings; they therefore concentrate on works that may be visible externally or detract from what is identified as significant.

#### Green Works that will not require a LBC application

##### Example

- 1 Internal redecorations
- 2 Internal shop fitting
- 3 Internal wiring and services distribution
- 4 Internal lighting
- 5 Internal floor finishes
- 6 Internal draft lobbies and hot air curtains, provided that there is no interference or visible alteration to the external look of the original shop fronts and backs
- 7 Refitting and alteration to amenity services, WC, kitchenette etc. at lower ground service zone

##### Guidance

These works are generally permitted provided that they genuinely do not alter the original design of the shop fronts and backs.

#### Amber

#### Works where advice should be sought to determine whether a LBC application is required

- 1 Insertion of temporary safety panels within the railings of the spiral steel access stairs to lower ground service zones.
- 2 Application of safety non-slip or high visibility stair nosings.

The existing stairs are part of the original design and, although they may not fulfil current standards and requirements for stairs to this category of building, any permanent changes would be subject to a LBC application. There are, however, a category of works that may not need an application such as non-permanent infill panels or non-slip stair nosings.

## Red Works that require a LBC application

### Note

This category applies particularly to the shell interior of the shops and the service zone at lower ground level.

### Example

- 1 Permanent alterations to the detail, material or footprint of the spiral access stairs to service zones.
- 2 Erection of internal partitions at shop and service zone levels.
- 3 Insertion of suspended ceilings.
- 4 Installation of additional doors to service stairs at ground and lower ground levels.

### Guidance

The existing stairs are part of the original design and, although they may not fulfil current standards and requirements for stairs to this category of building, any permanent changes will be subject to a LBC application.

Any new partition will be subject to a LBC application. See also black category.

Any new suspended ceiling will be subject to a LBC application. See also black category.

Any new door will be subject to a LBC application. See also black category.

## Black

### Proposals for which a LBC application would be required, but where consent is unlikely to be granted

- 1 Alterations to the shape and footprint of the concrete enclosure to the access route from ground to lower ground accommodation.
- 2 Any partition, raised floor or suspended ceiling that is visible from outside and interrupts the composition of the original and existing shop fronts and backs.

These in situ concrete enclosures are part of the significant architectural character of the shop designs and as such should not be subject to any alterations, including the enlargement of the opening width, opening new apertures or removal of whole or parts of the enclosure. These enclosures are also part of the main load-bearing structure of Crescent House.

Partitions perpendicular to shop fronts or backs, other than those in line with original party walls, are likely to be refused permission. Similarly, any raised floor or suspended ceiling interrupting the original glazing pattern of the screens to shop fronts and backs are likely to be refused permission. In the case of units where either the shop front or back, or both, have been altered in the past, the guideline remains that of the original design. This approach would promote a degree of harmony and visual clarity along the shop fronts and backs.

- 3 | Installation of lighting or plant at lower ground floor level

### 3.5 External landscape

#### Green Works that will not require a LBC application

	Example	Guidance
1	Re-turfing.	Re-turfing of existing turfed areas to renew or repair to match existing would not require LBC, provided that these are carried out in accordance with the best practice guidance.
2	Replanting of bulbs and other seasonal plants in plant beds and planters.	These works would not require LBC, provided that the planting takes place in areas which have previously been planted in similar species. This work would need to be carried out in accordance with the best practice guidance.
3	Replanting, maintenance work, pruning and dead-heading of shrubs, perennials and other planting that do not carry Tree Protection Order (TPO) status.	These works would not require LBC provided that the works do not alter the character of external landscape design.  This work would need to be carried out in accordance with the best practice guidance.
4	Maintenance and restocking of aquatic plants and fish.	These works would not require LBC provided that the works do not alter the character of the pond design.
5	Remedial work to: <ul style="list-style-type: none"> <li>▪ external gates and railings;</li> <li>▪ external hard landscape;</li> <li>▪ raised planters;</li> <li>▪ water features;</li> <li>▪ seats, benches, refuse bins;</li> <li>▪ estate lighting;</li> <li>▪ stairs, ramps, boulders and bollards;</li> <li>▪ boundary walls and screens;</li> <li>▪ canopies.</li> </ul>	LBC would not be required for like-for-like repair or replacement of these elements.  It is imperative that the works are carried out using the same techniques and materials as existing and that the principle of like-for-like is applied.  Where piecemeal repairs would be impractical and a wholesale replacement in a different specification, detail, colour and texture would be required, then LBC would need to be applied for. See also red category.
6	Limited use of public spaces for display of individual potted plants at the interface between the residential blocks and the communal landscaped areas.	Limited colonisation of the immediate areas outside the residential units with privately owned planters would be acceptable provided that these are contained within movable planters and displayed within defined lines and do not obstruct any of the public pathways or access by other residents to the common parts or disrupt any escape or service routes. A coordinated approach is strongly advised. See

also the best practice guidance.

**Amber**

**Works where advice should be sought to determine whether a LBC application is required**

	<b>Example</b>	<b>Guidance</b>
1	Changes to plant species.	<p>Any changes to plant species must be discussed to ensure compliance with the design intentions and principles. Radical alterations require consultation with the Department of the Built Environment. Changes in plant species should be avoided and limited to changes to closely related species, for example to avoid disease prone species or those that are insufficiently hardy for their setting.</p>
2	Maintenance of trees with or without TPOs.	<p>Maintenance, pruning and tree surgery works to trees with or without TPOs must be discussed with a view to agreeing the extent of alterations before execution of works, and specifically if it entails radical alteration to the shape and height of the canopies.</p>
3	Minor alterations to ramps and walkways to comply with new DDA requirements.	<p>Improvements or alterations to public walkways, ramps, stairs and railings would need to be discussed with the Department of the Built Environment before any work is carried out. They will advise whether the alterations would constitute a change to the character of the estate and if LBC would be required.</p>
4	Abrasive or chemical cleaning of hard landscape surfaces.	<p>Cleaning of surfaces should be carried out with care and expertise. Cleaning by whatever method must ensure that no discoloration takes place or conspicuous unsightly local evidence is left. Discreet areas must be tested first to ascertain suitability of the method. Results of testing would need to be assessed to ensure that there are no risks of change to the character of the treated surface. The opinion of the Department of the Built Environment would need to be sought to check extent and likely results before implementation of the works.</p>
5	Changes to sports or play surfaces.	<p>Replacement or repairs to specialist sports or play surfaces may not require a LBC application, provided that the extent, colour and texture remain as existing. Otherwise, advice should be sought from appropriate authorities.</p>

## Red Works that require a LBC application

### Note

This category applies particularly to the foreground aprons of the shops and the service zone at lower ground level.

### Example

#### 1 Changes to:

- specification, design, colour and texture of all hard landscape including: traffic barriers and impact devices; street furniture; railings; gates; bollards; raised planters; cycle racks; paviers; slabs; stairs; refuse bins; estate lighting; estate security; signage (free-standing, ground-fixed and wall-mounted); boundary walls and screens;
- layout of walkways, planter beds, raised planters, surface patterns, gates and railings, walls, screens, canopies, gullies and drains, grates, signage (free-standing, ground-fixed and wall-mounted), estate lighting, estate security and access routes into estate.

### Guidance

The changes listed here would be subject to a LBC application as they would affect the existing character of the estate.

Retrospective changes to reinstate original design are encouraged but are also subject to a LBC application.

As a general principle, any works to exterior hard landscape should take opportunities to redress previous localised or piecemeal remedial work, and achieve greater visual consistency and integration of replacement materials, matching these as closely as possible to the original materials and patterns. Where large areas of paving are involved, it will be preferable to re-pave comprehensively to the original design intent rather than try to retain unrelated fragments of original material in a patchwork with new replacement.

#### 2 Removal or alteration of trees covered by a TPO.

Other than that listed within green and amber categories, works to TPO-covered trees are subject to submission of appropriate forms (to be obtained from Planning and Transportation department) as they would affect the existing character of the estate.

#### 3 Planting of additional trees.

The estate's characteristic design is prescriptive on the issue of location and type of trees and therefore any scheme for additional tree planting would be subject to a LBC application.

#### 4 Erection of any structures/extension of existing structures within the external spaces of the estate.

Erection or extension of any structure for any purpose would be subject to a LBC application.

#### 5 Locating of any refuse hold, recycling depot or other, including plant, machinery and service housings within the listed boundary.

A LBC application would need to be submitted to locate such manufactured items. It would be advisable for the location to be carefully chosen and discussed with the conservation authorities before submission of a LBC application.

**Red**

**Works that require a LBC application**

**Example**

- 6 Installation of external services to include:
- mechanical;
  - electrical;
  - data;
  - electronic surveillance;
  - lightning protection.

**Guidance**

Any installation that would have a visible manifestation within the listed boundary would be subject to a LBC application.

**Black**

**Proposals for which a LBC application would be required, but where consent is unlikely to be granted**

**Example**

- 1 Changes to the building line at the interface between the blocks and the landscaped spaces.
- 2 Changes to layout of the landscaped space.
- 3 Erection of permanent structures within the open and landscaped spaces.
- 4 Alterations to principal circulation routes/patterns as defined in original layout of estate.
- 5 Blocking of open ingresses into the estate.

**Guidance**

The examples given here would have a material and irreversible effect on the special architectural interest and significance of the estate and therefore are unlikely to receive favourable consideration.



**The need for Best Practice**

Examples of inappropriate interventions,  
incremental additions and poor workmanship  
which damage the character of the estate

## **4 Best practice**

## 4.0 Introductory notes

Best practice guidance is developed as a direct response to the cumulative changes which have, over the years, contributed to a gradual erosion of the visual order and architectural character of the estate.

The impact of day-to-day and seemingly minor works around the estate may not be appreciated by the contractors or personnel who undertake them – but the cumulative effect of such works, if not carried out in cognisance of the listed status of the buildings and external spaces, can have a profound effect on the overall perception of the estate's character and integrity.

Improvement in this regard is crucially dependent on the effective control and management of all 'small' works contracts, and the systematic application of clear protocols for briefing, supervision and sign-off.

It is recommended that any person or contractor due to undertake work on the estate is issued with a summary Information Leaflet advising of the estate's listed status, the existence of, and need for reference to, The Listed Building Management Guidelines prior to executing any works, the importance of seeking clarification/ assistance from the Department of the Built Environment if observance of the Guidelines presents any difficulty, and the requirement for written confirmation of the visual/ architectural acceptability of the works prior to final payment.

The best practice guidance that follows should be used to cultivate this shared understanding between management, contractors and maintenance teams on all current and future works on the estate.

The guidance notes therefore primarily focus on the more public aspects of the estate such as facades and building details, public realm, communal areas and public buildings.

The adoption of best practice applies equally to major works and to minor or routine repairs, whether or not these might be subject to Listed Building Consent. It is vital that future works conform to the original design intent and take into consideration details and finishes within each building and across the estate, allowing for reintroduction of the original design wherever practicable. Proposals must be developed in sufficient detail to be assessed for potential impact on the architectural character of the estate before an LBC submission.

Due to the extent and diversity of the detailing for different block types within the estate, the advice and methodology included in this best practice guidance are generic in nature and should be used as examples and pointers. Any actual schemes should be developed within the context of each specific situation and take full account of architectural significance.

A record of all works undertaken, noting date, investigations, locations and specifications, together with relevant product literature, must be kept on file for future reference.

### 4.0.1 Residential unit interiors and residents' queries

This section does not cover private areas of individual residential units. Informative pointers regarding these are detailed within section *3.1.3 Interiors, private balconies and terraces* of the Management Guidelines for Residential Blocks. It is however appropriate to assist current and future residents with generic guidelines regarding original décor and colour schemes and offer broad brush advice on more a contemporary interpretation of original interior design intentions. Conservation Strategy in this instance is key and also helpful would be a pictorial reference record of the more successful and distinctive contemporary interior treatments.

## 4.1 Services

This best practice guidance is intended to be used when preparations are made for restoration, maintenance, renewal or addition of services within the listing boundary for the Golden Lane Estate.

These include:

- mechanical services: heating; cooling; air conditioning; extraction fans; boiler flues; gas distribution; water distribution; and waste and rain water management systems;
- electrical services: lighting; power; access control; and lift installations;
- data: TV aerials and cabling; and telecommunications;
- safety and security: CCTV cameras; infra-red lighting; movement detectors; fire and smoke detectors; burglar and fire and smoke alarms.

Services fall into three broad categories:

- visible services, including plant distribution systems and fittings on external elevations, the roofscape and terraces, within access walkways, inside internal communal areas, across open landscaped areas and the undercroft to Goswell Road;
- non-visible services, that is, services that are fitted within containments and with no manifestation on internal and external elevations or public areas;
- light fittings (see section 2.7.3 which describes the original unobtrusive provision of external lighting and its architectural significance).

For all categories, where wear and tear or updated requirements necessitate replacement, overhaul, alterations or installation of new services, close attention must be paid to design and detail to ensure maximum integration into the original design and to avoid any adverse visual impact which would affect the special architectural interest of the estate. In all cases, help and advice should be sought from conservation bodies before commissioning works.

There have been a number of changes to original installations which vary from wholesale rewiring to changes of plant specifications to localized piecemeal repairs. These interventions have affected many parts of the estate, including, for example, the internal walkways and access galleries of Crescent House, detracting from the original design and defacing surfaces and original fittings.

It is therefore essential that works are carried out with care and after detailed examination to ensure that original service zones, containments (ducts/trunking/conduits) and routes are used. There must be an accurate survey of existing provisions and checks for serviceability. Only if and when investigation indicates that existing services provision is inadequate should any new design be considered.

Generally, new surface-mounted services should be avoided, and every opportunity should be taken to remove non-original redundant services installations and ad hoc

additions and make good to match surroundings. Where surface mounted services cannot be removed every effort should be made to blend these into the background by means of matching decoration.

**See assorted illustrations in The Need for Best Practice for just a few of the many examples of ill-considered services works and other interventions around the estate.**

**The City Corporation is encouraged:**

- to establish an estate-wide strategy in order to maintain consistency of design and detailing;
- to review any proposals for face-fixing of the new TV aerial cable or any other service distribution and connections or any other services;
- to draw up plans for rationalization and comprehensive reinstallation of services to redress haphazard and damaging interventions.
- to institute a programme of contractor briefing to cultivate better understanding of the obligations of working with listed buildings.
- to put in place a system of management protocols requiring any persons undertaking works on the estate to consult the Management Guidelines before commencing work; provide appropriate information on how their works will preserve the character and avoid detriment to the heritage asset, and obtain written confirmation of the acceptability of the finished works in relation to any heritage impact, prior to final payment.

## 4.2 Material repair and redecoration

### 4.2.1 Roofs, terraces, open walkways, private balconies

This best practice guidance is intended to be used when preparations are made for restoration, maintenance, replacement and upgrade of roofs, terraces, open walkways and private balconies.

There may be a number of problems with the original detailing of the design of the roofs since it was often new and untested at the time of construction. It is important, however, that repair or replacement works do not detract from the architectural composition of the roofs. Changes to original detailing vary from the wholesale relaying of waterproof membranes to the roofscape of a complete block (for example, Crescent and Great Arthur Houses), to piecemeal repairs, and to the redesign of original waterproofing details and water dispersal strategy (for example, the projecting bays to Crescent House and the lift tower to Basterfield House).

It is vital that future works preserve the visual consistency of the estate, and that any restoration, replacement or local repair take into account the details and finishes within each block and across the estate. It should be borne in mind that views of the rooftops of many of the buildings are visible from higher vantage points both within (ie Great Arthur House) and beyond the estate.

Additionally, as in the case of Crescent and Great Arthur Houses, roofs, open walkways and terraces are perceived in close proximity to elevational elements. Materials and details at these junctions should therefore also be surveyed and taken into account in proposals for repair, replacement or upgrade.

In all cases, diagnostic survey work, method statements and photographic records should be prepared for approval in advance of implementation.

The guidance that follows applies to all the elements listed below. (This list is not exhaustive. A list should be established for each roof and terrace to ensure that it is comprehensive.)

- finishes and decking
- reflective paint
- build up
- insulation type
- edge trims
- valleys
- ridges
- gullies
- gutters
- rainwater goods
- vents and extract grilles
- flashings
- movement joint covers
- fall arrest systems
- guardings
- access ladders
- lightning protection
- roof lights
- access hatches and doors
- communications aerials, receivers and dishes
- meter housings for services
- security grilles

Item	Procedure	Commentary
<b>1</b>	<b>Identify active or potential problems (list not exhaustive)</b>	
a	Water ingress – establish if leak is occurring: <ul style="list-style-type: none"> <li>▪ through movement joints or day joints;</li> <li>▪ through broken gutters or down pipes;</li> <li>▪ as a result of structural movement or cracking;</li> <li>▪ at services penetration points;</li> <li>▪ via roof membrane laps or fissures;</li> <li>▪ as a result of water bridging flashings, bypassing gullies, etc.;</li> <li>▪ following accidental damage, fire etc.;</li> <li>▪ defective sealants.</li> </ul>	Manifestation of leak internally may not relate directly to location of defect in building fabric. Investigation of possible tracking through construction zone may be required.
b	Design and workmanship faults: <ul style="list-style-type: none"> <li>▪ insufficient provision for movement;</li> <li>▪ inadequate falls;</li> <li>▪ defective covering detail/s;</li> <li>▪ divorced flashings.</li> </ul>	Correct identification and diagnosis of faults should always precede any prescription of remedy. If uncertain of cause of defect, carry out tests to eliminate alternatives.
c	Drains blockage: <ul style="list-style-type: none"> <li>▪ obstruction within pipe work;</li> <li>▪ occlusion of outlet through previous recladding works;</li> <li>▪ inadequate cleaning.</li> </ul>	Before any intervention in building fabric, ascertain whether failure results from defective details or gaps in management regime.
d	Wear and tear: <ul style="list-style-type: none"> <li>▪ degraded roofing membrane;</li> <li>▪ damaged substrate;</li> <li>▪ defective upstands, trims or accessories (including sealants);</li> <li>▪ damaged rain water goods;</li> <li>▪ damaged paving slabs or spacers;</li> <li>▪ delays in essential maintenance work.</li> </ul>	Record documents and survey information should be checked to establish service life of existing material specifications.
e	Cold bridging: <ul style="list-style-type: none"> <li>▪ unsuitable insulation specification;</li> <li>▪ deterioration of insulation over time;</li> <li>▪ inadequate fixings/ thermal break details.</li> </ul>	It may be necessary to check if interstitial condensation is occurring unseen within the construction zone.
<b>2</b>	<b>Identify works boundaries</b>	
	<ul style="list-style-type: none"> <li>▪ define area of works to logical and natural joints and levels. Avoid piecemeal repairs where new and existing works are contiguous;</li> <li>▪ check whether extent of eventual work is such as to trigger requirement for LBC.</li> </ul>	The scope of works may need to be extended to satisfy architectural or visual demands of the context and avoid awkward jointing or conspicuous abutment with adjacent work.

Item	Procedure	Commentary
<b>3</b>	<b>Investigate authenticity of details requiring work</b>	
	<ul style="list-style-type: none"> <li>▪ are details original or are they later generation repairs?</li> <li>▪ should/can the detail be repaired?</li> <li>▪ should/can the detail or material/ component be replaced like-for-like?</li> </ul>	<p>Check whether the need to source new detail or material will trigger requirement for LBC.</p>
<b>4</b>	<b>Investigate and justify the required levels of repairs and replacement</b>	
	<ul style="list-style-type: none"> <li>▪ justify the need for localised or wholesale replacement of components and finishes;</li> <li>▪ justify the need to employ alternative roofing systems. Architectural criteria must be included together with economic and technical considerations in choosing a new system.</li> </ul>	<p>Proposals should be prepared as structured documents, including condition survey findings, photographic records, fault diagnosis, test details and conclusions, and be supported by 'as original', 'as existing' and 'as proposed' drawings.</p>
<b>5</b>	<b>When proposing new details, new details and design must take the following into consideration</b>	
	<ul style="list-style-type: none"> <li>▪ original architectural character and technical design intentions;</li> <li>▪ effect on adjoining material and finishes;</li> <li>▪ compatibility with visual and technical aspects of the original and existing fabric;</li> <li>▪ adequacy of the proposed details in terms of the volume of rain water to be dispersed;</li> <li>▪ ensure continuity in joints between 'new to original' and 'new to non-original';</li> <li>▪ workability and suitability of new details with regard to general maintenance and accepted levels of traffic and usage.</li> </ul>	<p>Consider suitability of new details with regard to future maintenance and levels of traffic and usage.</p> <p>Proposals must be submitted in sufficient detail to be assessed for any potential impact on the architectural character or special interest of the buildings and the possible requirement for LBC.</p> <p>Works drawings and specifications should avoid contractor design clauses that could result in loss of detail control and have an adverse impact on architectural character or special interest.</p> <p>Ensure that a record is prepared of all works undertaken noting dates, locations, drawings and specifications, together with relevant product literature and warranties, and kept on file for future reference.</p>

## 6 Site supervision and quality control

- ensure installation of proposed material and details conforms to specified design for finishes, colour, texture, heights and sizes;
- ensure falls within the waterproofing, location of drain heads and leaf and gravel guards are in accordance with the design specification;
- ensure that all visible trims and accessories are procured from the same manufacturer with matching colours, patterns and finish;
- ensure that grates, decking and paving slabs are set out correctly and logically and avoid unsightly cuts in modular slabs etc.

Instruct sample work, materials or components to be provided for consideration and approval before relevant and related trade operations are begun. Significant items of like-for-like matching such as paving slabs or visible finishes must always be offered as samples before works proceed.

The design of any temporary works should be reversible and take account of the design of eventual permanent works.

### 4.2.2 Elevational elements (walls, columns, railings, guardings, windows, screens, doors)

This best practice guidance is intended to be used when preparations are made for restoration, maintenance and redecoration, including any specification upgrade or essential repairs, and also for works in connection with the self-finished exterior elements of the residential blocks, community facilities and commercial premises. The architectural character of the estate derives to a significant degree from the applied and self-finished colours, tones and textures. Choices of material specification, colour and texture must therefore be coordinated when proposals are drawn up for renewal or cyclical maintenance works.

There have been a number of changes to original coatings, finishes and details since the buildings were completed. These vary from wholesale redecoration to piecemeal repainting or substitution of material, to addition of new components, and to alteration of specific details. These have been intermittent and isolated and, with few exceptions, have not detracted from the original design.

#### 4.2.2.1 Decorative and protective coatings and self-finished elements

Any redecoration work should follow a systematic procedure of investigation of existing coatings, establishment of authenticity, diagnosis of any failure, and detailed specification for new works. This guidance is intended to lay out a series of typical procedures; the list is not exhaustive. A specific project plan will need to be compiled for every works project.

**4.2.2.2 Type of application**

- self-finished concrete elements;
- coated concrete elements;
- brickwork walling;
- coating to timber elements;
- coating to ferrous metal elements;
- coating to non-ferrous metal elements;
- screen assemblies;
- sealants in soft joints.

**4.2.2.3 Approved palette for redecoration works to originally painted elements**

A sample board of the range of colours selected for the approved palette for external redecoration and internal common areas, which may need to be reviewed from time to time, must held at the Estate Office for reference. All new work must comply with the approved palette. BS and other industry references should be provided so that colours can be readily matched. Colours not readily matched using BS or other references should be avoided.

Consistent adoption of colours from the approved palette is important for maintaining the coherent identity of the estate.

Item	Procedure	Commentary
<b>1</b>	<b>Identify active or potential problems</b>	
a	Wear and tear: <ul style="list-style-type: none"> <li>▪ life expectancy of coating exceeded;</li> <li>▪ erosion or mechanical damage;</li> <li>▪ chemical damage;</li> <li>▪ preparation or application inadequacies;</li> <li>▪ unsuitability of coating specification.</li> </ul>	Ensure that a record is filed noting all investigations, with date, photographic evidence, locations, and findings.
b	Environmental factors: <ul style="list-style-type: none"> <li>▪ water or frost damage;</li> <li>▪ fire damage;</li> <li>▪ rapid or persistent temperature fluctuations;</li> <li>▪ UV light damage;</li> <li>▪ pollution or graffiti damage;</li> <li>▪ pattern staining.</li> </ul>	In the case of pattern staining of the main concrete façade elements, any large-scale cleaning work is likely to have such an impact on the architectural character of the buildings as to require consideration for LBC. See below.

Item	Procedure	Commentary
<b>2</b>	<b>Identify works boundaries</b>	
	<p>Define area of works to logical and natural joints. For example:</p> <ul style="list-style-type: none"> <li>▪ complete window/door frames; avoid piecemeal treatment unless damage is very localised;</li> <li>▪ complete decorated surfaces between returns or downstand beams for walls, ceilings, exposed soffits, frames, railings etc.;</li> <li>▪ for elements with architectural importance such as wall treatments, railings, escape doors, gallery soffits, etc., the boundary of works should be regarded as the whole façade element in question. When dealing with facing brick or blockwork, logical vertical and horizontal joints must be considered. Any repointing and repair work should cover whole panels. Avoid localised repairs, unless these can be fully blended with adjacent areas;</li> <li>▪ self-finished concrete elements; nearest vertical and horizontal joints or returns will probably define the boundaries.</li> </ul>	<p>Defining boundaries is important to ensure that proposed new treatments do not arbitrarily abut those existing and adjacent and thus create visual or technical problems.</p> <p>It is generally unsatisfactory to consider individual horizontal layers of elevation in isolation.</p> <p>Adopt industry standard good practice in relation to protection and masking of adjacent areas before works.</p>
<b>3</b>	<b>Establish origins and specification of coating or finish</b>	
	<p>Is it original, or later generation of original, or later alternative solution intended to overcome an earlier failure?</p>	<p>Prepare illustrated survey including condition analysis and conclusions as well as results of any tests or paint scrapes carried out.</p>
<b>4</b>	<b>Investigate existing coating or finish</b>	
	<p>Is the existing coating or finish visually appropriate?</p> <p>Does its specification fulfil current standards, health and safety and environmental criteria?</p> <p>Is it practicable to use the same specification for recoating/refinishing?</p> <p>Should specification and coatings/finishes system be replaced?</p>	<p>See as note below.</p> <p>If existing coating is not original, or a good match to original, it may be appropriate to amend to a more authentic appearance. This needs careful consideration and may require LBC.</p>

Item	Procedure	Commentary
<b>5</b>	<p><b>Develop details of the proposed redecoration</b></p> <p>Read in conjunction with sections 3.1.1 and 3.1.2 on guidelines for residential blocks (exterior and common parts).</p> <ul style="list-style-type: none"> <li>▪ Establish the need for redecoration.</li> <li>▪ Establish original design intentions and required contextual character.</li> <li>▪ Check the suitability of the original specification in terms of fitness for purpose and environmental safety.</li> <li>▪ Investigate the availability of the original specification, if still valid.</li> <li>▪ If new products need to be specified, they should conform to the original design intentions and required contextual character.</li> <li>▪ Ensure the compatibility of the proposed specification with the material of the element or component to be redecorated.</li> <li>▪ Ensure that the proposed specification is compatible with accessories, soft jointing and any other materials used in or adjacent to the works.</li> <li>▪ Establish the serviceability and soundness of substrate before application of any new primers and subsequent coatings and specify requisite preparation measures.</li> <li>▪ Protect adjacent accessories, glazing and all other exposed architectural elements of the components adjacent to the work areas.</li> <li>▪ Use all products in strict compliance with manufacturers' instructions and COSHH guidelines.</li> </ul>	<p>Matching colour/s should always be validated through trial samples, which should be retained for quality control during works and for later reference.</p> <p>Refer also to the approved palette.</p> <p>Where a composite panel is self-finished or self-coloured, like-for-like repairs will normally apply.</p> <p>Ensure that a record of all works is produced noting date, investigations, locations, specifications, together with relevant product literature, maintenance requirements and any warranties, and kept on file for future reference.</p>

Item	Procedure	Commentary
<b>6</b>	<b>Sealant in soft joints</b>	
	<ul style="list-style-type: none"> <li>▪ Criteria for specification for re-application of soft joints to external junctions and movement joints:</li> <li>▪ establish the need for re-application;</li> <li>▪ establish the nature of any failure;</li> <li>▪ establish original design intentions and required contextual character;</li> <li>▪ establish the suitability of the original specification in terms of fitness for purpose and environmental safety;</li> <li>▪ establish the availability of the original specification, if still valid;</li> <li>▪ if new products need to be specified, they should conform to the original design intentions and required contextual character;</li> <li>▪ ensure the compatibility of the proposed specification with the material of the component to be redecorated;</li> <li>▪ ensure that the proposed new specification is compatible with accessories, soft jointing and other materials used in or adjacent to the construction of the element;</li> <li>▪ establish the serviceability and soundness of substrate before application of any fillers and final jointing;</li> <li>▪ protect accessories, glazing and all other exposed architectural elements adjacent to the work areas;</li> <li>▪ use all products in strict compliance with manufacturers' instructions and COSHH guidelines.</li> </ul>	<p>Matching colour/s should always be validated through trial samples, which should be retained for quality control during works and for future reference.</p> <p>Ensure that a record of all works undertaken noting date, investigations, locations, specifications, together with relevant product literature and warranties, is kept on file for future reference.</p>

**Item Procedure**

**Commentary**

**7 Concrete elements – self-finished elements**

The considerable architectural importance and special interest of the various self-finished concrete elements has been discussed in section 2 on the special interest of the estate. It is therefore vital that these surfaces are maintained in good condition.

The management regime for self-finished concrete must be informed by specialist concrete repair and maintenance expertise. The testing and repair of concrete (coated or uncoated) is not normally within the competence of general building contractors and must be undertaken by an appropriately qualified and accredited contractor. Trial repairs should be carried out to small areas on site to establish the appropriateness of the proposed repair method, and approved, before more widespread works are commenced.

This section lists assessment criteria and procedures for action in connection with self-finished concrete elements:

**I Cosmetic damage**

It is currently proposed that no action is taken to clean the self-finished concrete surfaces to remove the areas of large-scale pattern staining due to ageing and weathering. If and when such a scheme is considered, the impact on the architectural character of the residential buildings is likely to be considerable and would accordingly need to be the subject of a full and formally approved scheme of works.

Except in cases of minor and localised damage where the appropriate response may be limited to careful cleaning with an approved technique, the remedial strategy must be informed by specialist knowledge of concrete repair. Small sample test/s of any cleaning process must always precede main works. The results of cleaning must re-establish identical long-term matching of repaired concrete to adjacent concrete and ensure no potentially harmful residues are left.

**II Mechanical damage**

Investigate cause. Establish extent of damage and need for repair. Ensure that no unstable fragments remain while repair strategy is formulated. Prepare remedial works specification with appropriate specialist advice. Infill repairs, if required, must achieve chemical, material and visual compatibility with local context. If there is any exposed reinforcement, consult specialist structural engineer to establish necessary repair procedure. Record all works undertaken.

Item	Procedure	Commentary
III	<p data-bbox="277 297 584 324">Fault/s within the concrete</p> <p data-bbox="277 367 798 705">These may manifest in a variety of ways and may be due to a range of factors. Inherent (latent) damage may be more extensive than indicated by surface manifestation and may require invasive testing procedures. A defect within the concrete fabric may also be symptomatic of damage resulting from a related construction failure (eg. water penetration into the building fabric) or structural movement. (See below)</p>	<p data-bbox="906 297 1425 875">The testing and diagnosis of defects within concrete should always be undertaken by an appropriately qualified specialist in concrete repair. Design of remedial strategies must take due account of both technical and aesthetic requirements. Consideration should be given to the full range of proven repair techniques available. The repair strategy should be tailored to the particular situation. Samples of each stage of the remedial process should be approved before proceeding. Conspicuous concrete repairs are not acceptable. Any necessary related remedial works to the building construction should be undertaken in conjunction with the concrete repair work. A full record of all works should be compiled.</p>
IV	<p data-bbox="277 920 783 947">Damage resulting from structural movement</p> <p data-bbox="277 954 798 1120">This may manifest in cracking, undue enlargement of movement joints, seepage through construction fabric, delamination, etc. Consequential damage in related areas of construction may also require remedial works.</p>	<p data-bbox="906 920 1425 1086">Such damage should always be investigated by an appropriately qualified structural engineer. A file should be established to record all testing and diagnostic works and remedial actions taken.</p> <p data-bbox="906 1128 1425 1359">The Department of the Built Environment should be consulted if tell-tale markers are to remain following works. Remedial strategies should take due account of both technical and architectural requirements. Structural repairs that leave conspicuous architectural inconsistencies are not acceptable.</p>

**Item Procedure**

**Commentary**

**8 Concrete elements - coated concrete**

The considerable architectural importance of coated concrete elements has been discussed in section 2 on the special interest of the estate. It is therefore vital that these surfaces are maintained in a good, stabilised and managed condition. The maintenance regime for coated concrete must be informed by specialist concrete repair and maintenance expertise.

Any proposed works other than like-for-like redecoration to the original colour and with the technically appropriate coating specification will require LBC.

Coating failure may result from a variety of causes, either inherent in the coating itself or the circumstances of its application, or as a symptom of defects within the substrate (see above for self-finished concrete). The cause/s of damage should be carefully diagnosed before settling specifications for any new work. Overcoating of existing coatings should only occur following positive validation of the integrity and viability of the latter as substrates.

Any remedial work should take into consideration the texture and quality of the repaired surfaces. Redecoration should not be carried out in isolated patches. As in the case of all other items listed in this best practice guidance, redecorations should be carried out within visually coherent and definable areas with logical boundaries and limits. In the case of larger and significant façade areas or soffits, the whole of that element of the block may need to be considered.

The guidance noted for self-finished concrete is generally applicable to all areas of coated concrete. This guidance should, accordingly, always be consulted when dealing with damage to coated concrete.

Where the remedial works require the re-application of coatings as the final process to complete the concrete repair procedure, it is important that the coating specification is determined in full understanding of the performance characteristics and requirements of the concrete substrate. Particular care should be taken not to apply incompatible coatings or non-vapour permeable coatings that may result in moisture retention within the concrete fabric. Anti-carbonation coatings should generally be specified as an integral part of the concrete remedial works products specification.

All other guidance above for self-finished concrete, in relation to the use of materials in accordance with manufacturer’s instructions and compilation of full job records with product literature details, is equally applicable for coated concrete.

Item	Procedure	Commentary
<b>9</b>	<p><b>Brickwork walling</b></p> <p>The considerable architectural importance of facing brickwork in the residential blocks has been discussed in section 2 on the special interest of the estate. It is therefore important that these surfaces are maintained in a good, stabilised and managed condition. The maintenance regime for brickwork must be informed by specialist expertise in repair and maintenance.</p> <p>This section lists criteria for assessing the need for any action with regard to the appearance and soundness of brickwork elements:</p>	<p>Manifestation of defects in brickwork may be symptomatic of related damage within the construction. This will need to be incorporated into an appropriate remedial works strategy.</p>
I	<p>Discolouration and staining due to weathering, seepage through walkways and roofs, pointing failure, etc.</p>	<p>Investigate the cause, assess impact on integrity, place markers to establish if the discolouration/scarring is progressive in terms of time and area.</p>
II	<p>Deformity due to corrosion and failure of brick ties.</p>	<p>Investigate the location to check for water ingress. Also check for: chemical attack (pollution); frost attack; impact damage; inherent fault in construction.</p>
III	<p>Discolouration and/or disfigurement due to salt attack.</p>	<p>Investigate the cause of salt deposits. Check for prolonged water penetration through building construction.</p>
IV	<p>Disfigurement due to impact, vandalism or retro-fixed services, fittings etc.</p>	<p>Investigate cause. Establish extent of damage.</p>
V	<p>Cracking.</p>	<p>Investigate cause, assess impact on integrity, place markers to establish if cracking is progressive. A structural engineer should be consulted if there is any indication of structural defect.</p>
VI	<p>Mortar failure.</p>	<p>Investigate cause and check for: chemical or frost attack; impact damage; fault in pointing work; failure due to structural movement (see above).</p>

Item	Procedure	Commentary
VII	<p>DPC, cavity tray and weephole failure.</p> <p>Generic course of action to tackle the problems listed above:</p> <ol style="list-style-type: none"> <li>1. It is generally proposed that no action is taken to clean brickwork or mortar pointing where these are affected with uniform discolouration due to ageing process and weathering.</li> <li>2. For other factors, establish the cause and prepare diagnostic report and remedial works specifications, consulting brick repair specialist as required. Any remedial work should take into consideration the brick type texture and its bond and the tonal quality and colour and texture of mature mortar pointing, re-using original bricks wherever possible to produce fully blended finished repairs.</li> </ol>	<p>Investigate the location for:</p> <ul style="list-style-type: none"> <li>a) chemical or frost attack;</li> </ul> <p>impact damage; dirt blockage; failure due to structural movement (see above).</p> <p>Generally, all brickwork remedial works must be architecturally controlled in addition to the technical and structural requirements of a consultant engineer. Repair work that is not closely matched in to adjacent areas is not acceptable.</p> <p>Ensure that a record of all works undertaken noting date, investigations, locations, specifications, together with relevant product literature, is kept on file for future reference.</p>
<b>10</b>	<p><b>Composite elevational screen and window assemblies:</b></p> <ul style="list-style-type: none"> <li>▪ <b>aluminium, glass and panel screens;</b></li> <li>▪ <b>timber, glass and panel screens;</b></li> <li>▪ <b>composite timber and metal windows.</b></li> </ul> <p>The significance and unique architectural contribution of the aluminium and glass screens of the east and west elevations of Great Arthur House and the maisonettes have been detailed in relevant sections.</p> <p>It is therefore essential that any remedial work carried out to these composite elements should follow stringent checks and evaluation assessing the potential adverse impact on the architectural character of individual blocks or the estate as a whole.</p>	<p>In addition to best practice advice in respect of elements of the composite, the assembled whole would also need to be considered.</p> <p><b>The original design life of the east and west facades of Great Arthur House is considered to be nearing an end, and replacement is now expected. For guidance on how this work should be approached see Part 2, Section 1.2.2 Oncoming Pressures for Change.</b></p>

Item	Procedure	Commentary
<b>10.1</b>	<b>Identify active or potential problems</b>	
a	<p>Wear and tear:</p> <ul style="list-style-type: none"> <li>▪ life expectancy of element or elements of the composite are exceeded;</li> <li>▪ erosion or mechanical damage;</li> <li>▪ wilful or accidental damage;</li> <li>▪ chemical damage;</li> <li>▪ installation inadequacies;</li> <li>▪ unsuitability of component, original or latent.</li> </ul>	<p>Ensure that a record is filed noting all investigations, with date, photographic evidence, locations, and findings.</p>
b	<p>Environmental factors:</p> <ul style="list-style-type: none"> <li>▪ water ingress damage;</li> <li>▪ fire damage;</li> <li>▪ rapid or persistent temperature fluctuations;</li> <li>▪ UV light damage;</li> <li>▪ pollution damage;</li> <li>▪ pattern staining.</li> </ul>	<p>In the case of pattern staining, any large-scale cleaning work is likely to have such an impact on the architectural character of the buildings as to require application for LBC.</p>
c	<p>Define area of works to logical and natural joints. For example:</p> <ul style="list-style-type: none"> <li>▪ consider whole assemblies as a singular component.</li> </ul>	<p>Defining of boundaries is important to ensure that proposed new treatments do not arbitrarily abut those existing and adjacent and thus create visual or technical problems.</p>
	<p>Only like-for-like, seamless repairs and replacements should be considered. Any changes to design and detail would trigger a LBC application.</p>	<p>For example, if a length of the frame is partially damaged, then the whole length would need to be replaced. It is generally unsatisfactory to consider individual horizontal layers of elevation in isolation.</p>

Item	Procedure	Commentary
<b>10.2 Establish origins and specification of failed component</b>		
a	Is it original, or later generation of original, or later alternative solution intended to overcome an earlier failure?	Prepare illustrated survey including condition analysis and conclusions as well as results of any air and water ingress tests or operational problems in reglazing or re-hanging opening lights etc.
b	Develop details of the proposed remedial works	Read in conjunction with sections 3.1.1 and 3.1.2 on guidelines for residential blocks (exterior and common parts).
c	<ul style="list-style-type: none"> <li>▪ Establish the need for repairs.</li> <li>▪ Establish original design intentions and required contextual character.</li> <li>▪ Check the suitability of the original specification in terms of fitness for purpose and environmental safety.</li> <li>▪ Investigate the availability of the original specification, if still valid.</li> <li>▪ If new products need to be specified, they should conform to the original design intentions and required contextual character.</li> <li>▪ Ensure the compatibility of the proposed specification with the adjoining material or element or component.</li> <li>▪ Ensure that the proposed specification is compatible with accessories, soft jointing and any other materials used in or adjacent to the works.</li> <li>▪ Establish the serviceability and soundness of substrate before fixing of any replaced components.</li> <li>▪ Protect accessories, glazing and all other exposed architectural elements of the components adjacent to the work areas.</li> </ul>	<p>Matching components should always be validated through trial samples, which should be retained for quality control during works and for later reference.</p> <p>Where a composite panel is self-finished or self-coloured, like-for-like repairs will normally apply.</p> <p>Ensure that a record of all works is produced noting date, investigations, locations, specifications, together with relevant product literature, maintenance requirements and any warranties, and kept on file for future reference.</p>

## 4.3 External landscape

This best practice guidance is intended to be used when preparations are made for restoration, maintenance, renewal or addition of hard and soft landscape within the Golden Lane Estate and its listing boundary.

The layout of the estate and the external landscape were integral to the design intention of architects – with a very deliberate strategy and explicit prescriptions – and therefore a crucial element of special architectural significance of the estate. (This is analysed in section 2.7.)

### 4.3.1 Signage

The importance of maintaining a coherent and systematic approach to signage – which contributes to the external identity of the estate – is emphasised. Wherever possible the original comprehensive signage and door numbering system should be respected. (Guidance is given elsewhere in this document in relation to works that may be undertaken as part of routine maintenance and repair, and works that will be subject to LBC procedure. Reference should be made to section 3 on management guidelines for residential blocks and the external landscape before works are initiated.)

### 4.3.2 Guidance

The guidance that follows is considered to be applicable to all the elements listed below. (This list is not exhaustive. A list should be established for each element of the hard and soft landscape to ensure that it is comprehensive.)

- paving
- vehicular ramps
- pedestrian ramps
- steps
- garden and retaining walls
- railings
- handrails
- bollards – fixed and retractable
- seats
- litter bins
- cycle racks
- planters
- plant beds
- access control barriers
- lighting standards
- wall- and soffit-mounted lights
- security measures, access control, CCTV
- signage
- soft landscape
- play equipment

Element	Commentary
a Paving	<p data-bbox="616 286 1431 412">When repair or maintenance work is undertaken, care should be taken to ensure that adjacent surfaces and materials are properly protected, and, while removing a damaged element, those unaffected are not damaged.</p> <p data-bbox="616 456 1431 757">Replacement should match surrounding areas in colour, size and texture. If matching of the material proves impractical, in terms of availability, suitability or health and safety considerations, necessitating introduction of new or alternative material, then appropriate section or sections of the paved area should be defined, and, for a complete replacement exercise, it is important that the chosen alternative is a suitable substitution and that it reflects the original intention. Please note that any work that is not in the like-for-like category would be subject to a LBC application.</p> <p data-bbox="616 801 1431 927">Piecemeal unmatched replacements have had a damaging impact on the estate generally. Unless small areas can be replaced with matching material (eg. salvaged stock) it is recommended that a comprehensive approach is planned according to the following criteria.</p> <ul data-bbox="663 972 1431 1205" style="list-style-type: none"><li>• Define meaningful repaving work phases and boundaries.</li><li>• Establish original design intent (ie. patterns, materials, etc)</li><li>• Source materials to match original/s as closely as possible</li><li>• 'Over order' to secure an adequate surplus stock for future replacement</li><li>• Salvage any re-usable original material from work phases for local replacement elsewhere on the estate</li></ul> <p data-bbox="616 1249 1222 1272"><i>See section 3.5 on guidelines for external landscape.</i></p>
b Vehicular or pedestrian ramps, steps, railings and handrails	<p data-bbox="616 1323 1431 1413">When repair or maintenance work is undertaken, care should be taken to ensure that adjacent surfaces and materials are properly protected while renovating ramps, steps and any railing.</p> <p data-bbox="616 1424 1431 1724">Resurfacing should match surrounding areas in colour and texture. If matching of the material proves impractical, in terms of availability, suitability or health and safety considerations, necessitating introduction of new and alternative material, then appropriate section or sections should be defined to eliminate risk of patchwork effect. It is important that the chosen alternative is a suitable substitute and that it reflects the original intention. Please note that any work which is not in the like-for-like category would be subject to a LBC application.</p> <p data-bbox="616 1769 1222 1792"><i>See section 3.5 on guidelines for external landscape.</i></p> <p data-bbox="616 1836 1431 1964">Addition of new section or alterations to ramp, steps or railings will be subject to a LBC application and their design would need to be assessed and considered in accordance with the original design intention and overall character of the estate.</p>

Element	Commentary
c Garden or retaining walls	<p>When repair or maintenance work is undertaken, and while renovating any garden or retaining wall, care should be taken to ensure that adjacent surfaces and materials are properly protected. Repointing or replacement of brick or block units, or repair to painted or self-finished concrete, should match surrounding areas in colour and texture. See also section 4.2.2 on best practice for material repair and redecoration (elevational elements). If matching of the material proves impractical, in terms of availability, suitability or health and safety considerations, necessitating deployment of alternative material, then appropriate section or sections should be defined to eliminate risk of patchwork effect. It is important that the chosen alternative is a suitable substitute and that it reflects the original intention. Please note that any work that is not in the like-for-like category would be subject to a LBC application.</p> <p><i>See section 3.5 on guidelines for external landscape.</i></p> <p>Addition of new section or alterations to any of the walls will be subject to a LBC application and their design would need to be assessed and considered in accordance with the original design intention and overall character of the estate.</p>
d Bollards, litter bins, seats, cycle racks, play equipment	<p>When repair or maintenance work is undertaken, and while renovating or replacing any of these items, care should be taken to ensure that adjacent surfaces and materials are properly protected. Replacement (other than like-for-like) should be estate-wide to ensure homogeneity. If matching of these elements proves impractical, in terms of availability, suitability or health and safety considerations, necessitating deployment of alternative products, then a selection of potential alternatives should be provided so that a product that is a suitable substitute and reflects the original intention is identified for installation. Please note that any work which is not in the like-for-like category would be subject to a LBC application.</p> <p><i>See section 3.5 on guidelines for external landscape.</i></p> <p>Addition or introduction of new items will be subject to a LBC application and their design would need to be assessed and considered in accordance with the original design intention and overall character of the estate.</p>

Element	Commentary
e Planters and plant beds	<p>When repair or maintenance work is undertaken, and while renovating or replacing any of planters or plant beds, care should be taken to ensure that adjacent surfaces and materials are properly protected. Plant beds are within paved areas and therefore the guidance given above with regards to paved areas applies here also. In situ planters are often part of retaining or garden walls, in which case the guidance given above applies. Non-fixed planters are to be approached as other furniture, such as seats or bins, and therefore guidance given above also applies.</p> <p>Please note that the pot-holders that are integral to the south elevation of the Cullum Welch House are covered in section 4.2 on best practice for material repair and redecoration.</p> <p>Please note that any work that is not in the like-for-like category would be subject to a LBC application. See section 3.5 on guidelines for external landscape.</p> <p>Addition or introduction of new items will be subject to a LBC application and their design would need to be assessed and considered in accordance with the original design intention and overall character of the estate.</p>
f Estate lighting, access control and other security measures	<p><i>Refer to section 4.1 on best practice for services.</i></p>
g Signage	<p>Maintaining a coherent and systematic approach is important for the exterior identity of the estate. It is therefore important that a concise strategy is devised and implemented across the estate. All new signs would be subject to a LBC application.</p> <p>This strategy will need to address:</p> <p>The status of the original and bespoke cast aluminium name plates and bas-relief plaques should be respected and preserved. Any new or additional sign must be complementary and sited appropriately. Signage should respect the fabric, texture and external composition of the elevations. The size, material, colour and fixing methods should therefore be sensitive to the background.</p> <p>Free-standing signage within the open landscaped areas should be proportionate in size and of the same characteristic in terms of font, colour and background material as the wall-mounted signs.</p> <p>Standardised safety and security signs must be chosen from ranges with complementary format, size, colour, texture and fixing methods.</p> <p>The strategy should also seek to limit the number of signs to the minimum necessary by identification of the most advantageous locations. Commercial and advertising signs should be seriously discouraged unless located within the commercial areas (both elevations to the shops on Goswell Road) and maintained within a prescribed zone.</p>

Element	Commentary
<p><b>4.3.2 Soft landscape</b>  <b>General:</b></p>	
<p>a Trees            Shrubs, Lawns            Other plants</p>	<p>When maintenance work is undertaken, care should be taken to ensure that adjacent surfaces and materials are properly protected, and while removing a damaged element, those unaffected are not damaged.</p> <p>Replacement should match original species and variety, size (where feasible) and habit. If matching proves impractical, in terms of availability, suitability or health and safety considerations, necessitating introduction of new or alternative material, then the appropriate number of plants should be defined, and for a complete replacement exercise, it is important that the chosen alternative is a suitable substitution and that it reflects the original intention. Please note that any work that is not in the like-for-like category may be subject to a LBC application.</p> <p><i>See section 4 on management guidelines for external landscape.</i></p> <p>All works to be in accordance with best practice procedures and undertaken by suitably qualified personnel.</p>
<p>b Seeding            Turfing</p>	<p>When maintenance work is undertaken, care should be taken to ensure that adjacent surfaces and materials are properly protected, and while removing a damaged area, those unaffected are not damaged.</p> <p>Replacement should be of a similar seed composition to the seeded area. If matching proves impractical, in terms of availability, suitability or health and safety considerations, necessitating introduction of new or alternative material, then the appropriate area should be defined, and for a complete replacement exercise, it is important that the chosen alternative is a suitable substitution and that it reflects the original intention.</p> <p>All works to be in accordance with best practice procedures and undertaken by suitably qualified personnel.</p>
<p>c Maintenance</p>	<p>In all cases routine maintenance such as grass cutting regime, pruning, topsoiling and mulching must be carried out in accordance with industry accepted best practices and standards.</p>

Element	Commentary
<b>4.3.3 Soft landscape Specific:</b>	
a Area, Public Court	<i>North court of Cuthbert Harrowing</i> Planters might be considered in this area.
b Area B, Community Centre Court	<i>Main Pedestrian Piazza</i> The fastigate beech tree (T6), planted on the plinth is a suitable alternative feature to the intended sculpture and should be retained. If car parking is removed as recommended in these Guidelines soft and hard landscaping should reinstated as closely as possible in line with architect's original intention.
c Area C, Inner Court	<i>Bastion</i> Leave trees in situ  <i>Lawn area of Basterfield</i> The only case for planting in this area is the layout visible in the plans <i>ie.</i> Parterre effect similar to the Pool Court. Subject of planning approval, part of which would involve discussions with English Heritage.
d Area D, Recreation Court	<i>Tennis Court (Original Bowling Green)</i> Existing shrub beds provide some compensation for the lack of greenness and should be permitted however care should be taken to ensure visibility across the court is restored and preserved. It is recommended that the diversity of plant species around court borders is limited and that if and when the opportunity arises, the existing trellis structure is replaced by a more suitable design or removed altogether and that the planters replaced since the Guidelines were adopted be removed altogether.  <i>Paddling Pool</i> Consider reviving or more play equipment on grass area.
e Semi-Communal Areas	Terraces in front of ground floor maisonettes in Basterfield, Bayer, Cuthbert Harrowing and Bowater Houses. Steps Stepped terraces (south of Baywater House) Ensure planting by individual householders is contained within defined lines and that access ways and common areas are kept free.



## 5 Conservation Strategy

The Listed Building Management Guidelines for the Golden Lane Estate are intended to provide a framework for works to be undertaken without detriment to the character and special architectural interest of the buildings and external landscape.

The guidelines, together with the guidance on best practice, should inform day-to-day management of the estate, including systematic and coordinated programmes for cyclical repairs and maintenance. It is also important that there is periodic review of the guidelines.

In addition, however, several other initiatives could be considered as part of a broader conservation strategy to preserve the estate's character and special architectural interest.

Such initiatives could include:

- the designation of certain flats, maisonettes or other buildings to retain their original, authentic identity;
- a systematic procedure for recording changes to both buildings and the external landscape;
- identification and accessibility of archival sources;
- compilation of oral histories;
- the establishment of a permanent exhibition relating to the Golden Lane Estate; and
- the establishment of a Golden Lane Estate salvage store for recycling original fixtures and fittings within the estate.

## 5.1 Heritage flats

Although many changes – some reversible, others not – have taken place since the estate was completed, several flats and maisonettes retain a substantial number of original features. The concept of a 'heritage flat' – a flat that has remained predominantly unaltered and that has undergone only minor, reversible changes – could be a valid component of a conservation strategy. 'Intactness' itself is a qualitative measure of special interest even where the material fabric of which it is comprised may not be intrinsically rare or valuable. Such 'heritage flats' would provide the possibility of 'representative' conservation, providing a measure of authenticity and a tangible benchmark against which to gauge potential interventions either to change or reinstate particular features. An intact and complete example of selected units in the estate would be a valuable resource, and would secure a greater degree of exemplary material preservation than might otherwise be achieved through operation of the guidelines alone.

The estate comprises several distinct styles and types of residential units. The flats in Great Arthur House, one of the first blocks to be completed, differ considerably from those in Crescent House, the final block. Ideally, therefore, there should be more than one 'heritage flat'. Generic examples that could be considered, at a minimum, would be:

- a flat in Great Arthur House;
- a maisonette;
- a ground floor studio flat with private garden in Hatfield House;
- flats in Crescent House, including a third floor flat with vaulted ceiling;
- a studio flat in Cullum Welch House;
- a typical flat in Stanley Cohen House.

Criteria for the selection of specific units would include:

- the extent of special architectural interest, for example, particular planning or design concepts;
- how representative a flat type, or a particular feature, might be throughout the estate;
- the degree of intactness of original spaces, surfaces, fixtures and fittings (with consideration given to the reversibility of any changes already undertaken);
- the distribution of designated flats and their specific location (floor level and position along the length of the block) throughout the estate.
- the availability of any flat meeting the above criteria in terms of the City's capacity to retain ownership and control of suitable tenancy

It is beyond the remit of this document to explore further the implementation of 'heritage flats' within the Golden Lane Estate; it remains, however, a valid concept to pursue.

**2013 Update** – Due to limited resources, the designation of Heritage Flats on Golden Lane Estate has not so far been progressed. When resources are available, this remains a desirable aim.

## 5.2 Building recording

It is vital for effective conservation that there is systematic and comprehensive recording of the historic fabric of the estate's buildings and external landscape, as well as subsequent changes.

Archival material identified in preparation of the guidelines (see section 5.3 below and appendices 6.1 and 6.2) should now be complemented by both an accurate recording of the historic fabric – including any 'heritage flats' – and also by coordinated and detailed record-keeping, including photographic surveys, of all later and future interventions. (Included in the process of building recording, for example, would be the various professional surveys undertaken of the façade of Great Arthur House.)

Such systematic recording would not only increase stakeholders' appreciation of the architectural significance of the estate, but would also benefit reference, management and maintenance. It would be particularly important, should the opportunity arise, for any scheme to reinstate original features that may have been altered or lost altogether.

## 5.3 Archival sources

An effective conservation strategy needs to be supported by a comprehensive and accessible archive of historical material. Preparation of the management guidelines identified an array of written, pictorial and drawn material on the Golden Lane Estate from 1952 onwards.

The principal sources of information were:

- bibliographical sources, in particular the architectural press, the majority of which is held at the British Architectural Library at the Royal Institute of British Architects (RIBA);
- other archival sources, including the London Metropolitan Archives (City of London Records Office); the City Solicitor's Record Office; English Heritage; and Ove Arup and Partners;

- photograph collections, notably the Photographs Collection at the British Architectural Library (which includes the Architectural Press Archive and the John Maltby Collection), and also English Heritage and Avanti Architects Ltd.;
- former members of Chamberlin, Powell and Bon;
- City Corporation: Department of the Built Environment; Department of Community Services; and Department of Technical Services; [NB: references to Departments needs updating.]
- English Heritage;
- Twentieth Century Society;
- residents and residents' associations of the Golden Lane Estate.
- See also the monograph Chamberlin, Powell & Bon by Elaine Harwood, published in the 20<sup>th</sup> Century Architects series, 2011, by RIBA Publishing in association with The Twentieth Century Society and English Heritage.

Among this documentation are: details of the original winning competition design, the architects' original concepts and subsequent amendments; original drawings and bills of quantities; photographs of the estate at various stages of construction; the commemorative brochure for the official opening of the estate in September 1957; planning applications; and summaries of major works undertaken on the estate.

Details of the locations of archival material are provided in appendix 7.1. Details of the content of architectural press articles and available photographic images are provided in appendices 7.2.1 and 7.2.2.

At the moment, archival material on the Golden Lane Estate is held in a variety of locations. It would be beneficial for the conservation of the estate if documentation were compiled and held in one central location. Possibilities should be explored to draw together all material and professionally curate and archive it so that it becomes easily accessible to all stakeholders.

**2013 Update** - No work has been undertaken to progress the collection of Archival material pertaining to Golden Lane Estate. Should funding and resourcing levels change in the future, this project will be progressed.

## 5.4 Oral histories

As analysed in detail above, the Golden Lane Estate occupies a particularly rich and interesting place in social and architectural history. Key to the effective conservation of the estate is to reinforce and develop an appreciation of that importance.

There are a range of individuals or institutions that may be approached to provide a historical perspective on the development of the Golden Lane Estate and subsequent changes. These could potentially provide accounts that contribute significantly to an enduring appreciation of the architectural, social and historical interest of the estate and that would reinforce the 'heritage asset' of the estate both now and in the future. These individuals and institutions might include: residents – both previous and current – especially those who have lived on the estate for many years; surviving members of the architectural practice Chamberlin, Powell and Bon who either worked directly on the Golden Lane Estate or knew the personalities who did and who would have an informed perspective on the place of the Golden Lane Estate in the overall work of Chamberlin, Powell and Bon; surviving members of the structural engineers Ove Arup who worked on the Golden Lane Estate; previous and current officials of the City Corporation who have been involved in the developments and changes that have occurred in the estate over a period of 50 years; and architectural historians,

photographers and critics who are well versed in the history of the estate. Since the amount of time remaining to interview original residents and others involved with the Golden Lane Estate during the early phases of its development in the 1950s and early 1960s may be limited, it would be advisable to consider this initiative as early as possible.

**2013 Update** - Due to a lack of resources, it has not been possible to progress this part of the Conservation Strategy. Should funding become available it is hoped this would be implemented as described.

## 5.5 Exhibitions

It would be desirable to have a permanent and purpose-designed exhibition of the Golden Lane Estate. Such an exhibition would incorporate, among other things, historical and illustrative material and perhaps installation of a specific component of one of the units. Such a facility could also serve as an educational resource for the wider public.

The recommendation for an exhibition or visitor information centre has also been made in relation to the Barbican Estate in the context of the Listed Building Management Guidelines for that estate. It may be appropriate to include a Golden Lane Estate exhibition in any exhibition space dedicated to the Barbican Estate, if such a space is created.

The possibility of a permanent exhibition in a location such as the Museum of London or the Geffrye Museum – which would be accessible to a wide audience in a relevant context – could be explored.

The preferred option is a Web-based information resource. This would be accessible for all, whether they are visiting the Estate or are looking for information from a remote location. Material from the other aspects of the Conservation Strategy would provide the content. Funding has been difficult to access for this project, but efforts continue to be made.

## 5.6 Salvage store

The establishment of a salvage store on the Golden Lane Estate would facilitate 'recycling' of original fabric and fittings. This initiative would enable residents of the estate who had received any necessary Listed Building Consent to remove original fabric from their flats and to donate any unwanted items to a central storage facility for re-use by other residents. A nominal administrative fee could be charged to cover the costs of establishing and managing the salvage store operation.

It is envisaged that original fabric capable of being salvaged would include items such as: kitchen furniture, including stainless steel sinks, timber worktops, joinery units; sanitary ware and taps; sliding partitions; interior doors/frames; cupboard doors and integral shelving/drawers; ironmongery; figure-of-eight radiators; pelmets; lights; and stair components.

All items would require assessment of their suitability for restoration and re-use and viable items would then be made available for re-use by other residents who wish to

reinstate them in their Golden Lane Estate flats or maisonettes. Such an operation, if feasible, would serve both conservation and sustainability objectives.

A Salvage Store was set up by volunteer residents triggered by the adoption of the Guidelines in 2007. It has been a successful initiative – wholly thanks to the organisation and dedication of the volunteers involved. This element of the Conservation Strategies is therefore encouraged and should continue.

## 6 Appendices

## 6.1 List descriptions issued by Department of Culture, Media and Sport

TQ3282 SW  
GOLDEN LANE  
(East Side)

627-0/3/10166

Basterfield House  
Including steps to garden

GV II

Block of 54 maisonettes. Design won in competition in 1952, built to revised designs 1954-6; competition winner Geoffry Powell; architects for built scheme Chamberlin, Powell and Bon. Ove Arup and Partners, engineers. Pink brick crosswall construction with brick endwall (with pink mortar), concrete floor and roof slabs, concrete balconies (now painted) and coloured infill panels, some of opaque glass. Flat roof. six storeys over basement stores. The maisonettes set in pairs along three rows, eighteen per pair of floors. Balconies to south, the lowest tier of maisonettes with steps paved in quarry tiles leading down to large courtyard garden. The upper flats reached from access galleries, via staircase at east end, shared with Stanley Cohen House, and freestanding lift tower on north side of west end by escape stair set within block. Most maisonettes have two bedrooms, three-bedroom units in western two bays.

On the south elevation the crosswalls project forward to give privacy to each maisonette, and the block reads as three terraces of houses, on top of each other. Aluminium windows with timber framing to living room. The aluminium system repeated on the north elevation, and continues as the framework for the matt red cladding panels set in bands under the windows. Upper floor bedroom windows project; set-back staircase windows to each unit in lower levels; continuous bands of glazing and red panels on top floor of topmost maisonettes. Red-clad projection to end maisonettes at rear of escape stair. Concrete balconies with steel top rails, those to ground floor with glass screens between each pair of units. Brick piers to entrance side mask timber doors set in pairs. Access galleries with steel railings, wired glass balcony fronts on first, third and fifth floors serve fire escape balconies between bedrooms, those at end serve escape stairs. Glazed open well staircase at east end, with storey-high panes set in timber frames. The liftshaft with rubbish chute set in freestanding concrete sheets. Original signs survive.

Interiors with hardwood veneer floors, and glazed screens between kitchen and dining space. This combines with the double height of the stairwell to give a sense of greater spaciousness than is actually the case, for the dimensions of the units were restricted under reduced minimum standards introduced in 1951. Staircases with solid risers, continued behind as stepped bookcases in living room. Staircases on lower floors rise from within the living room, those on upper level from opposite front door. Upper level has top-floor central bathrooms with central glazing. Fitted cupboards and shelving of interest where they survive, though kitchen and bathroom fittings are not of special interest.

### **History and analysis**

The development and importance of the Golden Lane Estate is explained in the entry for Great Arthur House.

Listing NGR: TQ3220382152

T28W  
 GOLDEN LANE  
 (cast side)  
 627-0/3/10168  
 Bayer House and raised pavements to north and south

GV

Block of thirty maisonettes. Design won in competition in 1952, built to revised designs 1954-6; competition winner Geoffry Powell, architects for built scheme Chamberlin, Powell and Bon. Ove Arup and Partners, engineers. Pink brick cross-wall construction with brick end walls (with pink mortar) with concrete floor and roof slabs, concrete balconies (now painted) and coloured infill panels. Flat roof. Six storeys over basementstores. The maisonettes set in pairs along two rows, ten per pair of floors. Balconies to south, the lowest row with paired steps down to shared garden area, with further steps to pool (see entry to community centre). The flats reached from access galleries, the upper maisonettes via end staircase shared with Stanley Cohen House (q.v.), with secondary escape stair in penultimate bay of opposite end. Most maisonettes have two bedrooms, larger units in western two bays. On south elevation the crosswalls project forward to give privacy to each maisonette, and the block reads as three terraces-of houses, one on top of the other. Aluminium windows with timber facing to living room. The aluminium system seen on both elevations, and continues as framework for the brown (perhaps originally red) cladding panels set in bands under the windows. Upper floor bedroom windows project; set-back staircase windows to each unit in lower levels, continuous bands of glazing and brown panels to top floor of upper maisonettes. Brown-clad projection to end maisonettes at rear of escape stair. Concrete balconies with steel top rails, those to ground floor with glass screens between each pair of units. Brick piers to courtyard (entrance) side mark timber doors set in pairs. Access galleries with steel railings, wired glass balcony fronts on first, third and fifth floors serve fire escape balconies between bedrooms, those at end serve escape stairs. Part-glazed open-well staircase at end, with storey-high panes set in timber frames. Original signs survive.

Interiors with hardwood veneer floors, and glazed screens between kitchen and dining space. This combines with the double height of the internal stairwell to give a sense of greater spaciousness than is real, for the dimensions of the units were restricted under reduced minimum standards introduced in 1951. Open tread staircases increase this sense of airiness. On the lower floors these rise from within the living room, but those on upper floor are placed opposite the floor door. on top floor there are central bathrooms under clerestory glazing. Fitted cupboards and shelving of interest where they survive, though kitchen and bathroom fittings are not of special interest. Subsidiary features. Raised walkway on north side of block part of composition leading from Stanley Cohen House to rest of estate. On south side steps lead down to garden of decorative pavements set with planting, with further steps to the community centre and pool.

### History and analysis

The development and importance of the Golden Lane Estate is explained in the entry for Great Arthur House.

(City of London Corporation Record Office: Competition records 1951-2. Surviving drawings and plans; Derek Bean: The Golden Lane Estate, Bartlett School MSc Thesis: 1987-; The Builder: 29 February 1952: 324-8; The Builder: 7 March 1952: 371-81;

## Golden Lane Estate Listed Building Management Guidelines

Architects' Journal: 20 March 1952: 354, 358-62; Architectural Design: July 1953: 190-4; Architectural Design: September 1956: 294-8; Architectural Review: June 1957: 415-26; Architects' Journal: 27 June 1957: 947-8; The Builder: 15 November 1957: 850-6).

Listing NGR: TQ3223182115

TQ 3282 SW  
GOLDEN LANE  
(east side)

627-0/3/10169  
Great Arthur House, including boiler house

GV II

Block of 120 flats over ground-floor estate offices. Won in competition 1952, built to revised designs 1953-7; competition winner Geoffrey Powell, architects for scheme Chamberlin, Powell and Bon. Reinforced concrete construction on concrete raft foundations, the side walls given painted pick-hammered finish, the main east and west elevations clad in golden yellow opaque and clear glass in aluminium frames, fair-faced concrete finishes internally. Pick-hammering with grey brick infill to ground floor. Seventeen storeys and basement, with eight one-bedroom flats set in handed pairs on each upper floor, reached by central lifts and with an escape stair at each end of block. Principal elevations with paired cantilevered balconies of painted concrete to each flat, each pair divided by wired glass screen and with wired glass sides. The aluminium frame holding the cladding also forms the windows, with horizontal sliding opening lights (having distinctive internal security rail) and top hung night ventilators. Timber windows to kitchens and bathrooms set behind balconies, reached via timber doors from living rooms. Ground floor offices and basement sub-station with timber windows. Large lift lobby in centre, with to side an open way linking the two halves of the estate. The side elevations with set-back glazed centres (to escape stairs) which successfully reduce the bulk of the block. Asphalted roof set out as rooftop garden on two main levels reached by open staircases with timber pergola, stepping stones and pool; the water tank and lift motor room are disguised behind aerofoil canopy that is the distinctive decorative feature of the estate - 'the first time that such arbitrary, purely decorative or purely expressionist motifs appeared in London', noted Pevsner and Cherry (*The Buildings of England*), referring to the evolution of a distinctly 1950s' style. Interiors are simple. The flats have a sliding partition between the living room and bedroom. Kitchen and bathroom fixtures not of special interest. The flats screened from the central corridor by a series of fitted cupboards, including the letter box. This building is the principal vertical element in the estate, and was the first block of flats to break the London County Council's 100ft height restriction; when completed it was briefly the tallest inhabited building in England.

### History and analysis

At the end of the Second World War the area between St Paul's and the northern boundary of the City lay devastated. It had been largely filled with late Victorian commercial and warehouse buildings, but photographs taken in 1945 show only isolated walls and mounds of rubble filling the deep basements. The County of London Plan allowed this area to retain a mixed commercial use, though in many areas it adopted the policy of dispersing industry out of central London. Some housing provision was, however, required for the small population connected with the City. The City Corporation provided most of its accommodation well outside its area, such as in the Old Kent Road and on Sydenham Hill, but it was agreed that it should purchase a small area of land adjacent to its boundary in Finsbury. This became the Golden Lane Estate. 4.7 acres were acquired by compulsory purchase in February 1951, and in May 1954 the site was extended to the Goswell Road, making a total of almost seven acres in all. In 1951 an open competition was held, assessed by Donald McMorran in

February 1952. It was the first important housing competition since that for Churchill Gardens in 1945 and attracted 178 entries, nearly half as many again as in 1945. Among the entries were two prepared by three lecturers in architecture at the Kingston School of Art, who had agreed to form a partnership if either scheme won. That submitted by Geoffry Powell was declared the winner on 26 February 1952, and thus was formed the partnership of Chamberlin, Powell and Bon. The anticipated need was not for large family units, but for a large number of flats for single people and couples such as caretakers, nurses and policemen who had to live near their work. In practice the estate was popular from the first with professionals such as doctors, journalists, clergymen and married students. Paying the rent by cheque, as sometimes occurred here, was deemed sufficiently novel to merit a special feature in the architectural press. The brief was supply 940 one, two, three or four room flats at the maximum possible density of 200 persons to the acre. As completed, the estate contained 1400 flats and maisonettes, a swimming pool and badminton court, a bowling green (now tennis courts), a nursery and playground, a community centre and club room, and a line of shops facing Goswell Road terminating in a pub, the Shakespeare. Powell's competition entry was subsequently greatly amended and made less symmetrical, but its principles remained the same. The brief demanded that each block have a basement for storage underneath it, and this Powell developed by exploiting the deep basements left by the former buildings to produce a series of varied levels. By erasing the pre-war road pattern and by making the development inward-facing around a series of courtyards he made a virtue of the original lack of street frontage to Goswell Road

The layout changed considerably after 1952. In part this was due to the original site being extended, in 1955, in part to an increasing flexibility regarding the height of blocks which allowed Great Arthur House to be built higher than originally proposed. To achieve the necessary density the scheme required that many of the smaller flats would be in a high tower, and this tower was from the first seen as the key element in the design, both by Powell himself and by Arthur Kenyon in *The Builder* for 7 March 1952. There was originally intended to be a more regular grid of flats to the east of Great Arthur House, separated by a strongly defined pedestrian access running north to south. The final layout was less rigid than this, though the strong formality which dictates the use of every inch of space remains. This was to be a key ingredient of Chamberlin, Powell and Bon's philosophy of urban planning, which was to be seen again at their Barbican development immediately to the south (first plan 1954, with most of the layout agreed in 1959). Another was the provision of a wide range of facilities as well as housing on the site. A third was to remove all the original roads from the site, commemorated in the names of many of the blocks. Other post-war housing schemes had attempted relatively little that was new in planning terms: either they had provided for high densities in uniform blocks of medium height, as at Churchill Gardens, or they were low density, small-scale developments still in the idiom of the Garden City movement, as at Lansbury. In 1957 the architects claimed, 'There is no attempt at the informal in these courts. We regard the whole scheme as urban. We have no desire to make the project look like a garden suburb' (*Architectural Association Journal*, April 1957). At Golden Lane the spaces and the relationship between the buildings were as important as the buildings themselves. 'Special attention is paid to the floor treatment with varying textures, colours and patterns and with the floor pattern of the piazza being designed as a picture on the ground' (*Architectural Design*, July 1953). Golden Lane straddles a boundary between the picturesque and the formal. One curious feature in the hard landscaping is the round bastion at the northern end of the site's central axis, an original part of the design. The urban quality and hard but richly patterned texture of the spaces are key features of the site, for by covering the entire space with architecture Chamberlin, Powell and Bon anticipated what they were

to do later at the Barbican. The result has worn exceptionally well. In 1964 Ian Nairn considered the estate to have 'a powerful sense of place' (Modern Buildings in London, 1964). The only significant alterations have been made to the pub under Crescent House, whose interior is now a Victorian pastiche.

Writing on Golden Lane is dominated by discussion of an unplaced scheme by Alison and Peter Smithson, which was later widely published. That work and the unplaced scheme by Jack Lynn and Gordon Ryder, the former later to design the Park Hill flats in Sheffield, were to be the first demonstration of very long decks of medium-rise housing in Britain. Yet the formality, three-dimensional planning and spatial complexity of Chamberlin, Powell and Bon's formal grid was a more personal response to the need to build high urban densities, that reflected contemporary antipathy to suburban developments such as the New Towns just as had the work of the Smithsons and Lynn, but which created a total environment in which every inch of space had a purpose. Golden Lane was a complex mixture of the new formality emerging in British architecture in the early 1950s with a picturesque attention to landscape in which the spaces were almost as important as the buildings themselves; this was the secret of Chamberlin, Powell and Bon's success in creating a sense of place. Stylistically the early blocks, completed in 1957, stand out from the later work by their use of coloured opaque glass cladding. Colour is a notable feature of all Chamberlin, Powell and Bon's important early works. The central block, Great Arthur House, is bright yellow while the lower blocks of flats and maisonettes are red and blue, with their construction of load-bearing brick crosswalls clearly expressed. Great Arthur House is given added presence by a curved oversailing roof feature containing the water tanks, likened by Ian Nairn to 'a concrete aeroplane'. The roof was also provided with a pergola and water garden for the benefit of inhabitants of the upper floors. However, it is the later blocks, and particularly that following the curve of Goswell Road, that are the key to the same architects' later developments at the adjacent Barbican site. The Goswell Road block was completed in 1962, and its facades are of bush-hammered concrete, brick and timber forming a profile of segmental curves. It is transitional in CPB's work between the simple curtain wall blocks of the 1950s and the ahrder, more structural treatment developed at the Barbican during the early 1960s. Stylistically, it is contemporary with Sir Basil Spence's listed work at the University of Sussex in Brighton, though it is more varied in its materials. Both have as their sources Le Corbusier's Maisons Jaoul in Paris and Stirling and Gowan's work at Ham Common. Comparison with big, tough Barbican next door is instructive. It becomes clear that many of the ideas of that well-known estate are present at Golden Lane. Here is the separation of transport and pedestrians, the differentiation of public spaces and private residential areas, the mix of different pedestrian levels, and the high proportion of recreational facilities. Golden Lane, however, is a unique environment, a self-sufficient 'urban village' in which every element of space is accounted for and every detail carefully considered. It has good claim to be the most successful of England's housing developments from the early 1950s.

(Corporation of London Record Office: Competition records 1951-2, and surviving drawings; Derek Bean: The Golden Lane Competition, Bartlett School MSc Thesis: 1987-; The Builder: 29 February 1952: 324-8; The Builder: 7 March 1952: 371-81. Architects' Journal: 20 March 1952: 354, 358-62; Architectural Design: July 1953: 190-4; Architectural Design: September 1956: 294-8; Architectural Review: June 1957: 415-26; Architects' Journal: 27 June 1957: 947-8; The Builder: 15 November 1957: 850- 6)

Listing NGR: TQ3219482073

TQ 3282 SW  
GOLDEN LANE  
(east side)

627-0/3/10167

Stanley Cohen House, including canopies and retaining walls to Golden Lane

GV II

Block of 32 flats. Design won in competition in 1952, built to revised designs 1954- 6, with later infilling; competition winner Geoffry Powell, architects for built scheme Chamberlin, Powell and Bon. Ove Arup and Partners, engineers. Reinforced concrete frame, with pink brick basement and ground floor with some golden yellow opaque glass cladding facing garden, grey engineering brick to Golden Lane, shuttered concrete end walls, painted pick-hammered upper floors -originally black and white but now a uniform shade. Flat roofs. Screen wall canopy on painted concrete posts extends the length of Golden Lane to east, continues beyond block with later open ceramic screen also used to infill two openings under block and at northern end. Southern end broader, with later tiled back, incorporates three-dimensional map of the estate on wall. Stanley Cohen links Bowater House, Bayer House and Basterfield House. Four storeys, the upper floor set back, the block kept low to allow a maximum of early morning light into the estate. Flats 1-5 reached via stairs at southern end of block. Nos. 6- 12 and 25-32 reached off shared stair with Nos. 20-29 and 40-49 Bayer House, on south of entrance to estate. To north of this, smaller stair leads to flats 13-17, and similar stairs serve flats 18-22. At north end of block stair to flats 23-24, 25-32 reached off stairwell shared with Nos. 20-37 -and 40-57 Basterfield House. Eight one-room flats, eight two-room flats, fourteen three-room flats and two four-room flats. The smallest flats on ground and third floors, which have balconies with steel and mahogany handrails. Nos. 25-32 on top floor reached via access "gallery, the rest from stairs. All windows have metal opening lights in timber surrounds. Stairs of concrete with open steel balustrades in open wells. The interiors of the flats not of special interest.

### History and analysis

The development of the Golden Lane Estate is explained in the entry for Great Arthur House. (City of London Corporation Record Office: Competition records 1951-2 and surviving records; The Builder: 29 February 1952: 324-8; The Builder: 7 March 1952: 371-81; Architects' Journal: 20 March 1952: 354, 358-62; Architectural Design: July 1953: 190-4; Architectural Design: September 1956: 294-8; Architectural Review: June 1957: 415-26; Architects' Journal: 27 June 1957: 947-8; The Builder: 15 November 1957: 850-6) .

Listing NGR: TQ3226482138

TQ 3282 SW  
GOLDEN LANE  
(west side)

627-0/3/10180  
Bastion or garden feature, including ramps

GV II

Rondpoint or Garden feature. Part of original design won in competition 1952; built 1956-7. Winning competition design by Geoffry Powell, design developed and built by Chamberlin, Powell and Bon. Reinforced concrete clad in granite blocks. Circular bastion with continuous seat on each side, paved in granite setts and reached via steps, and with curved ramp on one side, which has steel balustrade.

### **Special interest**

The bastion was in the original design, and enclosed the strong north-south axis of the competition layout, which survives though it is not emphasised in the version as built. It, the steps and ramp, also highlight the changes in levels within the scheme. Its greatest significance, however, is as the principal circular element within the formal grid of rectangular blocks, gardens and terraces at Golden Lane. Out of the featureless landscape of derelict, bombed warehouses with deep basements, Chamberlin, Powell and Bon developed their interest in three-dimensional planning to achieve a particularly interesting, urban pattern, a mixture of picturesque planning laced with the formal geometry which was becoming a powerful force in the early 1950s. Though the most conscious landscape feature of the estate, there is nothing left to chance of nature in the bastion either.

### **History and analysis**

The development and importance of the Golden Lane Estate is explained in the entry for Great Arthur House.

(Architectural Review: June 1957: 415-26; City of London Corporation Record Office: Surviving drawings and perspectives) .

Listing NGR: TQ3218982127

TQ 32 82 SW  
GOSWELL ROAD  
(East side)  
Golden lane Estate  
Nos 2-38

627/3/10164  
Crescent House including ground  
04-DEC-1997  
floor shops and Shakespeare  
Public House

GV II

Block of 159 flats, public house and nineteen shops. 1958-62 by Chamberlin, Powell and Bon. Reinforced concrete, exposed and bush hammered to round-arched cornice and sill band. Mosaic cladding to pilotis and storey bands. Flat roof. Four storeys, the ground floor set back behind pilotis. Three storeys of flats, each with head-high partition to form bedroom, set over shops, with public house set apart from these at southern end of block separated by steps and archway leading into rest of estate. The block is curved to the front, and presents a dramatic front to Goswell Road. The back is straight. Two rows of flats, either side of access corridor, exposed to open air on top floor. The resulting geometry cleverly leaves all flats rectangular with an open well at southern end of block. The massing of the curved and arched cornice, with the sill and pilotis below, and the stepped profile of the dark and largely glazed floors of flats in between is exceptionally impressive. Hardwood timber windows stained dark, with pivoting centrally-hung casements and some aluminium side opening lights. INTERIOR: some apartments retain contemporary fittings and screens, otherwise not of special interest.

Shops originally with entrances to street and also to estate, where they are served by their own terrace above access road for deliveries. Shop fronts survive where noted. No.12, with timber front and toplights, central door and tiled dado panel. Contemporary lettering. No. 14 has marble plinth and timber door. No. 26 is dated 1969, with big picture windows in timber surround to both front and back. No. 28 has timber shopfront with band at dado level. The others retain original form with toplights, fascia and plinth, but main windows mainly renewed in aluminium. Large Corporation of London plaque and sign on end wall. The public house, originally of interest also for its interior, has lost its original internal features.

Special features of Crescent House. Geoffry Powell explained how important the work of Le Corbusier was to the practice at that time. His Maisons Jaoul was particularly widely admired in Britain, but its use for the curve of Goswell Road is particularly handsome in its geometry and use of a variety of timber and concrete finishes. It is grade 11\* for its place in the evolution of post war architecture and for the sophistication with which the contrasting materials and geometry of the facade are handled.

## History

At the end of the Second World War the area between St Paul's and the northern boundary of the City lay devastated. It had been largely filled with late Victorian

commercial and warehouse buildings, but photographs taken in 1945 show only isolated warts and mounds of rubble filling the deep basements. The County of London

Plan allowed this area to retain a mixed commercial use, though in many areas it adopted the policy of dispersing industry out of central London. Some housing provision was, however, required for the small population connected with the City. The City Corporation provided most of its accommodation well outside its area, such as in the Old Kent Road and on Sydenham Hill, but it was agreed that it should purchase a small area of land adjacent to its boundary in Finsbury. This became the Golden Lane Estate. 4.7 acres were acquired by compulsory purchase in February 1951, and in May 1954 the site was extended to the Goswell Road, making a total of almost seven acres in all. In 1951 an open competition was held, assessed by Donald McMorran in February 1952. It was the first important housing competition since that for Churchill Gardens in 1945 and attracted 178 entries, nearly half as many again as in 1945. Among the entries were two prepared by three lecturers in architecture at the Kingston School of Art, who had agreed to form a partnership if either scheme won. That submitted by Geoffrey Powell was declared the winner on 26 February 1952, and thus was formed the partnership of Chamberlain, Powell and Bon. The anticipated need was not for large family units, but for a large number of flats for single people and couples such as caretakers, nurses and policemen who had to live near their work. In practice the estate was popular from the first with professionals such as doctors, journalists, clergymen and married students. Paying the rent by cheque, as sometimes occurred here, was deemed sufficiently novel to merit a special feature in the architectural press.

The brief was to supply 940 one, two, three or four room flats at the maximum possible density of 200 person to the acre. As completed, the estate contained 1400 flats and maisonettes, a swimming pool and badminton court, a bowling green (now tennis courts), a nursery and playground, a community centre and club room, and a line of shops facing Goswell Road terminating in a pub, the Shakespeare. Powell's competition entry was subsequently greatly amended and made less symmetrical, but its principles remained the same. The brief demanded that each block have a basement for storage underneath it, and this Powell developed by exploiting the deep basements left by the commercial buildings previously on the site to produce a series of varied levels. By erasing the pre-war road pattern and by making the development inward-facing around a series of courtyards he made a virtue of the original lack of a street frontage to Goswell Road.

The layout changed considerably after 1952. In part this was due to the original site being extended, in 1955, in part to an increasing flexibility regarding the height of the blocks which allowed Great Arthur House to be built higher than originally proposed. By placing many of the smaller flats in a sixteen-storey tower Powell was able to achieve the required 200 persons per acre density and yet build a large number of maisonettes and have some open courtyards. The tower was from the first seen as the key element in the design, both by Powell himself and by Arthur Kenyon, writing in *The Builder* for 7 March 1952. These principles were to be repeated at the Barbican. They meant, too, that Great Arthur House was briefly the tallest block of flats in Britain.

Other post-war housing schemes had attempted relatively little that was new in planning terms: either they had provided for high densities in uniform blocks of medium height, as at Churchill Gardens, or they were low density small-scale developments still in the idiom of the Garden City movement, as at Lansbury. In 1957 the architects claimed, 'There is no attempt at the informal in these courts. We regard

the whole scheme as urban. We have no desire to make the project look like a garden suburb' (quoted in the Architectural Association Journal, April 1957). At Golden Lane the spaces and the relationship between the buildings were as important as the buildings themselves. 'Special attention is paid to the floor treatment with varying textures, colours and patterns and with the floor pattern of the piazza being designed as a picture on the ground (Architectural Design, July 1953). Golden Lane straddles a boundary between the picturesque and the formal. One curious feature in the hard landscaping is the round bastion at the northern end of the site's central axis, an original part of the design. The urban quality and hard but richly patterned quality of the spaces are key features of the site, for by covering the entire space with architecture Chamberlain, Powell and Bon anticipated what they were to do later at the Barbican. The result has worn exceptionally well. In 1964 Ian Nairn considered the estate to have 'a powerful sense of place.' (Modern Buildings in London, 1964). The only significant alterations have been made to the pub under Crescent House, whose interior is now a Victorian pastiche Nairn as 'modern, but without the decorative affectations that plague pub designers'.

Writing on Golden Lane is dominated by discussion of an unplaced scheme by Alison and Peter Smithson, which was later widely published. That work and the unplaced scheme by Jack Lynn and Gordon Ryder, the former later to design the Park Hill flats in Sheffield, were to be the first demonstration of very long decks of medium-rise housing in Britain. The formality, three-dimensional planning and spatial complexity of Chamberlain, Powell and Bon's formal grid was a more personal response to the need to build high urban densities, that reflected contemporary antipathy to suburban developments such as the New Towns just as had the work of the Smithsons and Lynn, but CPB created a total environment in which every inch of space had a purpose. Golden Lane is a complex mixture of the new formality emerging in British architecture in the early 1950s with a picturesque attention to landscape in which the spaces were almost as important as the buildings themselves; this was the secret of Chamberlain, Powell and Bon's success in creating a sense of place. Stylistically the early blocks, completed in 1957, stand out from the later work by their use of coloured opaque glass cladding. Colour is a notable feature of all Chamberlain, Powell and Bon's three most important early works, their Witham seed warehouse, Bousfield Road School, and Golden Lane. The central block, Great Arthur House, is bright yellow whilst the lower blocks of flats and maisonettes are red and blue, with their construction of load-bearing brick crosswalls clearly expressed. Great Arthur House is given added presence by a curved oversailing roof feature containing the water tanks, described by Ian Nairn as 'rather like a concrete aeroplane'. The roof was also provided with a pergola and water garden for the benefit of inhabitants of the upper floors.

However, it is the later blocks, and principally that following the curve of Goswell Road, that are the key to the same architects' later developments at the adjacent Barbican site. The Goswell Road block was completed in 1962, and features a rear facade of hammered concrete forming a profile of segmental curves. It is transitional between the simple curtain wall blocks of the 1950s and the harder, more structural treatment developed at the Barbican during the early 1960s. This block, Crescent House, set a new pattern for high-density housing at a modest height that in many ways resembles that of Lillington Gardens, Westminster. Comparison with big, tough Barbican next door is instructive. It becomes clear that many of the ideas of that well-known estate are present at Golden Lane, in particular at Crescent House. Here is the separation of transport and pedestrians, the differentiation of public spaces and private residential areas, the mix of different pedestrian levels, and the high proportion of recreational facilities. Golden Lane is a unique environment, a self-sufficient 'urban village' in which

every element of space is accounted for and every detail carefully considered. It has good claim to be the most successful of England's housing developments from the early 1950s.

**Bibliography**

7439 Architectural Association Journal, April, 1957

7439 Architectural Design, July, 1953

7439 Modern Buildings in London (Ian Nairn), 1964

Listing NGR: TQ3208482136

TQ 3282 SW  
GOSWELL ROAD  
(East side)  
627-0/3/10173

Recreation centre and tenants' hall, including Baths, Gymnasium and Nursery

GV II

Recreation centre, including baths and badminton court or gymnasium, with nursery and tenants' hall. Part of the Golden Lane competition design won in 1951, built 1958-62. The competition was won by Geoffrey Powell and developed by Chamberlin, Powell and Bon. Ove Arup and Partners, engineers. Reinforced concrete tenants hall, with steel- framed pool and court, the former with brick and the latter with large areas of glass. Flat asphalt roof. 'L'-shaped plan set in basement level with tenants' hall of one storey. This has grey brick piers and reinforced concrete bush-hammered arches on top, forming arcade pattern, with rooftop children's playground on top, and nursery of grey brick on ground floor over entrance to recreation centre at junction of wings. Two-storey pool hall and badminton court separated on both levels by walks through the building, both with walkways also on either side at upper (ground) level. These of concrete supported on painted posts or pilot is with painted roofs. The tenants' hall glazed between brick piers, with timber windows. Concrete roof elaborately laid out as children's playground, with long bench, walls, and sunken circular playground reached either by slide or gate set below at level of Hatfield House gardens. Swimming pool fully glazed on three sides with metal glazing; these sides all with concrete walkways. The gymnasium and badminton court similarly treated, though most of the glass is now opaque, with timber floor.

### **Specific interest**

The recreation centre is a distinctive element in the design of the Golden Lane. It physically divides the original part of the estate from the later blocks to the north-west, and in style too it falls between Chamberlin, Powell and Bon's early and late styles. In the tenants' hall there is a strong element of the round-arched bush- hammered concrete idiom seen at Crescent House and which was to be developed further at Barbican. The use of different levels is a key element in Chamberlin, Powell and Bon's work, first seen at Golden Lane where it was a natural way of using the deep basements left by the previous buildings on the site and in response to the City's dictates in its competition brief of 1951. The result is a formal grid of courtyards and buildings, in which the circular children's playground is an exception, but one that is none the less formal for that. Every available inch of space has been ordered geometrically for a purpose. Above all the recreation centre is the chief example at Golden Lane of Chamberlin, Powell and Bon's belief that a housing development should be more than a collection of flats but a real part of the city; it provides welcome facilities for those who live outside the estate as well as for residents. Again, it anticipated the introduction of added facilities (there for the arts) at Barbican.

### **History and analysis**

The development and importance of the Golden Lane Estate is explained in the entry for Great Arthur House.

(Corporation of London: The Golden Lane Estate, souvenir brochure: London: 1957-5).

Listing NGR: TQ3212282131

TQ 3282 SW

GOSWELL ROAD

(east side)

627-0/3/10174

Callum Welch House, with steps and raised walkway over carpark

GV II

Block of 72 flats. Part of the Golden Lane estate, design won in competition in 1952; this block designed in 1955 and built 1958-61. Original competition won by Geoffrey Powell, estate developed by Chamberlin, Powell and Bon. Ove A:up a~d Partners engineers. Reinforced concrete floor slabs. Brick piers, arched over basement, with concrete access decks and red cladding panels under windows. Flat roof. Six storeys over open basement, containing residents' stores, reached via steps down from entrance court and leading to tennis courts (originally bowling green) and recreation centre. Beneath the block also is a carpark, which extends under the walkway in front of the block. Four circular ventilation shafts are strong features of the composition. All flats are bedsits, arranged in pairs reached via staircases at each end and lift at west end (shared with Crescent House). Aluminium windows. Timber doors reached via access galleries on north side with openwork concrete balustrading. Interiors not of special interest.

### **History and analysis**

The development of the Golden Lane Estate is explained in the entry for Great Arthur House.

(Corporation of London: The Golden Lane Estate, souvenir opening brochure: London: 1957-: 14; Architectural Review: January 1956: 34-7) .

Listing NGR: TQ3214282080

ISLINGTON  
TQ3282SW  
GOSWELL ROAD  
635-1/75/417  
(West side)

Wall on former tennis courts site, immediately west of 23 Goswell Rd

II

Wall, c.ten metres long and almost three metres high. Of uncertain date, but possibly related, for example as a boundary wall, to the mansion built by Sir Edward North from 1545 on the Charterhouse site (q.v.). The materials are ragstone, green sandstone, limestone, chalk, flint, brick and tile, and the greater part appears to have been reused from an earlier structure, probably the Charterhouse. There are massive ragstone blocks to the centre, possibly blocking a former entrance, and probably of a later date than the builds either side. Further information: the wall may be continuous with that excavated on The Green in 1990, but it does not share the same alignment. The wall may also extend either side of the area excavated in 1989; a floor surface may survive in the south-west corner of the former tennis court of the Medical College of St Bartholomew's Hospital, and other walls may exist under the tarmac driveway south and west of the tennis court. (..investigations..[at]..St Bartholomew's Medical College. 1989).

Listing NGR: TQ3204582085

TQ 3282 SW  
FANN STREET  
(east side)

627-0/3/10170  
Bowater House

GV II

Block of thirty maisonettes. Design won in competition in 1952, built to revised designs 1953-6; competition winner Geoffry Powell, architects for built scheme Chamberlin, Powell and Bon. Ove Arup and Partners engineers; Wimpeys builders. Pink brick crosswall construction (with pink mortar) with concrete floor and roof slabs, concrete balconies (now painted) and glass infill panels. Flat roof. Six storeys over basement stores. The maisonettes set in pairs along three rows, ten per pair of floors. Balconies to Fann Street elevation, the lower maisonettes with steps paved in quarry tiles leading down to shared garden area. The flats reached from access galleries, the upper maisonettes via glazed end staircase, with secondary escape stair in penultimate bay of opposite end. Most maisonettes have two bedrooms; three- bedroom flats either side of escape stair.

On Fann Street elevation the crosswalls project forward to give privacy to each maisonette, and the block reads as three terraces of houses, on top of each other. Aluminium windows with timber facing to living room. The aluminium system repeated on entrance elevation, and continues as the framework for the bright blue cladding panels set in bands under the windows. Upper floor bedroom windows project; set-back staircase windows to each unit on lower levels, but on top floor of upper maisonettes there is a continuous band of glazing and blue panels. Blue-clad projection to end maisonettes at rear of escape stair. Concrete balconies have steel rail. Brick piers to courtyard (entrance) side mask timber doors set in pairs. Access galleries with steel railings, wired glass balcony fronts on first, third and fifth floors serve fire escape balconies between bedrooms; those at end with renewed blue panels serve escape stairs. Fully glazed staircase at east end, with storey-high panes set in timber frames, and monopitch roof set over top. Concrete stairs expressed as a continuous floor slab on the sides of the building. Rubbish chute at rear (Fann Street side). Bowater House was the first block to be built in Golden Lane and has the foundation stone. This has the worn inscription: 'Corporation of London: Stone laid by Sir Noel Vansittart Bowater Bt MC: 21 July 1954: Thomas Cuthbert Harrowing late Chairman of Public Health Committee: Stanley Edward Cohen Chairman'. Original signs survive.

Interiors with hardwood veneer floors, and glazed screens between kitchen and dining area. This combines with the double height of the stairwell to give a sense of greater spaciousness than is actually the case, for the dimensions of the units were restricted under reduced minimum standards introduced in 1951. Open tread staircase enhances this sense of airiness. On the lower levels this stair is climbed from within the body of the living room, but on the uppermost floor the staircase is opposite the door, and upstairs the bathroom is placed centrally where it is lit by clerestory glazing.

Fitted cupboards and shelving of interest where they survive, though kitchens and bathrooms are not of special interest.

### History and analysis

The development and importance of the Golden Lane Estate is explained in the entry for Great Arthur House.

(City of London Corporation Record Office: Records of architectural competition 1951-2; Derek Bean: The Golden Lane Competition, Bartlett School MSc Thesis: -1987; The Builder: 29 February 1952: 324-8; The Builder: 7 March 1952: 371-81; Architects' Journal: 20 March 1952: 354, 358-62; Architectural Design: July 1953: 190-4; Architectural Design: September 1956: 294-8; Architectural Review: June 1957: 415-26; Architects' Journal: 27 June 1957: 947-8; The Builder: 15 November 1957: 850-6).

Listing NGR: TQ3224982068

TQ 3282 SW FANN STREET  
 (east side)  
 627-0/3/10171  
 Cuthbert Harrowing House

GV II

Block of eighteen maisonettes. Design won in competition in 1952, built to revised designs 1954-6; competition winner Geoffry Powell, architects for built scheme Charnberlin, Powell and Bon. Ove Arup and Partners engineers; Wimpeys builders for the superstructure. Pink brick crosswall construction (with pink mortar) with concrete floor and roof slabs, concrete balconies (now painted) and glass infill panels. Flat roof. Four storeys over basement stores. The maisonettes set in pairs along two rows, nine per pair of floors. Balconies to Fann Street elevation, the lower maisonettes with steps paved in quarry tiles leading down to shared garden. The flats reached from access galleries, the upper maisonettes via glazed end staircase, with secondary escape stair in penultimate bay of opposite end. Most maisonettes have two bedrooms, those either side of the escape stair have three.

On Fann Street elevation the cross walls project forward to give privacy to each maisonette, and the block reads as two terraces of houses, one on top of the other. Aluminium windows with timber facing to living room, some on ground floor behind balconies renewed. The aluminium system continues as the framework for the bright blue cladding panels set in bands under the windows. Upper floor bedroom windows project: set-back staircase windows to each unit on lower level; continuous bands of glazing and blue panels to top floor of upper maisonettes. Blue-clad projection to end maisonettes at rear of escape stair. Concrete balconies with steel rails. Brick piers to courtyard (entrance) side mask timber doors set in pairs. Access galleries with steel railings, wired glass balcony fronts on first and third floors serve fire escape balconies between bedrooms, those at end serve escape stairs. Fully glazed staircase at end, with storey-high panes set in timber frames, and monopitch roof set over top. Concrete stairs expressed as a continuous floor slab on the sides of the building. Rubbish chute at rear (Fann Street) side, on the wall of which is mounted a three-dimensional plan of the estate. Original signs survive. Thomas Cuthbert Harrowing was the former chair of the Public Health Committee. To side, ramp leads to basement carpark. Interiors with hardwood veneer floors, and glazed screens between kitchen and dining space. This combines with the double height of the stairwell to give a sense of greater spaciousness than is actually the case, for the dimensions of the units were restricted under reduced minimum standards introduced in 1951. Staircases with open treads increase this sense of airiness. On the lower level the staircases rise from within the living room, but those on upper floor rise from opposite the front door. Upstairs the upper levels have central bathrooms with clerestory glazing. Fitted cupboards and shelving of interest where they survive, though kitchen and bathroom fittings are not of special interest.

### History and analysis

The development and importance of the Golden Lane Estate is explained in the entry for Great Arthur House.

(City of London Corporation Record Office: Records of Competition, 1951-2, and surviving drawings.; Derek Bean: The Golden Lane Competition, Bartlett School MSc Thesis: 1987-; The Builder: 29 February 1952: 324-8; The Builder: 7 March 1952: 371-

## Golden Lane Estate Listed Building Management Guidelines

81; Architects' Journal: 20 March 1952: 354, 358-62; Architectural Design: July 1953: 190-4; Architectural Design: September 1956: 294-8; Architectural Review: June 1957: 415-26; Architects' Journal: 27 June 1957: 947-8; The Builder: 15 November 1957: 850-6).

Listing NGR: TQ3220282040

TQ 3282 SW  
FANN STREET  
(east side)  
627-0/3/10172  
Community Centre and surround to attached pond

GV II

Community centre, with pool to rear. Design won in competition in 1952, built to revised designs 1955-7. The competition, which included the community centre, won by Geoffrey Powell, architects for built scheme Chamberlin, Powell and Bon. Ove Arup and Partners, engineers. Grey brick walls, part load-bearing, and reinforced concrete. Flat roof. Building entered from ground floor, which is the upper storey. Lower floor set in basement courtyard, part sunken, overlooking pool and formal garden. Ground floor hall, with raised roof over stage, dressing rooms and kitchen. Lower floor has club room and games floor. Timber windows, full height to front entrance hall in set- back screen. Double timber doors with tile cladding to their side. Clerestory glazing to sides, and to right-hand half of garden front, above tile cladding. The rest of the exposed one and a half storeys fully glazed. Fire exits to far side lead to walkways on both levels. Simple interiors, the main hall and clubrooms with timber floors. Stone surrounds to pool, with stepping stones added 1957-8. The community centre was an integral part of the competition brief, and its use of two levels and the treatment of the pool surround and paved area to its rear well demonstrate Chamberlin, Powell and Bon's aesthetic.

### **History and analysis**

The development and importance of the Golden Lane Estate is explained in the entry for Great Arthur House.

(City of London Corporation Record Office: Records of the competition, 1951-2. Surviving drawings.; Derek Bean: The Golden Lane Competition, Bartlett School MSc Thesis: -1987; Architectural Review: June 1957: 415-26) .

Listing NGR: TQ3223082082

TQ 3282 SW  
BALTIC STREET  
(East side)

627/3/10165  
Hatfield House, including garden walls to rear

GV II

Block of fourteen flats and 42 maisonettes, with ramp to underground car park beneath, and garden walls to south. Design won in competition in 1952, site extended 1955 and this block built 1958-61. Competition won by Geoffry Powell, design developed and built by Chamberlin, Powell and Bon. Pink brick crosswall construction with pink mortar, reinforced concrete floor and roof slabs, concrete balconies. Cladding of blue panels, some of opaque glass. Seven storeys. Basement flats with their own gardens, with three tiers of two-storey maisonettes above. The maisonettes set in pairs along two rows, fourteen per pair of floors. Balconies to south elevation, now painted, reached by lifts and stairs at corner of Crescent House (q.v). The flats and maisonettes reached by access galleries on north elevation. Escape stair near eastern end. The maisonettes mostly with two bedrooms with three- bedroom flats either side of escape stair, the flats are bedsits. To south the crosswalls project forward to give privacy to each unit, and the block reads as a series of terraces set one above the other. Aluminium windows with timber facing to living room. The aluminium system repeated on north front and continues as the framework for the bright blue cladding panels set in bands under the windows. Upper floor bedrooms project; set-back staircase windows to each unit on lower levels; continuous bands of glazing and blue panels to top floor of uppermost maisonettes. Blue-clad projection to maisonettes at rear of escape stair. Concrete balconies have steel top rails. Brick piers to north elevation mask timber doors set in pairs. Access galleries with steel railings, wired glass balcony fronts on first, third and fifth floors serve fire escape balconies between bedrooms, and escape stairs. Original signs survive. Interiors simple. Staircases with solid risers developed to the rear as a series of shelving. Parquet floor to living room, which is separated from the kitchen by a partially glazed screen. Original fitted cupboards of interest where they survive. Staircases on lower levels rise from the body of the living room; on the top level they rise from opposite the door, and top floor has bathrooms set centrally under clerestory windows. Kitchen and bathroom fittings not of special interest. Subsidiary features. Garden walls of pink brick continue the lines of the main block. Brick and concrete ramp to north serves underground car park under the later part of the scheme, and the service road to the shops in Crescent House.

### **Special features**

Hatfield House forms a backdrop to the tenants hall and recreation centre, with the children's playground. It occupies a particularly important place in the design of the estate, as it forms the northern boundary. It is also significant in being intermediary between the early and later phases.

### **History and analysis**

The development and importance of the Golden Lane Estate is explained in the entry for Great Arthur House. (Architectural Review: January 1956: 34-7)

Listing NGR: TQ3211882169

## 6.2 Archival sources

London Metropolitan Archives (City of London Records Office)  
40 Northampton Road  
London EC1R 0HB

tel: 020 7337 3820

British Architectural Library  
Royal Institute of British Architects  
66 Portland Place  
London W1B 1AD

tel: 020 7580 5533

Photographs Collection  
British Architectural Library  
Royal Institute of British Architects  
66 Portland Place  
London W1B 1AD

tel: 020 7307 3627 and 020 7307 3642

Department of the Built Environment  
City of London Corporation  
PO Box 270  
Guildhall  
London EC2P 2EJ

tel: 020 7332 1710

City Solicitor's Record Office  
Comptroller and City Solicitor's Department  
City of London Corporation  
PO Box 270  
Guildhall  
London EC2P 2EJ

tel: 020 7606 3030

English Heritage  
1 Waterhouse Square  
London EC1N 2ST

tel: 020 7973 3000

The Twentieth Century Society

## Golden Lane Estate Listed Building Management Guidelines

70 Cowcross Street  
London EC1M 6EJ

tel: 020 7250 3857

Ove Arup and Partners  
13 Fitzroy Street  
London W1T 4BQ

tel: 020 7636 1531

## 6.3 Documents and drawings

### 6.3.1 Architectural press articles (chronological)

*The Builder*, 29 February 1952, 'Competition News, City of London Housing Scheme Award'

- announcement of winners, extract from Donald McMorran's report
- summary of winner's report
- estimate of cost
- plans and elevation of original scheme

*The Architects' Journal*, 6 March 1952, 'Golden Lane Housing Competition, First prize-winning design by Geoffrey [*sic*] Powell'

- summary of winning design
- Geoffrey Powell's report on competition entry
- plans and elevations of original scheme

*The Builder*, 7 March 1952, 'City of London Flats, Some observations on the Competition Designs by Arthur W. Kenyon, CBE, FRIBA, MTPI'

*The Architects' Journal*, 20 March 1952, 'Density: 200 to the Acre' perspective sketch by Ian Baker

*Architectural Design*, July 1953, 'Housing at Golden Lane'

- description of site and requirements
- views of model
- layout, revised layout
- descriptions of blocks 1, 2, 3 and 4 to 8
- elevational perspective, section and plans of original scheme

*Architectural Review*, January 1956, 'Flats: City of London, Chamberlin, Powell and Bon'

- description of extension of site, including Hatfield, Cullum Welch and Crescent Houses
- photographs of block models of original and revised site
- floor plans of flats in Cullum Welch and Crescent Houses

*Architectural Design*, September 1956, 'Golden Lane Housing, City of London'

detailed description and plan of revised scheme

- diagram showing main vertical circulation
- shadow diagram
- detailed description of design of maisonettes (block 6, Bowater House), photographs, roof and floor plans
- diagram showing proportional relationships constant throughout the buildings
- composite section with detailed key (specifying, for example, coloured Muroglass cladding and sliding windows, aluminium sliding window designed to over-slide for easy cleaning, all visible concrete fair-faced and where exposed to the weather left unpainted)

*RIBA Journal*, September 1956, 'Superstructure, Golden Lane Housing Scheme'

- photographs of work in progress of top hamper on Great Arthur House
- sections and details

*Architectural Association Journal*, April 1957, 'Chamberlin, Powell and Bon, Golden Lane Housing Scheme'

Lecture by Geoffry Powell explaining concepts behind design

- features of site
- amendments to layout
- plan of revised layout
- east and north elevation of Great Arthur House
- description of Great Arthur House (aluminium external framework, Pilkington Muroglass, gritty paint)
- description of maisonettes (stair in living room, double height, light)
- description of Stanley Cohen House (pick-hammered concrete and finishes)
- composite section of maisonette block with detailed key (same as *Architectural Design*, September 1956)
- community centre as hub of site
- courts as extension of living space
- discussion between Geoffry Powell and others
- urban and inward-looking nature of scheme
- different character of various blocks
- reasons for revision of scheme
- heating
- provision for children

*The Architects' Journal*, 27 June 1957, 'Criticism: the architects reply'

- response by Geoffry Powell to critical review the previous week by J.M. Richards: treatment of courts, framework of stairs, curtains in Great Arthur House, roof structure of Great Arthur House, community centre, general criticism
- early photographs of Great Arthur House and Cuthbert Harrowing House

*The Architects' Journal*, 11 July 1957, 'What readers think'

- letters from architects in response to above
- photograph of Great Arthur and Basterfield House

*Architectural Review*, June 1957, 'Housing in Golden Lane, London'

- plan and key to revised scheme
- photographs of roof structure, pergola, pools and planters of Great Arthur House, panoramic views
- section of roof structure
- description of roof structure (eg. fair-faced and pick-hammered concrete, concrete, black glazed ceramic tiles protecting edges of canopy, lift and duct enclosures constructed of black glazed bricks)
- photographs of maisonette blocks (Basterfield House)
- floor plans and section of maisonette blocks (Cuthbert Harrowing, Bowater, Bayer and Basterfield) with detailed key (including coloured cladding and sliding windows held by specially extruded aluminium frame, visible concrete fair-faced, and where exposed to weather left unpainted, glazed aluminium door to balcony sliding vertically, heating coil)
- floor plans and section of Stanley Cohen House with detailed key (including finishes: coarse pick-hammering painted black, slab edges painted white, grey paint on top floor and blue engineering bricks on ground floor)
- photographs of Stanley Cohen House
- photograph, plans and elevation of community centre, showing landscape of pond and sunken court
- photograph and description of bastion (containing four white poplars)
- photographs of sunken courts showing two-dimensional pattern of paving slabs and grass (in front of Bowater House, main sunken court with community centre)

*The Municipal Journal*, 23 August 1957, 'Golden Lane Estate – City of London'

- site, planning, details
- details of Great Arthur House, maisonette blocks, management, tenants, cost

*The Architect and Building News*, 29 August 1957, 'The Golden Lane Housing Estate, London'

- requirements, site, planning, block diagrams
- block 1 (Great Arthur House): requirements, planning, construction, floor plans, including basement and roof, details and finishes, both external and internal, (eg. glass cladding in aluminium frames, external painting, exposed concrete at ground level and basement levels pick-hammered and painted black), services and design, photograph of living room
- cladding details, vertical and horizontal sections, internal elevation, detailed key
- block 3 (Stanley Cohen House): sectional perspective with detailed key, requirements, planning, construction, finishes, design, floor plans, photographs (external and interiors)
- maisonette blocks: requirements, planning, structure, design, floor plans, diagrammatic analysis of typical unit, sectional perspective [*same as Architectural Design, April 1957, and Architectural Design, September 1956*], photographs of interiors
- cladding details, section details
- detail of heating coil in living room window
- detail of suspended partitions and steel floor hangers
- community centre: requirements, planning, construction, finishes (eg. blue-black engineering bricks with black pointing, black glazing bars, on 'piazza' elevation, gloss white tiles to solid panel and glazing bars), design, floor plans

*Architecture and Building*, August 1957, 'Multi-Storey Flats'

- description of Great Arthur House
- axonometric diagram
- elevations and floor plans
- longitudinal section of roof terrace
- photographs of construction of roof, roof terrace raft foundation, completed structure of basement, pump room, basement stores and services, main entrance lobby, drying cupboards and laundry rooms

*Architecture and Building*, October 1957, 'Community Centre'

- description of community centre
- photographs of west elevation and 'piazza', east elevation and sunken court, view from north-west, west wall of hall with servery from kitchen and entrance doors, cupboards and heating units between clubrooms, proscenium, library with view to sunken court, entrance hall from stairs
- plan at sunken court and ground level

*The Builder*, 15 November 1957, 'Golden Lane Housing Estate for the Corporation of London'

- photographs of Great Arthur House from Golden Lane (view through colonnade of Stanley Cohen House) and from southeast, roof terrace, living room of two-bedroom flat.
- planning (66 per cent of total site of seven acres designed as open space; if covered pedestrian ways, pavements etc included, total 'open' spaces at ground level is 79 per cent of site area)
- Great Arthur House, description, floor plans, construction, finish
- maisonette blocks: planning, structure
- photographs of Bowater House under construction
- list of sub-contractors

*Architecture and Building*, November 1957, 'Flats: Stanley Cohen House'

- description of Stanley Cohen House
- floor plans, section details
- photographs, exterior and interior

*The Architects' Journal*, 16 January 1958, 'The tenants pay by cheque in Golden Lane'

- interviews with tenants in Great Arthur House, Basterfield House, Stanley Cohen House

*Architectural Design*, June 1958, 'Chamberlin, Powell and Bon, Community Centre, Golden Lane Estate'

- photographs of community centre entrance elevation and east elevation with sunken court
- description (black and white externally, strong colours internally)
- floor plans; ground floor plan includes patterned quarry tile paving (spiral) in 'piazza', pond court

*The Architects' Journal*, 29 December 1960, 'Bowater House at Golden Lane Estate, London EC1'

- site plan
- appraisal, including use of maisonette model, 'gloomy' north elevation, badly weathered concrete; internally, finishes wearing well.
- section of Bowater House with detailed key
- plans of basement, ground and first floor, first and third floors, fourth floor and fifth floor
- photographs of north elevation, access balconies, façade, main stair (east end), west end
- clients' requirements, site, planning aims, summary [*as Architectural Design, September 1956*], schedule of accommodation, cost analysis

*Architectural Review*, December 1962, 'Golden Lane: Stage 2, Housing, Goswell Road, London'

- photographs of Goswell Road façade, entrance courtyard from Fann Street, west elevation of Goswell House, west along Hatfield House towards Crescent House
- descriptions of Hatfield House,
- description of Cullum Welch House
- description of Crescent House
- photograph of nursery

*Interior Design*, February 1964, 'Four pubs'

- photographs of original interiors of Shakespeare public house
- descriptions of bars and grill room (wall and ceiling finished in dark hardwood, upholstery and table linen all black in grill room)

*Construction Repair*, May/June 1997, 'Unsung heroes'

- assessment of Arpax coatings, citing Golden Lane Estate and, particularly, Great Arthur House as example of durability

## Other relevant publications since 1st Edition of the Golden Lane LBMG's

- *National Planning Policy Framework*, Department for Communities and Local Government, March 2012
- *Conservation Principles: Policies and Guidance for the Sustainable Management of the Historic Environment*, English Heritage, 2008
- *Chamberlin, Powell & Bon*, Elaine Harwood, published in the 20<sup>th</sup> Century Architects series, 2011, by RIBA Publishing in association with The Twentieth Century Society and English Heritage ISBN **9781859463970**.

## 6.3.2 Photographic material

### Site

- site in 1945 (commemorative brochure)
- Great Arthur House, west elevation, with Cuthbert Harrowing and bombsite in foreground, Basterfield in background (*Architectural Review*, June 1957, *The Architect and Building News*, 29 August 1957)
- foundation stone laid on 27 July 1954 (RIBA, John Maltby collection)
- estate under construction (RIBA: John Maltby collection)
- aerial view of site from south (English Heritage)

### Models/drawings

- 1/16<sup>th</sup> scale model of layout, July 1952, including first extension, (commemorative brochure)
- views of model from south and east (*Architectural Design*, July 1953)
- block models with and without Goswell Road extension, 1957 (commemorative brochure)
- model of original competition layout, intermediate and final layouts (*The Architect and Building News*, 29 August 1957)
- original site layout, plans, elevations, shadow and zoning diagrams, drawings of winning scheme ((RIBA: Architectural Press Archive)
- Ian Baker perspective sketch (RIBA: Architectural Press Archive)
- block model of extended site (*Architectural Review*, January 1956, *Municipal Journal*, 23 August 1957)

### Great Arthur House

- canopy under construction (*RIBA Journal*, September 1956)
- lift motor rooms and belvedere (*Architecture and Building*, August 1957)
- placing the shuttering for canopies and water storage tanks (*Architecture and Building*, August 1957)
- canopy concrete placed and beam reinforcement in position (*Architecture and Building*, August 1957)
- roof superstructure before completion (*Architecture and Building*, August 1957)
- east façade showing canopy (*The Architect and Building News*, 29 August 1957)
- façade viewed from Golden Lane, Stanley Cohen House colonnade, community centre in foreground, 1957 (commemorative brochure, *The Architect and Building News*, 29 August 1957, *The Builder*, 15 November 1957)
- raft foundation (*Architecture and Building*, August 1957)
- reinforcement in the raft (*Architecture and Building*, August 1957)
- completed structure of the basement (*Architecture and Building*, August 1957)
- view inside pump room (*Architecture and Building*, August 1957)
- basement stores and services (*Architecture and Building*, August 1957)
- roof terrace across decorative pool, showing pergola (commemorative brochure, *The Architect and Building News*, 29 August 1957)
- roof terrace showing 'belvedere' at higher level (*The Builder*, 15 November 1957)
- roof terrace showing pergola and planters (*Architectural Review*, June 1957, *The Architect and Building News*, 29 August 1957)
- roof terrace looking north over stepping stones across pool (*Architectural Design*, June 1957)
- under construction, from southwest (with scaffolding), Cuthbert Harrowing House in foreground (*Architectural Design*, September 1956)
- view from southeast showing east end (stairs) of Cuthbert Harrowing House (*The Builder*, 15 November 1957)
- main entrance (*The Builder*, 15 November 1957)
- main entrance lobby from the 'way-through' with estate office beyond (*Architecture and Building*, August 1957)

- 'way-through' with community centre beyond (*Architecture and Building*, August 1957)
- drying cabinets and service duct at south end (*Architecture and Building*, August 1957)
- laundry room (*Architecture and Building*, August 1957)
- living room seen from entrance lobby: horizontal sliding windows, top-hung vents above transom; heating convectors behind Plymax panels under cill (commemorative brochure, *The Builder*, 15 November 1957)
- living room see from bedroom through sliding screen (commemorative brochure)
- living room looking from bedroom through open sliding screen (*The Architect and Building News*, 29 August 1957)
- living room showing main windows beneath which are aluminium-faced plywood panels covering finned tube convectors (*The Architect and Building News*, 29 August 1957)
- living room with hatch to kitchen and door to private balcony; rail above window cill for additional security; curtain track runs as transom height (*The Architect and Building News*, 29 August 1957)
- balcony leading out of living room (*Architecture and Building*, August 1957)
- common entrance lobby showing front door and panelling over service duct (*Architecture and Building*, August 1957)
- bathroom and kitchen seen from flat entrance lobby (*Architecture and Building*, August 1957)
- within living room showing door to lobby, hatch to kitchen and balcony door (*Architecture and Building*, August 1957)
- glazed screen between common entrance lobby and public stairs (*Architecture and Building*, August 1957)

### Stanley Cohen House

- south elevation showing colonnaded pavement facing Golden Lane, 1957, (commemorative brochure, *The Architect and Building News*, 29 August 1957)
- living room of 1-room flat from balcony, 1957 (commemorative brochure, *The Architect and Building News*, 29 August 1957)
- dining recess of 3-room flat showing glass partition to kitchen (commemorative brochure, *The Architect and Building News*, 29 August 1957)
- roof terrace from living room of 1-room flat on 3<sup>rd</sup> floor (commemorative brochure)
- east elevation along Golden Lane with colonnade (*Architectural Review*, June 1957)
- west elevation from sunken court (*Architectural Review*, June 1957, *The Architect and Building News*, 29 August 1957)
- Golden Lane elevation opposite junction with Bayer House (*The Architect and Building News*, 29 August 1957)
- colonnade from north (*Architecture and Building*, November 1957)
- colonnade from south (*Architecture and Building*, November 1957)
- entrance lobby to stair (*Architecture and Building*, November 1957)
- east elevation (*Architecture and Building*, November 1957)
- west elevation (*Architecture and Building*, November 1957)
- junction with Bayer House showing stairs (*Architecture and Building*, November 1957)
- two-room top floor flat, view from living room to bedroom with balcony (*Architecture and Building*, November 1957)
- three-room flat on first and second floors showing dining recess and kitchen hatch (*Architecture and Building*, November 1957)
- one-room flat from balcony (*Architecture and Building*, November 1957)
- one-room flat; view from living area with bed recess and entrance lobby (*Architecture and Building*, November 1957)

- screen between kitchen and living room in ground floor, one-room flat (*Architecture and Building*, November 1957)
- one-room flat on first and second floors, view from sleeping area across living area to kitchen hatch (*Architecture and Building*, November 1957)

#### **Maisonette blocks, unspecified**

- living room of 4-room maisonette showing stairs to top-lit landing and through to kitchen, 1957 (commemorative brochure, *Architectural Design*, September 1956, *The Architect and Building News*, 29 August 1957)
- bedroom in 4-room maisonette, 1957 (commemorative brochure, *Architectural Design*, September 1956)
- living room in 4-room maisonette with bedroom beyond, 1957 (commemorative brochure, *Architectural Design*, September 1956) partition between living room, kitchen and entrance lobby in typical three-room maisonette, 1957 (commemorative brochure, *The Architect and Building News*, 29 August 1957)
- kitchen in typical maisonette with window to access gallery, 1957 (commemorative brochure, *Architectural Design*, September 1956)
- entrance lobby see from access gallery (*Architectural Design*, September 1956, *The Architect and Building News*, 29 August 1957)
- stair in 3-room maisonette, showing counter-balanced vertical window and heating coil (*The Architect and Building News*, 29 August 1957)
- living room seen from entrance lobby showing dining area, open riser stair, double height window, heating coil (commemorative brochure, *The Architect and Building News*, 29 August 1957)
- access galleries showing door fitting and original lighting (RIBA: Architectural Press Archive)
- internal detailing (hardwood veneer flooring, sliding partitions, built-in cupboards/shelving, door handles, kitchen sinks, worktops) (RIBA: John Maltby collection)

#### **Bayer House**

- south elevation, showing steps to sunken court, part of south elevation of Stanley Cohen House (*Architectural Review*, June 1957)

#### **Bowater House**

- south façade showing steps to decorative paving, stair of Cuthbert Harrowing House in background, 1957 (commemorative brochure, *The Architect and Building News*, 29 August 1957)
- access stair (*Architectural Design*, September 1956)
- north elevation showing access galleries and, above, fire escape balconies (*Architectural Design*, September 1956)
- south (living room) elevation (*Architectural Design*, September 1956)
- living room showing cantilevered stair and vertical sliding door to south balcony (*Architectural Design*, September 1956)
- living room, view from kitchen across glazed servery screen, (*Architectural Design*, September 1956)
- southeast corner, showing lift, stairs, refuse chute and water tank (*Architectural Review*, June 1957)
- south elevation, showing lift and stairs (*Architects' Journal*, 11 July 1957)
- from southeast showing lift and stairs, Great Arthur House and Cuthbert Harrowing under construction in background (*The Builder*, 15 November 1957)
- from the southeast showing lift and stairs, Great Arthur House and Cuthbert Harrowing House in background (*Architects' Journal*, 29 December 1960)
- north elevation (*Architects' Journal*, 29 December 1960)
- section of north elevation (*Architects' Journal*, 29 December 1960)
- access gallery, showing staining of concrete (*Architects' Journal*, 29 December 1960)

- twisted and half-wrenched-off door of storage (*Architects' Journal*, 29 December 1960)
- concrete lift joints ('might have been improved had they been intentionally designed') (*Architects' Journal*, 29 December 1960)
- entrance canopy ('apparently requires additional support') (*Architects' Journal*, 29 December 1960)
- view of south elevation, showing decorative paving and young tree, and railings (*Architects' Journal*, 29 December 1960)
- detail of south elevation (double bay), with steps to paving (*Architects' Journal*, 29 December 1960)
- detail of south elevation, ground, 1<sup>st</sup> and 2<sup>nd</sup> floors, double bay (concrete unpainted) (*Architectural Design*, September 1956)
- views of bays of façade, day and night (*The Architect and Building News*, 29 August 1957)
- main stair (east end) (*Architects' Journal*, 29 December 1960)
- west end (brickwork, openings to access galleries) (*Architects' Journal*, 29 December 1960)
- views of stair and vertically sliding door to balcony (*Architects' Journal*, 29 December 1960)
- view of stair in recently vacated maisonette (*Architects' Journal*, 29 December 1960)
- view of kitchen, showing sink, draining board, in recently vacated maisonette (*Architects' Journal*, 29 December 1960)
- end bay of south elevation, showing unpainted concrete (English Heritage)
- south elevation from Fann Street, showing tree (partial) and railings (English Heritage)

#### **Hatfield House**

- view from entrance court seen from Fann Street, with Crescent House (*Architectural Review*, December 1962)
- view from east, walled gardens of 1-bedroom flats below maisonettes (*Architectural Review*, December 1962)

#### **Cullum Welch House**

- small section of south façade, junction with Crescent House (*Architectural Review*, December 1962)

#### **Cuthbert Harrowing House**

- east end, stairs, rubbish chutes (English Heritage)

#### **Crescent House**

- west side of estate, from bomb site beyond Goswell Road, showing end of Crescent House (before construction of public house), Great Arthur House in background (*Architectural Review*, December 1962)
- façade, view looking north up Goswell Road (*Architectural Review*, December 1962)
- east façade viewed from across court open to Fann Street, with ventilation drums and section of south façade of Cullum Welch House (*Architectural Review*, December 1962)
- interiors (RIBA: Architectural Press Archive)
- Goswell Road façade with public house (English Heritage)
- east façade with tennis courts ((English Heritage)
- west and south elevations, corner of Goswell Road and Fann (English Heritage)

#### **Community centre**

- west elevation and 'piazza' (*Architecture and Building*, October 1957)

- view from north west (with bastion) (*Architecture and Building*, October 1957)
- east elevation and sunken court (*Architecture and Building*, October 1957)
- west wall of hall with servery from kitchen and entrance doors (*Architecture and Building*, October 1957)
- cupboards and heating units between clubrooms (*Architecture and Building*, October 1957)
- stage (*Architecture and Building*, October 1957)
- view from games room towards library (*Architecture and Building*, October 1957)
- library with view to sunken court (*Architecture and Building*, October 1957)
- entrance hall from stairs (*Architecture and Building*, October 1957)
- entrance hall from cloakroom (*Architecture and Building*, October 1957)
- kitchen looking through servery and showing fume extract hood (*Architecture and Building*, October 1957)
- east elevation showing decorative pond and sunken court, 1957 ((commemorative brochure, *Architectural Design*, June 1958)
- east façade, looking north (Bayer House in background), across pond and sunken court (*The Architect and Building News*, 29 August 1957)
- east façade seen from 3<sup>rd</sup> floor access gallery of Bowater House, showing pond and sunken court (*The Architect and Building News*, 29 August 1957)
- entrance elevation (west) from beneath Great Arthur House (*Architectural Design*, June 1958)

#### Leisure centre

- from above, east façade, with south facades of Basterfield and Hatfield Houses (English Heritage)
- view along west elevation (English Heritage)

#### External landscape

- community centre sunken court showing pond and paving design, 1957 (commemorative brochure)
- paving pattern of 'piazza' in front of Great Arthur House, 1957 (commemorative brochure)
- entrance court seen from Fann Street showing trees planted (*Architectural Review*, December 1962)
- south elevation of Bowater House from Fann Street, showing tree (partial) and railings (English Heritage)
- decorative paving outside Bowater House, under construction (RIBA: John Maltby collection)
- ramp and railings east of Cuthbert Harrowing House (English Heritage)
- cherry trees and paving in front of Hatfield House (English Heritage)
- lawn in front of Basterfield House south elevation from Fann Street, showing tree (partial) and railings (English Heritage)

#### Bastion

- tree planted bastion and ramp leading from sunken court, 1957 (commemorative brochure)
- bastion under construction with early tree planting (RIBA: Architectural Press Archive)

**Garages**

- view along service road, showing lock-up garages and drums providing ventilation (*Architectural Review*, December 1962)
- The Shakespeare public house
- interiors: bars and grill room (*Interior Design*, January/February 1964)
- corner of Goswell Road and Fann Street (English Heritage)

## 6.4 Record of terms

<b>approved palette</b>	a set of materials or colours for the Golden Lane Estate
<b>authenticity</b>	those characteristics that most truthfully reflect and embody the cultural heritage values of a place
<b>cantilever</b>	a horizontal projection, eg a step, balcony, beam or canopy, any structure with no apparent support
<b>coated</b>	painted or varnished finishes
<b>concrete finishes</b>	
<i>fair-faced</i>	plain finish concrete of uniform colour with no surface applied treatment
<i>bush-hammered</i>	plain finish concrete with surface machine scabbled to present textures surface, manually carried out after concrete has cured
<i>pick-hammered</i>	plain finish concrete with surface machine textured to present deeper and rougher texture than bush-hammered, manually carried out after concrete has cured
<i>exposed aggregate</i>	plain finish concrete with surface layer brushed away to expose constituent aggregate; often aggregate of specific texture and colour is used to accentuate the effect
<i>polished aggregate</i>	polished plain finish concrete to bring out the aggregate
<i>paint-finished</i>	any of the above, other than polished and exposed aggregate, with paint applied
<b>context</b>	any relationship between a place and other places, relevant to the values of that place
<b>curtain walling</b>	façade cladding with sheets of glass or other materials held in a metal frame giving a decorative and durable external skin to a building

<b>fabric</b>	the assembled materials of which the building shell and interiors are made
<b>hard and soft landscape</b>	hard landscape – external surfaces paved or finished in material other than trees, grass or other vegetation  soft landscape – external surfaces planted with trees, grass or other vegetation
<b>invasive (non-invasive)</b>	an aggressive or potentially disruptive operation, damaging to a surface or substrate
<b>like-for-like</b>	the use of identical material and/or design in any replacement work
<b>load-bearing wall</b>	a wall that supports the structure above it, including walls, floors, roofs and their loads
<b>reinstatement</b>	the return of an original element of design
<b>refurbishment</b>	the process of returning something to its former state/good condition
<b>renewal</b>	replacing existing fabric, fittings or installations
<b>repair</b>	mending existing fabric, fittings or installations
<b>replacement</b>	the removal of existing fabric and introduction of new fabric in its place
<b>replication</b>	to reproduce exactly; to make a duplicate of an original (to make copies)
<b>restoration</b>	to return a place to a known earlier state, without conjecture
<b>reversibility</b>	capable of being reversed so that the previous state is restored
<b>self-finished</b>	uncoated expressed material
<b>soffit</b>	the underside of a terrace or balcony
<b>sustainable</b>	capable of meeting present needs without compromising ability to meet future needs

## **6.6 List of principal contacts**

**Please see separate 'Contacts and links' document , that can be found on the City of London website, alongside this document**

## 6.8 Image credits

Page	Description	Credit
Front Cover	Great Arthur House from the east	Nick Kane
Frontispiece	Two ladies walk past maisonette blocks	Michael Peto, Archive Services, University of Dundee
<i>Part 1</i>		
8	Oblique detail view of Great Arthur House	Tom de Gay
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57	'Architectural language, formal composition, structure'	
58	'Materials and components'	Tom de Gay
59	'Domestic design'	City of London Corporation
61	Great Arthur House approaching completion	London Metropolitan Archives
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92	Court A black and white aerial view	London Metropolitan Archives
97	Area B, colour aerial view	Avanti Architects

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199	Viewing model of estate	EMPICS at PA Company Group