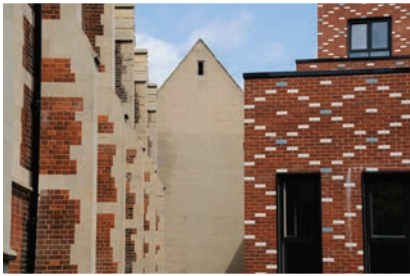


St Mary of Eton By Claire Warnock



Photos

Top left: Matthew Lloyd Architects

Bottom left: Mikael Schilling

Right: Benedict Luxmoore

St Mary of Eton is a 19th Century Grade II* listed church built for the Eton College Mission. Matthew Lloyd Architects was appointed in 2007 to help create a sustainable future for the church and repair its cluster of decaying buildings. The resulting development created three new buildings, refurbished the Grade II Eton Mission Hall and rehabilitated the church as a centrepiece. It includes 27 dwellings that range from one- to four-bedroomed apartments and a Code for Sustainable Homes Level 5 Vicarage, as well as a new church centre, commercial unit and community facilities.

The mix of uses is balanced across the site and it is permeable, a far cry from a gated community. The courtyard and the café create places of interface; the new dwellings give life to the courtyard, while new community spaces echo the functions

of social value in the original Eton Mission. People are drawn in through the new south entrance, with different uses connecting different parts of the site.

The urban context in Hackney Wick includes stretches of redundant land, train lines, motorways, warehouses, Victorian terraces, 1970s low-rise housing, and new high-rise apartments. Following sensitive study of the site, non-listed buildings with little architectural value were replaced with new elements which increased the physical and aesthetic separation between old and new. The three new buildings, each in different zones of the site, share a single architecture to stitch the various components together. On Eastway the new buildings frame and strengthen the profile of the church as two 'book-ends'. Standing back from the church façade, they let the church and its tower stand proud, while large gaps between the new buildings and the church allow

framed views of the historic fabric and landscape beyond.

The façades reference the care and detailing that characterise the historic way of building. Vertical windows on the new buildings echo the verticality of the tower and church windows. The texture and tones of the new bricks have been chosen to complement and enrich the existing fabric rather than to match and blend in. Light blue and white glazed bricks shine in the daylight, contrasting happily with the red brick. On the corners of the buildings, the diamond pattern folds around like cloth. Composed to emphasise a solid, sculpted quality, the façades impart to the new buildings the sense of belonging and permanence that characterise the church.

* Claire Warnock is a partner at Matthew Lloyd Architects

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197 Mare Street

By Laurie Elks

Lansdowne House has featured many times in Spaces and rightly so. It is Mare Street's stand-out domestic building, formally set back in its historic garden – an important reminder of Hackney's past as home for many prosperous City merchants.

So what are we to make of its neighbour at 197 Mare Street? This modern building features a prominent extension – referred to in the planning documents as the 'South Pavilion' – which obstructs the clear view to and from the historic house, grossly interrupting its formal setting.

There is national planning guidance on the assessment of projects which affect the setting of heritage assets. PPS5 applied at the time the proposals for No. 197 were considered – subsequently partially restated in the National Planning Policy Framework. Old and new guidance alike require a proper assessment of impact taking account of appropriate or necessary expertise so as to 'avoid or minimise conflict between a heritage asset's conservation [including its setting] and any aspect of the proposal'.

Being puzzled as to how such guidance could have resulted in consent for this building, I inspected the relevant planning files which proved most revealing.

No.197 was originally the subject of an application in 2009. This application was for a more understated four-storey building which projected less into the sight line of Lansdowne House than the final building. Hackney Council's conservation officer was concerned about the effect of the proposal on the setting of Lansdowne House and rightly recommended consultation with English Heritage (as was, now Historic England). EH's response was unusually



© Laurie Elks

forthright, stating that the proposed development 'does not accord with national policy and guidance'. They described it as 'overbearing... particularly on the south elevation which overlooks the New Lansdowne Club'. EH recognised that the proposed scheme would 'diminish' the status of Lansdown House.

No doubt in part in response to that criticism, the application was withdrawn but was shortly followed by another application in 2010 for a more articulated modern building with a South Pavilion encroaching closer to Lansdowne House. The same conservation officer now expressed no concerns as the massing of the new building had been reduced with the South Pavilion 'stepping down' by one storey from the remaining four-storey building. Consequently, it was not considered necessary to consult EH (or indeed the Hackney Society which has expressed its concerns about Lansdowne House over many years). The application was approved by officers without reference to the Council's own Planning Sub-committee and the report leading to the decision to approve the application made no reference to heritage concerns.

Historic England have subsequently told the Hackney Society that had they been

consulted on the second scheme they would still have advised against approval due to the impact of the South Pavilion on the setting of Lansdowne House and its garden.

It ought to have been obvious to the planning officers concerned that the revised proposals would still affect the setting of Lansdowne House and in such circumstances EH should have been consulted.

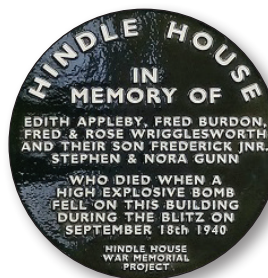
This little saga epitomises the problem Hackney Council has had in dealing with heritage issues. The application 'ticked the boxes' by proposing to develop a somewhat underused commercial site to provide eight housing units as well as retail space. To have properly respected the setting of Lansdowne House would have entailed the sacrifice of some housing units. In the end, it was no contest and the result is testimony to the lowly status of conservation issues in Hackney's planning department. In the current climate of national policy that makes a presumption in favour of sustainable development, and a pressing housing crisis, heritage issues stand even less of a chance. Is there any way we can persuade our planning officers and members to be more mindful of heritage issues in the future?

Hindle House War Memorial Project

Hindle House War Memorial Project is a community history project about the people of Hindle House Hackney and the local area who lost their lives during WWII. It is organised by Brian and Natalie Longman (see Spaces 46).

On the night of 18 September 1940, the 11th day of the Blitz, a high explosive incendiary bomb caused the death of seven people on the newly built Hindle House Estate in Arcola Street. On the 75th anniversary of this incident a new permanent green plaque was unveiled on the wall of the building where the bomb landed, in memory of the event and the people who died that evening.

Residents of Arcola Street, Hindle House and the surrounding area who lost their lives during WWII are commemorated on a plaque that was mounted on the wall of the Community Centre; it was funded by local people. The plaque – which has now been cleaned, repaired and restored – was unveiled with the Blitz plaque (see <https://www.facebook.com/HindleHouseWarMemorialProject>).



The woman who unveiled the civic plaque was Alice Hayes who has her uncle (C. Appleby) and grandmother (Mrs Appleby) on the plaque. Alice was in her grandmother's flat when the bomb hit Hindle House; she escaped through the window of the flat. In the group photo people are standing outside her grandmother's flat with the blitz plaque above.

The Boundary

By Colin D. Brooking

A typology is a part or unit of built construction with a unique character. As such, an assembly of building typologies forms an ensemble or paradigm for a neighbourhood quarter or larger urban structure as it proposes a whole.

We have no doubt all encountered a favourite paradigm and call it by a familiar name such as Park Crescent, Fitzroy Square, the Brunswick Centre, the Barbican. These examples assemble from smaller parts a recognisable wholeness or ensemble. It is perhaps such places that we are both drawn to and informed by, since they inform and revalue other parts of a diverse world. Such places in their distinctiveness revalue our encounters with diversity, by sharing a similarity with a crescent in the city of Bath, yet revealing their uniqueness, as at Cartwright Gardens WC2.

Such a place may be found at the Boundary Estate E2, built 1894-1900 for the London County Council (LCC) in Shoreditch. The estate was built on demolished slums, with four-to five-storey dwellings, playground areas, ground floor retail space, two schools and light industrial workshops. A typology used in designing each building provides for sunlight in every living room, pedestrian and playground spaces with residential elevations and dispersed courtyards with terraced two-storey workshops.

A roundabout and landscaped mound provides a focal point encircled by plane trees, with a vista along the broad Calvert Avenue. Such a mix of sunny aspect, residential dwellings elevations with playground prospect, and two embedded schools, while singular and exemplary in locality, also has international dimensions, partnerships and counterparts.



© Colin D. Brooking

Guiding the design of this rebuilding for the LCC was Owen Fleming, Housing Architect of a Board of Works branch from 1893 until 1900. An Arts and Crafts manner of building design may not be obviously suited to four-to five-storey dwellings in an inner city development. However, international conversations were well underway during the later 19th century and fruitful in North America, where H.H. Richardson, Louis Sullivan and others engaged a contemporary materials palette with crafts design of component assembly and site construction.

Travellers across the Atlantic were also becoming familiar with designers in Europe, who were exploring their own materials palette, in conversations with international colleagues. For Charles F A Voysey, singular

design was an inventive exploration with his select palette of materials and crafts. His conversations with Károly Kós encouraged the latter to explorations in Budapest, and Hungarian examples show this was a lively discourse. Built between 1909 and 1929, the Wekerletelep provides a paradigm for urban design in Budapest which has resonances with our earlier Shoreditch development: a quarter of mixed activities, a layout of pedestrian sensibility, vista and transport avenues, a one-to five-storey skyline, around embedded green and other open spaces.

As Chicago, Budapest and Shoreditch can all show, discourse and conversations share inspiration, just as exploring singular design can also have international resonance and arrive at diversity.



© Justin W. Thomas

Noticeboard

Leonard Circus

A scheme to reimagine Leonard Circus, in Shoreditch, was named overall winner at the Urban Transport Design Awards. The Dutch-inspired street design puts pedestrians and cyclists before vehicles. The project was commended by the judges in the Hackney Design Awards 2014.

Hoxton Hall

Hoxton Hall reopened in July after a £2 million restoration and refurbishment project. The Grade II listed Victorian music hall, which opened in 1863, had been closed for critical repairs since 2013. Funding for the works was provided by the Heritage Lottery Fund and the Arts Council.

Interwar Pubs

Historic England has upgraded the listing of a number of interwar pubs, including the Stag's Head and Royal Oak (both in Hoxton) and the Rose and Crown in Stoke Newington. The pubs' design was shaped by the 'improved pub' movement that followed WWI when breweries rebuilt thousands of pubs. Needing to expand their appeal beyond the usual male clientele and leave behind the image of drunkenness associated with Victorian and Edwardian pubs, breweries created bigger, better pubs with restaurants, gardens and community meeting spaces.

Hackney Marshes

Plans to build a new sports pavilion on Hackney Marshes have been approved by the Planning Inspectorate, despite 109 objections and representations against the works. The inspector considered the plans to be 'consistent with the use of the Marshes'. However, an application to

reinstate a car park on East Marsh was rejected on the grounds that 'landscape and public rights of access would be harmed'.

Hackney Society Events

Played in Hackney

Tuesday 27 October 2015, 7pm

Talk with Simon Inglis

Meet at 7pm at The Hall (in the crypt), St Peter De Beauvoir Town, Northchurch Terrace, N1 4DA

Free to members, £5 non-members.

Booking essential. Book online at <https://billetto.co.uk/playedinhackney>

Annual General Meeting

Tuesday 24 November 2015, 7pm

The AGM (8pm) will be preceded by a tour of the Grade II* listed St Mary of Eton Church and in particular the multi award-winning new buildings (see front page). The tour will be led by the project team from Matthew Lloyd Architects.

Meet at St Mary of Eton Church, Eastway, E9 5JA

Please confirm your attendance online at <http://hackney.hk/agm> by Tuesday 17 November 2015.

Publications

Hackney Propaganda: Working Class Club Life and Politics in Hackney 1870 – 1900

by Barry Burke and Ken Worpole was first published in 1980. It has now been reprinted as a facsimile. The authors tell the story of the vibrant culture of working class club life and politics in Hackney during the tumultuous years of late Victorian politics. Centerprise, £5.



London Life by Hackney photographer Colin O'Brien includes photographs of London, many in Hackney, from 1948 until the present. Spitalfields Life, £25.



Stik is the first collected volume of the work of the street artist Stik, who has painted many murals in Hackney. Proceeds from the sale of Stik's prints of the mural 'Sleeping Baby' go to the Homerton Hospital Regional Neurological Rehabilitation Unit, Creative Media Room. Century, £20.



Eureka: How Invention Happens

by Hackney-based historian Gavin Weightman traces the pre-history of five 20th century inventions. Yale, £20.



New Jerusalem: the Good City and the Good Society by Hackney writer Ken Worpole reveals that utopian and visionary thinking, especially in relation to new forms of settlement and livelihood, has not gone away, even if it has gone underground. The book covers a long history of elective communities, including those influenced by the thought and works of Emanuel Swedenborg. Swedenborg Society, £6.95.



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Sleeping Baby

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