



STATEMENT OF SIGNIFICANCE

The Golden Lane Estate

**THA Ref: 2020/5364
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Contents

1.0	Introduction	p. 4
2.0	Regulatory Framework	p. 7
3.0	Historic Background	p. 12
4.0	The Listed Building	p. 20
5.0	Impact on Significance TO BE COMPLETED	p.
6.0	Summary TO BE COMPLETED	p.

Cover: *Golden Lane Estate*

Figures

Figure 1: The Golden Lane Estate

Figure 2: Site Location Plan

Figure 3: Distribution of Listed Buildings within The Golden Lane Estate

Figure 4: Cripplegate & Neighbourhood, extract from Agga's map

Figure 5: Illustration of Cripplegate, c.1650

Figure 6: View South over Aldersgate to St Paul's

Figure 7: View across Devastated Cripplegate

Figure 8: Extract from Housing Scheme for the Corporation of London

1.0 Introduction

- 1.1 The Heritage Advisory Ltd. have been commissioned to undertake this *Statement of Significance* with respect to the Golden Lane Estate (**Figures 1 & 2**). Given projected proposals, this has specific regard to the fenestration of individual structures. The document therefore considers the overriding value of relevant heritage assets before going on to establish whether or not individual structures exhibit a greater or lesser degree of significance than their Estate counterparts, whilst having particular regard for the variety of fenestration in evidence there.



Figure 1: Golden Lane Estate



Figure 2: Site Location Plan (Google Maps Extract)

- 1.2 The Golden Lane Estate is a post-war, 1950's council housing complex, designed by Chamberlin, Powell & Bon. Original proposals for the estate aimed to create a sustainable, self-contained community that in turn comprised a sympathetic environment, enclosed and separate from adjacent, then-derelict sites. The overall design of the estate is significant given

its achievement of a viably sustainable community set within a tightly defined space. When completed, the Estate therefore became a symbol of post-war recovery.



Figure 3: Distribution of Listed Buildings within the Golden Lane Estate

- 1.3 In view of its importance as an example of post-war residential architecture and urban design, the Estate's component buildings were individually listed in 1997 (**Figure 3**). The Golden Lane Estate represented pioneering post-war design and structural technologies, some of which are clearly distinguishable via individual elements such as windows. Therefore the vast majority of windows utilise then-innovative, light aluminium frames, with the aluminium system in turn comprising the

framework for exterior cladding panels. Internally, such a system allowed for the infiltration of natural light and/or impression of light, across all areas of individual apartments.

- 1.4 However, the architectural language of the Estate that can be seen to have evolved over successive phases of construction, has resulted in an identifiable hierarchy of significance across the complex and its component buildings. Across a number of buildings a resulting hierarchy of significance – with specific reference to windows – may be summarised as follows:

1. *Crescent House;*
2. *Great Arthur House;*
3. *Maisonette blocks (Basterfield, Bayer, Bowater, and Cuthbert Harrowing House);*
4. *Stanley Cohen House;*
5. *The Community Centre;*
6. *Hatfield House; and,*
7. *Cullum Welch House.*

- 1.5 This hierarchy is discussed further, below, where - in order to accurately assess degrees of significance - individual buildings have been compared against national guidance on the matter i.e. Historic England's 2019 document *Statement of Heritage Significance: Analysing Significance in Heritage Assets Historic England Advice Note 12*. Here, the type of interest – archaeological, architectural and artistic, and historic – and the degree to which this resides across individual structures and their fenestration, has been identified.

- 1.6 This identification – including any special features and/or elements which have been lost, damaged or altered – will allow for the appropriate recommendation of necessary works and resulting formulation of proposals. This will therefore ensure that where works to windows are identified as necessary, '*special regard to the desirability of preserving...any features of special architectural or historic interest which it possesses*' will prevail, as per the relevant *Planning (Listed Buildings and Conservation Areas) Act 1990* (the Act).

2.0 Regulatory Framework

- 2.1 Legislation relating to the historic environment is contained in the *Planning (Listed Buildings and Conservation Areas) Act 1990* (the Act). For the purposes of establishing the meaning and status of a listed building and its place in law, of particular relevance is *Section 1*, summarised as follows:

'For the purposes of this Act and with a view to the guidance of local planning authorities in the performance of their functions under this Act and the principal Act in relation to buildings of special architectural or historic interest, the Secretary of State shall compile lists of such buildings, or approve, with or without modifications, such lists compiled by the Historic Buildings and Monuments Commission for England . . . or by other persons or bodies of persons, and may amend any list so compiled or approved.'

In considering whether to include a building in a list compiled or approved under this section, the Secretary of State may take into account not only the building itself but also —

- a) any respect in which its exterior contributes to the architectural or historic interest of any group of buildings of which it forms part; and*
- b) the desirability of preserving, on the ground of its architectural or historic interest, any feature of the building consisting of a man-made object or structure fixed to the building or forming part of the land and comprised within the curtilage of the building'.*

National Guidance

- 2.2 National guidance relating to the historic environment is contained in the *National Planning Policy Framework* (NPPF, 2019). More generally, *special architectural or historic interest* is now considered via the overarching concept of *significance*. In relation to heritage practice and policy, *significance* is defined by the *NPPF's Glossary* as follows:

'The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting'.

- 2.3 Additionally, *paragraph 189* states that *'in determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which development is proposed includes, or has the potential to include, heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation'.*
- 2.4 It is also set out within *paragraph 190* that *'Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this into account when considering the impact of a proposal on a heritage asset, to avoid or minimise any conflict between the heritage asset's conservation and any aspect of the proposal'.*
- 2.5 Historic England also provides relevant guidance in their 2019 document *Statement of Heritage Significance: Analysing Significance in Heritage Assets Historic England Advice Note 12*. This document seeks to expand upon the appropriate analysis and assessment of heritage significance in line with the *NPPF*. Therefore relevant methodologies are drawn from this document and applied by this *Statement of Significance* in order to appropriately and clearly assess significance across the Golden Lane Estate, and any hierarchy residing therein.
- 2.6 *Advice Note 12* sets out general advice concerning the assessment of heritage assets and their significance. This may be summarised as follows:

1. *Understand the form, materials and history of the affected heritage asset(s), and/or the nature and extent of archaeological deposits*
2. *Understand the significance of the asset(s)*
3. *Understand the impact of the proposal on that significance*
4. *Avoid, minimise and mitigate negative impact, in a way that meets the objectives of the NPPF*
5. *Look for opportunities to better reveal or enhance significance*

2.7 These five steps effectively fulfil the requirements of both *paragraphs 189 & 190* of the *NPPF* (*paragraphs 2.3 & 2.4*). This staged approach – whereby significance is assessed before a scheme is developed – ensures that proposals mitigate identifiably negative impacts upon significance; enhance this significance where possible; and evidence how any residual harm may be justified.

2.8 Given this staged approach, *Advice Note 12* further provides a '*suggested structure for a statement of heritage significance*'. This structure – applied by this document – may be summarised as follows:

1. Introduction

- a. Purpose
- b. The nature of the proposals
- c. Designation records for the heritage asset
- d. Reference(s) in the local Historic Environment Record (where relevant)
- e. Archaeological potential (where relevant)
- f. Planning history
- g. Consultations undertaken (where relevant)
- h. Approach and methodology

2. The Heritage Asset and its Significance

- a. Understanding the form and history of a heritage asset – set out an understanding of the heritage asset following:
 - i. Familiarity with the asset itself, developed through visiting the site, carrying out documentary

research, architectural historic and archaeological investigation, including (where necessary) fabric and comparative analysis, desk-based assessment and a field evaluation;

- ii. Compilation of photographs (both historic and present); elevations; historic drawings; etc. of the heritage asset
- iii. An understanding of the proposals, directed towards those matters crucial in terms of the changes proposed, and therefore the impact on significance

3. Assess the Significance of the Heritage Asset

a. For each heritage asset, describe the following interests:

- i. Archaeological interest – there will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point;
- ii. Architectural and artistic interest – there are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, such as sculpture;
- iii. Historic interest – An interest in past lives and events, heritage assets can illustrate or be associated with them. Heritage assets with historic interest provide a material record of historic but also a meaning for communities derived from their collective experience of a place.

b. Assess the level of the general significance of the heritage asset and the particular contribution to that significance of any features which would be affected by the proposal.

4. Impact on the Significance

- a. Where the proposal affects the historic fabric of the heritage asset, specify the effect on that fabric including loss or concealment of historic features and fabric which contribute to significance – both internally and externally, proposed removals and demolitions and the impact of alterations and extensions, where proposed etc;
- b. In some cases, condition and structural surveys may usefully be quoted as a means of explaining why a particular course of action has been chosen.

5. Avoid Harmful Impact(s)

- a. The NPPF stresses that impacts on heritage assets should be avoided. Therefore, show how the impact is to be avoided or minimised, for instance by the proposal being reversible.
- b. In some circumstances, the ability to appreciate significance may be enhanced or otherwise revealed by the proposal; this should be outlined here.
- c. As this may be a matter of the way the proposal has been designed, reference in the Design and Access Statement (where appropriate) is likely to be useful.

6. Justification for Harmful Impacts

- a. This is the opportunity to describe the justification for the proposals

7. Recording

- a. Where there would be an impact on the significance of the heritage asset, any further archaeological analysis and recording proposed should be detailed.

8. Summary

- a. Succinct explanation of the impact of the proposal on significance of heritage asset(s) and how impact on significance, both positive and negative, has been avoided, by continuing to follow the staged approach - impact on the significance, avoid harmful impact(s), justification for harmful impacts, need for recording
- b. A clear and succinct explanation of the effect of the proposal on significance of the heritage asset, and how any harm to its significance has been avoided, can be helpful, as a summary of the proposal

- 2.9 Here it is pertinent to note that *Advice Note 12* states that '*the level of detail in a statement of heritage significance should be proportionate to the asset's importance and no more than is sufficient to understand the potential impact of the proposals on their significance*'. This document therefore sets out the individual and/or component significance of buildings comprising the Golden Lane Estate, thus establishing a hierarchy. This significance is further examined to make specific reference to fenestration across all structures, identifying where these features sit within such a hierarchy.

3.0 The Heritage Assets(s)

History

- 3.1 Historically, the area surrounding the site was known as Cripplegate, and the electoral ward for the area still bears this name. Cripplegate was originally the northern entrance to Londinium's fort and one of Roman London's six gates (**Figures 4 & 5**). Others included Ludgate, Newgate, Aldersgate, Bishopsgate and Aldgate, with Moorgate comprising a fifteenth century addition.

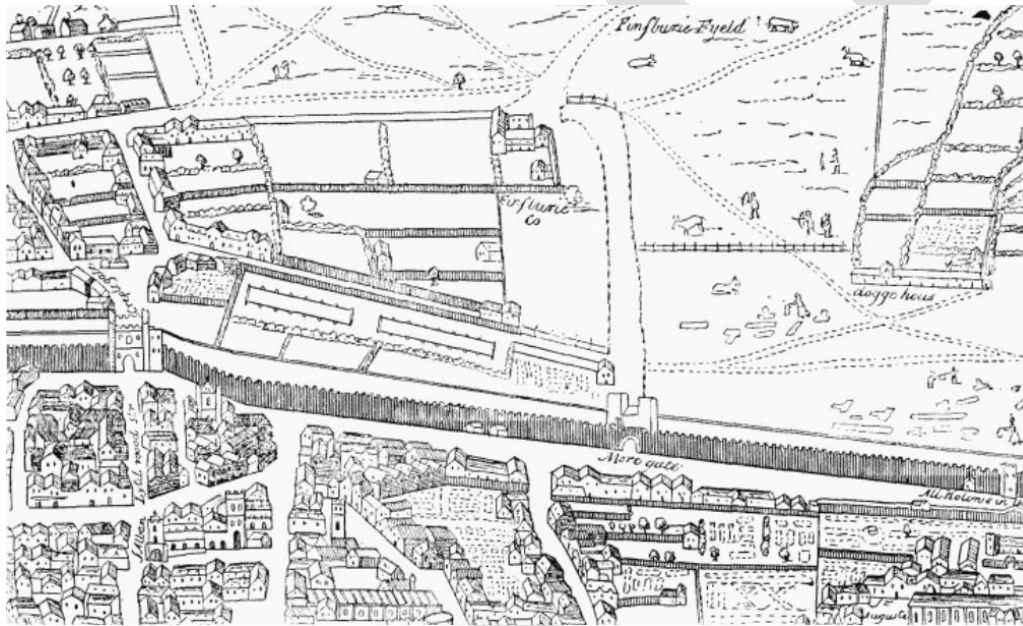


Figure 4: Cripplegate and Neighbourhood, extract from Aggas's Map

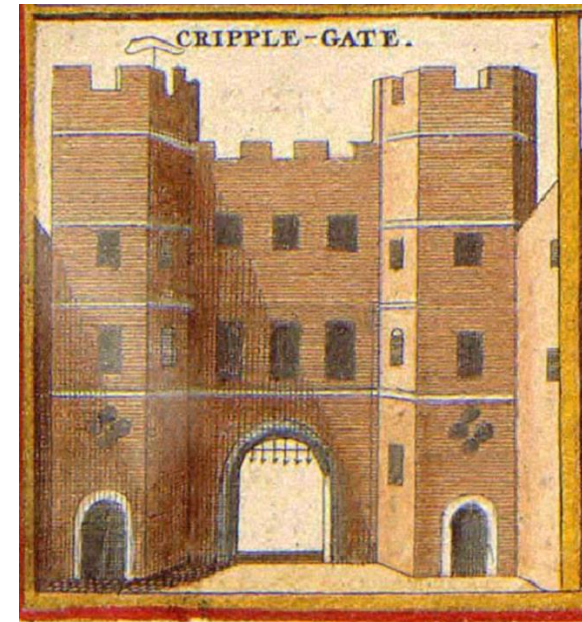


Figure 5: Illustration of Cripplegate, c.1650

- 3.2 Cripplegate itself was demolished in 1761. By this time the formerly wealthy ward had declined, this being apparently signalled by the arrival of religious dissidents and journalists in the area. The most renowned thoroughfare was Grub Street, which hosted a community of 'hack' writers. However, in 1829 the street was renamed Milton Street in an effort to raise the area's profile. The street was subsequently denuded of dwellings following an influx of businesses and an associated loss of residents. This process was encouraged by extension of the underground line from Farringdon to Moorgate in 1865.
- 3.3 Largely comprising late Victorian commercial premises and warehouses, Cripplegate was devastated during the Second World War. Photographs depicting the aftermath of bombing show only isolated walls and rubble to remain (**Figures 6 & 7**). The Golden Lane Estate stands on one such site, this being acquired by the City Corporation in February 1951 as a direct response to the need to provide additional housing for those who had lost their homes. After compulsory purchasing 4.7 acres in May 1954, the Corporation went on to extend the site to Goswell Road, resulting in a total area of almost 7 acres.



Figure 6: View south over Aldersgate to St Paul's



Figure 7: View across devastated Cripplegate

- 3.4 Holding an open architectural competition in 1951, the City Corporation's brief outlined proposals for 940 flats at a maximum density of 200 people per acre. From among 178 entries, that submitted by Geoffry Powell was selected on the 26th February 1952. Forming a partnership with two other lecturers in architecture from the Kingston School of Art, the partnership of Chamberlin, Powell and Bon was created.



Figure 8: Extract from Housing Scheme for the Corporation of London

- 3.5 The winning scheme comprised an 11 storey block - a deliberate landmark feature – along with a further 12, lower level blocks and a community centre. All were configured with an inward looking layout situated around a series of pedestrian courts (**Figure 8**). Chamberlin, Powell & Bon outlined their architectural manifesto in the *Architects Journal* of January 1953, stating:

'We attempted to make Golden Lane truly urban as, for instance, Florence or Oxford City are truly urban. Wheeled traffic was kept outside as far as possible. The greater part of the site was reserved for pedestrians only; an attempt was made to bring life to the pedestrian area... We strongly dislike the Garden City tradition with its low density, monotony and waste of good country, road, curbs, borders, paths in endless strips everywhere. We like strong contrast between true town and true country. Most towns are a terrible disappointment; we suggest 200 to the acre is a reasonable density... There are possibilities of enlivening existing towns. The best views of towns are from high up. Restaurants, pubs etc., should be on top of buildings; every tower and spire should be used thus, like a lot of stork nests. Rooms with views – of the Thames, or railway termini.'

- 3.6 Over the nine years it took to develop the Estate, the original design continued to evolve. Specifically, the architects came to believe that the buildings of the original scheme were too large for the courts. This design element was amended by concentrating a large number of flats in the landmark block, with the originally 11 storey tower reaching 16 storeys. The deep basements of destroyed buildings formerly occupying the site were also re-used to provide courts of differing levels. This included sunken courts to provide access to service roads and stores.
- 3.7 As noted, by 1954 additional land was purchased to increase the site from 4.7 to 7 acres. This additional land enabled the provision of further community facilities that included shops, a pub, tennis courts and a swimming pool; along with additional blocks of housing. This increase in land during the lifespan of the project resulted in blocks being designed at different times, resulting in a number of design and/or stylistic differences. Earlier blocks comprised curtain walls with coloured glass infill panels, whilst later blocks comprised reinforced concrete, but without the same coloured glass detailing.
- 3.8 The phased construction of the Golden Lane Estate may be set out as follows:

Phase 1

- Stanley Cohen House;
- Basterfield House;
- Bayer House;
- Bowater House;
- Cuthbert Harrowing House;
- Great Arthur House; and,
- The Community Centre.

Phase 2

- Hatfield House;
- Cullum Welch House;
- Crescent House;
- Swimming Pool; and,
- Tennis Courts.

- 3.9 Given such an account, it is therefore demonstrable that the Golden Lane Estate was designed to consciously utilise innovative structural technologies in order to achieve explicit social improvement. That this is the case is clearly evidenced by the fenestration of each structure, where modern technologies engender - at least – a greater infiltration of light. However, in order to accurately identify differences and similarities - and therefore the relative significance of each feature - it is first necessary to briefly account for the more general evolution of window design and technology across the UK in the period.
- 3.10 Following the First World War companies such as W.F. Crittal revolutionised the worldwide use of metal casement windows. Crittal was responsible for the development of the universal suite of hot-rolled steel sections that formed the basis of standard metal windows used throughout the 1920's and 1930's. Windows for residences were produced as both standard

'F-range' sections and modular imperial dimensions in a wider variety of designs. The development of these windows was widely used by pioneering architects of the Modern Movement, where their design and manufacture reflected the new vogue for healthy, outdoor living and the more general benefits of fresh air and light.

- 3.11 Steel windows provided a strong, slim yet cheap and fire-resistant alternative to traditional softwood sashes. They also allowed for casements that could open wider than traditional wooden sashes, and were therefore preferred across buildings where an abundance of fresh air and light was to emerge as a design priority. During the inter-war years, non-ferrous metals such as bronze and aluminium started to be used across new windows (although bronze had already been used throughout the 19th century for fine glazing bars). By the 1950's, aluminium had become sufficiently cheap to be used as a material in the construction of windows. It therefore began to be widely used for curtain walling to become an established form of construction during post-war years.

Architecture

- 3.12 As such, the rise of the modernist window - a crisp, simplistic, wholly functional feature, manufactured using what was then the latest in technology - can be found across the majority of buildings comprising the Golden Lane Estate. However, as indicated, variations exist and, more specifically, the windows of individual structures may be defined (with reference to relevant list description extracts) as follows:

Phase 1

- Stanley Cohen House – All windows have metal opening lights in timber surrounds;
- Basterfield House – Windows comprise a combination of aluminium framed single glazed windows and timber framed single glazed units. The aluminium system is repeated on the north elevation, and continues to comprise the framework for matt red cladding panels set in bands beneath windows. Upper level bedroom windows project, whilst lower levels have set-back staircase windows to each unit. The top floor of uppermost maisonettes have continuous bands of glazing and red panels;
- Bayer House – Windows comprise a combination of aluminium framed single glazed windows and timber framed

single glazed units. The aluminium system can be seen on both elevations, and continues as a framework for the brown (perhaps originally red) cladding panels set in bands beneath windows. Upper level bedroom windows project, whilst lower levels have set-back staircase windows to each unit. The top floor of uppermost maisonettes have continuous bands of glazing and brown/red panels;

- Bowater House - Windows comprise a combination of aluminium framed single glazed windows and timber framed single glazed units. The aluminium system is repeated on the entrance elevation, and continues to comprise the framework for the bright blue cladding panels set in bands beneath windows. Upper level bedroom windows project, whilst lower levels have set-back staircase windows to each unit. The top floor of uppermost maisonettes have continuous bands of glazing and blue panels;
- Cuthbert Harrowing House - Windows comprise a combination of aluminium framed single glazed windows and timber framed single glazed units; some at ground floor level - behind balconies - are renewed. The aluminium system continues to comprise the framework for bright blue cladding panels set in bands beneath windows. Upper level bedroom windows project, whilst lower levels have set-back staircase windows to each unit. The top floor of uppermost maisonettes have continuous bands of glazing and blue panels;
- Great Arthur House - The aluminium frame into which the cladding is set also frames windows. These have horizontal sliding lights (with a distinctive internal security rail) and top hung night ventilators. Timber framed windows to kitchens and bathrooms are set behind balconies and reached via timber doors from living rooms. Ground floor offices and the basement sub-station have timber framed windows;
- Community Centre - Timber framed windows to front entrance hall are full height in a set-back screen. Double timber doors are flanked by tile cladding. Clerestory glazing to sides and to the right-hand half of garden front, surmount tile cladding. The remainder of the exposed one and a half storeys is fully glazed;

Phase 2

- Hatfield House – Windows comprise a combination of aluminium framed single glazed windows and timber framed single glazed units. The aluminium system is repeated on north front and continues as the framework for bright blue cladding panels set in bands beneath the windows. Upper level bedrooms project; whilst lower levels have set-back staircase windows to each unit. The top floors of uppermost maisonettes have continuous bands of glazing and blue panels;
- Cullum Welch House - Aluminium windows;
- Crescent House - Hardwood timber windows stained dark, with pivoting centrally-hung casements and some aluminium side opening lights.

3.15 As a modernist estate the architects for this scheme embraced innovative approaches to design in the period, rejecting traditional urban forms and features. The complex is therefore characterised by asymmetrical compositions arising from the use of geometric forms, flat roofs, and an emphasis on horizontal lines. Such features are used in close conjunction with the use of modern building techniques and materials such as reinforced concrete steel frames, ribbon windows and curtain walls. As such, the use of aluminium casement windows clearly represents an identifiable association with the Modernist Movement, contributing to the overall significance of the Golden Lane Estate as a post-war, modern complex.

4.0 Significance of the Heritage Asset(s)

- 4.1 As set out at **Section 2.0 (paragraph 2.6)** above, archaeological interest, architectural and artistic interest, and historic interest should all be assessed as a means of establishing significance. This assessment is set out over the following paragraphs.

Archaeological Interest

- 4.2 As already noted, the Golden Lane Estate was designed and built during the mid 20th century, as a direct response to the need to provide additional housing, with a view to remedying severe damage across Cripplegate following World War Two. However, due to extensive bombing in conjunction with extensive 20th century redevelopment, merely limited archaeological interest worthy of expert investigation is likely to prevail across the site (**Figures 6 & 7**).
- 4.3 Still less archaeological interest – over and above that addressed under succeeding definitions (architectural, artistic and historic interest etc.) - resides with the fenestration of the estate. Should any such interest – i.e. evidencing past human activity worthy of expert investigation - be deemed to exist, this is likely to be site-wide and not restricted to individual buildings and/or their fenestration. Archaeological interest is not therefore considered relevant to establishing the significance pertinent to this statement.

Architectural & Artistic Interest

- 4.4 Across the Golden Lane Estate the utilised materiality and technologies all contribute toward its overall interest. Here, the architects deployed a wide and varied palette across individual components to create the final, overarching aesthetic; even whilst evolving the Estate's overall design. For example, whilst slender aluminium window frames are found across earlier residential blocks, these contrast with the mosaic tiles employed at the later Crescent House.
- 4.5 This evolution in design and construction and the associated change wrought to the scheme over the course of its development contributes to the way in which these buildings – and therefore their architectural and/or artistic interest – are able to be appreciated individually, rather than as a whole estate, and it is in this regard that an accurate and distinguishing

understanding of significance may be established. Crescent House is most notable in this respect, where, as one among many but as the last of the blocks to be completed, its special interest and therefore significance is considered worthy of national designation as a Grade II* structure, compared to its other, Grade II counterparts across the Estate.

- 4.6 But there are other notable instances, where individual buildings are identified as distinctive for different reasons. For example, it is acknowledged within the *Golden Lane Estate Listed Building Management Guidelines* (2013) that *'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'*.
- 4.7 As such, the high number of phases and associated variety of structures across the site exhibit subtle changes and/or improvements in architectural practices and ideals. Therefore, despite an acknowledged special interest – reflected in the Estate's variously Grade II and Grade II* designation – an internal hierarchy of significance may nevertheless be identified that, in essence, may be set out as follows:
1. Crescent House;
 2. Great Arthur House;
 3. Maisonette blocks (Basterfield, Bayer, Bowater, and Cuthbert Harrowing House);
 4. Stanley Cohen House;
 5. The Community Centre;
 6. Hatfield House; and
 7. Cullum Welch House.

Crescent House

- 4.8 Although Crescent House was the final structure to be completed at the Golden Lane Estate, it is acknowledged as forming the *'defining elements of the estates special architectural interest'* as it *'provided a new direction'*. It is further considered that *'the particular architectural significance of Crescent House is an important indicator of the evolution of post-war architecture,*

and of design and construction in the late 1950s and early 1960s. It is therefore designated Grade II*.

- 4.9 With specific reference to its windows and their component frames and glazing, these comprise dark hardwood timber window frames with a clear finish (now painted brown externally), with pivoting, centrally hung casements and aluminium opening lights. Glazing from floor to cill level comprises Georgian wired glass. Additionally, the barrel-vaulted top floor flats have full-height glazing. Originally there were adjustable canvas blinds, providing privacy and shade from strong sunlight, however, these have degraded, been removed and not replaced.

Great Arthur House

- 4.10 Great Arthur House represents innovative housing development which evolved during the early 1950's. One of its most distinctive features is the external fabric of its east and west elevations. The entire external framework is in aluminium and supports both the windows - in clear glass - and the cladding, in opaque yellow glass. It comprises an early curtain wall system and would have represented pioneering design and construction.
- 4.11 Its design and construction allowed the use of clean, slender aluminium frames wherein the frame supporting the cladding also forms the windows, which are in turn equipped with horizontal lights that slide to open. These windows further comprise distinctive internal security rails and top hung night ventilators. The list description also identifies '*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.*'

Maisonette Blocks

- 4.12 Four maisonette blocks were planned during the first phase of construction across the Golden Lane Estate, with each conforming to a uniform design but for slight variations. Therefore Basterfield House, Bayer House, Bowater House (all 6 storeys) and Cuthbert Harrowing House (4 storeys) are aligned east/west with their principal aspect facing south. When considered as a whole, their layout and orientation create a formal composition around Great Arthur House.
- 4.13 Externally, upper floor windows project, whilst windows to the stairs (at lower levels) are set back. The windows - and the

glass cladding set under them - are framed in aluminium, with the bright colourful cladding and lighter aspect of the frames demonstrably contrasting with comparatively darker materials used elsewhere.

- 4.14 Principally, the internal impression of light results from large windows between south-facing living rooms and generous balconies; the double-height window opposite the stairwell; and the partly glazed screen between kitchen and dining space. Principally, the special architectural interest of the maisonette blocks lies in this quality of space and light, combined with several other original and innovative details.
- 4.15 The aluminium-framed windows, with top-hung night ventilators, slide horizontally and are designed to over-slide for easy cleaning (those in bedrooms on the north slide open to full width over the adjacent fire escape balconies.) In addition, glazed aluminium doors to the balconies slide vertically and are counterbalanced by top sections which can be lowered to four feet above floor level, again being designed for easy cleaning. For safety, the bottom glass panel is a toughened sheet. Windows in the living room originally had curtain tracks fitted at transom level, and were intended to add to the geometry of the elevation.
- 4.16 Another distinctive feature of the maisonettes – common across the 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 of these distinctive features have been removed however, effectively detracting from the geometry and consistency of the original scheme. Heating was originally provided by convection heaters concealed by aluminium-faced panels; a system which was subsequently replaced. Finally, few of the aforementioned curtain tracks survive.
- 4.17 Given the nature and extent of intended consistencies across maisonettes and their designs, limited differentiation is identified by individual list descriptions. However, Cuthbert Harrowing House is nevertheless acknowledged as having some '*renewed*' windows at ground floor.

Stanley Cohen House

- 4.18 Stanley Cohen House is sited upon the boundary of the Golden Lane Estate, and forms a lower residential block than the aforementioned maisonettes. However - as with other blocks - the qualities of light and space have been exploited across all

apartments. As such, all windows are large and set beyond wide balconies whilst exhibiting opening lights of standard steel section set within softwood timber surrounds. This is confirmed by the following extract from the list description which sets out that *'all windows have metal opening lights in timber surrounds'*.

Community Centre

- 4.19 The Community Centre evidences a number of aesthetic objectives dating to the 1950's, and comprises a simple, compact, strongly geometrical design, which responds to its position within the wider site. Across this building 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 9 inch by 4 inch 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.
- 4.20 More specifically, the list description sets out that *'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'*.
- 4.21 It is also important to reiterate that the *Management Plan* notes *'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 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'*.

Hatfield House

- 4.22 An additional six storey maisonette block was completed during the 2nd phase of construction of Golden Lane Estate and Hatfield House forms the northern boundary of this. Although a later phase of construction, Hatfield House comprises similar features to those already discussed. Therefore, the upper floor bedroom windows project, whilst the stair windows at the lower level are set back.
- 4.23 Again, the maisonette interiors were characterised by their spaciousness and layout, principally resulting from large windows between rooms and wide balconies. Furthermore, the windows and glass cladding are framed in aluminium. The

bright colour of this cladding and the lighter quality of the aluminium frames contrasts with comparatively darker materials used elsewhere.

- 4.24 However, it is specifically noted within the *Management Plan* that *'heating was originally provided by convection heaters concealed by aluminium-faced panels; this system was subsequently replaced'*. This alteration is not noted within the list description which states – with direct reference to windows – that *'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'*.

Cullum Welch House

- 4.25 Cullum Welch House was constructed following the extension of the site in 1954. Unlike Hatfield House (designed to conform to earlier maisonette blocks), Cullum Welch House – in conjunction with Crescent House – signals an overarching evolution of the base architectural language. Given both its location and design it could be considered a transitional node, signifying change between the lighter treatment of earlier blocks and the more robust aesthetic of Crescent House.
- 4.26 Therefore 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. These floor to ceiling windows - which are aluminium-framed and slide horizontally - suffuse the room with light. The degree of significance residing with windows across Cullum Welch House is limited, where the merely modest interest of these is referred to by the list description as simply *'aluminium windows'*.

Historic Interest

- 4.27 Given the account set out above, when all components are considered in totality, historic interest clearly resides across the entirety of the Golden Lane Estate. Principally, such interest resides with the site's social emphasis, and its mix of commercial, residential and community uses, which evidence the architects' original objectives to make the estate self-contained and sustainable. Although its design vocabulary can be seen to develop over a number of phases, together they

are pre-eminent in their representation of what the central fabric of a post-war UK city might be like.

- 4.28 The design of the estate is still more significant in its achievement of a viable and sustainable community within a tightly defined and/or restricted space, providing not only a high density of accommodation, but also large areas of open space and a diversity of social facilities and amenities. However, it is not considered that matters of overarching historic interest are necessarily pertinent to this *Statement of Significance*, given its focus upon the contribution made toward significance by merely one feature (i.e. windows).
- 4.29 Overall, given the evolution of the site and nature of this growth, findings show that an overarching hierarchy of significance may be identified with particular respect to the windows of the Golden Lane Estate and its component buildings. More generally, the phased nature of its design and construction evidences the evolution of a post-war, socially inclusive residential estate and its changing architectural language. That innovative architectural and structural technologies of the period were utilised is clearly evidenced across all windows and is principally identifiable via the use of aluminium frames with timber surrounds, and their often intrinsic role with respect to the wider elevational treatment. That such technology was also necessary to the overall ethos of encouraging light - or the impression of light - throughout living spaces is also clearly legible.
- 4.30 In brief, it is considered that a large part of the significance of windows at the Golden Lane Estate resides in their architectural and/or artistic interest, albeit, historically, many were innovative technologies for their time. Whilst a hierarchy is able to be established – given evolutions in architectural language that are attributable to successive phases of construction etc. – a more general significance nevertheless prevails, and is principally evidenced via the individual designation of component built form. Where works are required to existing windows these must therefore have '*special regard to the desirability of preserving...any features of special architectural or historic interest which it possesses*', as per the relevant Act.

5.0 Impact on Significance

SECTION TO BE COMPLETED ONCE DESIGN SOLUTION CONFIRMED/FOLLOWING RECEIPT OF ALL FINALISED WINDOW SURVEYS.

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6.o Summary

SECTION TO BE COMPLETED ONCE DESIGN SOLUTION CONFIRMED/FOLLOWING RECEIPT OF ALL FINALISED WINDOW SURVEYS.

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