

Not just any demolition.
M&S campaign update

Churches and chapels:
Who cares?

Mission Possible.
Saving our industrial
heritage





The Phoenix Columns in the
General Market, Smithfield
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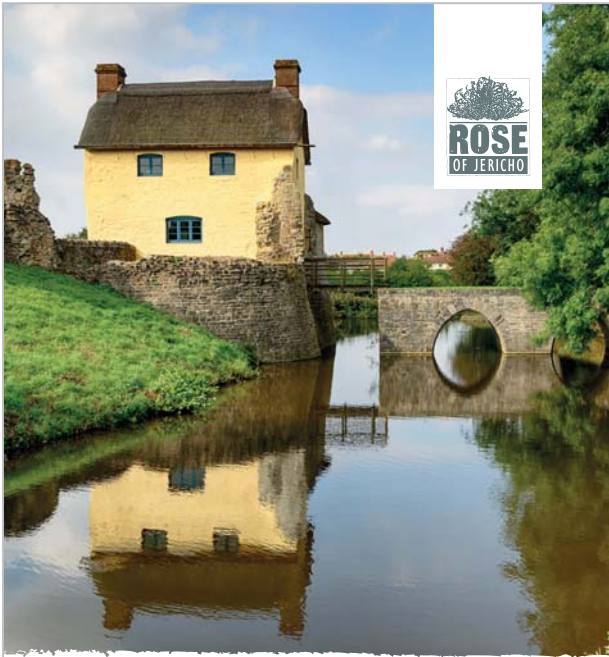
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(Credit: Chris Redgrave)



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SAVE

BRITAIN'S HERITAGE NEWSLETTER

WINTER 2022

Director's welcome: The reuse issue

by Henrietta Billings



In November, I attended the Architects' Journal RetroFirst conference in London – focused on the importance of retrofitting existing buildings – aimed at architects and building owners. With a range of different speakers from the Stirling Prize winning architect Niall McLaughlin and Danish architect Enlai Hooi to developers and community activists in London and Birmingham, it was well attended with 900 delegates and the focus firmly fixed on the environmental, commercial and heritage benefits of re-using existing buildings over demolition.

I was a guest of the Architects' Journal, and it proved to be a hugely worthwhile experience. Although I wasn't there to make a formal presentation on the Marks & Spencer public inquiry, it turns out I didn't need to be. The future of the 1929 Marble Arch department store came up again and again inside and outside the conference, in remarks by different

speakers, questions from the audience, and in the chatter outside the conference hall. It was fascinating and hugely heartening to hear that it is not just SAVE and our supporters who care about the future of this building and Oxford Street. This public inquiry was the first time 'embodied carbon' and heritage have jointly been the focus of a planning inquiry and with extensive media coverage over the last few months, its significance has triggered widespread public interest.

In this issue we reflect on the campaign led by SAVE, including the £20,000 of funds that thanks to you we raised towards our legal fees. We are hugely grateful to everyone who contributed and who also came to support us over the two week inquiry. We were represented by a brilliant team: our Counsel Matthew Fraser from Landmark Chambers, and expert witnesses Simon Sturgis, Julie Godefroy and Alec Forshaw. Ben Oakley and Elizabeth Hopkirk in the SAVE office also deserve a particular mention.

On page 7 we highlight the architects, developers, art historians and academics who gave us statements of support that were presented as evidence to the Inspector. On page 18 I talk with managing editor of the Architects' Journal Will Hurst about the RetroFirst campaign and why our attitude to demolishing and rebuilding buildings must change.

The winter newsletter also features other high profile SAVE campaigns such as Norris Castle, Isle of Wight, a threatened historic mill complex in South Devon, and our alternative vision for Anglia Square in Norwich, as well as a looming battle for Liverpool Street Station – under threat from plans by developer Sellars (who we know from the Paddington Cube campaign in 2016) for a 16 storey office block proposed over the station, and extensive demolition.

We publish a feature article by Christopher Catling, chief executive of the Royal Commission on the Ancient & Historical Monuments of Wales, on the continuing threats to churches and chapels across the UK. Forty five years on from the famous V&A exhibition *Change and Decay*, designed to jolt the Anglican Church and Westminster government into action, many of the same challenges persist. Marcus Binney takes us on a dazzling tour of the newly opened Battersea Power Station and we highlight the grade II* listed Lister Mills, a previous SAVE campaign in Bradford which has been shortlisted for a prize by *Architecture Today* magazine.

From everyone here at SAVE, we wish you a peaceful Christmas and festive season, and look forward to being in touch with you in 2023. Thank you for your support – we couldn't do any of this without you. **S**

Not just any demolition. An M&S Oxford Street demolition...

The loss of M&S Oxford Street cannot be justified on climate or heritage grounds, SAVE argued at a public inquiry which captured the public imagination

SAVE squared up to the mighty Marks & Spencer this autumn at a public inquiry into the retailer's wasteful plans to demolish its flagship 1920s building on Oxford Street and replace it with a 10-storey block and two floors of basement retail.

SAVE was granted main party status after persuading the Secretary of State to "call in" the plans in June, meaning we led the opposition during the two-week case with our brilliant, crowdfunded barrister and expert witnesses on carbon and heritage.

It was the first time sustainability

and heritage have been placed at the heart of a planning inquiry and there was significant media interest. The inquiry is being seen as a major test of our disposable, knock-it-down and re-build attitude and could have potentially far-reaching consequences for construction and development.

We were hugely heartened by a varied cast of "third parties" who lined up to give evidence in support of SAVE's case or submitted statements to the inspector. These included two local residents, Kristin Scott Thomas and Griff Rhys Jones, who spoke of

their fondness for the building and the environmental costs of replacing it. As Rhys Jones said: "Recycling good historic buildings should be at the heart of policy."

Other supporters included academics, politicians, architects and engineers as well as several developers who argued that "retrofitting" makes good commercial as well as environmental sense because tenants increasingly want to be in buildings that fit with their values.

Julia Barfield, architect of the London Eye, reminded the inquiry of

M&S Marble Arch was completed in 1930 and remains a landmark building on Oxford Street despite not being listed (Credit: Fraser White)



Press coverage

SAVE's David & Goliath battle against Marks & Spencer made headlines in papers from the Telegraph to TIME magazine. The Guardian ran a column by Simon Jenkins who wrote: "M&S is a shining example of how not to treat the high street – or the planet". Columnist Catherine Bennett took up the cudgels in the Observer, noting: "Razing your architectural gem is a funny way to show a love for heritage, M&S". The Architects' Journal ran a feature headlined: "Demolition in the dock: Why the M&S Oxford St public inquiry really matters" and an investigation into whether developers' whole-life carbon assessments are mere greenwash. SAVE director Henrietta Billings was interviewed by BBC Radio London and other titles to cover SAVE's case include Private Eye, Property Week, City AM, Building Design, Retail Gazette and Retail Week, The Grocer and The Ecologist.



the IPCC's (Intergovernmental Panel on Climate Change) stark warning in 2018 that we have 12 years to avoid a catastrophe. She said: "What I think is at issue at this public inquiry in 2022 is: are we acting as if there is an emergency? In my view, throwing a huge carbon bomb unnecessarily into the atmosphere – as this project proposes to do – is definitely not acting like there is an emergency."

The inquiry closed just as the crucial

COP27 climate talks were about to open in Egypt. The Planning Inspector, David Nicholson, is due to make his recommendation to government within four months. The final decision will then be issued by the Secretary of State.

SAVE was represented by barrister Matthew Fraser of Landmark Chambers. Our expert witnesses on sustainability were Simon Sturgis, founder of Targeting Zero, an

acknowledged expert on embodied carbon and net zero design, and Dr Julie Godefroy, an expert on the whole-life carbon emissions of buildings. Our expert witness on heritage was Alec Forshaw, a writer, planner and urban designer who was head of conservation at Islington council for 32 years and who has successfully represented SAVE at numerous inquiries including Smithfield Market and Anglia Square.



Left: the proposed replacement office building M&S are seeking permission to build (Credit: Planning Documents)

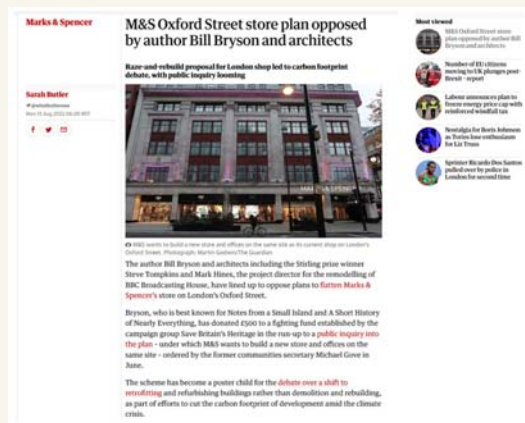
Above: Inspector David Nicholson (second from right) inspects the architect's model of the office block at the public inquiry held in October 2022 (Credit: SBH)

Crowdfunder

When Levelling Up Secretary Michael Gove announced the public inquiry in June we launched a fundraising appeal on Just Giving to help cover the legal expenses we would be facing.

This got a big boost when the writer Bill Bryson gave £500, attracting press attention which itself generated more donations. For a while it was the best-read story on the Guardian website.

Thanks to the generosity of more than 400 individuals we have reached our target of £20,000. A huge thank you to everyone who donated or shared the appeal. We couldn't have done it without your help!



We argued that M&S's highly controversial proposal to replace its handsome building next to Selfridges with a 10-storey block of mostly offices over a "carbon-intensive multi-storey basement" cannot be justified on either heritage or climate grounds.

"The significant heritage impacts, not outweighed by public benefits, would alone warrant a refusal of

planning permission," Mr Fraser told the inquiry. "But there is another very substantial harm and policy conflict arising from this scheme, which concerns the effect of the proposals on the UK's transition to a zero-carbon economy."

Climate legislation and planning policy have caught up with the "terrifying reality" of the global

climate crisis, he said, adding: "It is not an understatement to say that the survival of the human race is at stake if we do not all play our part in addressing the climate emergency." M&S's proposal is not consistent with the UK's legally binding commitment to be net-zero by 2050, the London Plan or Westminster council's own policies, he said.

Yet SAVE argues the site presents an ideal opportunity for a market-leading innovative comprehensive retrofit of the buildings which would achieve the desired improvements – providing high-quality, energy-efficient retail and office space and new public realm without pumping around 40,000 tonnes of CO₂ – and avoiding the harmful heritage impacts of the new-build proposals.

"There is no fundamental structural, façade deterioration or safety reason why these buildings should be demolished," said Mr Fraser.

Yet, he told the inquiry, M&S has been unable to supply documents showing it ever considered a deep retrofit or that retention was "fully explored" before the decision to

'M&S has a choice' – Kristin Scott Thomas's statement to the public inquiry

'Oxford Street is one of Britain's best-known destination shopping streets because it has been at the heart of our shopping culture for well over a century.

A string of handsome buildings runs along its length from Marble Arch to Tottenham Court Road. Some of these are architecturally exuberant, others more modest, but together they contribute to a sense of grandeur and prestige, and the 1920s M&S building – the company's flagship store for over 90 years – makes a significant contribution to the character and history of this part of Oxford Street.

These bricks and mortar are the essence of the West End but we risk permanently harming this through needless demolition. More importantly, as we now know, each brand new glass and steel replacement comes at a huge cost to the planet.

M&S as a global brand and a household name have a choice. They can be the leaders in sustainability they claim to be and commission an imaginative retrofit scheme, providing a pioneering example for others to follow. This would provide flexible uses and improved public space – and leave this landmark corner of Oxford Street for future generations to enjoy.

Or M&S can bulldoze their elegant building, replace it with a monolithic office block – and release thousands of tonnes of greenhouse gases into the atmosphere. We're facing a climate emergency. I urge M&S to do the right thing. It's not too late to change course.'



A great cast of supporters

More than a dozen “third parties” made statements to the inquiry, including the actress Kristin Scott Thomas and Griff Rhys Jones, presenter of TV series Restoration.

Others included:

Developers Tyler Goodwin, CEO of Seaforth Land, Jacob Loftus, CEO of General Projects, Charlie Baxter, MD of Alchemi, Ashley Nicholson, founder of Verve Properties, and Eric Reynolds, founder of Urban Space Management.

Politicians Duncan Baker, the MP for North Norfolk who brought the Carbon Emissions (Buildings) Bill to Parliament, and local West End councillor Jessica Toale.

Architects and designers Sarah Wigglesworth, Julia Barfield, Ian Ritchie, Mark Hines (who led the refurbishment of BBC Broadcasting House), Michelle Ludik of HOK, David Coughtrie, Christine Humphreys, Scott Lindsay of Simpson & Brown, Stirling Prize-winner Steve Tompkins of Haworth Tompkins and representatives of Heritage Declares, Architects Declare and the Architects’ Climate Action Network.

Technical specialists Dr Alice Moncaster, an internationally recognised expert on the carbon impacts of construction, and Will Arnold, head of climate action at the Institute of Structural Engineers.

Art historians and academics Andrew Saint, Alan Powers and Barnabas Calder.



demolish was made in 2018. Instead they tested light refurbishment options that were “straw men bound to fail”, he said.

M&S has also been unable to provide evidence that its original brief to the architects asked for consideration of a full retrofit, the inquiry heard. “For all that is known from this evidence, M&S could have instructed [architect] Pilbrow and Partners to design a scheme that simply maximises commercial value,” he said.

Both sides agreed that the M&S building, Orchard House, “magnifies the brilliance of Selfridges”, with SAVE arguing it has “merit and significance” of its own and contributes positively to the character of Oxford Street which is famous for its flotilla of historic department store buildings sailing majestically along the street, to quote the architectural historian Pevsner. “Orchard House is one of those great galleons,” Mr Forshaw told the inquiry.

Mr Fraser warned that the harm caused by the loss of the M&S building would be “permanent and irreversible.

It is the greatest possible harm that can be done to a heritage asset”.

Henrietta Billings, director of SAVE Britain’s Heritage, said: “This battle has captured the attention of a wide range of people and businesses, eager to see a seismic change in the way we develop our towns and cities in light of the climate crisis.

“We must stop demolishing and re-building perfectly re-useable buildings, and stop unnecessarily releasing carbon into the atmosphere. Instead of trashing this building and starting from scratch, we strongly believe M&S, as a global retail leader, can use this building as an exemplar low-carbon re-use scheme, and set a flexible template for other department stores.”

Westminster councillor for the West End Jessica Toale also spoke in support of SAVE’s case at the inquiry.

She said: “M&S is a flagship British

brand that trades off its heritage value and sustainability credentials.

It has a unique opportunity to demonstrate that these values are not simply window dressing and that they are embedded in all of its operations, including its commercial portfolio strategy.

“M&S could set an example for other owners, occupiers and investors across the country by demonstrating leadership in the re-use and retrofit of heritage assets – rather than holding the community to ransom with threats to abandon the site – and in the process make a significant contribution to the country’s climate goals.”

She praised SAVE’s approach which she said “could set a new precedent for dealing with heritage assets in UK cities, both preserving their character and contributing to our climate goals”. **S**

We expect the Secretary of State’s decision in the spring. To ensure you are one of the first to hear, join our mailing list. Simply follow the link on the “Support us” page on the SAVE website.
www.savebritainsheritage.org/support-us

SAVE repels Norris Castle attack

Hotel resort proposals for a grade I listed estate on the Isle of Wight undergo independent appraisal following national outcry from SAVE and others

The viability of highly controversial plans for a 5-star leisure park and hotel resort within the grade I listed Norris Castle Estate has been called into question following strong objections from Historic England, SAVE and the Gardens Trust.

SAVE first raised the alarm over the plans in June 2022, pointing out the “alarming” lack of accurate visual detail presented, including almost no visual representations, CGIs or scale drawings of the proposals, not to mention the irreparable damage the proposed development would have on Norris’ remarkable ensemble of listed buildings and protected parkland overlooking the Solent.

Under the proposals, the Norris Estate would be redeveloped into a 5-star leisure park, with the castle becoming a 74-room hotel and 120 holiday and senior living homes built across the parkland. A new 600m

terrace would be built in front of the castle with four “sentinel” apartment buildings and a set of new cottages built along the entire length of the estate’s shoreline. The grade I listed Model Farm and kitchen garden would also be converted into a luxury spa with accommodation.

Following further scrutiny of the plans, major doubts have now emerged over the viability of the proposals by the estate’s current owner, Norris Castle Estate (Group) Ltd. As a result of pressure from Historic England and SAVE, Isle of Wight Council has now requested an independent appraisal of the scheme viability, which Historic England have concluded to be: “a very inefficient means of raising the money necessary to repair the buildings.”

A key issue for examination is the mismatch between the developer’s estimated profit (c.£22 million) and the development costs of the scheme

(£107 million), which are out of all proportion to the estimated repair costs, which were previously estimated to be £16.55 million. The report is due to be published by January 2023 and will likely be followed by a period of further consultation on the plans.

The unblemished Regency ensemble consists of Norris Castle and Norris Model Farm, both designed by architect James Wyatt for Lord Henry Seymour in 1799 in the Gothic Revival style; as well as 225 acres of parkland fronting the Solent. All three are grade I listed, the highest level of protection afforded by Historic England. The landscape is the only one on the Isle of Wight to be grade I listed.

The castle’s famous guests include Queen Victoria, whose beloved Osborne House Estate adjoins to the east, the Prince Regent and Kaiser Wilhelm. [S](#)



Above left: The estate, with the castle and model farm towards its centre, sits on a stunning natural headland overlooking the Solent (Credit: HE Archive)



Above right: Sketch drawing from the applicant's planning application showing the sunken terrace of suites they propose building along the length the Castle's seaward elevation. The quality of drawings and images provided in the planning application as alarmingly poor, characterised by a lack of scale and detail (Credit: Planning Documents)

Opposite: The design of Norris Castle is strikingly reminiscent of a medieval castle (Credit: HE Archive)



Make these south Devon mills hum with life again

A large enclave of attractive but neglected former mill buildings standing beside a river walk in Newton Abbot, South Devon, is under threat. In response, SAVE Britain's Heritage has commissioned architects to produce a new vision for retaining the historic buildings.

Our vision, which comes in response to a planning application from developer Lovell Homes to bulldoze the entire historic mill site for the construction of a suburban style housing development, is designed by architect Jonathan Dransfield, known for his acclaimed revival of the Perran Iron Foundry outside Falmouth.

Dransfield's designs showcase a

means of transforming Bradley Lane Mills into a lively mixed community for families to live, work and socialise just 500 metres from the centre of this historic railway town. Well-designed homes are surrounded by inviting public and private open spaces, helping create a strong live/work element which would make the neighbourhood truly sustainable.

SAVE's new vision

Our vision is for a mixed neighbourhood, a lively part of the town rather than a cul-de-sac suburb, as is proposed under Lovell's current plans. Generous 'loft style' apartments are created from the substantial historic mills and handsome new buildings are placed to form public and private urban spaces and create attractive new homes. An essential aspect is to ensure a significant proportion of the new housing is affordable and accessible. A mixed neighbourhood is a mixed community.

Bradley Mills Creative Quarter will be a great place to live, offering 111 dwellings and 28 affordable housing units with outside space. Although the Lovell scheme proposes a higher proportion of affordable housing, the SAVE scheme could be amended to provide the same proportion if it receives the same amount of public funding as has been offered to the developer.

Our vision will retain and revive a part of Newton Abbot full of character and history, filling it with life. The site will be knitted into the town centre and town fringes and will make a virtue of the river walk.

Although the history of the Bradley Lane site dates back to the 13th century, today it is characterised by a range of Victorian mill buildings dating largely from the 1870s, including the distinctive red brick Launa Windows building (Credit: Jonathan Dransfield)





Site layout as proposed in SAVE’s vision, with the existing buildings retained, restored and reinvigorated with new uses and new housing sensitively placed around the site (Credit: J Dransfield)

The former Benbow sheds – a series of a dozen 90m-long workshops – will be transformed with glazed arcades giving shelter and enjoyment to the shopping experience, and inner courtyards for residents.

History

The site of the current Bradley Lane Mills, also well known as Vicary’s Mills, has a milling history that goes back to the 13th century, and was purpose built to serve the nearby grade I-listed Bradley Manor.

Bradley Mill is mentioned in map records as early as 1661. It was Bickfords paper mill including a millhouse, four mills and offices in Highweek Parish, owned by Mr Turner. Destroyed by fire in 1793 and 1825, and by floods in 1852, it was finally rebuilt in 1883 by the Vicarys.

The company claimed to be the first in England to have tanned ostrich hide, which had a distinctive pattern. After the leather goods marking-up department of Vicary’s closed in 1922, some of its staff set up Carter &

Douglas. As Devon Leathercrafts, this went on to trade internationally and by 1972 was likely the second-largest fancy leather goods manufacturing company in the country.

Today the site is owned by Teignbridge District Council, which purchased the west side of the site in 2010, including the former Benbow Interiors and main mill buildings. The council has since set out its aspiration to bring forward a mixed-use redevelopment, with both the mills site and two adjoining land areas. The long-term goal is for the site to

be sold subject to receiving planning permission.

While a number of the buildings have been neglected and are now at risk of decay, the majority remain solid and characterful structures which the council has identified as non-designated heritage assets worthy of retention in the Local Plan.

Recent press coverage and campaigning by the Newton Abbot & District Civic Society has demonstrated the affection in which the mill buildings are held locally. **S**



Aerial drone photograph from September 2022 showing the existing mill buildings in the foreground to the left of the River Lemon which runs into the centre of Newton Abbot (Credit: Zeb Ellwood)



London Liverpool Street under threat (again)

Following the announcement of plans to demolish much of London Liverpool Street station, SAVE is primed for action and has backed a major update to the station's listing by national heritage body Historic England. Ben Oakley reports

SAVE Britain's Heritage is once again gearing up for a potentially major campaign to save a London Railway Terminus from extensive demolition. Under plans announced earlier this year by the Sellar Property Group Liverpool Street Station would be redeveloped with a new concourse and a 16-storey tower built above the grade II listed station and former Great Eastern Hotel.

Early images of the proposals by architects Herzog & de Meuron show the complete demolition of the station's elegant, trussed roof concourse and two brick tower entrances on Liverpool Street and Bishopsgate. To support the office tower above the station, large steel pillars would be cut through the new concourse and the grade II listed Great Eastern Hotel.

The plans have solicited immediate controversy from across the heritage sector, including the government's national heritage advisor Historic England, which has formerly condemned the "oversized and insensitive scheme" as "fundamentally misconceived".

Now, following urgent requests from the Victorian Society, SAVE and the Twentieth Century Society, Historic England has undertaken a major reassessment of the station's listing, which has not been updated since 1983. Historic England's listing assessment report sets out accurate detail on the station's historic and scholarly reworking in the later 20th century, including the facsimile concourse

roof, brick entrance towers and Gothic Revival office building at 50 Liverpool Street. SAVE has also requested the listings for both station and hotel are upgraded from grade II and grade II* to provide further protection.

Liverpool Street Station originally opened in 1874 and was of two railway termini built next to each other; first Broad Street for the North London Railway Company (now demolished despite strong SAVE opposition in 1985) and then Liverpool Street for the Great Eastern Railway Company (GER) to the east.

The design of the original station was overseen by the GER chief engineer, Edward Wilson (1820–77), and was later extended in the 1890s by the noted GER architect W N Ashbee. Wilson's Liverpool Street Station originally consisted of an impressive Gothic Revival office range with station accommodation (since demolished) to the south of the site and a highly decorative western trainshed behind which survives today.

SAVE was part of a coalition that saved the station from total demolition following a public inquiry in 1975. The station was consequently listed and reopened by Queen Elizabeth II in 1991 following a six-year historicist remodelling by the British Rail Architects' Department led by Nick Derbyshire (1944–2016).

Derbyshire's scholarly and highly sensitive designs involved repeating the form of the 1875 transept of the western trainshed to form a new concourse, replicating the general roof

form and wall to Sun Street Passage to continue the structure to the south and connect with the hotel to the east. The former Great Eastern Hotel (now Andaz) is also subject to a major update to its listing to recognise the sensitive reworking by architect Jonathan Manser between 1996 and 2000.

Sellars are of course no strangers to controversial development around historic railway termini, having built the 72 storey Shard over London Bridge in 2013 and the 18 storey 'Cube' over Paddington which is currently under construction. The latter was subject to a major legal challenge by SAVE in 2016 against the demolition of a fine unlisted Edwardian post office.

A full planning and listed building consent application for the redevelopment of both station and hotel is expected to be published in spring 2023. [S](#)



The station concourse was rebuilt in 1985 in a Victorian style to match the original surviving western train shed (Credit: Network Rail)

Opposite: The cathedral of cast iron columns is a distinctive feature of the station (Credit: Alamy)

SAVE publishes new conservation-led vision for Anglia Square

In July 2022 we were delighted to publish an exciting alternative vision for Anglia Square in Norwich, designed to show how a conservation-led scheme could reverse the damage of the 1960s and create an attractive and vibrant neighbourhood in the medieval heart of the city.

The new plans outline how Anglia Square, an 11-acre site that has long been a gaping wound in the otherwise remarkably well-preserved city centre, could be transformed for the good.

The SAVE vision, commissioned in response to new and still damaging plans for the site submitted by Weston Homes in April, is to propose a more sympathetic, contextual and lower-rise development based around streets.

Designed by award-winning

architects Ash Sakula, the majority of homes proposed would be four storeys or less, laid out with the intention of building back the historic street pattern which was ripped apart in the 1960s.

We propose 773 new homes, all dual-aspect and with generous private amenity space and direct access to outdoor space at street level. The majority would be 2-bed apartments, designed to address the city council's independently assessed housing need

for family homes in this part of the city. The plans also provide continued accommodation for local crafts charity The Men's Shed, as well as a 200 sqm community hall and 48 new workshops and artists' studios. Space is also provided for local shops and a supermarket.

Our alternative vision builds on earlier plans, also designed by Ash Sakula and commissioned by Historic England, which were presented at the public inquiry into Weston



Sketch view at street level showing how a restored Botolph Street might look, recreating the historic high street which once traversed the area before the 1960s redevelopment of Anglia Square (Credit: Ash Sakula Architects)



The former Cherry Tree Pub at 43–45 Pitt Street is a locally listed Victorian public house which adjoins a row of unlisted historic buildings at this corner of Anglia Square. SAVE's vision would retain these buildings as an important testament to the area's historic development (Credit: SBH)

Homes' previous proposals for the site in 2020.

The plans would retain the cluster of historic buildings around Pitt Street at the southwestern corner of Anglia Square which remarkably survived both Second World War bombing and the area's major redevelopment in the 1960s.

Background

Our principal objection to the new planning application is to the scale and bulk of the proposed blocks – some as high as eight storeys – which we believe will cause substantial harm to this part of the City Centre Conservation Area which is predominantly characterised by two- and three-storey buildings.

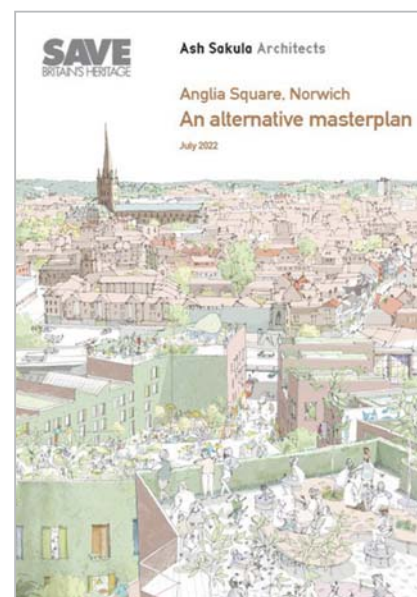
Weston Homes' proposal is for a vastly out-of-scale scheme that would overwhelm the medieval city centre with 14 large blocks containing 1,100 flats, most of them one-bed and half of them single-aspect with windows only on one side.

Public Inquiry success

In 2020 SAVE Britain's Heritage fought and won a major planning battle alongside Historic England and the Norwich Society against an earlier, deeply unpopular scheme proposed by Weston Homes which would have seen a 20-storey tower plus 14 storey blocks, break the city's low-rise skyline of spires and civic landmarks. Those proposals were refused by the Secretary of State.

We continue to support the redevelopment of Anglia Square but believe this is a once-in-a-generation opportunity to repair the mistakes of the 1960s – and that Weston Homes' damaging and dominant proposals fail to offer what Norwich deserves.

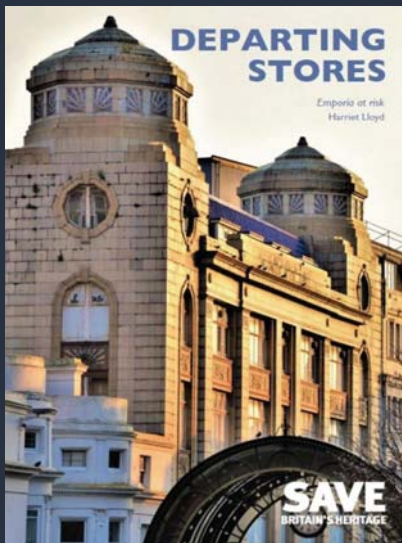
This high level proposal has been developed by SAVE and Ash Sakula Architects to give a sense of what is possible and to provoke debate and a robust interrogation of the Weston Homes proposals.



SAVE's new vision report for Anglia Square by Ash Sakula Architects (Credit: Ash Sakula Architects)

If we are given the chance to refine the project we will carry out a further round of stakeholder engagement. [S](#)

SAVE PUBLICATIONS



DEPARTING STORES

Britain's department stores are facing an existential crisis thanks to the pandemic and rapidly changing shopping patterns.

This up-to-the-minute report documents some of the country's finest examples, the threats they face – and what can be done to rescue and reinvent them for the 21st century. **Published April 2022.**

**Copies available for purchase direct from SAVE
£7.99 Friends and Saviours | £9.99 general sale**

CANTERBURY TAKE CARE!

This collection of essays by several leading authors explores the architectural history of one of the most important historic cities in England, from the Anglo-Saxon period through to the controversial post-war redevelopment of the city. **Published September 2021.**

**Copies available for purchase direct from SAVE
£12.99 Friends and Saviours | £14.99 general sale**

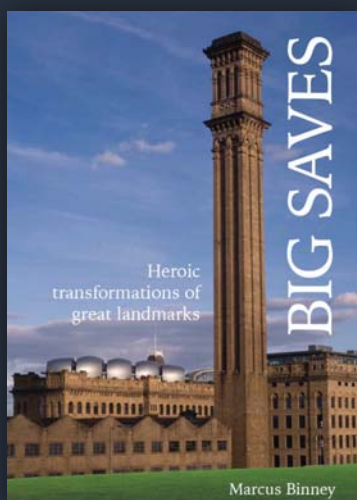


BIG SAVES

Big Saves is a showcase of how Britain has led the way in breathing new life into great historic buildings, from naval dockyards to textile mills, grand hotels to hospitals, town halls to power stations, and many more.

These are buildings which half a century ago would rarely have survived. Their revival is a creative process showing that all over Britain and beyond, historic buildings can be beacons of new life in both booming and declining economies. **Published June 2016.**

**Copies available for purchase direct from SAVE
£12.50 Friends and Saviours | £15 general sale**



SAVE Events 2023



ONLINE TALK

10th January 2023, 18.00–19.00

SAVE Scoop: Conservation News Bulletin

SAVE is busier than ever fighting for historic buildings across the UK. Get all the latest news from our casework desk with conservation officer Ben Oakley.

Tickets: £0 Saviours, £3 Friends, £5 Members of the public



WALKING TOUR

28th January 2023, 11.00–14.30

Jubilee Line Extension stations tour

Join SAVE and Mike Ashworth, former head of design & heritage at Transport for London, to explore the award-winning Jubilee Line Extension stations.

Tickets: £12 Saviours and Friends, £16 Members of the public



WALKING TOUR

15th April 2023, 12.00–14.30

Manchester's Historic Buildings: Lost, Saved and in the Balance

Professor Michael Hebbert will reveal some of the issues facing Manchester's historic buildings, including two significant saves that for many years looked more like losses.

Tickets: £12 Saviours and Friends, £16 Members of the public



For further details or to book tickets for any of our events, please see our website events page www.savebritainsheritage.org/events or contact SAVE's events co-ordinator Lettie Mckie at lettie.mckie@savebritainsheritage.org or 020 7253 3500.

ONLINE EVENTS NOW AVAILABLE ON CATCH UP

Missed one of our online events? Buy a ticket to watch the recording by heading to our events page using the link below. All ticket proceeds go towards SAVE's campaigning and casework.

SAVE
BRITAIN'S HERITAGE

www.savebritainsheritage.org/events/catch-up

Too hot to handle?

SAVE has been campaigning for the sustainable reuse of buildings since the 1970s – but this is the first time ‘embodied carbon’ and heritage have jointly been the focus of a planning inquiry. The case involved some technical concepts. We spoke to two industry experts to shed a little light...

SAVE’s battle to save the M&S building was championed from the start by The Architects’ Journal whose RetroFirst campaign has reset the dial on our demolition-first approach. Henrietta Billings talks to AJ managing editor Will Hurst

Q: (Henrietta Billings) How did a magazine aimed at architects end up spearheading a campaign that is essentially discouraging the design of new buildings? Was it a hard sell to your readers?

A: (Will Hurst) Actually, we are pro-development and pro-new buildings that are designed and built in the most sustainable way. What we are against is a wasteful system that demolishes and replaces existing buildings without a second thought. The RetroFirst campaign came out of our focus on the climate crisis in around 2018 and the realisation that architects and their industry colleagues urgently needed to focus on reducing waste and slashing embodied carbon, which makes up around 10% of UK emissions. We were a little worried about the reaction of our readers but they proved hugely supportive.

Q: What about beyond the AJ’s immediate readership? You’ve had interest from government ministers, high-profile architects and public figures...

A: Yes, we’ve had support from more than 250 individuals and organisations across the industry including 14 architect winners of the RIBA Stirling Prize, leading developers such as

British Land, Grosvenor and Canary Wharf Group, engineers such as Arup, WSP and Max Fordham and membership bodies including the RIBA, RICS, RTPI and, I’m pleased to say, SAVE!

Q: Has the campaign made any difference so far?

A: We have yet to achieve our ultimate goal of policy and tax reforms that would make reuse of existing buildings the default option. It’s a specialist subject and communicating it to the powers that be during the pandemic and recent political chaos hasn’t been easy. On the other hand, I believe we’ve shifted the debate. We’ve received huge media attention, even featuring in international titles, and the campaign has been backed by the House of Commons Environmental Audit Committee and the chair of the Climate Change Committee, Lord Deben. As you know, in partnership with you and your colleagues at SAVE and some high-profile names who lent us their support, we persuaded the then Secretary of State Michael Gove to call in the M&S Oxford Street demolition proposal for a public inquiry.

Q: What do you see as the biggest challenges? VAT? Legislation? Lack of professional education and skills in how to tackle existing buildings?

A: These are all important but our perverse system of construction VAT, which applies the full 20% to refurbishment and lower rates to some forms of new build including 0% on new housing, is a major



Will Hurst, managing editor of the Architects' Journal (Credit: AJ)

obstacle to building reuse. Up until now, HM Treasury has stubbornly resisted reform in this area, including the notion of equalising rates.

Q: How best can heritage and environmental groups, architects and developers work together to help push the message of retrofit?

A: The answer is in the question. We have to join forces as much as possible to demonstrate there is a broad coalition behind this and make the arguments loudly and persuasively, not only on climate grounds but also on the grounds of heritage, economic growth, energy security and the cost of living crisis.

Q: Are any other countries making significant headway?

A: Yes, I’d say many European countries are ahead of us in realising the value of the circular economy in this area including Germany, Belgium, the Netherlands and Denmark. Germany has a plan to spend £47bn making its buildings energy efficient, which dwarfs efforts in Britain including the Labour Party’s proposals, themselves much more ambitious than anything the UK Government has put forward. In



Deconstruction of a building by Belgian coop RotorDC that works to deconstruct rather than demolish buildings and find new markets for salvaged materials (Credit: RotorDC)

Belgium, the work of Rotor DC – a cooperative that works to deconstruct rather than demolish buildings and finds a market for the constituent parts – is very inspiring.

Q: What will be the biggest incentives to changing long-established approaches to development from landowners, developers and government departments?

A: VAT reform and policy change in planning and building regs would both make a big difference. One of our RetroFirst demands is that every public project should have to look to retrofit solutions first. This would show public sector leadership and would stimulate the skills base we need. One of the arguments I make to private sector clients and investors is that this area is moving so rapidly they need to be ahead of the curve to remain credible and competitive. Otherwise, they will be left trying to deliver and defend wrong-headed schemes that are fuelling the climate crisis.

Q: Retrofit and embodied carbon are not easy concepts for the public to get their heads around. How can we help spread the word?

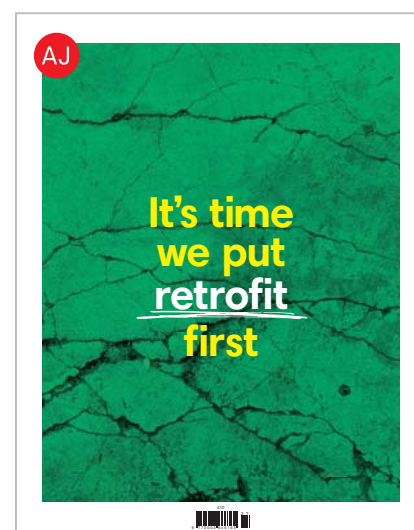
A: If you're environmentally conscious, you are probably making some effort to reduce waste as a consumer whether we are talking about electronic devices, food or fashion. Now consider buildings and the startling fact that two-thirds of the 200m tonnes of waste produced in the UK each year comes from construction. Remember that everyone has a voice and everyone can write to their MP and influence the planning system in their local area to prioritise retention of buildings. In the words of American architect Carl Elefante, "The greenest building is the one that is already built."

Q: You have put a lot of personal energy into the campaign, Will. What is it that drives you?

A: Fear and hope. I'm very frightened by the rapidly escalating climate crisis and I believe the scientists when they warn that we only have a short window of time to turn things around. I also have hope that we do have the solutions if we choose to employ them and that we can all play a part. The crisis is here but the severity of that crisis is in our hands. Doing something is far better than doing nothing.

Q: What are your own favourite examples of re-use?

A: I love Herzog and de Meuron's original Tate Modern and I'm looking forward to seeing Wilkinson Eyre's efforts at Battersea Power Station. Although I've not visited it yet, I'm also impressed by Houlton School in Rugby, a hugely bold conversion of a historic radio station by the architect van Heyningen and Haward.



Cover of the AJ's September 2019 edition used to launch the RetroFirst campaign championing reuse in the built environment (Credit: AJ)



Applicants often make proud claims that the vast amount of waste materials from demolitions such as this – the Art Deco Solent Flour Mills in 2020 – will be majority recycled. Sadly the reality is that materials such as brick, stone and concrete (which make up a vast proportion of construction waste) are recycled by crushing and re-using as aggregate and hardcore for roads (Credit: SBH)

Q: Are there particular stand-out developers who give you hope?
A: The big developers who are backing our campaign are doing many of the right things which is great to see. I'm also very impressed by smaller players such as the Really Local Group, FORE, General Projects and Fabrix.

Q: This conversation in 5 years' time – what will be the main issues we will be discussing? What will have been achieved through the campaign?

A: Things are moving so fast I find it hard to imagine where we will be in five years' time! I really hope that by that point, reuse of buildings is the norm and demolition is a last resort. I also hope that we will have developed far more progressive methods of taking a building down and reusing its materials so that demolition has shifted to become deconstruction. **S**



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Photo: Ayr Railway Station, South Ayrshire

Explainer: What is embodied carbon and why does it matter?

Q&A with Dr Alice Moncaster, an international expert in the field of carbon emissions in the built environment



WHAT IS...?

The climate crisis

The climate crisis is no longer a scientific theory, open to debate. It is already upon us, with this last year seeing the most devastation ever including wild fires in Canada, flooding in Pakistan, the Yangtze River in China drying up and 40°C heat in the previously temperate UK. These are the result of an average global temperature rise of just over 1°C, due to the effect of additional greenhouse gases emitted into the earth's atmosphere by human activities. These are increasing, with the Global Carbon Budget reporting that last year we increased our emissions by another 1%. If this continues, huge areas of the world are predicted to become uninhabitable within 20 years.

Most of our anthropomorphic emissions come from extracting and burning fossil fuels for energy, which emits carbon dioxide (CO₂), as well as some other greenhouse gases, into the atmosphere. Greenhouse gases are collectively known as "carbon".

Almost half of our carbon emissions are due to the built environment – far more than any other individual sector. This presents a powerful opportunity:

if we reduce the carbon footprint of the built environment it will have a significant impact on helping us reach net zero.

Net zero

Net zero is a scenario in which all greenhouse gas emissions over the life of an asset, minus any "offsetting" activities which absorb greenhouse gases, come to zero.

The UK Government has made a legally binding commitment to transition to a net-zero economy by 2050. Climate modelling however shows it is important we make the biggest reduction as soon as possible, so this was updated in 2021 to commit us to the first 78% drop by 2035.

Greenhouse emissions

This term covers emissions of carbon dioxide, methane and other gases contributing to the greenhouse-like warming of our atmosphere.

Concrete is a particular problem. The manufacture of cement, its binding component, has especially high emissions. For a start, kilns have to be heated to around 1,450°C, and then additional CO₂ is emitted as part of the chemical process of changing limestone into clinker. Globally, cement is responsible for 7% of all CO₂ emissions.

Another impact is from methane, which is emitted during the extraction of oil, as well as from decomposition of materials in landfill sites. Construction is responsible for a major proportion of landfill waste.

Whole-life carbon emissions

A building's whole-life impact is its "cradle-to-grave" environmental footprint. From the extraction of raw materials (mining, logging) and their manufacture (into steel, concrete) through construction and use, right up to the final disposal of waste at the end of the building's life. Some products such as cladding and air-conditioning

components will need replacing during a building's life, so a "lifecycle assessment" should account for those too.

Whole-life carbon (WLC) emissions fall into two main categories:

Embodied carbon

Released by the construction and demolition of a building. Includes production and transport of materials, construction activities, maintenance and replacement of components, demolition and the transport and processing of demolition waste.

Operational carbon

Released by the completed building during its life. Includes heating and cooling, water heating, ventilation, lighting and control systems.

Retrofit

A deep retrofit includes changes to a building to ensure its operational energy use is the same as that of a new building built to current energy efficiency standards.

It can be achieved in a number of ways, which might include better cladding or insulation, new windows and new services components.

Importantly, research has shown that a deep retrofit will "cost" considerably less embodied carbon than an equivalent new building, with the same resultant operational carbon. So the whole life carbon of retrofit is lower than the whole life carbon of new build, even without counting the carbon cost of the demolition of the previous building.

Recycling

Recycling or re-using materials is not as saintly as is often claimed, with most construction materials 'recycled' from demolitions recycled at much lower grade, meaning that very little carbon is actually saved. **S**

Churches and chapels: Who cares?

Places of worship collectively represent arguably the nation's greatest collection of architecture and fine arts. Christopher Catling, chief executive of the Royal Commission on the Ancient & Historical Monuments of Wales, considers the challenges of keeping churches open and alive as repositories of local, social and natural history

In 1977 the Victoria & Albert Museum mounted an exhibition called *Change and Decay: The Future of Our Churches*. This built on the shock tactics used in the V&A's pioneering 1975 exhibition on *The Destruction of the Country House*, which led to the creation of SAVE and opened with a Hall of Destruction. Visitors were greeted with a collapsing wall: each of the tumbling blocks of stone featured a picture of a country house now lost to the demolition ball.

Change and Decay opened with a "sermon in broken stones", the floor littered with the debris of destroyed churches: stained glass fragments, tracery, tiles and carvings, all designed to jolt the Anglican church and the Westminster government into action to save places of worship from closure and disposal on a massive scale. To ram the message home the exhibition panels stated that the Church of England had authorised the demolition of 141 churches in London alone in the previous three decades, and that one church was currently being lost every nine days.

The rest of the exhibition made the point that places of worship collectively represent the nation's greatest collection of architecture and fine arts, richer by far and more numerous than the entire collections of the V&A itself (many of whose treasures originally came from churches).

The reasons for closure were the same then as now: declining congregations unable to shoulder the financial cost of maintaining historic buildings, combined with what one commentator called "a contempt among churchmen for old buildings" and a "refusal to accept that fine

architecture can be any kind of asset to worship or missionary work".

The problems highlighted by the exhibition were not new: in 1960 the Archbishops' Commission on Redundant Churches concluded that 790 churches would be declared redundant by 1980, of which 440 were of sufficient historical and architectural importance to warrant their preservation, that a further 86 were of interest to a lesser degree and that many of the remainder "possessed those visual qualities that add so much character and interest to the town and countryside". Campaigners argued this was a gross underestimate.

In fact, the Redundant Churches Fund (now the Churches Conservation Trust), which was set up as a direct result to look after disused Anglican churches on behalf of the nation, has taken on 350 buildings since 1969. The Friends of Friendless Churches, which rescues churches and chapels of all denominations, has 60 buildings in its care in England and Wales. Historic Churches Scotland has seven, though this is not an indicator of the closure rate – the charity warns that "since 1900, more churches have been abandoned, closed or demolished than are now in use". There is no equivalent body in Northern Ireland, the Ulster Historical Churches Trust limiting its activities to advice.

History therefore teaches that we should not panic and that we can, with collective effort, prevent the mass closure of places of worship.

'Imagine a world in which Pevsner only existed as a record of what we can no longer see'

The fact that fewer closed than was predicted does not mean the forecasts were wrong. Instead, the relatively slow rate of attrition is a tribute to the enormous energy of congregations and their stubborn refusal to let their buildings go.

Even so, as we face another wave of closures, we cannot assume these patterns will continue. The focus of all that prodigious congregational energy has shifted from fundraising for fabric repair to social action. The evidence was captured by the National Churches Trust's 2020 'House of Good' report which calculated the economic and social value of the voluntary work carried out by church communities – running food banks and night shelters, visiting the sick and supporting those with addiction or mental health issues – as being up to £55bn. That is around £300,000 per parish, or roughly the amount the NHS spent on mental health in England in 2018.

There is a new spirit of evangelism abroad that wants to do more of the kind of work celebrated in 'House of Good'. This is laudable and entirely consistent with Christian teaching, but the effort to keep historic buildings in a good state of repair is increasingly seen as a distraction and one that adds substantial financial burdens. Amalgamating congregations and selling surplus places of worship for development can be seen as a positive step because it releases capital that can be spent on maintaining the remaining buildings or channelled into social work.

Thus to the traditional reasons for closure – declining populations in an increasingly secular age – we can add the fact that where congregations are

thriving and growing, looking after a historic building is not a priority. Those who love ecclesiastical heritage can wring their hands in distress, but as long as we have no practical solutions to offer, and as long as we rely entirely on the worshipping community for answers, they have every right to ignore us. In a nutshell, if we want to retain historic churches as community assets we have to find ways of funding them that do not add to the financial burdens of the worshipping community.

In Wales, where around a third of chapels and churches could be at risk over the next decade, the Historic Places of Worship Forum has set up a working group. The members are people with “head office” responsibility for the buildings owned by the major denominations plus heritage bodies. Our aim is to draw up an action plan that provides congregations with practical alternatives to closure and sale. There are no easy answers and no solutions that fit every case, but we have identified a number of core principles that we will continue to refine.

The first is the need for congregations to reach out to the wider community. There are people who value religious buildings for their heritage and would be willing to help but who do not wish to be evangelised. Christians must stop using words like “mission” to describe the process of opening churches to people who have no desire to be “converted”. Some churches recognise this and declare

St Teilo’s church, Llandeilo Talybont, Glamorgan, looked derelict and doomed until a decision was taken to dismantle the church, and rebuild it in the grounds of St Fagans National Museum of History, the open-air museum on the western edge of Cardiff. The reconstructed church opened in 2007, complete with modern renderings of the original late-medieval wall paintings, a vivid reminder that our churches were once much more colourful than they are today.





Much like the margins of illuminated manuscripts, roofs in some Welsh late-medieval churches include secular caricatures, like this telling contrast at St Mary's church, Cilcain, Flintshire, between a lord and lady and a pair of peasants.

they are open for people of “all faiths and none”. At the same time, church communities and hierarchies must be persuaded to stop taking decisions in secret and acting as if they were the only stakeholders in religious buildings. Those buildings were often paid for by the wider community and it is a matter of great resentment that

distant powers take decisions about their churches without consultation.

The forum has taken evidence from stakeholders to understand what they see as the opportunities for keeping churches in community use. We have discovered that people often come forward to offer help when it is too late. There is a clear lesson here: the

churches and chapels that will survive are those run by people who make a serious effort to reach out to the wider community.

The Plunkett Foundation, which promotes the use of places of worship for community enterprises like post offices and cafés, says nearly all its success stories came about because the community approached the church. It is trying to persuade churches to take the initiative and ask the community, “What use could you make of this space?”.

Principle number two is “plan ahead”. What does your building need? In Wales, capital grants are available under the Community Facilities Programme to instal more efficient heating, add a toilet or kitchen or carry out repairs. Such

solutions work best where there is no competing community facility, where there is the demand for additional capacity or where the church makes a particularly atmospheric setting.

That still leaves large numbers of buildings that are unsuitable for community uses but that doesn't mean they should be closed. There are many churches in Wales that receive visitors and donations by working with hoteliers and tourist authorities to promote themselves as visitor attractions. Some even offer accommodation, from the spartan bed roll approach of the British Pilgrimage Trust's 'Sanctuary' scheme, to the more luxurious 'Champing' (church camping) scheme.

Tourism, done well, makes substantial sums – most of Britain's cathedrals would close without visitor income. More modest buildings have potential too. Bangor Diocese is investing in 'Stones Shout Out', presenting five especially ancient and "numinous" churches in a way that engages tourists and pilgrims. Llandaff



Some of the more remote churches in Wales escaped the worst excesses of 16th and 17th century iconoclasts to retain inventive and exuberantly enriched rood lofts, as here at St Mary and All Saints, Conwy, Gwynedd, where, unusually, both sides are equally lavish – more often only the side facing the nave is carved.

Diocese's 'Churches Unlocked' festival saw 10 churches open for 10 days, hosting tea parties, concerts, circus training and stained-glass design. The festival was a success – not least in encouraging local people to venture inside and begin that all-important process of engagement – and is being expanded.

All this requires planning, something that is often lacking. Two English dioceses – Ely and Lincoln – have shown the value of audits that ask congregations, 'What sort of church do you want to be?' – from "key mission church" to "exploring closure" – and planning accordingly. The very small number of churches in the 'closure' category was heartening, and for those churches where closure really is the only option, the Places of Worship Forum is exploring whether charitable trusts could acquire them. There are knotty legal and financial issues and the forum hopes to be able to give step-by-step advice about community asset transfer, for example, or how to use covenants to ensure significant features are not compromised through conversion to other uses.

Finally, if all else fails and places of worship must be sold, the forum wants

to be sure that organisations like the Welsh Royal Commission have the opportunity to make a detailed record of the building and its churchyard and that a suitable home is found for the archives and artefacts.

As well as damage to essential character that so often occurs when places of worship are converted, the big loss is access to a resource that gives so much intellectual and spiritual sustenance. Imagine a world in which Pevsner only existed as a record of what we can no longer see, in which the places of worship that have been at the heart of every community, a repository of local, social and natural history for 1,000 years were forever denied to us except as photographs or laser scans.

SAVE Britain's Heritage has been in the vanguard of efforts to keep these places open and alive since its foundation – indeed, SAVE's executive president, Marcus Binney, was co-curator of the two ground-breaking exhibitions at the V&A. Perhaps we need another exhibition to stimulate a national conversation about how to prevent the loss of this precious legacy. **S**



Morrison Tabernacle, voted Wales's favourite place of worship in a poll conducted by the National Churches Trust in 2017. The non-conformist chapel is notable for the curvaceous sweep of its multi-tiered galleries and for its organ, dating from 1922, which is often featured in 'Songs of Praise'.

The power of reuse

SAVE has been fighting for our industrial heritage for nearly 50 years. In the first of two features on the reuse of heroically scaled buildings, Elizabeth Hopkirk looks at the transformation of Bradford's Lister Mills which has been shortlisted for a new 'test of time' award

Lister Mills – once the largest silk mill in the world – is a magnificent collection of grade II*-listed buildings that dominate Bradford's skyline with a soaring 76m chimney inspired by St Mark's campanile in Venice.

Crowning a hill in the city's Manningham district, the mill employed 11,000 people in its heyday and provided velvet for George V's coronation, flame-proof wool, khaki and parachute silk during the Second World War and curtains for the White House. Strikes over workers' rights in

1890/1 laid the foundations for today's Labour Party and the Lister Ladies Football Team, founded there in 1921, was one of the country's first competitive women's teams.

As well as playing a significant part in the nation's history, Lister Mills is also considered one of the country's grandest industrial buildings. Yet after its closure in the early 1990s it fell into sorry dereliction.

SAVE first took up the cause of the Pennine mills in *Satanic Mills*, our seminal 1979 report and accompanying

exhibition which argued that while it was necessary to sweep away many of the ills of the industrial revolution – such as spoil heaps – its buildings were often magnificent pieces of architecture that warranted a second life. SAVE has been advocating for them ever since.

A decade after Lister's closure, the Manchester-based regeneration specialists Urban Splash spotted its potential and began work to bring the structures back to life with the support of Bradford Council and Yorkshire Forward. Two architecture practices were appointed, one for each range – Latham Architects for the Silk Warehouse and David Morley Architects (DMA) for Velvet Mill – while a third, Shed KM, was commissioned to landscape the courtyard.

The historic fabric was central to the project's success. Original features like exposed brick, cast iron columns and vaulted ceilings were restored and celebrated as the site was transformed into 297 homes – including two storeys of striking penthouses – and 600,000sqm of commercial space.

This autumn SAVE entered Lister for *Architecture Today's* inaugural "Buildings that have stood the test of time" awards which reward sustainability and longevity in the built environment. We think Lister is a poster child for reuse and welcomed the chance to present it to a fresh audience. The buildings have survived for 150 years, while their 21st-century conversion has also proved an enduring success. The judges agreed: Lister is a finalist in the residential category alongside a 1960s estate and several much more recent housing schemes.

External view of Lister Mill's iconic tower (Credit: DMA)





Striking view of the roof pods against the silhouette of the building's many original classical architectural details (Credit: DMA)

SAVE and David Morley were invited to make the case before a panel of judges who included the government's chief architect Sarah Allan and the BBC's former environment analyst Roger Harrabin. The winners will be announced in February 2023.

The story of Lister Mills – a thread of innovation

A mill had stood on the site since 1838 but the original building was destroyed by fire in 1871 – an all-too-common fate. The owner's fourth son Samuel Cunliffe-Lister, later Lord Masham, was an entrepreneur who held a record number of patents, mostly for textile processes. He commissioned local architects Andrews & Pepper to design a more resilient replacement whose magnificence would proclaim his status.

The two parallel ranges – each as big as Buckingham Palace – were completed in 1873 in a richly decorated Italianate style. Fine sandstone ashlar elevations rose from rusticated basements ornamented with arched windows, dentilled cornices and parapets. An elaborately detailed stair tower was capped by a French pavilion-style roof and flagstaff. As the Historic England listing entry puts it: “The

scale, richness of decoration and the unique chimney make Manningham Mills the grandest industrial monument of the worsted trade.”

It certainly fulfilled the promotional aspect of Lister's brief. It also employed the latest technologies, which so fascinated him. The 27 acres of floorspace were constructed using Dennett's fire-proof arched concrete system supported by cast iron beams and columns. The mill was powered by massive steam boilers, each requiring 1,000 tonnes of coal a week, brought by rail from the company's collieries near Pontefract.

But while Lister's buildings have

survived, his business model was eventually defeated by overseas competition and changing trends. Decades of decline followed. By the time Urban Splash arrived the buildings were roofless, derelict and needed extensive strengthening.

What had once been an emblem of prosperity and innovation had become a symbol of the city's declining fortunes. As Manningham-born Mollie Somerville, a retired teacher who now lives in a flat in the mill, puts it: “The building is an icon for Bradford. It's visible from whichever direction you approach the city so people see it and think, ‘I'm nearly home’.”

Yet local relationships with the building are complex. For one thing Lister was an unenlightened employer who cut his impoverished staff's wages without warning when US import tariffs hit profits. For decades the smoke emitted from that beautiful chimney was so filthy you couldn't hang your washing out when the wind was blowing in a certain direction. Somerville recalls having bronchitis for three weeks every winter when she was small, before the Clean Air Act 1956 introduced emission controls. Some years later she remembers the blackened mill buildings turning yellow as they were sandblasted.

Given its prominence the mill had



Selection of SAVE's mill reports over the years, including Satanic Mills and other covers

the potential at the turn of this century to become a beacon of hope but a key challenge was making the project viable in an area of decline and low land values. Manningham, the focus of riots in 1995 and 2001, is one of Bradford's most deprived districts. Urban Splash had to work hard to do things on a shoestring without compromising quality. Then the financial crash hit, interrupting work for several years. While the flats in the first phase, Silk Warehouse, sold out in 2006, the developer had to pivot quickly to offer Velvet Mill as rentals, but these too have been successful.

Fortunately the “loose fit” Victorian shell lent itself to conversion.

The original windows – set high to minimise distraction – were not ideal for flats, but 4.3m ceiling heights meant floors could easily be raised, creating space for services. The fifth floor – top-lit and windowless – also posed a challenge but discreet windows were created between dentils. Corridors are wide and characterful as they incorporate ornate columns, brackets and alcoves. Velvet Mill was significantly “over-insulated” compared with the requirements of the time, a decision which is paying dividends now. Simply reusing so much historic fabric has saved approximately 50% of the embodied carbon that would be needed for a new-build development of the same size.

Another test was how to retain a sense of space while dividing the dramatic floorplates into flats. Urban Splash director Mark Latham says: “We decided to slice through the building to reveal its grandeur and the old steelwork . . . the atrium is the

‘Simply reusing so much historic fabric has saved approximately 50% of the embodied carbon that would be needed for a new-build development of the same size.’



Colour illustration from *The Story of Lister* by Mark Keighley (Credit: James X James)

residents’ access . . . and it’s pretty spectacular.”

The buildings also needed strengthening. The choice was between erecting a steel support structure inside – rendering the original building decorative – or pumping grout into the 1.5m-thick walls whose cores were feared to be full of rubble. They chose the second option. The two new storeys on Velvet Mill had to be lightweight, visually distinct and able to fit on a roof that is just 19m wide and high enough to make access tricky. Engineers Arup built a transfer structure on which Price & Myers designed parametric penthouse pods whose striking form was inspired by skeins of wool. The double-curved timber frames, clad in zinc, are intended as a symbol of regeneration. They were prefabricated in Hull using sterling board made from waste. The subcontractor involved went on to establish a thriving modular timber fabrication business as a result of the skills it learnt.

Through careful craftsmanship and design Lister’s massive industrial but ornate character has been retained, along with the sense of innovation of its pioneering commissioner.

This year Lister was the focus of *The Mills Are Alive*, a major cultural project

heralding Bradford’s reign as City of Culture in 2025. Gathering stories from people whose relatives worked there, it culminated in a colourful projection and sound show illuminating the chimney. It was attended by 5,550 local people who were reportedly delighted that something of such scale and ambition was happening in their neighbourhood.

As Juritz puts it: “The mill is very prominent and was beautiful even when derelict – but there’s a big difference between a town being overlooked by a derelict building and one that’s inhabited, has the lights on and activities behind the façade.” As well as providing homes for hundreds of families and individuals, the buildings also house four community organisations including Mind the Gap, a theatre company for people with learning disabilities.

Urban Splash’s Latham says: “the project makes a statement that the whole of Manningham is changing and the city is forging ahead”.

All these social, environmental and economic benefits, not to mention the flats’ enhanced price tags, demonstrate that great value can be unlocked when we take the trouble to invest in our heroic industrial buildings. **S**

The Mount Everest of Preservation. Battle for Battersea ends in triumph

The SAVE campaign to rescue and revive Battersea Power Station goes back 44 years. Marcus Binney has been there since the start and was once presented with a chocolate cake in its shape by George Allan, Timothy Cantell and others. He recalls numerous close shaves.

I was first alerted to its demolition in August 1978 when BBC's Nationwide rang saying: "Battersea Power Station is closing. Should it be preserved?" I replied with a resounding yes.

As chairman of SAVE Britain's Heritage, founded three years earlier, I approached the Central Electricity Generating Board (CEGB) asking for a

visit. The answer was a resounding no. So I wrote to Tony Benn, then Minister for Power, and suddenly the visit was on.

We arrived to find the magnificent turbines being stripped out of the 1930s turbine hall. It was a galling sight to see the handsome brass key pattern balustrades being cut off with

oxyacetylene torches. They will be put into store I was told though I have never had sight of them. Happily, one survives outside a window in the Art Deco control room.

After the tour the SAVE team was invited to lunch at the CEGB offices in Bankside Power Station. We were asked: "You would not want to be

The unmistakable silhouette of Giles Gilbert Scott's Battersea Power Station in October 2022 following the 10-year restoration and redevelopment of the site to designs by architects WilkinsonEyre (Credit: Brendan Bell)



preserving this too?” Well, I said, we might. A few months later SAVE submitted a proposal to transform Bankside into an art gallery written with Barry Mazur who had designed the V&A exhibition on vanishing churches, organised by Peter Burman, another founding trustee of SAVE, and me.

Who could have then guessed that Bankside would be triumphantly rescued and revived as Tate Modern a full 20 years before Battersea opened?

Michael Heseltine had boldly listed the power station following the furore over the sudden demolition of the Art Deco Firestone Factory in west London days before it was due to be listed.

Soon after SAVE published *The Colossus of Battersea* with a splendid contribution from Gavin Stamp and evocative photographs by Randolph Langenbach who had been closely involved in SAVE's 1980 exhibition *Satanic Mills*.

Our report had been produced by the architect Martin Richardson. His visionary plans showed how Battersea could be transformed into a sporting arena and he went one better in securing permission for change of use from Wandsworth Council to sport and leisure use.

The CEGB decided to launch an architect developer competition in the firm belief that no one would come forward to invest real money in the ailing behemoth.

One developer wanted to turn the

power station into a giant version of the Paris Lido with long-legged chorus girls performing before 2,000 diners.

In the end there appeared to be only two serious contenders. First a rubbish incineration scheme that would have perpetuated the industrial use of the power station and ensured the chimneys continued to smoke. But it involved construction of a vast elevated road inside the Art Deco turbine hall to gain sufficient tipping height for the rubbish.

Another scheme proposed turning the power station into a vast Disney-style indoor entertainment centre. This project was the brainchild of architect Mark Leslie who now runs a design practice, Martello Media, in Ireland. He saw it as an indoor version of Disneyland themed on the Industrial Revolution and British invention: education more than entertainment.

He recruited a cousin, Sir David Roche, a property investor who won the competition but was soon elbowed out by the swashbuckling John Broome.

On a Saturday morning in the mid-80s, Sophie Andreae, then Secretary of SAVE, and I found ourselves being flown up from Battersea in John Broome's helicopter to Alton Towers to see how the power station could be revived with daredevil rides. The ever-resourceful solicitor, David Cooper, who had helped us save Barlaston Hall in Staffordshire from demolition, came with us.



Battersea Power Station lying derelict and forlorn in 2008 (Credit: BPSDC)

Sophie remembers how Broome began with a tour of the car park to show us the size of the cars and the many new number plates of his visitors.

Broome secured the support of Prime Minister Margaret Thatcher and on 8th June 1988 she attended what *The Times* reported was to be, “the biggest tourist attraction in Europe”.

Mrs Thatcher pronounced in ringing tones: “We have seen the past today. We will be back in two years’ time to see the future.” But even with £70 million from the sale of Alton Towers the money ran out.

In 1993 the power station was bought by Victor Hwang, son of a legendary Chinese developer who gave each of his four sons £20 million to seek their fortune. His company secured a massive increase in planning permissions around the power station, crowding in on the flanks, though not the ends. Many still lament the loss of the famous view of the

Cross section from Graham Morrison and Martin Richardson's scheme for SAVE in 2012 (Credit: SAVE)



power station from trains approaching Victoria Station.

When I went to Los Angeles in 2003 to write up the new Frank Gehry Walt Disney Concert Hall, I met one of the Battersea investors, a specialist in shopping malls. “Well, I will tell you one thing – those people don’t know nothing about shopping, and I am going to sue them,” he barked.

Nonetheless, Victor Hwang sold the power station to the Irish property company Treasury Holdings with a new expanded planning permission for £400 million. They were on the brink of a sale to a consortium of Malaysian investors when the banks took over following the 2008 crash.

Disaster loomed again as Reuters ran a story on 2nd December 2011 saying: “Battersea Power Station, the derelict London landmark that has been at the centre of a stream of failed redevelopment schemes, should be knocked down to spur economic growth in the UK capital.”

Stephen Bayley, former director of the Design Museum, pronounced in *The Times*: “Battersea Power Station is a ghastly wreck. Get rid of it.”

SAVE was not going to stand by while the power station was demolished and we teamed up with Graham Morrison (who had worked as Martin Richardson’s assistant on our original reuse scheme). Graham’s aim was to show how BPS could be saved by a staged approach.

With advice from Kim Turberville, who runs the annual National TV awards at the O2 Arena, we proposed a staged approach to reviving the roofless boiler house within the four chimneys. Step 1 is to use it as an open-air venue for concerts. Step 2 introduced a permanent stage, side stages and a lightweight roof. Step 3 raised the floor creating more usable space below. Step 4 created a permanent arena with hospitality boxes along the sides and end.

The arena would be substantially larger than the Albert Hall and comparable to the O2 and thus suitable for pop concerts and events such as national television, film and music industry awards.

The threat of demolition receded. The team at the Battersea Power Station Development Company stayed on unpaid for six months and remarkably secured the sale to the Malaysian consortium. A new competition for an architect was held and Graham’s firm Allies & Morrison was the runner up. The winners were Wilkinson Eyre, adventurous Modernists who also transform old buildings, notably the Magna steel works in Rotherham.

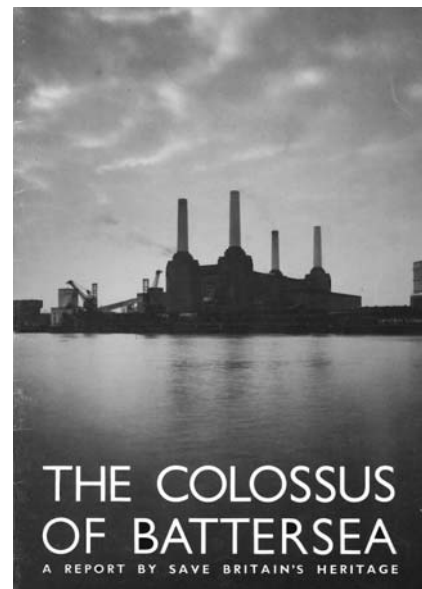
The Consortium has completed the gargantuan project without cutting corners, insisting on top quality throughout. Here is another Selfridges that comes with exhibitions, cinemas, party venues and fun places to eat and drink. There is a new Tube station that delivers you at the front door and a pier for Thames Clippers to bring you by river.

Wilkinson Eyre founder Jim Eyre presented the new owners with two simple ideas: “Wherever you are in the building you should always know that it is a power station and must always be aware of the vast scale.” To this end the entrance halls at the north and south ends are open all the way to the rooftops. Bare brickwork has been left exposed, not plastered over.

The result is an industrial aesthetic combined with beautifully detailed sleek Modernism.

Turbine Hall A is now restored to its shimmering Art Deco splendour. Sunlight streams through newly reglazed roofs. Faience-faced pillars are as pristine as they were when new.

While it stood empty and decaying the pillars looked as if they were dangling in the air. Now the three levels of the turbine hall have been



SAVE’s 1982 report *The Colossus of Battersea*

reconnected with broad galleries serving smart shops connected by bridges and escalators. Overhead gantries complete with cranes add to the Piranesian sense of the gargantuan.

The restored Turbine Hall B is pure 1950s Modernism with smooth concrete walls shorn of any moulding and a gently arching ceiling roof aglow with light like the ceilings of the grandest Odeon cinemas. Light tubes act like spotlights allowing daylight to penetrate from far above.

Control room A is so stylish it might be the ballroom of the Savoy Hotel. The illuminated glass ceiling is pure Jazz Age. Control panels bear the name of the streets they serve. So why three panels for relatively modest Carnaby Street? The answer is that one served Buckingham Palace and another the Houses of Parliament.

The opening of Battersea Power Station shows that SAVE’s practice of working with architects to put forward practical proposals for new uses does work. It provides a vision, creates positive interest and leads directly or indirectly to saving both heroically large buildings and little gems. It also requires a lot of patience. **S**

Mission Possible. Saving our industrial heritage

The rescue and restoration of industrial buildings always presents unique and complex challenges for Local Planning Authorities and groups. Liz Fuller reflects on the example being set by one Local Authority in Somerset and the use of enforcement powers to effect positive change

On the edge of the town of Wellington in Somerset stands the vast Tonedale Mill site. For over 200 years the local family business of Fox Brothers ran a textile manufacturing business here, producing woollen and worsted fabrics.

At its zenith, the 11 acre site employed 5,000 people from the area, producing cloths including Khaki and puttees for troops in the First World

War. Production on the site ceased in 1992 and the buildings now stand empty and derelict after years of neglect.

The mill buildings are listed grade II* by Historic England (HE), who describe the complex as being “unparalleled in England” on the basis of their scale and value in illustrating so clearly the range of processes involved in cloth production.

This semi-rural setting for the 18th and 19th century textile mill is strangely alluring with a site that is cut through by a stream and bounded on one side by fields. The decaying buildings evoke the power and poignant beauty of Roman ruins sitting in tranquillity in the English countryside.

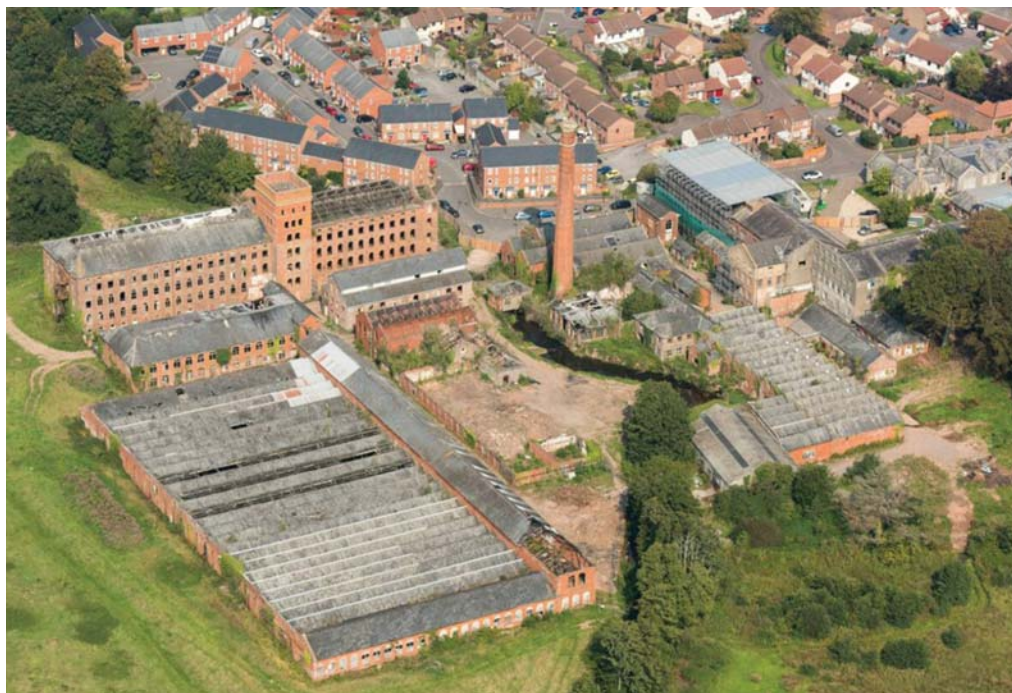
Now dangerous, dilapidated and a blight on the town, the complex of

The long range of the Tonedale Mill, West Complex (Credit: Eveleigh Photography)



buildings have been steadily deteriorating. A series of developers have owned the main part of the site since it fell into complete disuse in the late 1990s. Hopes for a prosperous new future were kindled in 2008 when approval was granted for the restoration and development of the site which would have seen 223 homes together with commercial units being built. Work commenced but quickly stalled and the site subsequently passed to new owners.

Mancraft Limited have owned the site since 2014 but have not taken any steps towards continuing the development. Instead, they have overseen the progressive decline of the site. It remains unclear what their intentions are for this set of buildings which have a potentially critical role to



Aerial photo of the main mill site, showing the vast complex of buildings and factory warehouses (Credit: HIP Ltd)





Photograph from 2018 showing some of the original wool looms which remain in situ in areas of the mill complex (Credit: Eveleigh Photography)

play in the economy and future of the town.

At a time when many local authorities are stretched to their very limits, it is hugely refreshing to see the approach taken by Somerset West and Taunton Council, in cooperation with HE and Wellington Town Council, using a combination of the powers at their disposal (see the action box p.35). Their refusal to be daunted and belief that a coherent plan will eventually enable a project to proceed that will bring exponential benefits to the area stand as a glowing example of what can be done.

Earlier this year, with HE's support, the Council were forced to launch their latest action, issuing an Urgent Works Notice to the owners to prevent further deterioration at Block H, part of the eastern complex. When the time elapsed within which the owners were to comply, the Council carried out

works in default. This decisive action almost certainly ensured that further damage was prevented and precious historic fabric was salvaged.

Chris Hall, Deputy CEO and Director of Development and Place at the Council told us that: *“This is a vitally important site for the heritage of Wellington, we have been clear with the owners that we intend to pursue every avenue within our powers to hold them to account for their mismanagement of the site and to prevent further decay. This is more than just words; we have followed through with Urgent Works Notices and undertaken these works in default. We intend to continue this trajectory until the owners present us with a credible plan for protection and restoration, or enter into meaningful negotiations on the disposal of the site.”*

The Council's proactive approach has combined the full use of its legal

powers with engagement and collaboration with Wellington Town Council and local groups to marry heritage and environmental aims. When the fields to the side of the great western complex came up for sale in 2018, it was registered as an Asset of Community Value by local association, Wellington Community Interest Company. This paused the sale and in 2019, the Council was able to purchase it, preserving the setting of the mill and providing valuable amenity space for the town.

Another adjoining area of just over 62 acres associated with the historic waterways which supplied the factory is about to be purchased by the Council. Its acquisition will consolidate the green space for the community and further link the site to the rest of the town.

Similarly, when a nearby site under separate ownership, once used as the

mill’s finishing and dyeing works and listed grade II*, became available, the Council bought that. Now, after removal of asbestos and stabilising works, the fascinating Tone Works are ready to be assessed for new uses and funding will be sought to enable the continuation of the work.

Notably, these steps have been achieved with unanimous support from the elected members of the Council. Dr Joanne O’Hara, Programme Manager, Heritage at Risk at the Council credits this as a key factor: “Progress on these complex sites requires political will from the elected members of the Council, and a determined, resilient, and proactive approach from the team on the ground. It is our belief that even with limited resources at our disposal, we can instigate substantial change that benefits the historic environment and generates a wide range of positive outcomes for the local community”.

The Tonedale Mill site represents a huge challenge for its owners and for



Heritage at Risk Programme Manager Dr Joanne O'Hara and the team from Somerset West and Taunton Council on a recent site visit to Toneworks on the edge of the Somerset town of Wellington (Credit: Amy of SWTC)

the Council. An impossible mission? Based on the focused vision and purpose demonstrated by the Council and their partners, a rescue scheme is eminently possible. What is needed

now is for the owners to take the decision either to present a coherent and professional scheme or to allow others to take it on. **S**

ACTION!

2018

- February** Urgent Works Notice (s54 Planning (Listed Buildings and Conservation Areas) Act 1990) for Tonedale House following unauthorised works.
- April** Works in default carried out and handed back to owners.
- Summer** Enforcement Notice (s172 Town and Country Planning Act 1990) to clear unauthorised caravans on the site.

2019

- November** Fox’s Field acquired by SWT Council after being put on market by owners in June 2018.

2020

- Early** s215 notice (Town and Country Planning Act 1990) to clear up the Tonedale Mill site. Tone Works acquired by SWT Council.
- June** Three Repairs Notices s48 Planning (Listed Buildings and Conservation Areas Act 1990) issued relating to the east and west complexes and Tonedale House.
- September** Council sought s55 order from Secretary of State to reclaim amounts incurred doing works in default at Tonedale House.

2022

- January** Urgent Works Notice (s54 Planning (Listed Buildings and Conservation Areas) Act 1990) to prevent further deterioration of Block H in mill’s east complex after unauthorised works caused a roof to collapse.
- March** Council carries out works in default.

Casework overview

Oban House, Nottingham

This grand Victorian villa in the town of Beeston was under threat of demolition for new development earlier this year. SAVE objected to the scheme stating the unnecessary destruction of a clear heritage asset to the conservation area, bolstered by similar calls from the Beeston Civic Society. We were delighted to report that the application was refused in October on heritage grounds, including harm to the St Johns Grove Conservation Area through the loss of the building.



Oban House, Beeston (Credit: Beeston Civic Society)

The Custom House, London

The Planning Inspectorate has rejected highly contested plans to convert and extend London's Custom House and quayside into a luxury hotel complex. The decision follows a three year campaign led by The Georgian Group and strongly supported by

SAVE culminating in a public inquiry earlier this year.

In his decision published on 30th June 2022, Planning Inspector Paul Griffiths concluded that the plans by Cannon Capital Developments Ltd & Global Gem Hotels Ltd should be refused on heritage and planning policy grounds.



The Custom House and quayside from above (Credit: SAVE Britain's Heritage)

Former Wiltshire College, Chippenham

SAVE has added its objection to plans to demolish the former Wiltshire College in Chippenham to erect over 100 retirement flats. The property on Cocklebury Road has sat derelict since 2015. Our objection to the scheme stated that the Victorian red bricked building still contributes positively to the town's heritage and could be converted. The application has been

Princess Royal, Folkestone

Pressure from SAVE and the New Folkstone Society earlier this year has led to the withdrawal of plans to demolish the Princess Royal pub in Folkestone, Kent. If approved, the application by owner Sir Roger Michael De Haan would have seen the historic but unlisted pub demolished for tarmac hard surfacing.

Originally built in 1857, the former Shepherd Neame pub is a key building within the Folkestone Leas & Bayle Conservation Area, but has sadly been closed since 2009.

Esher Place, Surrey

A highly controversial scheme to alter and extend Esher Place in Surrey has been thrown out by the Planning Inspectorate. The plans by house builder Birchwood Homes were split up into six planning applications and involved major alterations to the grade II listed house, including extensive internal alteration and exterior extensions, and a number of new build homes in its grounds, plus



*The former Wiltshire College, Chippenham
(Credit: Timothy Cantell)*

the subject of consultation as well as local publicity and is currently being considered.

Croesawdy, Newtown, Wales

We were recently tipped off about a permitted development application to demolish an 1881 villa, known as Croesawdy in Newtown, Wales. A long campaign, pioneered by Gill Bridgewater, led to Cadw (the Welsh Government's historic environment service) being called in to spot list the building, to which SAVE wrote a formal letter of support. Fortunately, Cadw have now placed the fine property on the Interim Protection list while consultation is carried out. We



*Protestors outside Croesawdy
(Credit: The National Wales)*

hope the building will be granted listing status, so that a new use can be found.



*The Princess Royal in 2010
(Credit: Clive Bowley)*

101 Whitechapel High Street, London

A public inquiry scheduled for January 2023 over plans for a large 14-storey office block development in Whitechapel, East London, has been cancelled following the applicant's

withdrawal of their appeal against planning refusal by LB Tower Hamlets in December 2021. SAVE wrote twice to oppose the scheme and had submitted a statement to the public inquiry in support of the Council's refusal on heritage grounds.



*Grade II listed Esher Place in Surrey
(Credit: Wikipedia)*

car parking facilities on the front lawn. SAVE first objected to the plans in 2020 and submitted a written statement to the appeal inquiry in spring 2022.



101 Whitechapel High Street in 2021 (Credit: BBC)

Casework overview

Oldham Mural, Greater Manchester

We are delighted to report that the Roman Catholic Church of the Holy Rosary in Oldham and its ‘transcendental’ Crucifixion mural by Hungarian-Jewish émigré artist, George Mayer-Marton have been grade II listed by the Department for Digital, Culture, Media and Sport.

The listing follows a sustained campaign led by SAVE since 2018, to avert the loss and possible relocation of the mural following the church’s closure in 2017. Standing some 8m high and boasting a striking combination of

neo-baroque mosaic and modernist Cubist-influenced fresco, the mural is one of only two ecclesiastical murals by Mayer-Marton to survive in situ.



The Crucifixion mural (Credit: Estate of George Mayer Marton)

Brandon Station, Suffolk

Long-awaited repair works are finally underway to secure the 1845 station buildings at Brandon in Suffolk on the historic railway line between Cambridge and Norwich.

A large protective scaffold is now being erected over the knapped flint

building by leasehold train operator Abellio Greater Anglia. This is the culmination of a major campaign by SAVE since 2019 when we successfully fought off demolition of the station and secured its listing at grade II in 2020. We hope to report further progress with the works in the near year.



Brandon Station in 2020 (Credit: Breckland Society)

Great Musgrave Bridge, Cumbria

Following an immense campaign by the Historic Railway Estate Group, supported by SAVE, a retrospective planning application by National Highways for the infilling of a historic railway bridge in rural Cumbria have been refused by Eden District Council.

The unlisted masonry bridge, built in 1862, was infilled in July 2021 with thousands of tonnes of concrete without planning permission, despite assessment showing only small-scale repair was needed to secure the

South Kensington Underground Station, London

The refusal by the Royal Borough of Kensington and Chelsea’s planning committee of controversial proposals for large-scale development around South Kensington Underground



South Kensington Station in 2020 (Credit: Alex Ramsey)

structure. The Council has now served an enforcement notice requiring the infill to be removed by October 2023.



Great Musgrave bridge before infilling in 2020 (Credit: HRE Group)

Station in West London has been appealed by joint applicant Native Land and Transport for London. The appeal will now be heard at a public inquiry set to open in January 2023, with SAVE supporting local group The Brompton Association .



Lowesmoor Wharf, Worcester

Following submission of minor tweaks to a harmful high-rise housing scheme at Lowesmoor Wharf in central Worcester, SAVE has written to the Secretary of State to request the plans be called in for public inquiry if

approved. Whilst determination is now not expected until early 2023, Historic England has also made a similar request to the Secretary of State on the basis that the plans will cause serious harm to the historic fabric and skyline of the Cathedral City.



Lowesmoor Terrace looking north (Credit: Worcester Archive)

TJ Hughes, Eastbourne

Following sustained pressure from SAVE and the Twentieth Century Society, proposals to demolish the entirety of Eastbourne's historic former TJ Hughes store have been reversed. The Rachel Trust, which

owns the landmark building has revised its plans for flats on the site to include the striking neo-baroque corner façade, which is the only original element of the building to survive bomb damage during the Second World War.



The former TJ Hughes store (Credit: JimboLimbo)

Buildings at Risk News

The show must go on: New roles for old performance spaces

The 40 cinemas and theatres on SAVE Britain Heritage's Buildings at Risk register are among the most dramatic, exotic and elegant buildings on our books. Their very special characteristics pose particular problems when their original audiences dwindle and cease. Occupying large plots in central urban locations make these sites highly attractive to developers. Unlisted buildings are therefore vulnerable to demolition. Those listed because of their surviving interiors with auditoria, stages and lavishly decorated foyers and public areas can be tricky to repurpose without losing the very characteristics which make them notable. Yet these very factors make

them ideal places for community focussed regeneration schemes and imaginative repurposing.

Two very different "palaces" illustrate some of the challenges faced by these buildings. The magnificent grade II* Palace Theatre and Grand Hotel in Plymouth has a façade themed around the Spanish Armada in an exuberant fusion of Northern Renaissance and Art Nouveau styles and was built in 1898. The interior is a fantasy of sweeping staircases and embellishment. It was last in use as a nightclub which closed in 2006. Since then, there was a promising start by a group wanting to bring it back into use as a performance space with community involvement, but work had

to cease on the project in 2017 after unforeseen costs were identified. Earlier this year some minor work to remove vegetation was carried out but the building stands without a use.

On a different scale, the unlisted Electric Palace in March, Cambridgeshire is much more understated but must have been a rather thrilling arrival in the Fenland market town when it opened in August 1912. There is an unmistakable air of exoticism in the semi-circular Diocletian windows and the arabesque-style cupola. According to news reports at the time, there was also a sign illuminated by electric light spelling "Palace" in letters 1.2m high. The shops around the outside are original to the design and some still

The colourfully eye-catching auditorium of the Stockton Globe (Credit: Sally Ann Norman)



have their tiling and other decorative details. It has been a local landmark for over 100 years but now the site is vulnerable to demolition, being outside the conservation area and unlisted, although it has just been nominated as an asset of local importance. It could make a successful comeback as a cinema to boost the evening economy, with the right owner, as part of the Future High Streets Fund scheme for the town.

Another vulnerable unlisted cinema in Kent, but one with an approved scheme for the creation of a two screen cinema and restaurant, is The Regent in Deal. The distinctive Art Deco façade was added in 1933 disguising the original 1928 iron and glass structure known as the Pavilion in which military bands and other entertainers performed. Disused since 2009, it was acquired in 2011 by new owners who obtained permission for the new scheme in 2019. Recently there was a small fire which fortunately did little damage but highlighted the very real risks faced by empty buildings. We understand that discussions in relation to the scheme are continuing.

SAVE has campaigned on many occasions for cinema and theatre buildings, most recently the unlisted 1920s Sandonia in Stafford where we stopped demolition which had already commenced and presented an alternative scheme. The scheme would allow the striking frontage in the form of a Roman Triumphal Arch to survive and showed how housing could be built on the adjacent site. We have just heard that a new planning application has been submitted proposing demolition again and we will be

reiterating our strong objection to it. Also campaigning in this sphere is the Theatres Trust, which as a statutory consultee should be involved in any theatre-related planning proposals. The Cinema Theatre Association are also active in seeking to protect all kinds of cinemas and theatres.

Through SAVE's register we seek to highlight buildings at risk but the register also showcases positive stories which deserve a moment in the spotlight. The Globe Theatre in Stockton-on-Tees reopened last year

as a major music and comedy venue. A grade II listed Art Deco theatre, it had a glittering role as an exciting music venue in the 1960s, but had been standing empty since the late 1990s. The project was funded by the Heritage Lottery Fund and Stockton Council to create a leading live music destination in the North East. Another example of regeneration tapping into the popularity of live music and entertainment events is the restoration of the unlisted but hugely striking landmark, the Bradford Odeon known



The Ritz Cinema, Ilkeston, Derbyshire (Credit: Eveleigh Photography)



The striking triumphal arch frontage of the Sandonia Cinema, Stafford. The cinema was built in 1920 and is characterised by a distinctive white faience facade (Credit: SUF)

as Bradford Live. Due to reopen next year, the project will create a 4,000 capacity space for live music and other events.

The register also reveals proposed schemes which aim to return buildings to their original, performance related use such as at The Paignton Picture Palace in Torbay, others aim to create cultural spaces with wider possible usage. The Hulme Hippodrome in Manchester has a focussed and professional group wanting to acquire it and convert it to use as an arts centre rooted in the community.

Elsewhere there are housing schemes which tend to involve loss of internal features and even substantial demolition. However, the Leas Pavilion in Folkestone will see an apartment block built around and above this sunken one-time venue preserving the space if not the function. Other residential schemes seem likely to proceed at the Old Cinema in Ringwood and at the former Crown Theatre in Eccles where there will be fairly extensive demolition of the grade II building

but retention of the façade and foyer.

Pubs and bars are also uses to which performance spaces can be adapted. The grade II* listed State Cinema in Grays gained approval for conversion to a Wetherspoons pub, involving loss of the auditorium seating, in 2018 but we understand that Wetherspoons has just withdrawn from this project. There is also a rumoured pub scheme

for the fabulous grade II* listed Ritz in Ilkeston, Derbyshire.

An imaginative mixed use scheme is currently underway at the Palace Theatre, Swansea which will see office space combined with a small performance space, with the auditorium surviving and playing a central but transformed role in the redesigned building. **S**



The Art Deco façade of The Regent in Deal (Credit: Alamy)

Full details of all of these buildings are available on our online Buildings at Risk register which is available to SAVE Friends and Saviours. Find out more about joining SAVE at savebritainsheritage.org/support-us.





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A year in the life of SAVE

Fraser White reflects on his tenure as SAVE's third annual intern



SAVE, which included a traditional lime plastering course with Anglia Lime, which further bolstered my hands-on skills. The internship has not only given me a network of contacts from within the heritage field but allowed me to experience the job satisfaction for myself that comes with saving historic buildings.

In my first week I was tasked with investigating two weavers' houses in Middleton, Rochdale, that had an application to alter the rare 'Yorkshire light' sash windows on the upper floor. The building was unfortunately unlisted, therefore it had little protection against this intrusive application. Working with Ben Oakley,

After studying a Masters in Historic Building Conservation at the University of York, combined with several years experience working in the construction industry, specialising in historic properties, I was struggling to bridge the gap between graduation and professional experience. Whilst I had enjoyed repairing sash windows and repointing church walls, I felt inspired to do more to protect historic buildings. I was fortunate enough to successfully gain a place on SAVE's internship scheme in March 2022, which has given me the chance to get a real insight into how the conservation sector operates.

The internship has complemented the academic skills I gained in my Masters and has allowed me to gain practical experience dealing with real life situations. I have also been introduced to specific skills that I need, to carry out the job in a professional capacity, from letter writing, to learning current policy and archival research. The team at SAVE were very supportive from the start, and are always happy to share their knowledge, and it has been very valuable learning from professionals already working within the sector. I have been able to do additional training whilst working with



The masonry arch bridge at Great Musgrave, Cumbria, before and after infilling with hundreds of tonnes of aggregate and concrete by National Highways in May 2021 (Credit: The HRE Group)

Walking the SAVE team round historic Norwich in April 2022 (Credit: SAVE Britain's Heritage)



SAVE's Conservation Officer, we applied to get the building listed using archival research and desk-based analysis. A few weeks later, we received the great news that the building was to be given grade II listed status, which meant the windows had to be retained and a more sympathetic application would need to be resubmitted. Another case I worked on was the Great Musgrave Bridge in Cumbria. This was an unusual state of affairs in which a Victorian railway bridge had been infilled with concrete for structural reasons, before getting planning

permission. After writing a formal letter of objection to the planning officer about the scheme, stating that the work had been carried out against national policy, thankfully, the council refused the application, and the concrete will now have to be removed and the bridge restored to its former glory.

Coincidentally, SAVE is currently battling the Weston Homes scheme for Anglia Square in Norwich, my home city. I was given the chance to show the team around its medieval streets on a site visit, at the same time providing a tour of the various

buildings at risk that are on SAVE's register. Working with Liz Fuller and contributing to the Buildings at Risk register has been another integral part of my role and has allowed me to investigate a wide range of buildings from churches, factories, cottages, banks, water towers and even dovecotes. I would hope that I have brought a fresh outlook and new ideas to the team, and I have been thoroughly grateful to have had this chance to work with one of Britain's leading voices in the protection of its historic environment. **S**

Not just a pipe dream

Re-using buildings is good for the planet, for the communities that love them – and for business. All it takes is a bit of imagination. Ruth Lang, author of an uplifting new book, offers some global inspiration on creative reuse

BEIJING

Local authorities had sought to prevent illegal structures being built on a 1970s industrial site in Chaoyang District, Beijing, and placed restrictive legislation on any development. The parameters prohibited changes to the massing, layout, materials or fenestration, and required the preservation of the structures and the existing trees. We Architech Anonymous (WAA) took advantage of the exclusion of landscaping from these constraints to create an undulating space known as **The Playscape** which weaves between and through the protected structures to provide over 600sq m of new

inhabitable space and 879sq m of landscaping. They introduced new aerial walkways to adjacent parks and streets, previously cut off by roads and in this way, the buildings are not only preserved but given new purpose for the city's children.

CAPE TOWN

The decommissioned 1920s grain silos which dominate the skyline of Cape Town's Victoria & Alfred Waterfront hold a distinct historic and social value for the area, having been the tallest building in sub-Saharan Africa until the mid 1970s, and standing as a symbol of South Africa's extractive



colonial history. To transform this structure to serve the waterfront's new purpose as an area for retail and tourism required a painstaking process of survey and repair by Heatherwick

The Playscape, Beijing by We Architech Anonymous (Credit: Tian FangFang)





Zeitz MOCAA, Cape Town by Heatherwick Studio (Credits: Iwan Baan)

Studio. The silo consisted of 42 reinforced concrete tubes, each 170mm thick, 33m tall and five meters in diameter, which needed to be opened up to create 9,500sq m of light-filled gallery space, appropriate to its intended purpose as Zeitz MOCAA (Zeitz Museum of Contemporary Art Africa). The structure is now renowned as the world's largest museum dedicated to contemporary African and Diaspora art, with 80 new gallery spaces across six levels forming a new icon for the city's post-Apartheid future.

NEW YORK

The free-flowing space between lounge and runway at the heart of Eero Saarinen and Associates' iconic 1959–62 design for the TWA airport terminal in New York has caused many problems for its preservation. The space beneath the sculptural shell roof comprising four self-supporting reinforced concrete shell segments was unable to accommodate the increase in passenger numbers and security requirements of modern air travel.

Financial troubles at TWA left the terminal disused by 2001. Thankfully the interior and exterior were added to the National Register of Historic Places in 2005 in order to protect the structure. The transformation by Beyer Blinder Belle as part of the TWA Hotel has painstakingly restored Saarinen's vision, complemented with mid-century-appropriate fittings, to create a new restaurant and leisure space. To do so required the replacement of the 238 individually shaped window

panes and their neoprene zipper gasket fittings, along with the commission and installation of over 15 million new 0.5-inch ceramic penny tiles to match the size, colour and texture of the originals which adorn the building's curvilinear concrete surfaces.

MELLE, BELGIUM

By the time architects De Vylder Vinck Taillieu (DVVT) were appointed to help revitalise the site of the 1908 Caritas Psychiatric Center in Melle, Belgium, many of the existing structures had begun to be demolished due to their state of disrepair. Yet in their scheme for PC Caritas, the architects chose to confront the ongoing process of disrepair, demolition and repair. The buildings now reveal their stories through the contrast between the historic structures and the new interventions, which is often highlighted in the use of boldly coloured and unexpected materials. In some places the buildings have been opened up entirely to allow the parkland in which they are situated to bleed through into what was once an internal space. **S**



PC Caritas building, Belgium by Architects De Vylder Vinck Taillieu (Credit: Filip Dujardin)

Ruth Lang is an architect, lecturer and curator. *Building for Change: The Architecture of Creative Reuse* by Ruth Lang and gestalten is out now priced £45

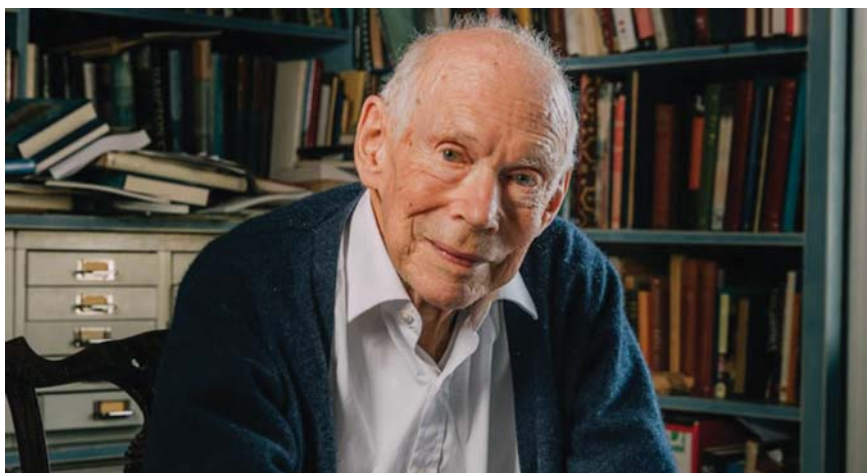
Tribute to Mark Girouard (1931–2022)

by Henrietta Billings

We were very sad to hear of the death of legendary architectural historian Mark Girouard who died in August aged 90. Among his many achievements, he was instrumental in the campaign to save the wonderful Gothic Revival masterpiece Tyntesfield House near Bristol. This grand Victorian country house with remarkably intact interiors complete with furniture, fittings and an astonishing array of over 60,000 Victorian items was saved at the eleventh hour before its contents were sold at auction. Following a campaign led by SAVE in 2001 and a massive fundraising appeal, grade I listed Tyntesfield was saved for the nation by the National Trust.

Executive president of SAVE Britain's Heritage Marcus Binney has described Mark Girouard as 'the doyen of British architectural historians'. He was also a prolific and highly respected author – most famous for his book, 'Life in the English Country House'. Published in 1978, it was the first book of its kind to include details about the lives of the servants 'below stairs', as well as the aristocrats who built them.

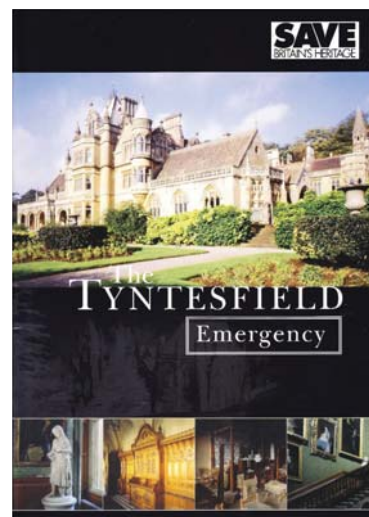
Girouard was a leading figure in the conservation movement from the 1950s onwards. He was a founder member of the Victorian Society in 1958 and served on its committee for eight years. He was also the first



Mark Girouard in 2021 (Credit: Country Life)

chairman (1977–84) of the Spitalfields Historic Buildings Trust and was instrumental in saving important buildings in the East End from destruction by British Land.

Mark also lent his support to endless other conservation battles. He cared enough to speak out at the public inquiry against his friend the architect James Stirling – opposing plans to pull down the famous 19th century Mappin and Webb buildings in the City, and replacing them with a building by Stirling (Jim Stirling's building No.1 Poultry did eventually get permission and was built in 1998). And according to his daughter Blanche, Girouard refused to ever vote Conservative again following Harold MacMillian's decision to demolish the Euston Arch – another pivotal case of heritage

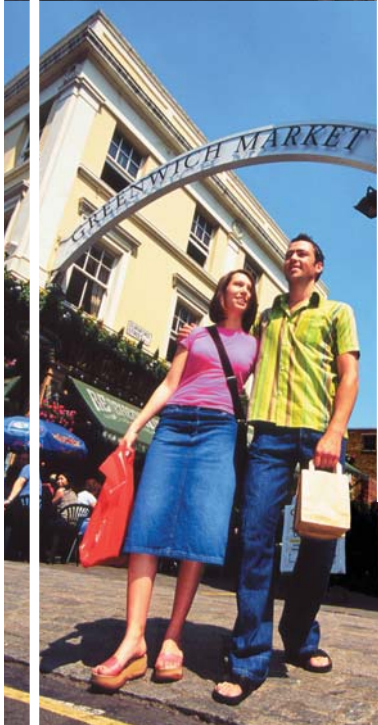


destruction in 1960s Britain.

At SAVE we're so grateful to all of the support Mark Girouard gave to so many of our campaigns over the last 40 years. As recently as last year, he backed our listing bid for Minley Home Farm in Hampshire – a 19th century model farm owned by the Ministry of Defence and threatened with demolition. In a statement submitted to Historic England, he said: "Its destruction would make an irreplaceable hole in the Minley Manor estate, which is such a complete expression of the lifestyle, interests and architecture of one of the great banking dynasties of the period." **S**



Minley Home Farm, Hampshire, a campaign Mark supported SAVE's efforts to rescue (Credit: Darren Buckland)



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The central text block is set against a dark green background. It features a white line-art logo of a boat with a balloon attached to its mast. Below the logo, the text "Urban Space Management" is written in a clean, sans-serif font. Underneath that is the website address "urbanspace.com" in a larger, bold font. At the bottom, the text "Over 50 years of experience in urban regeneration" is written in a smaller font.



Yore Mill, Aysgarth, Yorkshire by Eveleigh Photography

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We understand that legacies are personal, but if you wish to find out more about supporting SAVE in this way please contact Leigh Stanford at:

administrator@savebritainsheritage.org

020 7253 3500

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