



Manygate Lane Estate Conservation Area Preservation and Enhancement Plan



October 2002



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1.0 Introduction

- 1.1 The Manygate Lane Estate Conservation Area was designated by the Council on 1 October 2002.
- 1.2 The Estate includes No. 97 – 207 (odd) Manygate Lane and Nos. 2 – 48 (even) Grove Road, Shepperton, all communal landscape areas within the Estate and the brick wall on its west boundary. The general location of Manygate Lane is shown on Plan 1. Plan 2 shows the Conservation Area boundary and phases of the Estates development.
- 1.3 The purpose of this document is to set out the background to conservation areas generally, describe the architectural interest of the Estate and set out proposals for its preservation and enhancement. Appendix A provides details of the Modern Movement of architectural design which this conservation area typifies.
- 1.4 This Preservation and Enhancement Plan has been prepared in line with Policy BE22 of the Council's Local Plan. That policy seeks to encourage the preservation and enhancement of the Borough's conservation areas by a range of measures. The policy is explained further in the following section.
- 1.5 The Plan has been subject to public consultation prior to its adoption by the Council and has the status of Supplementary Planning Guidance. A Statement of Public Consultation is set out at Appendix B.

2.0 Background to Conservation Areas

- 2.1 The scope to designate conservation areas was first introduced by the Government in 1967 under the Civic Amenities Act. It was in response to wide spread public concern that areas of architectural or historic interest would otherwise be lost through redevelopment and other alterations. The new powers complemented those introduced 20 years earlier in 1947 to protect or "list" individual buildings of architectural or historic interest.
- 2.1 Conservation areas can be designated for architectural or historic interest. Whilst they are normally associated with historic areas it is also appropriate to consider designation for architectural interest alone where the character of that area is sufficiently special.
- 2.2 Today there are in excess of 8,500 conservation areas in England. There are seven other conservation areas in Spelthorne, at Staines, Stanwell, Laleham, Shepperton Square, Lower Halliford, Upper Halliford and Lower Sunbury.
- 2.3 The current legislation relating to conservation areas is set out in the Listed Building Act 1990 and places a range of duties on local authorities. These duties are summarised as follows:-
 1. to keep under review those areas which may be of special architectural or historic interest.
 2. to designate those areas of interest, which are identified.

Plan 2: Site Plan



3. to formulate and publish proposals for the preservation and enhancement of its conservation areas including the holding of a public meeting and having regard to views expressed.

Once designated, to give special attention to the desirability of preserving or enhancing the character or appearance of that area in the use of its planning powers.

2.4 Additional guidance on conservation areas is set out in:

1. Planning Policy Guidance Note No. 15 "Planning and the Historic Environment" – (September 1994) published by DTLR
<http://www.planning.dtlr.gov.uk/ppg/ppg15/pdf/ppg15.pdf>.
2. "Conservation Area Practice" – published by English Heritage in October 1995.
3. "Conservation Area Appraisals" – published by English Heritage in March 1997.

2.5 Commitment to the preservation and enhancement of conservation areas in Spelthorne is given through Policy BE22 in the Built Environment Chapter of the Council's adopted Local Plan (available on the Council's web page – www.spelthorne.gov.uk). That Policy sets out a range of ways in which the Council will seek to implement the policy. Those ways of implementing the policy which are relevant to the Manygate Lane Estate Conservation Area are:

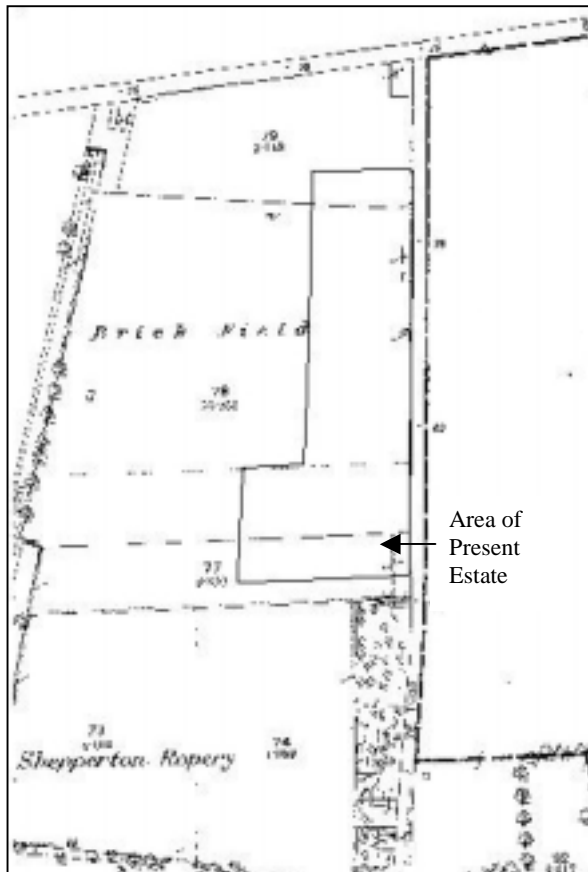
- a) retain buildings, trees and other features of importance to the character of the area.
- b) Protecting and seeking to enhance important views
- c) Maintain open spaces
- d) Encourage private owners to carry out appropriate improvements to land and buildings by advice, guidance and statutory powers.

2.6 The proposals in this document to preserve and enhance the conservation area are based on these measures.

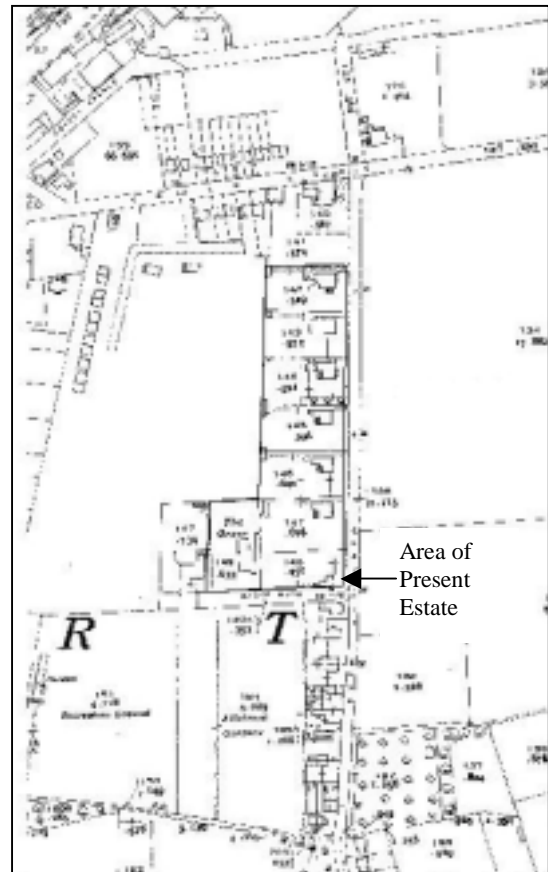
3.0 History of the Estate

3.1 Whilst the conservation area is proposed for designation on architectural grounds, the shape of the development site and old western boundary brick wall are a product of the site's history. The land on which this development is built was once part of Shepperton Field, the largest of the medieval open fields in the area, owned by James Scott who owned numerous parcels of land both north and south of the Thames. (See Plan 3)

3.2 Various explanations of the name Manygate have been suggested, that it was literally a lane with many gates or a lane leading to a manor gate, but it appears to have been derived from the name Manningsgate whose origin is also unknown.



▲ **Plan 3: Historical Map (1830)**
showing Present Area of Estate



▲ **Plan 4: Historical Map (1930)**
showing Present Area of Estate

- 3.3 A group of substantial detached villas was built on the land in the late 19th Century by the Lindsay Estate (see Plan 4). The northern end of the road at that time was known as Villa Road and one of the more prominent Victorian houses was called Fernleigh and was occupied by a P. Honnor, agent to the Fernleigh Estate. It was described as having 3 reception rooms, a kitchen, a scullery and a conservatory on the ground floor, with 4 bedrooms, bathrooms and boxrooms above. In 1948 it became the home of Terrick and Mary Fitzhugh. Terrick was the co-founder of the Sunbury and Shepperton Local History Society in 1951.
- 3.4 In 1963 this house, and all the others on the estate site which were held on 99 year leases from the Lindsay Estate, were purchased by the Lyon Group and subsequently demolished to make way for the present groups of modern houses. A substantial brick boundary wall from the Lindsay Estate period and the even earlier nursery land still forms a large section of present day enclosure to the west and north sides of the site. At the southern end of this wall on the Grove Road frontage is a single gate pier to the west of 34 Grove Road which makes the original entrance point to the former Grove House.

4.0 The Architectural Interest of the Manygate Lane Estate

- 4.1 The Estate was built in 1964-65 by the Lyon Group and phases 1 and 2 and the north terrace in phase 3 are one of the few British experiments in

modernist private sector estate housing. The modernist element of the Estate combines a stark simplicity of design and use of modern materials in the buildings that are set around traffic free shared open spaces with extensive landscaping. The remainder of phase 3 of the Estate departed from the “modernist” approach and followed the more general designs used by volume builders at the time.

- 4.2 Appendix A sets out a critique of the Modern Movement and identifies the importance of the various features of the Manygate Lane Estate. The architectural importance of the modernist building forms in private estate housing and the quality of this scheme as a whole provides the special architectural interest which justified its formal designation as a conservation area.
- 4.3 In May 2000 English Heritage, in response to a request from a local resident to statutorily “list” the buildings in phases 1 and 2, concluded that, whilst the buildings did not meet the standards required for listing, “conservation area status would be a most appropriate way of preserving the important qualities of this quite large development and its superb landscaping”.
- 4.4 The Manygate Lane Estate was designed by the Swiss architect Edward Schoolheifer employed by the Lyon Group. The developer had previously specialised in modern light industrial buildings such as the cargo storage facility at Heathrow Airport.
- 4.5 This development by the Lyon Group, its second venture into domestic building, comprises 80 terraced houses built in three phases and grouped around three landscaped and linked quadrangles. Garages and parking spaces are separated from these traffic-free greens and the network of pedestrian access ways. This pedestrian/vehicle separation uses some of the concepts of the “Radburn” idea of residential layout design pioneered in America two or three decades earlier and copied in the UK from the 1960’s.
- 4.6 The influence of this architectural style on general architectural standards is illustrated in other speculative private housing schemes of the late 1950’s and early 1960’s such as the Span estates by Eric Lyons at Blackheath London; Ham Common Surrey; New Ash Green Kent, which were quickly recognised for their innovative design and quality of living environment. The Manygate Lane Estate is the only example of domestic architecture from this period in Spelthorne.
- 4.7 Whilst much of phase 3 is influenced by more general estate housing design of the era and most of the properties have pitched roofs and are less stark and simple in design they do surround an open central landscaped area with a modernist terraced block on its north side. This open space/square though not exclusively such an example of the “modernist” approach to landscape design is nevertheless particularly effective in design terms, and its sense of enclosure in this case has echoes of a landscaped London Square.
- 4.8 The two storey dwellings in phases 1 and 2 utilise white painted boarding above a mostly aluminium framed glass clad ground floor. The rear and front gardens are visible through the open plan living area when viewed from the quadrangle green. The contemporary modernist concept of blurring the division between inside and outside is well illustrated in these properties.

- 4.9 The two rows of three storey terraces in phase 1 and the north of phase 3 have garages beneath and the entrance hall linked with the living room floor above by a spiral staircase. All the modernist buildings are flat roofed.
- 4.10 The special characteristics of the Manygate Lane development may be summarised as follows in relation to the three phases.

Phases 1 and 2 and the northern three storey terrace of Phase 3.

1. The integrity of the estate design as a whole and which is unaltered.
2. The simple aesthetic cubic geometry of the building design and the functional, as against ornamental, use of detailing and materials.
3. The use of materials and execution of architectural detail, in particular the flat roofs, sharp roof edge detail in aluminium strip, painted timber cladding with semi secret joints, smooth grey flush pointed brick finish, extensive and uniform use of white in the cladding with semi secret joints, render and painted finishes on house and boundary walls.
4. Use in the phase 1 and north phase three storey development of recessed facades to provide a carport/covered ground floor space at the front and covered balcony at the first floor created by the flat roof at third floor level.
5. Use of white wood planking on the balcony, fascia boards and rear "hit/miss" boundary fence and low front fence.
6. Orientation of the living space in the dwellings to the communal landscaped areas.
7. Distinctive window design and glazing pattern with limited and slender framing details allowing the distinction between internal and external space to be blurred.
8. Use of glass to create complete elevations at ground floor levels on inward facing elevations (ground floors of two storey development and upper floors of the three storey development).
9. Plain ply faced external front doors and internal doors.



10. Use of communal open space and pedestrian only access ways which link the built form of the development.
11. Quality of landscaping and its design which dominates the built form and provides a decorative detailing contrasting with the simple built form of the scheme.
12. Use of second hand stock bricks (possibly from original houses on the site) in dwarf walls and which have integral lighting units to illuminate common pathways and the landscaped quadrangles.
13. The location of garages on the edge of the development with pedestrian access only to the houses immediately adjoining the greens.

Apart from the 3 storey block at the northern end, Phase 3 illustrates contemporary ideas of estate master planning rather than “modernist” design principles.

5.0 Implications of Conservation Area Designation

- 5.1 In conservation areas there is greater level of planning control over new development, alterations to buildings and reduction in the normal “permitted development” allowances. There are also controls on felling and surgery to trees. These greater controls and other related requirements seek to protect amenity through control of otherwise unsympathetic development, alteration and works.
- 5.2 The main additional controls that accompany conservation area designation and apply at the Manygate Lane Estate, are:-
 1. The normal permitted development rights above which planning permission is required for extensions is 50 cubic metres or 10% of the existing floor space (this is the same however as for terraced houses – for non terraced houses outside conservation areas the limit is 70 cubic metres or 15%). (It should be noted that approval under the Building Regulations will be required for small scale building work).
 2. Permission is required to clad any part of the exterior of a building with stone, artificial stone, timber, plastic or tiles.
 3. Permission is required to alter roofs including inserting dormer windows in pitched roofs.
 4. Permission is required for any additional building in the garden exceeding 10 cubic metres eg sheds/summer houses
 5. Permission is required to demolish:
 - a. any building or part of a building with a volume exceeding 115 cubic metres.
 - b. any gate, wall or fence or railway more than 1 metre high where abutting a highway or more than 2 metres in any other case.
 6. The Council must be given six weeks prior notice of proposals to fell, uproot or undertake surgery to trees exceeding 75 millimetres in diameter when measured at 1.5 metres from the ground. Where work

is required to improve the growth of other trees those with a diameter of 100 millimetres or less do not require prior notice. A notice last for up to two years. Failure to give notice is an offence.

7. Planning applications within or adjoining a conservation area and likely to affect its character or appearance, must be publicised. In determining them the local Council must pay special attention to the desirability of preserving or enhancing the character and appearance of the conservation area.
 8. There are restrictions on erecting telecommunications masts.
- 5.3 In addition to the normal planning controls local planning authorities do have power to apply further restrictions on development, where appropriate, where even minor changes might have a profound effect on the character and appearance of an area. These further restrictions can be made under Article 4 of the General Permitted Development Order and are commonly referred to as "Article 4 Directions". They are normally used only in exceptional cases.
- 5.4 As part of the public consultation on the designation of this conservation people were asked whether they wanted the Council to investigate the introduction of an Article 4 Direction and provide further information to residents. It was made clear the Council would not proceed with a Direction unless there was a clear majority of residents on the estate in favour. Approximately 60% of those who responded during the public consultation process wanted more information.
- 5.5 The Council has agreed to investigate the matter further and undertake further consultation in due course with residents of the estate.
- 5.6 Until 1987 all the residential properties on the Estate were leasehold only and the freeholder of the properties and all common areas of the estate were in the ownership of a single private individual. In 1987 the estate was sold to a new private owner. Since 1987 some 42 leaseholders exercised their rights to purchase their freehold but with certain covenants. The freehold and leasehold covenants are very similar and require, amongst other matters, regular maintenance of properties to a common painting scheme and requirement to seek approval prior to undertaking certain types of building and improvement work. The private owners interests are represented by Bergson Estates recently renamed Sinclair Property Limited.
- 5.7 All residents are automatically members of the Manygate Lane Estate Residents' Association and are required to contribute, via Sinclair Property, twice yearly to the costs of maintaining all common areas of what is a private estate including all landscaped areas.

6.0 Proposals for Enhancement

- 6.1 As part of conservation area designation local authorities are required to bring forward proposals for enhancement. The enhancement of a conservation area is the process of reinforcing the qualities providing the special interest, which warranted designation.
- 6.2 The extent of enhancement in this case and means of achieving it are rather different from the existing conservation areas in Spelthorne. In this case all of the land is private and neither the Borough Council or County Council has any

land ownership or general maintenance responsibilities eg in relation to public highways, paths or public open spaces. Any enhancement of this conservation area will arise from a combination of maintenance work on private properties by their owners and the combined action of residents



through the Residents Association and Sinclair Property in managing common areas. The Council is, however, able to give appropriate advice where required including in relation to landscaping and trees.

- 6.3 Overall the estate is very well maintained and cared for. Maintenance is, however, an ongoing requirement in any development and there are always items needing attention, painting, repair etc. Common standards of maintenance and use of materials is critical to the uniform appearance of the long terraced blocks and the distinctive character of the estate. The following priorities are suggested, although many may already be in hand.
1. Timber cladding. In a few cases repainting and repair of rotten wood is needed to ensure the development as a whole appears to be up to a common level of maintenance. In some cases plastic panels have been used as an alternative. Where this follows exactly the width of the panel, their joint detail, hidden fixing, and top and bottom finishing to replicate the original wood panelling, an acceptable low maintenance result can be secured. The ultra violet stability of white plastic is however critical to avoid yellowing over time.
 2. Fascia boards and roof edge detailing on some of the flat roofed terraces need painting or repair. Matching eg balcony white planking boards and black metal uprights to original finish is not only required by covenant, but is critical to the visual appearance. Similarly, for garage blocks that face Manygate Lane and some to the rear of Grove Road, maintenance of fascia boards is important.
 3. Rear fences/boundary walls. Some rendered brick boundary walls need repainting and in some cases repair to rendering. The visual appearance of these walls, particularly those facing Manygate Lane itself, is important to the uniformity of the external appearance of the

development. Some internal boundary fences need repair and where alternative materials have already been used there is merit in considering a timescale over which a more uniform design might be reinstated.

4. Dwarf brick walls. The original use of second hand yellow/multi stock bricks is a feature of the development and repair with modern materials can detract from the original design. In the medium term, some of the brick walls, including the original west boundary wall, will need to be re-pointed or repaired.
 5. Landscaping. Managing the common landscaped areas, including trees, is a continuous and important activity. In some cases some original tree planting could be thinned or crowns lifted to avoid overcrowding of better trees and allow light to the under planting. For the longer term (several decades) the eventual loss of some older trees could be anticipated by new planting in the near future which will then have sufficient time to mature to act as replacements.
 6. The garage block between Nos. 107 and 141 Manygate Lane could with benefit to the estate be screened by landscaping the grassed area to the back of the public footway.
- 6.4 The covenants have specific requirements for regular repainting and to a specified scheme. Sinclair Properties and the Residents' Association have detailed information on the painting schemes including the colour and make of paint for all features on houses and garages. The Residents' Association are able to give general advice on a range of issues and also have any increasing supply of useful information relating to the sourcing of materials and fittings to match original features.
- 6.5 Over the years many property owners have replaced original windows and external doors. Some have not followed original glazing pattern, materials and designs and this detracts from the uniformity and original appearance of the estate. This may often have occurred where suppliers have given inadequate advice or sold unsuitable replacements. Where such features require replacement again there will be opportunity to restore the original visual appearance. It is accepted that future replacement windows all need to be double glazed units and meet the latest regulations on thermal efficiency. However, they should be of anodised aluminium and follow the original design. The Residents Association will again provide advice and details of suitable companies and suppliers of replacements for the larger window areas.

7.0 Further Information

- 7.1 For further information about the conservation area and the controls which apply to it please contact the Council's Planning Section on 01784 446361 or email (planning.development.control@spelthorne.gov.uk).
- 7.2 The Residents Association email address is manygatelane.estate@virgin.net

THE MODERN MOVEMENT

1920 - 1965

1. INTRODUCTION

- 1.1 The following text provides an outline of the origins and architectural approaches characteristic of what is called the Modern Movement. It is intended to assist in understanding the architectural significance and detailing associated with the Manygate Lane Estate.
- 1.2 It begins with a summary of the general background to the Modern Movement and then deals with the main features of domestic buildings.

2. GENERAL BACKGROUND

- 2.1 The Modern Movement was a self-conscious style created by architects and theorists inspired by a desire to break with the past and to express the spirit of a new machine age.
- 2.2 The new design philosophy also expressed itself in new and experimental forms of furniture where the term “form follows function” adequately described the approach. In its aim to change society’s attitude to design it was not universally popular: most Modern Movement houses in both the United States and Britain tended to be individual architect-designed residences, and few developers were prepared to risk speculative building in the same style. Manygate Lane is one of these rare examples.
- 2.3 By the early 1900’s, leading German and Austrian designers had reacted against excessive ornament and laid the foundations for an architecture that relied on space, proportion and smooth surfaces. One of the first, the Austrian Adolf Loos (1870-1933), spent three years in the United States from 1893 to 1896. His critical essay “Ornament and Crime” (1908) rejected ornamentation as degenerate, and his interior designs were instrumental in forming the Modern Movement. Frank Lloyd Wright (1867-1959) in the United States was also an important influence on the movement, with his simplified horizontal forms.
- 2.4 Following World War I, the turmoil of Europe encouraged avant-garde movements in all the arts, and a distinctive cubic architecture emerged from the De Stijl group in Holland and Le Corbusier (1887-1965) in France. Britain was slow to respond to these influences, although Le Corbusier’s *Vers une Architecture* was published in English in 1927 and outlines his “Five Points for a New Architecture”: *piloti* (houses on pillars), horizontal windows, free plan, free facades and flat roofs.
- 2.5 Some of the earliest flat-roofed houses in Britain were a small, relatively unimpressive group of workers’ houses in Braintree, Essex, built in 1919 by Critall’s, a firm of window manufacturers. In 1924 Critall’s went on to develop the garden village of Silver End in Essex which has some of the first recognizably Modernist houses in Britain. The imaginative interiors designed in 1929 by Raymond McGrath (1903-77) at Finella, a refurbished Victorian house at Cambridge, are acknowledged as being a forerunner of Modernism. Throughout the 1930’s, both in the United States and Britain, the distinction between the Modern Movement proper and popularised versions of it, variously labelled as “moderne”, “half-modern” or “jazz-modern”, are hard to make. The differences may be found less in physical appearance than in the intentions and attitudes of the designer and client, since Modernism aimed at a new way of life, with increased sunlight, fresh air and contact

with nature, all of which were already taken for granted by most middle-class suburban Britons and Americans.

- 2.6 Perhaps for these reasons Modernism was slow to make converts in both countries, which already had more sophisticated traditions of domestic design and lifestyle than Continental Europe. Nonetheless, the imagery of health and cleanliness was one of Modernism's main selling points and the elimination of mouldings and ornamentation could be justified as a way of avoiding dirt and reducing housework.
- 2.7 Less appropriate to the domestic scale were Modernism's structural innovations, and many houses were treated as experiments in concrete and other materials that were quite unjustified functionally. The lack of traditional weather-proofing details created problems of maintenance, and many Modernist houses have subsequently been much altered. In Britain, only some 300 individual Modernist houses were built, mostly in suburbs where they are misfits. A rare west country example is The Yacht Hotel, Penzance, built in 1936.
- 2.8 In the United States, Modernist houses are also in a minority. Frank Lloyd Wright spans the whole period, without fitting into it neatly. His famous house Falling Water (1935) in Pennsylvania, with its horizontal lines of smooth concrete, was the closest he got to the Modern Movement. In California, Irving Gill (1870-1936) made fascinating experiments with prefabricated concrete construction before 1914, and arrived independently at a style similar to Adolf Loos. Later, the Austrian Rudolph Schindler (1887-1953), who began his American career in Chicago, built the Lovell Beach House (1925) at Newport Beach, California, a revolutionary concrete structure. Schindler had gone 30 percent over budget, so when his client wanted another house, he went to a fellow Austrian émigré, Richard Neutra (1892-1970). Neutra's Lovell House, which in the event was 100 percent over budget, is another landmark in the development of Californian Modernism.
- 2.9 On the East Coast, the Swiss-born William Lescaze (1896-1969) was a pioneer in Modernist architecture but the diffusion of the Modern Movement had to await the arrival of exiles from Nazi Germany – Walter Gropius (1883-1969), Marcel Breuer (1902-81), Ludwig Mies van der Rohe (1886-1969), and others – at the end of the 1930's. Their work continued to be influential into the 1950's, partly through their teaching activities. But Modernism remained a minority style amid American suburban eclecticism.
- 2.10 In Britain in the interwar years the 'modern' style was expressed in individually commissioned private houses mostly built in the south of the country. The Architectural Review had published details of some sixty examples by 1940. Some notable examples are Newton Road, Paddington by Denys Lasdon, and Old Church Street, Chelsea by Mendelsohn and Chermayeff, and Sun House, Hamstead by Maxwell Fry. Secluded but in wide public view (by golfers) is the 1937 house called "Greenside" for Williamson Noble the Queen's surgeon, designed by Connell, Ward and Lucas on the Wentworth estate, Egham. These and the relatively few other examples of what had become known as the 'International' or 'modern' style were in stark contrast to the bulk of inter-war architecture
- 2.11 Immediately after the war shortages of materials in Britain diminished ubiquitous use of concrete in modern architecture and experiments were made in the use of painted weatherboard, brick and tile hanging. In this way the 'modern' or 'international' style of the 1920's and 1930's in Europe were introduced on a larger scale to Britain as a mature style without any significant transitional development.
- 2.12 The 1950's brought a new generation of architects, labelled "New Brutalists", who rebelled against the mild Scandinavian "Contemporary Style" Modernism of the 1940's. They returned to the pioneer works of the 1920's for inspiration, combined

with the continuing influence of Le Corbusier and Mies van der Rohe. Texture was reintroduced to materials, and heavy, over-structured forms were preferred.

- 2.13 By the early nineteen sixties most of the best design work in the modern style was being commissioned by Local Authorities and universities particularly in the housing and education fields. The London County Council architects department were by this time attracting some of the country's top designers and a number of innovative Council housing layouts were emerging.
- 2.14 It was against this background that the first of the private estates began to capture the imagination of a section of the home buying public. Coupled with the simplicity of the buildings themselves, and perhaps as a contrast to it, the role of the landscape designer began to be recognised. These new layouts were often designed in close harmony with the existing mature landscape features. The large wall to ceiling glazing allowed the garden spaces to interact with the interior design ideas. Manygate Lane incorporates all these ideas in both overall layout and interior design.
- 2.15 Often this work was seen as unpalatable and contributed to the widespread disillusion with Modernism in the 1970's. Although, many architects have continued to work within the Modernist tradition, it effectively ended around 1975, since when its influence in domestic design has again been restricted to a handful of individual houses, but with some rare examples of small estate design.

3. DOORS

- 3.1 The Modern Movement sought to eliminate superfluous detail and to achieve broad unified surfaces. This desire coincided with the popularisation of plywood, which revolutionized the door. The thin layers of wood, which were bonded together under pressure, produced flush doors with no panels or mouldings; and the layers could be built up so that their total weight was equal to that of a solid wood traditional door. Plywood was used for both external and internal doors. Internal sliding doors were popular in the United States. In Britain in the 1920's a metal-faced plywood was developed by the Venesta Company.
- 3.2 Glazed doors also became popular, as front doors and as garden doors: in apartments they were used to integrate living spaces with balconies. Doors leading to outdoor areas were often metal-framed with wire-reinforced glass panes: in Britain this was known as "Georgian" wired glass (surely one of the most inappropriate product descriptions in history).
- 3.3 By the late 30's, hardwood-framed front doors with large glazed panels were popular. It became fashionable for doors to have "radiussed" curved corners; this type of door continued to be produced during the post-war period. Door fittings were kept to the minimum and the letterbox / mailslot was often set into a panel flanking the door to preserve the unity of the surface. The original front doors to properties in Phase I and II of the Manygate Lane Estate were plain and faced with plywood.

4. WINDOWS

- 4.1 Fresh air and maximum sunlight were Modernist prerequisites. Architects designed large windows which ideally formed a continuous element with an outside wall. Living areas had windows, some on sliding runners, that rose from ground to ceiling level. Picture windows could fold away completely like a concertina, others were able to be wound down into the sill. The Manygate Lane Estate illustrates the visual integration of garden space to rooms by the use of virtually 100% glazing in the front and rear walls at ground floor level.
- 4.2 Frames were generally made of steel but wood became acceptable in the late 30's. In England this was due to a Scandinavian influence. In the United States, Walter Gropius was also using wood and experimenting by recessing the window so that the overhanging lintel controlled the amount of absorbed sunshine. In England, Erno

Goldfinger's "photobolic screen" introduced more daylight into a room by having what was in effect two windows on top of one another. The smaller top one was recessed so that a ledge was created over the lower window. The ledge was painted white and reflected more light into the room. Mass-produced windows were manufactured in England by Crittall's. The panes were horizontal rectangles, opening as side hung or top-hung casements. A small degree of decoration was provided with "V"-shaped glazing bars. Curved corner windows became a symbol of the speculative builder's interpretation of Modernism.

5. WALLS

- 5.1 One of the identifying characteristics of the first phase of Modernism was the elimination of pattern and texture in walls: smooth plaster was *de rigueur*. The main modification was the use of plywood linings in dining rooms and studies. Occasionally murals appeared, painted in vignette style. Glass bricks were used by some architects to admit more light. Room dividers were popular in apartments with open-plan layouts.
- 5.2 In the United States, Frank Lloyd Wright continued to use rough stone and brick textures, even in his most "modern" house, Falling Water, Pennsylvania, 1935. The Modern Movement's appreciation of texture was changed by the innovative use of contrasting plaster with rough brick and rubble stonework, a theme developed initially by Le Corbusier.
- 5.3 The effect of this change in style was barely perceptible in England where, even in the 1950's, rubble work was considered to be too folksy; regular materials like brick and concrete blocks were preferred, although the bricks might be roughly laid with deep mortar joints. Pine tongue-and-groove boarding replaced plywood panelling. There was a striking revival in wallpaper design. Different related patterns were mixed in one room, often with black linear designs on pastel backgrounds in living areas, and culinary designs in the kitchen. In the 1960's, hessian became popular.

6. CEILINGS

- 6.1 The ceiling is perhaps the most unpromising area of the Modernist house. The very presence of a cornice or ceiling rose / medallion could be enough to disqualify the whole house from the category. Ceilings were sometimes painted in white gloss paint to add reflection; some incorporated electric ceiling heating, an innovation aimed at removing all visible evidence of appliances, but which was found to be ineffective and uncomfortable.
- 6.2 The doctrinaire discipline of Modernism discouraged any ceiling decoration. However, in 1929 at the very beginning of the English Movement, Raymond McGrath broke the rules at Finella, his conversion of a Victorian house in Cambridge. It has a three-sided "vault" of glass in the hall, leading to a groin vault in plywood originally covered in silver leaf and an etched glass dome in the dining room.
- 6.3 Post-war Modernism introduced a more organic style of architecture, and ceilings were allowed to follow a less rigid line. In the United States, wooden boarded ceilings became popular, often as a continuation of the wall surface. Varnished pine was frequently used. Generally, there was a more sculptural approach, and Philip Johnson's Guest House at New Canaan, Connecticut, with its twin shallow vaults supported by slender columns, foreshadows Post-Modernism. Some living rooms at Manygate Lane have smooth undecorated ceilings with concealed lighting around the perimeter.

7. FLOORS

- 7.1 The Modernist attitude to patterned surfaces is reflected in the design and treatment of floors: stark elegance could only be achieved with the minimum of decorative distraction. Wood is the most commonly used material. Floors are generally of dark polished hardwood, laid as boards or parquet. There would often be a rug with a

bold abstract design and the wooden floor would be seen as a border. Wall-to-wall carpets were an expensive luxury and tended to be confined to the principal rooms of grand houses; even then they made little impact until the period was well advanced. For economy, plain linoleum laid on a cement screed or on plywood was generally used.

- 7.2 In Britain, an exception to the deliberately unpatterned approach can be seen at Finella, the Victorian house in Cambridge where the hall and dining room were experiments in inlaid "Induroleum", a rubber flooring material thought to be superior to linoleum.
- 7.3 For kitchens and halls, quarry tiles are common; cork tiles or linoleum are found in bathrooms or, very occasionally, mosaic. In a few Modernist houses, cork tiles were used throughout. Stone floors, laid in blocks or as random "crazy paving", were an option most often explored in the United States. In the later Modernist period in Britain, brick floors are seen.

8. FIREPLACES

- 8.1 In spite of the availability of alternative forms of heating, fireplaces remained popular. W.H. Auden wrote in *Letter to Lord Byron* (1937): "Preserve me above all from central heating/It may be D.H. Lawrence hocus pocus/But I prefer a room that's got a focus". Even Modernist architects agreed. However, the architectural form of the fireplace was greatly simplified. A plain stone surround set flush with the wall was common in the 1930's, sometimes with a tile infill. Rougher surfaces for the infill section, such as flint or stone, became popular in the later 30's. Sometimes panels of stone or metal were set into the chimney breast in an asymmetrical composition, and built-in bookcases were lined up with the fireplace. A recessed space for the storage of wood was often provided.
- 8.2 The United States was the real home of the Modernist hearth, and a mythology was created through the work of Frank Lloyd Wright, Marcel Breuer and others. Taking up the entire wall of a room, the fireplace became a focal point, built of rugged stonework.
- 8.3 Where solid fuel was no longer used, electric fires were often installed in the wall. Stylish surrounds were made from coloured opaque glass or stainless steel.
- 8.4 In the 1950's a freestanding fire with its fluepipe connected directly to the chimney became a possibility. This heat-saving device was popular in smaller houses.

9. KITCHEN STOVES

- 9.1 The Modern Movement's concept of the kitchen as an integral open-plan part of the living area brought about a rapid change in the appearance of kitchen stoves.
- 9.2 In the United States, which was in advance of Britain, gas stoves had become more streamlined by the end of the 30's. They had lost their utilitarian look: the grey speckled enamel had been replaced by a white finish with chromium trim, and manufacturers had dispensed with the need to raise the oven on legs. Both gas and electric stoves became modular units in the newly fashionable fitted kitchen, and they could be installed in awkward corner spaces to create efficient work areas. The hob/cook-top was aligned with laminated countertops to form a continuous work surface. Oven insulation was improved by the addition of interior glass doors; and safety, in the case of gas stoves, by the introduction of pilot lights. Automatic timers – often displayed with the dials on the splashback – were another feature common to both types of stove.
- 9.3 The most revolutionary development in stove design was the "island" unit, a precursor of the customized arrangements in many modern kitchens where hobs/cook-tops and ovens are independent of each other and many have different

fuel sources. The island was formed in the middle of larger kitchens, with a brick base and a hood fitted with an air extractor fan. The Manygate Lane Estate exemplified these new ideas of island kitchen design.

10. STAIRCASES

- 10.1 Staircase design played a major role in the Modern Movement's opening up of internal space. Even in houses of conventional plan, the hallway would be lightened by a large window. As a transitional phase of design, a solid balustrade was made of plywood, and the same treatment was also given to older staircases to "modernize" them. More commonly, the Modernist balustrade would be of metal, with exaggerated sloped and horizontal elements following the rise of the staircase and giving a streamlined look. Close followers of Le Corbusier would have reinforced concrete stairs, with solid balustrades, rising from the main double height room of the house. Art Deco influences would curve the stair and finish the balustrade off with a rounded newel.
- 10.2 Spiral stairs were used to save space, often in reinforced concrete. Walter Gropius put an external iron spiral stair on his house at Lincoln, Massachusetts, while in England, Oliver Hill's external stair at Landfall, Poole, 1938, adds a touch of architectural panache. The same house has a beautiful curving wooden ladder stair leading from the floor above the entrance level to the roof. Many Modernist houses had a nautical-style ladder for access to an upper sunbathing level.
- 10.3 The wooden open-tread became standard in the 1940's and 1950's, and often rose from the main room

11. BUILT-IN FURNITURE

- 11.1 While Modernism exercised an inhibiting influence on many aspects of domestic design, built-in furniture was a positive contribution. The aim was to leave living space as uncluttered as possible, and to revive the Neo-classical ideal of a completely coordinated room. The Movement coincided with a more flexible attitude to the family as a social unit, and with it a desire to simplify life and to minimize household chores.
- 11.2 Almost every item of furniture could be included in this category. A Modernist house would have built-in bookshelves, seats and benches (all could be used as room dividers), cupboards in bedrooms, bathrooms and kitchens, even toy-cupboards in nurseries; cocktail cabinets and spaces for radios and record players were also featured in some houses. Doors were hinged or sliding. Built-in beds, with shelves beneath as in a ship's cabin, were popular for small bedrooms. Fixed seating could be arranged around the hearth. Forms were simple and would have been finished in white paint or veneer, unless made of solid hardwood. An extension of built-in furniture was the development of ranges of furniture with modular coordination which could be assembled together. The 1930's attachment to ship-like fitted interiors cooled during the post-war period but it left a legacy, particularly in kitchens and bathrooms, which became a selling point.
- 11.3 In the Manygate Lane Estate the kitchens in particular were at the vanguard of innovative concepts which evolved following research and time and motion studies carried out by architects working for London County Council. The kitchens were among the first of their type installed in mass produced housing design for the private market. They were entirely pre-fabricated, containing all the main elements as modular built-in facilities.

12. SERVICES

- 12.1 The design of bathrooms and other services developed through the 1920's and 30's without reflecting the debates about acceptable style: a Modernist bathroom would scarcely differ from one found in an Art Deco or Neo-Tudor house. But there was an

emphasis on health and hygiene, and the bathroom assumed greater importance: Le Corbusier integrated the bathroom with the main living space in one of his houses.

- 12.2 Bathroom fixtures tended to be enclosed: baths were boxed in, and the low-level water closet cistern was often concealed behind panelling. In the United States particularly, the bathroom was the last word in comfort and luxury, with extensive use of tiling, coloured vitrolite cladding and solidly built fixtures. Even by the 30's there was a preference for showers over baths, whereas in Britain these were an acquired taste. The bidet was still a rather daring Continental European luxury
- 12.3 A standard piece of equipment was the heated towel rail. Usually made from chrome, there was also a glass-tubed model with chrome supports. Taps/faucets were influenced by industrial design and the cross-shaped capstan top was phased out in favour of other styles.
- 12.4 Various methods of central heating were employed: under-floor electric heating, because it best achieved the aim of invisibility, became fashionable when it was introduced in the 1950's.

13. LIGHTING

- 13.1 The early period of Modernism concerned itself intermittently with built-in electric light fixtures. In the evolution from Art Deco, some entertaining geometric centre lights were found in Modernist interiors. Few ceiling fittings were allowed to interrupt the "purity" of the room: when they were present they were usually hemispherical globes mounted against the ceiling or occasionally adjustable pendant lights would be used over dining room tables. Wall-mounted lights, either in the form of upturned bowls or globes on stems, were a popular alternative. A wall-mounted articulated light on a chrome stem with a curved cone shade became available for reading or desk work. Architects would often specify their own requirements for designs, such as special ceiling tracks for work areas and concealed lighting, which became fashionable and more available generally in the post-war period.
- 13.2 This was the time that the design of light fixtures became more varied, with a greater use of plastics and much influence from Scandinavia in the profiles of lampshades. By the 1940's, fluorescent tube lighting became common in kitchens and bathrooms. This was favoured in the United States because it produced much less heat than ordinary bulbs. By the 1960's, spotlight tracks became more widely available, introducing a great diversity of light sources within a single unit.

14. METALWORK

- 14.1 For public and industrial buildings, Modernism was often seen as a style of metal and glass. On the domestic level, more solid and conventional materials prevailed, but still allowed for interesting metal detailing. Balconies and handrails tended to be made of tubular iron. Where panels were needed in balconies or gates, the standard way of filling them, borrowed from Continental European examples, was with a woven mesh of thick wire, framed in a panel with curved corners; although this is rather utilitarian, it is an essential part of the Modernist look. Tubular balconies could be bent to form the curves that were the relieving features of Modernist houses. The visual weight and spacing of the balusters was of fundamental importance. Sometimes they were round in section, sometimes thin square-sectioned bars.
- 14.2 Iron columns were used as structural supports: they were usually made as thin as possible to create the effect of weightless architecture. They were normally round in section, but occasionally "I"- section columns were substituted.
- 14.3 Although Modernist metalwork remained very simple, such detailing as there was could be very fine. During the period of post-war shortages, prefabricated-steel houses were made in Britain; they offered many built-in metal details, including light switches in door frames.

15. WOODWORK

- 15.1 Modernist architects tended to prefer inorganic materials, as befitting the machine age; but wood played an interesting and significant role in the history of the movement. Frank Lloyd Wright, notably, used wood as it came, straight from the sawmill, enjoying the crudeness of finish.
- 15.2 In Britain, smooth wood was used for internal details until the later 1930's; then a feeling for organic architecture, inspired partly by Wright and partly by Scandinavian architects like Alvar Aalto, introduced houses made entirely from wood. Mostly, it was used in plain sawn sections and standard widths, without any ornamental treatment. In the post-war period, architects of a younger generation liked the massive quality of wood, in contrast to the spindly Festival of Britain style, which had arisen at a time of severely restricted timber imports. They made imaginative use of wood fences and screens, usually of white-painted deal (fir or pine). Often "hit and miss" horizontal planking designs were used as at Manygate Lane.

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STATEMENT ON PUBLIC CONSULTATION

1.0 INTRODUCTION

- 1.1 The Council has undertaken public consultation on both the designation of the Manygate Lane Estate Conservation Area and proposals for its preservation and enhancement.
- 1.2 This statement explains how, in the adoption of this document, the Council has met both the statutory requirement to consult on proposals for the designation of conservation area and also procedures advised in PPG12 in the adoption of Supplementary Planning Guidance.
- 1.3 The specific consultation requirements and process followed are described below as well as the public response to it and the extent to which the response has been taken into account. The procedures followed have been done so in order that this document has the status of Supplementary Planning Guidance.

2.0 STATUTORY AND ADVISORY BACKGROUND TO CONSULTATION

- 2.1 There is no statutory requirement to consult prior to designation of a conservation area although government guidance recognises that consultation on both identification of areas and definition of boundaries is highly desirable.
- 2.2 Section 71 of the Listed Buildings Act 1990 places a duty on local planning authorities to formulate and publish proposals for the preservation and enhancement of conservation areas. It requires that proposals are submitted for consideration to a public meeting in the area but also notes the desirability of earlier consultation.
- 2.3 Planning Policy Guidance Note No 12 – Development Plans (paragraph 3.16) states that Supplementary Planning Guidance (SPG) may be taken into account as a material consideration. It explains that the Secretary of State will give substantial weight in making decisions on matters that come before him to SPG which derives out of and is consistent with the development plan and has been prepared in the proper manner. It continues, that SPG should be prepared in consultation with the general public, businesses and other interested parties and their views should be taken into account before it is finalised. It should then be the subject of a Council resolution to adopt it as Supplementary Planning Guidance.

3.0 CONSULTATION ARRANGEMENTS

- 3.1 Public consultation took place over a period of six weeks between Monday 27 May and Monday 8 July 2002. Prior to the consultation period a letter, questionnaire and copy of the document “Proposed Conservation Area Manygate Lane, Shepperton – Draft for Public Consultation” was distributed to the occupiers of the 80 properties on the Estate as well as all properties adjoining or opposite the Estate, in Manygate Lane, Grove Road and Kilminster Avenue.
- 3.2 In addition English Heritage and the Government Office for the South East were notified as required in national guidance. A press release was issued and a copy of the Proposal document was placed on the Council’s web site. The Manygate Lane

Estate Residents Association also gave publicity to the consultation process through their newsletters.

- 3.3 A public meeting was held on 13 June 2002 at Thamesmead School (opposite the Estate). It was attended by about 38 people. A presentation on the proposal was given followed by a question and answer session.

4.0 RESPONSE TO CONSULATION

- 4.1 Responses were received from 56 households. Of these 48 were from households on the Estate and 8 were from households who adjoin the Estate or live opposite it.
- 4.2 Of the 56 responses 55 supported designation with no change to the boundary. One adjoining resident expressed no view either way on designation or the boundary. The level of support amounted to 60% of all residents on the Estate. All those attending the public meeting appeared to be in favour of designation with no contrary views on the principle being expressed.
- 4.3 Of those who responded, 31 households wanted further information on the possible designation of an Article 4 Direction. Of these 30 were households on the Estate (representing 40% of all Estate residents).
- 4.4 The Public Consultation Response Form provided space for comments.

The following is a summary of comments raised on the forms:-

- a) More information sought on the impact of an Article 4 Direction on the future sale of property.
 - b) Clarification sought on whether the west boundary wall to the Estate is in the Conservation.
 - c) Effect of Conservation Area status or Article 4 Direction on adjoining properties.
 - d) How can prospective purchasers be made aware of the existing covenants/lease terms and Conservation Area status.
 - e) Support for maintaining the amenity value of trees on the Estate.
 - f) More information required on what tree surgery would be allowed.
 - g) Availability of grant aid for communal prospects.
 - h) Importance of residents abiding by covenants/lease terms.
 - i) Article 4 Direction is unnecessary as there are existing restrictive covenants and planning proposals would be vetted by the Council.
 - j) The whole Estate should be included in the Conservation Area.
 - k) Importance of restoring original features of the Estate.
 - l) The issue of designation should be a matter entirely for the Estate residents.
 - m) Hope the Council will ask all property owners to repair fences and carry out external painting prior to designation/given a time limit.
- 4.5 A number of comments were made and questions put at the public meeting. The following is a summary of matters raised:-
- a) Problem of the agent for the Estate not enforcing leases and covenants including repainting requirements.
 - b) Need for local estate agents to be made aware of designation so prospective purchasers can be informed.
 - c) Issue of some window replacements not matching existing glazing patterns and materials.
 - d) Unsightly appearance of aerials on rear walls of town houses at nos 187-207.
 - e) Nothing to lose by conservation area designation.
 - f) Whether a majority support is needed for designation.
 - g) Request for more information on the background to the Estate and controls in Conservation Areas.

5.0 COUNCIL'S CONSIDERATION OF REPRESENTATIONS

- 5.1 The representations were considered by the Council's Executive Committee at its meeting on 1 October 2002. It resolved to:
- a) designate the Manygate Lane Estate Conservation Area with no alteration to the draft boundary.
 - b) amend the draft Conservation Area document by:-
 - i) providing more information on the history of the "modern movement".
 - ii) providing further details on planning controls in conservation areas.
 - iii) emphasising the importance of timely maintenance and repair and the role of the Manygate Lane Estate Residents Association.
 - c) undertake consultation in due course with residents of the Estate on the implications of making an Article 4 Direction.

The Committee also agreed to re-title the consultation document as "The Manygate Lane Estate Conservation Area – Proposals for Presentation and Enhancement".

- 5.2 Adoption of the Manygate Lane Estate Conservation Area and this Preservation and Enhancement document was effective from 1 October 2002.