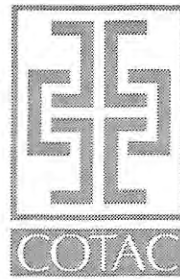


Newsletter

NUMBER 13
March 1998



COTAC
CONFERENCE
ON TRAINING IN
ARCHITECTURAL
CONSERVATION

COTAC is supported by the Heritage Grant Fund, Department for Culture, Media and Sport

INTRODUCTION

A somewhat belated Happy New Year and welcome to issue number 13. A lot has happened since number 12. Our Chairman the Rt. Hon Peter Brooke has expressed his wish to stand down due to substantial time pressures on him from his other responsibilities. Naturally we are extremely sad at his decision and will greatly miss his skilled chairmanship at conferences and meetings together with his wise guidance of our progress. We are very grateful for all his support during the last three years, wish him well for the future and are delighted that he has agreed to accept the role of President of COTAC, so maintaining our links. Whilst a successor chair is identified, Donald Insall the Vice Chairman has kindly agreed to be acting Chairman.

We welcome Jane Sharman as a new Trustee and congratulate her on the award of CBE for services to Conservation in the recent honours list. She held a number of senior posts in English Heritage culminating as Chief Executive until recently taking early retirement. We are sure that her vast experience in conservation will be of great benefit to COTAC.

We were pleased to arrange the Pilot Project/Management Group meeting of the Leonardo da Vinci, Site Managers Exchange Project in London last November. English Heritage kindly agreed to allow use of facilities at Savile Row and Pam Alexander, Chief Executive welcomed participants and opened the conference on the first morning. This project is co-ordinated by The European



COTAC 1998 Conference. The RCHME offices in the converted railworks at Swindon with the new archive extension on the right (see Page 6).

KEYSIGN HOUSE, 429 OXFORD STREET, LONDON W1R 2HD TEL: 0171 973 3615 FAX: 0171 973 3656

CHAIRMAN: Rt Hon Peter Brooke CH MP VICE-CHAIRMAN: Donald Insall OBE, FSA, RWA, FRIBA, FRTP, SP Dip. (Hons.)
DIRECTOR: Richard Davies Dip. Arch., (Hons.) RIBA HON. TREASURER: Stephen Bond MA, ARICS, Grad. Dip. Cons. AA

Registered Charity No. 1036263

Foundation for Heritage Skills from the Council of Europe and Mr Daniel Therond led their team in London. It is gratifying to report that grant funds have been forthcoming from the European Union to enable the first programme of exchanges to take place in 1998. Candidates have been identified from the UK and they will go on the first module of the programme, for two weeks at the San Servolo training centre in Venice shortly.

Articles this time include a review of the successful 1997 International Conference organised jointly with the Civic Trust at the Design Exchange in Little Germany Bradford, Yorkshire with support from the Bradford City Metropolitan Council. The theme was "Local Pride - the Catalyst for Quality" and we were pleased to have a number of local civic and amenity societies represented. We trail this year's event which will be held in Swindon, Wiltshire in June on the theme of New Technology and Building Conservation. We are organising this jointly with the Royal Commission for the Historic Monuments of England (RCHME) and support from Swindon Borough Council. It will focus on the uses of modern technology giving an overview of new conservation information access and dissemination, illustrated by specific examples of recording, measuring and conservation systems and techniques.

We reproduce an article from the Association of Historic Towns and Villages (ASHTAV) newsletter based on a presentation given by Sir William Whitfield to their conference last year. This is a very thoughtful commentary on the need for adequate respect and consideration being given to meshing the old with the new.

HSIS, the Heritage Spatial Information Service is a new partnership initiative between English Heritage and the RCHME for the implementation of a Geographical Information System (GIS) to better manage the geographical elements of our Heritage. By overlaying data onto digital maps, GIS will allow the display, analysis and output of heritage data against other geographic features.

Carole Ryan from Bournemouth University updates us on the courses in building conservation that they have available. Marjorie Sanders continues the story of thatch research carried out at RHM Technology Ltd supported by the Department of the Environment, the thatching and insurance industries.

The Mastercraft course at Lambeth College, reviewed recently by Richard Davies has now reached a level of maturity and development which will enable it to be more widely adopted. We reproduce an article by Baroness Blackstone, Minister of State for Lifelong Learning, describing the higher education scene for the 21st Century.

"Conflict is bad for Project Management". Not necessarily so as demonstrated by Lynne Irving. If utilised in the correct way it can be a very positive management tool. We report on the proposed name change by the Chartered Institute of Building to reflect the way the Industry itself is changing and the broadening roles of its members. A move to a Chartered Institute of Construction being considered.

We review the training that has been organised for trainers in

connection with the Chatterley Whitfield Colliery at Stoke on Trent with the aim of introducing them to a wide spectrum of conservation activities, developing awareness and understanding of the context within which the process takes place.

The European Foundation for Heritage Skills (FEMP) has approached COTAC, to partner them in establishing a European electronic and hard copy newsletter. This provides a logical development step from the research work that we have done together on ARCH and to assist with wider dissemination of building conservation/heritage material across Europe. Progress with ARCH, a European Union Raphael Pilot Project to investigate a pilot database of heritage skills in Europe is reviewed in this issue.

The Building Crafts and Conservation Trust from Dover in Kent and the CITB have co-operated on a survey of the requirement for basic conservation skills training at NVQ Level 2 in the Kent area. We include reports of the launch last October of the Institute of Historic Building Conservation (IHBC) formed from the former Association of Conservation Officers (ACO) with events held in the South at St Pancras Chambers, London and in the North in Bradford (coincidentally locations for COTAC International Conferences in the past two years).

The Heritage Trap, Richard Coleman debates that sensible planning could welcome the contribution contemporary architecture can make to conservation areas. We are pleased to report the very positive response of Martin Drury, the Director General of the National Trust to the development of National Vocational Qualifications (NVQs) and confirmation that they could become useful and important additional selection criteria for both consultants and contractors carrying out work on their properties.

The Alderley is an interesting example of restoration and conversion for modern use of a Gloucestershire folly. We report a summary of the building industry statistics as published by the DETR recently. The crisis for sash windows in Britain's Georgian and Victorian homes, under threat of being stripped out in a drive to save energy is highlighted in an article by Jonathan Leake.

The Technical Conservation, Research and Education Division of Historic Scotland produces an excellent and expanding range of technical publications summarised in this issue with a number reviewed in detail. "How to rescue a ruin" first published in 1989, Hilary Weir's book on setting up a local Buildings Preservation Trust to rescue a building has been updated and is now available from the Architectural Heritage Fund.

We give a review of the final outcome of the first year of the Heritage Skills training project at Hamilton Quarter in the Wirral on Merseyside and their plans for the future.

A list of exhibitions, conferences, seminars and courses is included as usual.

Contributions for the next issue by Friday May 29th please and ideally on 3.5" floppy disk in MS Word for Windows 6.0 or WordPerfect 5.1/6.0, ASCII or compatible formats.

Graham Lee



The Rt Hon. Peter Brooke

THE FIFTH COTAC INTERNATIONAL CONFERENCE 1997

'Local Pride — the catalyst for quality'

Held last October in Bradford, as reflected in the title, this considered the involvement of people at the local level.

On Thursday evening after dinner delegates were treated to an audio-visual tour of the UK narrated by Peter Burman from York University who presented a range of examples following the conference theme. The main event took place next day and speakers included Daniel Therond, Executive Director of the European Foundation for Heritage Skills which has been established by the Council of Europe, who explained the Foundation's moves to adopt protocols in architecture and conservation, and Vitor Dias, Director of Planning & Control at the Portuguese organisation Centro de Formacao Profissional da Indústria de Construção e Obras Publicas do Sul, abbreviated to CENFIC, who spoke of transnational attempts to co-ordinate training.

There were contributions to the Leonardo da Vinci Beta Project from Ireland, Hungary, Finland and the UK (through COTAC), as well as Portugal. Actually attracting businesses involved in conservation was a problem everywhere in Europe.

David Linford, chairman of Linford Bridgeman Ltd, and the Heritage Building Contractors Group (HBCG), of which he was a founder member, explained that the Linford Group take training seriously and membership of HBCG is restricted to like-minded companies. David Linford said the development of networking, high quality training and accreditation across Europe "deserves our utmost support".

A new registration system for contractors was being developed by the EU. Vigilance was the key to the system, making sure large contractors who sub-contracted conservation skills, but did not have them themselves, did not appear to be something they were not.

David wanted to see a period of stability in training. Not everyone would agree that existing training schemes were the best possible, but some stability was required. Youngsters, their parents and teachers were used to the word 'apprenticeship' so it was sensible to use it.

Michael Downs would not have agreed. He was due to present a case study of Stoke on Trent, where regeneration had been facilitated by the social fund for coalmining areas. He could not make it, but a text was presented for him by Richard Davies of COTAC, who said the conservation industry had no tradition of providing training.

The reason for that was that neither the Government nor local authorities insisted on qualified people working on public contracts. Neither was there a central point, in Stoke at least, where it was possible to make contact with owners and users of buildings.

The point about the need to educate owners and users of buildings was made by Ingvál Maxwell, the Director of Technical Conservation, Research and Education at Historic Scotland. He was not a speaker at the conference, but commented during a



Salts Mill, Saltaire, visited as part of the tour at the 1997 Conference.

concluding discussion period that "the problems we face do not occur overnight".

He said some education on the external housekeeping of property was necessary — "like preventing hanging garden developing in gutters".

Dr Kevin Grady, director of Leeds Civic Trust, presenting a case study of Leeds, observed that creating a climate of opinion which says worthy buildings must be retained was essentially a matter of broader education.

In Leeds, the Civic Society had raised awareness of the importance of largely unrecognised Georgian buildings by sticking blue plaques on them. Local firms sponsored the blue plaques which carry some information about the building, and local dignitaries were invited to unveil them amid public and ceremony. Once the building was recognised as being important it was difficult for the council to sanction its demolition.

The Society also published booklets explaining the heritage of the built environment and the importance of particular buildings which again made it difficult for the council to talk about demolishing that property.

The conference was held in Little Germany because it was a good example of an area in need of regeneration. Buildings of superb sandstone commissioned by rich merchants in a time before they had today's wide range of consumer goods to display in order to demonstrate their success, it has become isolated from the main part of Bradford and largely evacuated as a residential centre. Because of that, property and vehicle crime is rising

Martin Eagland, who runs his own urban regeneration consultancy, was commissioned to produce a report on the development options of the area. He had just submitted that report to the council.

Regeneration, he said, had begun in the late '80s, but had run out of steam in the recession of the early '90s. The area covered 20 hectares and included 1.3 million m² of floor space, 22% of which was vacant and some of which had been attacked by arsonists. A lack of shops and residential accommodation created what Martin described as a "lack of vibrancy", especially in the evenings and at weekends.

To change that, the area needed to be given back to people. Traffic needed directing and controlling. The buildings needed to be a mix of residential, retail and offices. "If the resources are there and the political will exists, then all things are possible in regeneration", he said.

Michael Gwilliam, director of the Civic Trust, who spoke in detail about the importance of involving local people in the regeneration of their environments, said authorities needed to start the process of regeneration because private enterprise was not very good at taking the first step – although it was, he said, very good at responding once the first step had been taken.

Martin Eagland said that in Little Germany £2 to £3 of private money was expected to be injected for every £1 of public money needed to start the initial investment in residential accommodation.

And he accepted that there could be a conflict between English Heritage and commercial companies. Companies tended to want to gut and stuff – i.e. tear out the insides of a building and stuff it with offices or flats – whereas English Heritage tended to want to preserve more of the original fabric, inside and out.

As Simon Pott the past president of the Royal Institute of Chartered Surveyors (RICS) had said when giving his keynote address at the beginning of the conference, there has to be some flexibility. "We are becoming a nation of inspectors".

He anticipated, in an age of information technology, the disappearance from town and city centres of banks, building societies, insurance companies, travel agents and estate agents. If they went, what would be left? He suggested a lot of buildings which are currently offices might be better off with people living in them. Michael Gwilliam said there were 50,000 units in London where exactly that was happening.

The overall view of the town and city centre of the future to come from the conference was a lot more optimistic than some have predicted - restored buildings, more people living there and fewer vehicles.

The overall view of training, both now and in the future, was rather less rosy, but with high hopes for European initiatives. Encouragingly there are a lot more courses in conservation now

than there were when COTAC was formed nearly 40 years ago. There is much more interest in looking after the built heritage now, but much remains to be done, in education, training and public awareness. As part of the conference programme, tours were arranged on Saturday around the City centre of Bradford and to Saltaire village, both excellently guided by Steve Bateman, Conservation Officer.

The following article is reproduced from the English Heritage magazine *Heritage Today* published last December. A mixture of public funding and private enterprise brings new life to a Victorian model industrial village. Peter Crookston reports from Saltaire, Yorkshire. Main photographs by Christopher Cormack.

THE SAVING OF SALTAIRE

Saltaire is so stimulating! This is not the official slogan for the village, just a phrase that came into my head while walking down its main street on a crisp autumn morning. To my right, the immense sandstone elegance of Salts Mill gleamed golden in the sun. To my left, pretty Victorian-fronted bookshops and cafés bustled with customers. Straight ahead, green and verdant, the slopes of Shipley Glen lifted the heart especially the many Yorkshire hearts here towards the heroic heights of Ilkley Moor. Saltaire has always been a special place, but something very special has been happening over the past seven years which now makes a visit to this model industrial village a rather life-enhancing experience.

Most visitors, like me, arrive with an outline of Saltaire's history in their minds: It was built by

Bradford's wealthiest mill owner, Sir Titus Salt, between 1851 and 1876 to provide good housing for his workers, and designed with such distinction that most of it is now listed. His visionary plan was to build nothing less than a complete self-contained village, with wide streets, open public spaces, good sanitation and a park by the River Aire. He also built churches, a school, a hospital, almshouses, shopping parades, wash houses, bath houses and a public dining room. Crowning everything was the Institute – 'to supply the advantages of a public house without its evils'. His 4,000 workers could browse in the library, draw in the art classes, play billiards in the games room, puff pipes in the smoking room, work out in the gymnasium, or listen to culturally uplifting lectures – almost any activity except drinking. Sir Titus provided no pubs – drinkers could be slackers, and dangerous in the workplace.

And what a workplace! Salts Mill, six storeys high and 550 ft long, in an elegant Italianate style, was one of the largest mills in Europe, able to combine every process of textile production, from raw wool arriving at its canal-side warehouse to weaving, dyeing and despatch of the finished products - especially alpaca, made from the long hair of the Peruvian llama, for which Sir Titus



Saltaire's Grade I listed United Reformed Church.

invented a method of weaving that turned it into a lustrous, light fabric. Although the mill was sold by Sir Titus's descendants, it continued in business until the early 1980s. When it closed in 1986 the village was in decline. Its historic and architectural importance had been recognised by Bradford Council when they declared it a Conservation Area in 1971, and by the then Department of the Environment, which gave it listing protection in 1985. But such well-meaning legislation, without action, was not enough.

The mill was empty and vulnerable to vandalism; shops closed or staggered along on low incomes; vitality ebbed from the village. In 1989, English Heritage and Bradford became partners in a Town Scheme to restore houses and shops, contributing £175,000 each during the five-year project towards total works costing £1 million. There was already a focal point for economic regeneration in the village: Salts Mill had been bought in 1987 for £1 million by a brilliant young Yorkshire entrepreneur, the late Jonathan Silver, described by Bradford's Chief Executive, Richard Penn, as 'a one-man regeneration agency'.



He opened a free art gallery exhibiting works by Bradford's most famous son, David Hockney, and put on plays and concerts in the mill, believing that the arts would create a meeting place where people who might become tenants could see its potential. He was right. Pace Micro Technology, pioneers of digital technology, moved in and now occupies 300,000 sq. ft and employs 904 people.

In 1996 English Heritage entered into a Conservation Area Partnership scheme (CAPs) with Bradford, with more money available than in the original Town Scheme. Bradford has so far received £585,000, of which £15,000 went into Saltaire and which the council has matched with an equal sum. Bradford's conservation officer, Stephen Bateman, allocates grants covering 40 per cent of the cost of reinstating wooden sash windows, doors and other original features of Saltaire's Italianate architecture.

Meanwhile, the mill has prospered: 15 other firms, employing 1,500 people moved in, including a furnishing retailer and a designer clothes company. As Silver made more money he opened a restaurant, Salts Diner, which receives rave reviews, and he expanded the art gallery, buying more Hockney paintings and whole sets of drawings. Salts Mill now houses the largest collection of Hockneys in the world, though the gallery is still free and is attracting around 10,000 visitors a week in summer. Saltaire has

become the star tourist attraction on Bradford's Tourist Trail, with around 360,000 visitors a year.

The combination of public funding and private investment from Jonathan Silver, plus a great deal of imaginative thinking from everyone concerned, has made Saltaire a success again, 140 years after Sir Titus Salt created it. In 1996 the village won a Civic Trust Award for 'a remarkable example of conservation-led economic regeneration', and Europa Nostra, a European Union agency, gave Saltaire's CAPs its medal for industrial regeneration, praising it 'for overwhelming achievement by private and public initiatives'. It also recently received an award from the British Urban Regeneration Agency.



Vaulting work carried out by students from CENFIC Training Centre, Lisbon, Portugal.



Young professionals, working in Saltaire or in Bradford or Leeds, have settled in the village, which has affordable housing, starting at around £30,000 for a two-bedroom house. Graham Carrick, a 36-year-old legal executive, who bought a three-storey former mill overseer's house six years ago, took up one of the grant offers that are helping to restore the village's character. 'I love the architecture here', he says, 'and the sense of history you get'. But above all, it's a really friendly community, with a good mix of young and old.

'Although it's a historic place, there's nothing pretentious about it. People like to live here because it's near the country and it's so easy to use the station at the end of the village to commute in 20 minutes to Bradford or Leeds. I'm a Yorkshireman, and I'll always live in Yorkshire - but I wouldn't live anywhere else but here'.

THE COTAC INTERNATIONAL CONFERENCE 1998

Modern Technology in Building Conservation

This year's COTAC International Conference is being run jointly with the Royal Commission on the Historical Monuments of England (RCHME) in Swindon on 25, 26 and 27 June 1998.

With support from Swindon Borough Council, the aim of the Conference is to provide an overview of the use of digital technology in building conservation. This will include demonstrations as well as presentations of measurement systems, recording techniques and access to information, as well as to discuss the wider issues involved in applying these to particular projects.

The Conference will take place on Friday 26th June with a reception, demonstrations and tour of the RCHME facilities in the early evening, followed by the Conference dinner. A coach tour including the Swindon Railway Village, former railway works and local buildings of conservation interest will be available on the Saturday 27th.

This promises to be a very interesting two days. To reserve a place or for further information please contact Robin Rolfe, COTAC, 429 Oxford Street, London W1R 2HD, telephone 0171 973 3615, Fax 0171 973 3656.

MESHING THE NEW WITH THE OLD IN ARCHITECTURE

Keynote speech given by Sir William Whitfield, CBE at the ASHTAV Durham Regional Seminar, 6 July 1997
and first published in ASHTAV Newsletter, August 1997.

I am an architect. I belong to a profession which is accused of causing enormous damage to our cities and towns, which I cannot deny. We are not solely responsible, but we have lent ourselves to that. There are a number of reasons – there are pressures for change, we do things differently, the scale of our activities is different, we move about much more than we did when people created the towns we tend to love.

I have been asked to talk to you about meshing the new with the old in terms of architecture. I am not going to give you examples of how it's done because there is no single way, no perfect answer to how these things are done. It comes back to the quality of thought that goes into whatever is done by whomsoever.

I would like to draw your attention to the way that people should be seeing things. Seeing streets, seeing places. I would argue that unless an architect understands a place, knows its history, knows what makes it what it is, then he is totally unable to design a building that fits in. We live in a period of architectural confusion, the modern movement which curiously lasted almost the same length of time as communism in Russia, came into being in the same way - in order to come in, it discredited what existed so completely that it got drawn into the vacuum it had created. The history of architecture, the teaching of it and any knowledge of it was considered tainted. The Royal Institute of British Architects in its educational policy in the mid thirties downgraded the history of architecture so much that three generations of architectural students have very little knowledge of the history of their own profession or the history of buildings. It is not surprising that this happened because architects had tended to use history as a quarry, they would take their sketch books over to Heidelberg and draw a few gables, come back and put them on the top of their buildings. This is not the way to use history. Rather it should be used as case history. You have to know why

something was necessary, why in the time a building was built it was built in a particular way – then there is an enormous amount to be learnt.

We have gone through a period of modern architecture which to some extent is minimalist – the shaving away of ornament. What we were left with was to do with space, light and general form, but certainly not very much detail. Borromini, who was a detested architect even at the end of the nineteenth century (which took some doing in a period of eclecticism when any historic building was thought to be worth copying), had noticed something that very few of us would have noticed. The halo which can be seen when a photograph is taken into the sun or with too much light in the background. The effect of strong light fading away the sharp edges between an image and the sky which he described as "light that corrodes" and he used it to great effect in places like San Giovanni in Laterano. He used it as a ploy – modern architecture missed it! That is an illustration of the difference between using history as a quarry and using history to understand things that have been explored for fifteen hundred years in our continuum of architectural thought.

We have reached a period now where this revolution has come and gone, modernism has been discredited. It is still alive and it is still producing wonderful buildings, but unfortunately, due to circumstances (the last war, scarcity of materials, utility), the modern movement became quite corrupted. An example is that of a most important building in London, Peter Jones facing into Sloane Square, which was the first building in this country to use a form of design which had a curtain wall. The building was built as a frame. It was not supported by its external walls, they were hung onto the frame. That was an extraordinarily expensive thing to do at the time – everything was 'one off'. However, after the war architects desperately wanted to pursue this idea of the

curtain wall and so people like Crittalls, Hopes and Williams & Williams manufactured such things so that you could buy your elevation 'off the peg'. The curtain wall with its blue glass and steel frame (absolutely featureless) became the thing, but once it was mass-produced and no longer a 'one off' it became despicable. Our towns are full of such architecture.

There were other influences – our planning laws at the time (improved now but possibly not sufficiently when you come to very large buildings) did restrict buildings according to plot size in a way which encouraged architects to squeeze the maximum usable space from a site by designing buildings with paper thin elevations. There have been many, many forces at work to degrade the quality of architecture. Then there are the architects themselves who have been divorced from an understanding of the true value of history or a knowledge of it. So many architects today find themselves moving into a conservation era, they feel they want to do something that is in keeping so they either try to copy a past style or, feeling guilty about doing that move into a kind of commentary on it – often known as post-modernism (the nastiest kind of architecture you can imagine, it is based on ignorance). If you are not well versed in the history of architecture you should not attempt to comment on it in terms of new design. If you are Mozart you can afford to break the rules, if you are not you should abide by the few rules you know about! We have moved into this terrible period of confusion where we have modernism, de-constructivism, historicism, post-modernism, any 'ism' that is around. It is affecting all our towns and so much of it is based on ignorance. It is quite extraordinary that the architectural profession is beset by so many controls that mean you can be sued for negligence, for this, that and the other, but the one thing you cannot be sued for is the inability to design decently! Isn't that extraordinary, because that is what architecture is about!

The nub of the problem in relation to what we are concerned with today is not to do with trying to find a kind of architecture, a recipe for doing the right thing in historic cities. The fundamental thing is that whoever has the temerity to plant a new building in a historic setting that is somehow comfortable, easy and pleasant has first of all to understand the place he is building in. The problem with most architects is that they are preoccupied with some sort of philosophy or morality that there is architecture with a capital A, which, wherever you put it, will be the thing. This gets in the way of doing the right thing.

I studied architecture here at Durham starting in 1936 (at the age of 15). I have passed through the whole of this period. Because I was not intended to be an architect, for me architectural education was vocational, which meant that I was interested in buildings, I was interested in history and, against all the rules in my school of architecture, I was preoccupied with history. I didn't go into offices during the summer months, I was not trapped in what you should or shouldn't do. My grandmother, who held the purse-strings of the family, gave me a very generous allowance to go here and there looking at buildings, so mercifully I escaped this trap of having to do what you were supposed to do – this made me an architectural heretic, which I have been all my life!

This is, I think, what is at the root of the problem – the architect's morality that he shouldn't do something. Some architects have broken through this, a limited number do it extremely well

and they have turned to historicism where you actually try to recreate the image of the past. There are excellent people around like Quinlan Terry, Robert Adam, John Simpson and others working in this idiom. However, from time to time they get caught out because, for example, in Georgian times there were no ten storey office blocks. You have to find a way through this – my own way, for what it is worth, is if ever I am asked to do anything, I go to the place, spend time there, try to find out what it is that pleases me about it – the place, not the buildings – I search out its history, why places, streets have become what they have become. It is enormously interesting. A big thing that I am doing at the moment – Pater Noster -it is fascinating to go back and find that you are building partly on the site of the Palace of the Bishops of London. You need to know all of this, you have to steep yourself in the place, and then you begin to feel that you belong and you can tune your architecture to serve the place.

Today I am talking not about the individual buildings but about the place because that is the key to the whole thing. Obviously, if you have the ability to feel for a place, to search it out and you are going to put something in, you must also have the ability to respond to what you find. It is surprising how many of us in my profession can make the most wonderful analytical statements about places, but for some sad reason when they come to put something in they go back to the old morality and feel they cannot break away from that. I am really saying, show humility accept the fact that if you are building in a place where there are other buildings you have to be prepared to be humble. You have to be prepared to know the place of your building in the hierarchy of things. That takes some doing at times. I was amused some time ago to receive a note from Prince Charles in which he said "do watch out for architects wanting to produce singular masterpieces". He was dead right because that is what we always try to do. The younger the architect, the more he puts into his building; early works of architects are absolutely crowded out with ideas, as if he is never going to be asked to do another building and he wants to get it all in the first one. When you choose architects, do be careful, don't necessarily go for the grandest. Go for the architect who is prepared to understand the place and make his building almost non-existent in a setting. I would argue that a street without a single fine building in it can be better than a street which has masterpieces from end to end, because it is coherent.

It is worth looking at streets to see those things that might have gone right and those that have gone wrong because, oddly enough, it is much easier to learn from the failures than from the successes. There is always a temptation to copy successes which is wrong. You must always go back to a study of the essential things. There are certain things that are very important that are not to do with style. I am catholic in my outlook about architecture. I enjoy contemporary buildings, high-tech buildings, historic buildings. I am prepared to accept that architects working in historic style have a right to do that so long as what they do is sensitive, appropriate, good and if possible excellent of that kind. We don't all exist on one diet, we don't live in a commune and we should allow ourselves to understand that there are many different ways of seeing buildings; the only thing we should ask is that whatever is done in whatever style, it fits in and is appropriate. The key to this is scale and materials and integrity.

When I was asked to do the new Chapter House at St. Albans Cathedral, which is physically attached to the Church and is a very large building 100ft long and 30ft wide, people asked what style I was going to build in. I didn't know. When I am designing a building I like to use the minimum number of materials and this in the end dictated the solution. The unique thing about St. Albans Cathedral is that it is built of Roman tiles. It is a brick building in the central area near where I was building. So rule number one, I will use brick, rule number two I will use brick as a structural material, flowing from that integrity you have arches because you can't span something this wide in brick without using steel joists which I wasn't prepared to do. In this way the building designed itself. I wanted to use a limited number of materials, wood being the next one and glass in the windows.

The windows are leaded for two reasons, firstly Cathedrals never wash their windows and if you have a lot of little panes of glass the light twinkles on them and you don't notice the windows are dirty, secondly it reduces the scale – in a great arched opening next to a Cathedral a plate glass window would produce a shift in scale whereas the small panes of glass twinkling become like a wall in the sun and behave totally differently. That is the way that building came about. I didn't search for a style, I went back to what was the right thing to do – it ought to be brick and it designed itself, I think. One never knows, because if your head is full of half-a century's observation about buildings you really do not know why you do certain things. Occasionally you remember, but your design processes filter through all these beds of information so that you believe you haven't influenced things when of course you must have done.

One of our great problems today is that we have different kinds of buildings. Instead of having streets with narrow frontages that follow old street lines we now have supermarkets, huge buildings,

we have shops where nobody window shops because there is nothing in the window, the window is merely a glazed wall to show you the extent of Boots or W H Smith or whatever is inside so that the scale of the street changes because it is not held in by shop windows with displays. There are a whole lot of things like this that are causing us problems which we haven't yet solved.

...Sir William then went on to show a wonderful array of slides (Vézelay in France, Canterbury, St Paul's from many aspects, Florence, Petra, Paris, Worcester, Truro, Vienna, Ludwigsburg in Bavaria and many more) to illustrate things that might have gone right and too many that had gone badly wrong and that there were important lessons to be learnt...

The essence of the 'processional way' to important buildings (cathedrals and churches) – the importance of being tempted by glimpse and small surprises on the way and the absolute joy of the surprise revelation at the last moment.

The necessity of 'engagement' of buildings with one another. The importance of the ordinary buildings which link the important buildings to their setting.

The critical nature of streets and their history – particularly the integrity of the building line, but also the importance of maintaining scale.

The importance of designing new buildings so that they blend with what is there, even if what is there is fairly ordinary. The result of extraordinary buildings in ordinary streets produced gasps!

The most important lesson of all was that of the need for humility and a willingness of the architect to steep himself in a place in order to 'do the right thing'.

We await with bated breath the realisation of Sir William Whitfield's plans for the Pater Noster redevelopment close to St Paul's in London.

THE HERITAGE SPATIAL INFORMATION SERVICE – What is HSIS?

The Heritage Spatial Information Service – is a partnership venture between English Heritage (EH) and the Royal Commission on the Historical Monuments of England (RCHME) for the implementation of a computer based Geographic Information System (GIS) and supporting services to better manage the geographical elements of our heritage information. The project is being overseen by the Department of Culture, Media and Sport (DCMS).

Both EH and RCHME use maps in their day to day work, identifying Listed Buildings, Scheduled Ancient Monuments and other sites of heritage interest. They also use maps to record and disseminate information relating to the historic environment both internally and externally.

By overlaying data onto digital maps, a GIS will allow the display, analysis and output of heritage data against other geographic features. It will also allow the integration of data sets by geographical location.

Implementation has been phased to minimise any risks and ensure future developments can be fully justified. Full integration is the long term goal. The existing phase will replace the existing

Computer Mapping System (CMS), which has basic GIS functionality, records Scheduled Ancient Monument constraint areas digitally and produces the definitive map to accompany the statutory notice of scheduling.

RCHME, projects such as NARMAP and PHOTONET – indexing the collection of over three million aerial photographs – provide limited capabilities.

HSIS aims to provide a more comprehensive centralised service meeting increased demands for digital mapping, integrated databases and more user friendly interfaces, adding value to decision making and information supply.

By combining data from the CMS (EH) and PHOTONET (RCHME), for example, it will be possible to provide a catalogue of aerial photographs of Scheduled Ancient Monuments. Indexing the RCHME MONARCH database to HSIS will also allow the examination of many thousands of heritage records against statutory, geographical and other data.

If you have any questions about HSIS or would like further information, please contact John Fullard (EH) on 0171 973 3096 or Brian Hopper (RCHME) on 01793 414744.

BUILDING CONSERVATION TRAINING AT BOURNEMOUTH UNIVERSITY

Bournemouth University is establishing a firm reputation in the field of Building Conservation training, both at undergraduate and post-graduate level. The former is catered for by specialist building options in the B Sc Heritage Conservation degree. The latter is divided between the full time Post Graduate diploma leading to an M Sc in Architectural Material Conservation (AMC) and the part time M Sc in Building Conservation.

AMC is the replacement for the well established stone conservation course at Weymouth, (where the excellent masonry course continues to flourish.) The output of the course has found a firm niche in the conservator market to date, and this is expected to continue but with a widening of the catchment area for job satisfaction. AMC has built upon and expanded the established course with the aim of giving students a greater understanding of materials other than stone. This will put them in an ideal position to establish a dialogue with other specialist material conservators, architects and conservation advisers on site, which would in the long term lead to better conservation, by virtue of the wider dialogue.

The course which has generated considerable interest in the conservation world is the M Sc Building Conservation course. It

caters for practitioners already in the field or those wishing to expand on an existing career in building construction, by offering four day blocks over a weekend period of very intensive conservation training. The focus is on science, with a good understanding of history applied to timber, masonry, lime based products, and metals backed by professional studies and survey techniques. The course is located at country houses and centres of excellence for craft skills. The pace is phenomenal and is matched only by the enthusiasm and avid participation of the cohorts. The present intake number some 40 people, a small number of whom are specialising in timber.

The course is coming up for its standard University review when every effort will be made to ensure that its already existing high standards are totally in line with the areas of competence outlined by the new Institute of Historic Building Conservation and the National Vocational Standards (NVQs) established by COTAC.

Enquiries about the course and applications for the October 1998 intake can be directed to Carole Ryan, Bournemouth University, School of Conservation Sciences, Studland House, Christchurch Road, Bournemouth BH1 3NA.



Above left: Students at the Weald & Downland Open Air Museum experiencing forge work. From left: David Gregory, Andy Breeze (Tutor), Jane Davies, Helen Shaw



Above right: Students at the Lime Centre, Morestead, encountering lime at first hand. From left: Roger Tidbury, Michael Heaton and a member of the Centre staff.



Practice with bedding of building components in lime mortar at the Lime Centre. From left: Mike Adams, Rachel Potzzi, Eugenie Schillig, Andrew Johnson.

FACTORS AFFECTING THE LONGEVITY OF WHEAT REED THATCH

This article is part two of a summary of the work being undertaken at RHM Technology, The Lord Rank Centre, Lincoln Road, High Wycombe, Bucks HP12 3QR as part of the Department of the Environment "Partners in Technology" initiative. Supporting funds are from Churchill Insurance with in-kind contributions from the thatching industry. Part one: "Fire and Thatch" was published in Newsletter number 10 pages 13-15 (1996).

Research carried out by the team at RHM Technology is concerned with identifying those characteristics that can be used to quantify the potential for durability in cereal straw used for thatching. At present, thatchers assess specific characteristics based on straw length, strength, flexibility and ease of handling. Any assessments made are purely arbitrary and relate to the individual's preference. Few records are kept.



Combed wheat reed, maintained in the traditional manner, with continual patches and repairs. Photograph by courtesy of the NT Kingston Lacey and Corfe Castle estate.

Ask any thatcher "What is the life expectancy of a roof thatched in combed wheat reed?". and the answer will be: "Approximately twenty five to thirty years, with appropriate maintenance. The ridge would need attention, probably replacement, after ten to fifteen years". However, it is not unknown for wheat straw to last much longer on a roof. Although the thatch appearance would be unacceptable to many people, the roof in photograph 1. is still water proof, and is thus serving the purpose for which it is intended. The National Trust has a policy of continuing repair and patching. The Trust argues that, historically, thatched roofs would normally have been maintained in this way. Repairs would probably have been undertaken annually, after harvest and after the ricks had been thatched! Eventually the thatch surface would have been cleaned down to sound material and a complete spar coat applied. (A spar coat is a layer of thatch placed over the existing thatch and secured with hazel spars pushed into the old thatch beneath). Thatch was seldom cleaned-

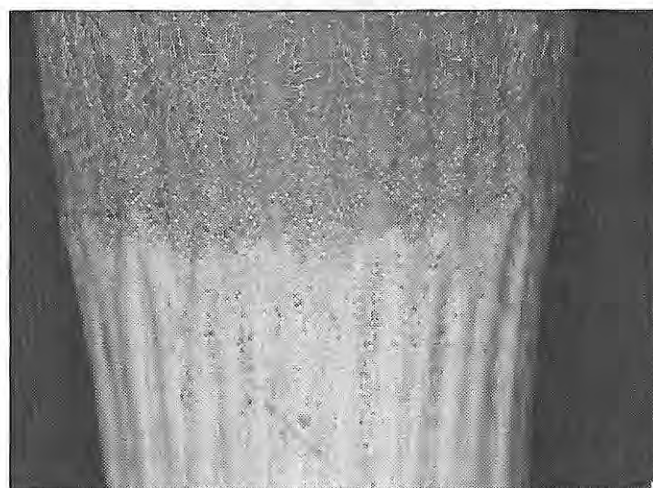
back to bare timbers. A roof with normal performance (lifespan) apparently just wears away. Eventually the fixings become exposed and in the fullness of time re-thatching is needed. Again, this would probably take the form of a spar coating.

STRAW STRUCTURE

At harvest the cutting blade will sever the stem and its leaf sheath close to the ground. Cutting height varies, but for thatching straw it is as close to the ground as possible, usually at from twelve to fifteen centimetres. As the cut is made and the straw falls, the protecting leaf-roll and the stem separate. The surface on the newly uncovered stem will be protected by a waxy layer. The length of this section of stem varies depending on the position of the first joint (node) in relation to the ground. Though lacking in a protective leaf-roll the butt end is the toughest and heaviest part of the stem, being required to support the whole of the of the plant during growth. The area from the butt to the first node can be regarded as sacrificial when subjected to the rigours of weathering on a roof.

A node is the section of the stem where the leaf is attached. The node also forms a 'junction box' for the plant "plumbing" and acts as a reinforcing section at intervals along the stem. Cereal stems have from three to five nodes present. The flag leaf arises from the topmost node. In straw, nodes can be extremely tough or can become a weak point. When weakness is present often more than one node on a stem is affected.

Breaking of the nodes causes weakness and ultimately separation in a stem. This condition appears to occur very early in the life of straw. It can happen in material which has become wet for a short period at some time post-harvest, even if it is eventually



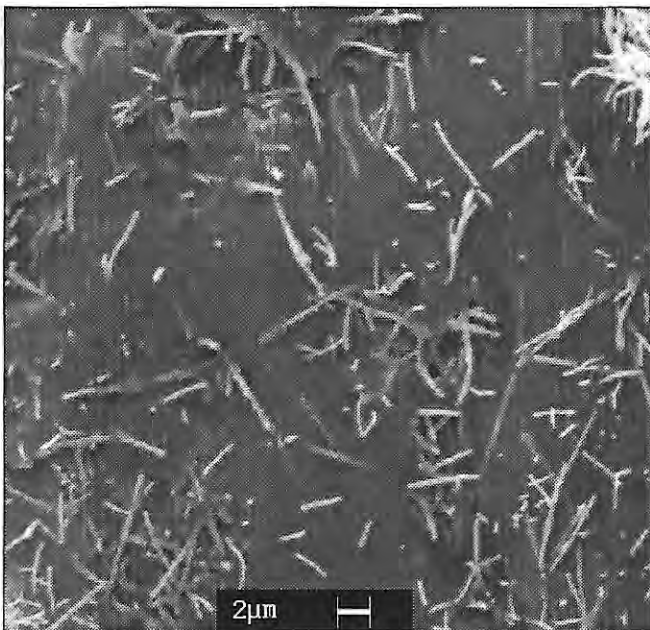
Scanning electron micrograph of the node of wheat straw. Magnification, X50. The node proper is at the top of the picture and the internode stem enters at the bottom. The bright dots on the surface of the stem are the silica-containing bodies, the phytoliths. On the node, these give way to the silica containing hairs which can be seen at the top of the picture.

stored dry. This phenomenon has also been observed on laboratory samples left to air dry on the bench, when movement of air around the sample has been restricted.

Any node can be affected irrespective of the position on the stem. Separation is usually associated with fungal activity. Where breaks do occur the leaf sheath and stem separate together. With this type of breakdown whole bundles, shipments and ultimately roofs appear to be affected.

Examination of nodes using scanning electron microscopy reveals that the surface structure of nodes can vary. It is not yet certain if differences are variety and/or environment related. The inter relationship of wax, phytoliths (characteristic silica bodies) and hairs (trichomes) on nodes warrants further study in order to find a means of understanding the node surface structure and the role structural variations have on node strength and resistance to decay. It is believed that there is likely to be a higher sugar concentration within nodes. If this is true then it may go some way to explain why the node is often the site of first choice for attack by fungi.

The length of stem between the nodes or joints is termed the internode. Internodes, above the first node, are always enclosed by a tightly rolled leaf sheath, which affords a considerable degree of protection for the underlying stem. The leaf surface carries a higher proportion of waxes than the stem epidermis. The wax is seen as needle-like crystals in the micrograph below. The rolled



leaf reduces the amount of water passing through into the underlying stem. However, it can assist the vertical transport of water into a roof by "wicking". Experiments have shown that leaf tissue readily supports fungal growth as soon as moisture content becomes optimum. Growth will occur rapidly in areas of leaf, stem and nodes immediately above any damp front. Total immersion in water limits fungal activity. If the stem cracks during harvesting then a route for water entry is already present. Observations made from the images collected using the scanning

electron microscope show that leaf surfaces have the highest concentration of wax crystals. The distribution of these waxes may well influence the degree of water movement which can occur on and between stems. This could be an important factor in water shedding potential for a thatched roof.

THE APPLICATION OF MEASUREMENT TECHNIQUES

The aim of the project is to apply fundamental research towards the understanding of the mechanisms involved in the interactions between thatch components and the environment and to determine how the mechanisms of decay exploit surface conditions. Simulated weather conditions have been achieved through trials of wet and dry cycling. Temperature changes mimic a summer or winter climate. Joe Kirby (1995)* described conditions on a thatched roof as the interactions between the material quality and thatching technique. He went on to describe the variation in the level of moisture depending on the roof section, orientation, whether the roof is underdrawn and the prevailing weather conditions. He explained that water can evaporate under the right conditions. These conditions are influenced by air movement, temperature and relative humidity. Roofs tend to be dry when the wind is blowing, though extremes of temperature drive much of what occurs inside the roof. Thatch can exhibit summer condensation and quite small variations in moisture content will influence the specific type of organisms which can thrive. Ultimately the amount of water held within the thatch matrix will determine the rate of decay. Tightly packed thatch allows mycelium bearing fruiting fungal bodies to run back into the roof and moisture tends to be retained as air cannot circulate freely.

FUTURE PERSPECTIVES FOR EXAMINING THE MECHANISMS OF DEGRADATION IN THATCHING MATERIALS

The major difficulty encountered during this project has been the lack of accurate and properly maintained records. Growers of thatching straw keep details of agronomic practice. However, once straw leaves the farm it is impossible to trace and therefore monitor performance. For the benefit of future generations of researchers, thatchers, home owners and conservation officers it is essential that a universally acceptable measurement and recording system be adopted.

Finally, as investigations to date have primarily concentrated on the surface properties of wheat straw, there is scope to investigate the composition and configuration of underlying material. Further investigation is needed to assess the impact any residual soluble carbohydrate might have on thatch/fungal interactions. Further investigations and method development are also required so that ultimately the interaction of all straw components and the thatched roof environment can be linked and evaluated in a scientifically controlled manner.

* Presentation at the Building Research Establishment Seminar 1995

MASTER CRAFT DIPLOMA COURSE

Lambeth College, London

The course so far has been "under development" and thus caution has been exercised about allowing it to be promoted elsewhere. Now the experience of handling three generations of students means that the course is well founded and successfully through any probationary stage.

The evidence on the organisation of the course and in particular the Track Sheet which provides a useful summary of any students position and performance, for the students, teaching staff and external validators.

Just as important, is the clear control of the overall policy and management of the course through one person who has the necessary experience, understanding and authority. It has also been necessary to develop a new philosophy and delivery method which is flexible enough to meet the needs of mature students and encourage staff to change from their traditional role as teachers to the more sophisticated job of providing advice and acting as mentors or tutors.

Criteria for evaluation of the course work is based on the following:

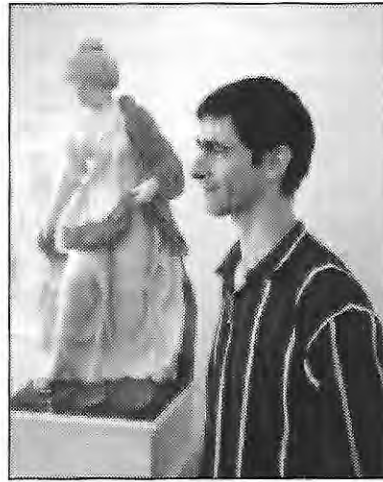
Evidence of an overall understanding by students of their role within the Industry, including the necessary management skills to survive and prosper.

Evidence of the Students' ability to identify, record and analyse complex problems, and to produce balanced judgements leading to effective practical action at the highest level within the craft field chosen.

Evidence of enthusiasm and the ability to motivate others both within the chosen craft discipline and elsewhere. Ideally this will include an ability to teach as well as act as an ambassador for high level craft skills.

The overall conclusion of the output of the Mastercrafts Diploma was most satisfactory with COTAC able to confirm the results proposed on the Student Assessment Sheet for 1996/7. John Dwyer is an excellent example of the standard that the course should be aiming to achieve and other candidates progressing to the second and third year have every prospect of attaining the same.

A number of detailed points have been identified which may help in the further improvement, development and consolidation of the course.



John Dwyer, a student on the Mastercraft Course at Lambeth College, beside the statue he has carved.

Marking of the individual student's work does require a more formal role for craft experts outside the College pointing to stronger links with industry wherever possible.

A series of formal evaluations, on an annual basis, would provide students with the necessary guidance on progress and avoid unrealistic expectations. Inevitably, this is a course where some are not going to make the final grade, and it is not reasonable to expect that such people will just tend to fade away before the end. There is the possibility of students who do not quite make the mark being awarded an NVQ Level 3 Qualification in building conservation in their relevant craft discipline.

The need to see a much more rigorous approach to written pieces from the start, with particular emphasis placed on the reason for choice of subjects and on accreditation of the sources of information has been identified. This will help in identifying the level of original thinking and/or the relevance of the analysis to the themes of any practical studies.

The concern with regard to the relationship between the intellectual development of the student and the use of high level practical skills in a real life situation has certainly been overcome.

Nevertheless, the planning of the final dissertation and its relationship to the practical test piece needs to start in the first year. The excellent experience of the masons working on pieces for Westminster Abbey points towards more working partnerships with industry like this being developed. This would certainly provide the opportunity for better forward planning with the students on both practical and theoretical components of the course.

There is a need to sharpen up the formal statement of the objectives of this course and improve the publicity for the whole concept of Master Craftsmen and Craftswomen.

Overall progress is most encouraging and the course is now at a stage where it can be more widely adopted.

Richard Davies

SOUND BITE

Baroness Blackstone on Higher Education for the 21st Century

I am delighted to be Minister of State for Lifelong Learning at such an exciting time. This summer saw the publication of the first major review of higher education in thirty-five years. Sir Ron Dearing and his National Committee of Inquiry into Higher Education have produced a thoughtful and wide-ranging report, Higher Education in the learning society, which will stand as a landmark in the history of the UK higher education.

The Committee was set up with cross-party agreement to address the funding crisis that had arisen in higher education. While full-time student numbers had risen by some 70%, funding per student had fallen by a quarter since 1989. Everyone recognised that this could not continue. The Dearing Report has confirmed that further improvement and expansion of higher education cannot be afforded on the basis of current funding arrangements.

The Report envisages that the costs should be shared between those who benefit. The Government endorses this approach. Compared with those without degrees, graduates on average see their earnings rise by as much as £4,000 for every £20,000 of earnings.

The investment of the nation must be balanced by the commitment of the individual – a principle which commands support among the public, according to results of a recent opinion poll, 69% of adults now agree that students and parents should foot some of the bill for higher education, compared with 38% in 1991.

Our plans for new funding arrangements build on the Dearing Inquiry's preferred option and are designed to ensure equality. They offer a fairer and more progressive system than the present confusion of loans, grants and parental, spouses' or individual contributions. I believe that our new funding policy will resolve the funding crisis and I am saddened that it is not yet widely understood.

Under our proposals, from 1998/99, new entrants to full-time higher education will make an income-related contribution of up to £1,000 a year to their tuition fees. The full £1,000 fee represents a quarter of the average cost of a course; the other three quarters will be met from public funds.

But, in deciding to support the Dearing Committee's recommendation that we introduce tuition fees, we did so with two important safeguards.

- Tuition will continue to be free for students from lower-income families. They amount to 30% of students whose parental income is taken into account. A further third of students will not have to pay the £1,000 in full.
- Second, while some full-time students will pay up to £1,000 per year depending on parental or individual income, they

will be able to get additional maintenance loans. Thus, no family will have to pay a higher up-front bill than under present arrangements. An extra loan of £250 will be available for students in financial difficulties.

Loan repayments will be made according to income once the graduate is in work. Our new progressive repayment system will be based on the ability to pay over a substantial period of time, ensuring that graduates will repay only when they are earning enough to do so. Monthly contributions for many graduates will be lower than at present and repaid over a longer period.

The changes for the proposed funding of higher education will enable us to improve quality for all currently in higher education and to widen access for people who, more than ever, need the chance to benefit from a university education.

We have already announced a package of measures which will allow an extra £165 million to be spent on higher education in 1998-99, the year in which tuition fees are introduced. Universities and colleges will have an extra £125 million to maintain and improve quality and standards, and to make a start on the backlog of maintenance and equipment replacement. A £36 million access package will benefit part-time/disabled students and those facing particular hardship, while an extra £4 million will enable more students to take sub-degrees. This package ensures that universities do not face cut-backs at the level planned by the last Government, whilst allowing more people to benefit from higher education.

Our proposed new funding arrangements will raise the money needed to enable us to resume growth. We shall gradually lift the current cap on student numbers and enable an extra 500,000 people to enter higher and further education by the year 2002.

But the Dearing Committee looked at our higher education system in its entirety – not just funding. Of particular interest to THIS QUARTER's readers are the sections of the Dearing Report looking at links between higher education and industry. Dearing recognises that the partnership between industry and universities is highly beneficial to both, and I agree with the Inquiry's view that increased partnership will lead to even greater benefits. For industry the benefits are many and various but not least are relevant research of high quality and highly employable graduates. There is much scope for interaction. Interchanges of staff can be used to explore cultural differences between both sides of partnerships: they can help develop team working, mutual respect and understanding and the recognition that for industry time scales can be very important.

As far as universities are concerned the increased resources brought by collaboration are extremely valuable. So too are the intellectual challenges presented by real industrial and business problems and the need to maintain dynamic courses in order to

attract the best students. The eventual employment of graduates is also an important consideration.

I would like to see both sides of this partnership taking very seriously what the Dearing Report has to say about the development of strategic relationships between companies and higher education.

Over the last 15 years we have seen major changes in the patterns of work. Employers continue to press for higher education to become more relevant and responsive to the needs of the labour market. I have recently announced a number of feasibility studies to explore the potential for Graduate Apprenticeships. The aim is to improve the responsiveness of higher education to the needs of the labour market. They will also help employers to make better use of the skills and knowledge which graduates bring to the workplace. These studies will explore and develop new ways to combine the work experience with higher education study at undergraduate and postgraduate levels.

I know that employers also have strong views about degree standards and I share the Dearing Committee's view that both the quality and consistency of qualifications are extremely important.

The Dearing Report recognised the crucial role of higher education in the development of people, society and the economy. We share its view that the UK cannot afford to lag behind its competitors in investing in the intellect and skill of its people. Only if people are highly educated and well trained can we have a high and improved standard of living. We have taken action to enable higher education to respond to the needs of the UK not just in the next few years, but in the next century.

First published in the Winter edition of **THIS QUARTER** the magazine of the De Montfort University, The Gateway, Leicester LE1 9BH.

CONFLICT

by Lynne Irvine

'I don't approve, And just exactly what is it that you don't APPROVE of, **What are you trying to say!**, What I'm TRYING to say – I do not have to sit here and listen to this!'

The rest of the team looked on in disbelief as the second speaker stormed out. The team were sitting in their first meeting and within minutes had lost a member. This was going to be a very long five day programme.

THE SCENARIO above occurred during a training programme for international project managers. By the end of the week, this team far outshone the other teams both in terms of output and team spirit. The team was clear however, that without the specialist conflict management intervention provided it would probably have chosen to leave the programme. Many of the programme participants spoke of similar experiences throughout their careers as project managers. The key difference however was that in business walking away is seldom an option. The majority of project managers identified that effective conflict management strategies and tools would increase not only their effectiveness as project managers but contribute to increased productivity within their project teams.

In a series of three articles I will be exploring conflict management strategies and tools through focusing on:

- new ways of understanding conflict and the way we communicate;
- the craft of questioning as a fundamental conflict management tool; and
- conflict management strategies for project launches.

HOW DO WE VIEW CONFLICT?

Ask a group of managers about the nature and levels of conflict they experience within their organisations or teams. The majority will honestly state that, apart from the natural tiff here and there, there is not much conflict about. That would be valid if you limit the definition of conflict as being a visible dispute or argument. Two people shouting at each other in a meeting is clearly identified as a conflict. What if a team has worked through the weekend to finish a project only to be told on Monday morning (by the team members not working over the weekend) that the customer has changed the specification. It is curious, but not uncommon, for this situation not to be identified as one of conflict – an extremely costly conflict at that.

Organisations incur losses through sick leave, tensions through increasing stress, breakages, high staff turnover, missed deadlines, sabotage and misinformation. Are these what they seem or are they outward symptoms of unmanaged conflict.

Perhaps our reluctance to directly name and address conflict within organisations is based upon the widely held belief that conflict is always inevitable, negative and unmanageable. Inevitable maybe, but how would the situation change if we could also view conflict as positive and manageable! What if we think of these situations as raising Questions of difference? How can we then begin to think of them as situations that can be cost effectively managed?

To start, we need to re-define what we mean by conflict in the context of organisations and teams. When working with organisations we find it useful to provide a working definition of conflict as being:

'The process or method of: expressing and/or acting out inevitable disagreements around organisational goals, products, services, systems or interactions which arise due to differences in attitudes, values, priorities, lifestyles, perceptions and interests'.

Conflict Management therefore becomes:

'The strategy which organisations and individuals employ: to identify and manage differences thereby reducing the human and financial costs of unmanaged conflict, while harnessing conflict as a source of innovation and improvement.'

How do we change the way we think about conflict so that we are able to harness one of our greatest natural resources? Suggesting that we come to view conflict differently is of little value if you fail to address issues of communication. Given that inter-personal conflicts can erupt quickly and, apparently, out of nowhere, what is being done to equip people with effective inter-personal communication skills? The first and most important step is to challenge traditional ways of thinking about communication. By doing this you are able to create contexts where individuals and teams are able to raise and manage 'Questions of difference' effectively.

No wonder there are inter-personal conflicts when the usual perception of communication is as follows: If you have something to say to a number of people, tell them all at the same time so they all receive the same information simultaneously.

Look at some of the implications of this approach for developing effective business relationships:

- Communication is only about sending and receiving information.

- Communication is easy as long as we are clear about what we mean.
- The receiver will interpret our messages exactly how we want them to.
- The sole purpose for asking questions is to get an answer.

If we define communication in this way, then miscommunication is due to a failure on the part of the communicator to send a clear message. Consequently, communication becomes something we do on our own and poor communication as something for which the other person is responsible.

What would happen if we looked at communication as the process of engaging with others? There are other people involved! A very simple but incredibly difficult communication rule to follow in situations of conflict is don't get angry – get curious. Ask questions like 'How did you understand what I have just said?' Don't make assumptions about what is happening and get angry as a result.

Effective management of conflict is about understanding the complexity of communication and managing communications in a way that allows for a shift from being angry about differences in understanding, to developing curiosity around the differences.

The next article in this series will focus specifically on the craft of questioning. The craft of questioning in situations of conflict aims to encourage people to generate new patterns of thought and behaviour in a way that is ongoing and sustainable.

Lynne Irvine is the managing director of 'Questions of Difference'. QoD is a consultancy and training company specialising in organisational development, project partnerships and conflict management. QoD can be contacted on 0181 888 24 75(T), 0181 889 8690(F), E-mail: QoD@compuserve.com. This series is copyright QoD, 1998.

THE CHARTERED INSTITUTE OF BUILDING

The Chartered Institute of Building has been considering for some time a change of name which would reflect the way the Industry itself is changing and the broadening roles of members. The move to Chartered Institute of Construction acknowledges the wide diversity of activities now undertaken by members across the whole of the construction process. It also moves away from the perceived image of the builder which is fixed in the minds of the general public.

The Institute's new vision "Meeting the Challenge", embraced by National Council and members set out the objectives for the Institute to



become, by the year 2005, the leading Institute for the technology and management of construction world-wide. The proposals, including the change of name for the Institute and the title of corporate members are part of the strategy to achieve these objectives. They have been arrived at after a long period of consultation both within and outside the membership and take into account all the options available.

The National Council of the Institute has recommended the proposals to the membership which has given the necessary majority and discussions are now proceeding with the Privy Council.

BUILDING CONSERVATION TRAINING AND RECRUITMENT PROGRAMME AT STOKE-ON-TRENT

The Chatterley Whitfield site is located in the north eastern corner of the City of Stoke-on-Trent and lies within the North Staffordshire green belt. It is established as the most complete extant complex of structures representing the development of the coal industry in Britain from the 1870s to the 1980s.

In 1937 it became the first mine in the UK to draw more than one million tons of coal in a single year. The 1960s saw a steady eclipsing of the colliery's fortunes. In 1976-77 mining ceased although key site buildings continued to be utilised by the coal board for non-mining activities until March 1989.

Chatterley Whitfield is the most important historic colliery in the UK. The pit head area comprises some 25 buildings and structures, totalling over 1 million square feet of floor space including 9 scheduled monuments and three listed buildings. The range, completeness and sheer scale of buildings and machinery that the site contains, illustrates its uniqueness. These structures, building and associated equipment represent a fine example of the surface history of the coal industry between 1860-1980 and are of international importance in terms of mining/industrial history.

Proposed vision for its future

The challenge to bring the site back into alternative uses involves several bodies including Stoke-on-Trent City Council with English Heritage, and the need for success in gaining Heritage Lottery Funds and other monies.

Previous re-developments included a mining museum: though this will not be revived because the collection has been dispersed. The idea is therefore to utilise existing buildings and historic structures creating an industrial heritage attraction and education training centre, whilst aiming to provide starter units for new businesses.

AIMS OF THE TRAINING

To provide training for trainers that introduces them to a wide spectrum of conservation activities, developing awareness and understanding of the context within which the process of conservation takes place.

To introduce them to the principles of conservation as it relates to architectural and building character.

To develop skills of writing, recording, appraisal and presentation.

To stimulate interest in, and knowledge of, local architectural character in Staffordshire, and in appropriate methods of its conservation.

To act as a focus on the conservation tasks at Chatterley Whitfield Colliery.

METHODS

Through a linked series of lectures, seminars and personal tutorials, together with site and practice visits and the production of a workbook. The intent was that the lecture series would be made available to other interested parties, including sponsors.

PROGRAMME

Ten weeks of study undertaken on a day-release basis focusing on a series of projects. Each project was accompanied by a comprehensive reading list and bibliography.

PROJECT 1 *Local Historic Environment*

At any scale, conservation involves construction of context – new elements in existing settings – and in urban and architectural contexts which involves making value judgements about the quality and worth of that context. At the wider scale, such judgements are expressed in terms of special architectural or historic interest.

This project allowed study of a small urban area of distinctive character; to pursue historical sources; a simple photographic survey and site record; and to promote formulation of views and opinions about architectural and historic character.

PROJECT 2 *SPAB*

The formation of the Society for the Protection of Ancient Buildings in 1877 was a distinctive movement in the history of building repair, for the Society gave articulation to the principles which are involved in the process of repair. Central to the Society's philosophy is its view that repairs should be self-evident, and that they should play their part in the continuing life-history of each building.

The project allowed students to gather together material issued while attending the Society's Spring short course, with any photographs taken, to engage in retrospective reflection on the course and to clarify the distinctions between the technical and the evaluatory aspects of repair.

PROJECT 3 *Historic Building Project*

Irrespective of the principles that lie behind programmes of repair, the process involves many different organisations, numerous craft skills, and many unknown problems which have an impact on the speed with which a project can be completed, and its cost.

This project allowed investigation of building repair in a comprehensive manner; study of the ways unknown factors affect the building programme and the end result.

PROJECT 4 *Historic Monument Project*

The programme allowed the principles and practice of conservation to be investigated on historic buildings and local areas. Some sites display an amalgam of building and area-wide interest, and become used for purposes other than their original uses. This project was concerned with the colliery at Chatterley Whitfield which consists of a number of buildings and structures of interest; English Heritage has declared this site to be a monument and has protected other buildings with listing status.

The aims were to enable students to familiarise themselves with this local site, to undertake an evaluation of the site as a tourist attraction and to practice the formulation of conservation policy.



*Continuing
Professional
Development*



DEVELOPMENT & CONSERVATION

A seminar on securing contracts through additional training.

Thursday 5th March 1998 at 7pm.

Almost half of the output of the Building Industry is now related to the adaptation, conservation and maintenance of the existing built environment. The industry needs to improve its image and a "cradle to rebirth" service is what the community and others are now looking for.

There are now National Vocational Qualifications in Building Conservation which are specially designed to allow qualified practitioners to enhance their existing skills, and to capitalise on their experience in maintenance adaptation and refurbishment. These will provide that extra cutting edge for firms of contractors and consultants in what is becoming an increasingly competitive market.

Seminar to be presented jointly by

- **Richard Davies** - Director of COTAC (*The Conference on Training in Architectural Conservation*)
- **Mick Downs** - Urban Design Manager, Stoke-on-Trent City Council
- **Mark Dacey** - Head of Engineering and Construction, Stoke-on-Trent College

Main Speaker

The main speaker is **Richard Davies**, Director of the **Conference On Training in Architectural Conservation**, which is the national body responsible for developing building conservation training. Richard Davies has over 20 years experience in public and private practice. This includes 10 years with English Heritage where he was **Directing Architect**. As well as directing COTAC, he is principal in an architectural practice working in the UK and abroad on building conservation and new design in sensitive environments. He is a member of the RIBA National Conservation Committee and of the Management Committee of the International Territorial and Urban Conservation Course run by ICCROM in Rome.

Programme:

- | | |
|--|--|
| 7:00 pm - Coffee and Welcome | |
| 7:15 pm - Richard Davies - | Developing Conservation Training as a means of local economic regeneration. |
| 7:45 pm - Mick Downs - | Local Initiatives in Building Conservation Training |
| 8:00 pm - Mark Dacey - | The Role of the local College in providing training for building conservation. |
| 8:15 pm - Questions & Answers | |
| 8:30 pm - Close | |

Venue:

Stoke-on-Trent College
The Boardroom B40
Burslem Campus
Moorland Road
Burslem

Booking & Details: Mick Downs - Tel: (01782) 232477



This project is partly funded
by the
EUROPEAN SOCIAL FUND
through the
**WEST MIDLANDS
RECHAR II PROGRAMME**



PRACTICAL VISIT

To Nottingham and Wirksworth with the aim of gaining understanding and insight into architectural/urban conservation professional practices, their influence on management and quality of building operations. The visit involved two organisations:

The architectural practice of **Derek Latham and Associates** of Derby a multi-disciplinary practice which has a long record of conservation achievement. In particular the restoration works at Nottingham Castle highlighted:

- pre-contract influences;
- a building works programme and dealing with unforeseen circumstances;
- issues in specifications of workmanship standards and control.

The **Buildings-at-Risk Trust**, Wirksworth, Derbyshire (BART). A registered charity which specialises in the restoration of buildings at risk from physical dereliction or neglect. Selected by the Civic Trust to be an example of integrated conservation in the seventies. Grant-assisted repairs were initiated on a town-wide basis, and coherency of the product is clear to see today.

- roles and operations of building preservation trusts in the UK;
- issues arising during programmes of repair;
- examples of conservation.

FIELD TRIP

To Avoncroft Museum Bromsgrove and RCHME at Swindon.

Architectural conservation must be based on sound knowledge of the buildings' original design and evolution.

Domestic buildings need to be understood in terms of their vernacular type; the architectural characteristics which make them unique, and changes over the centuries. Understanding what is unique – and irreplaceable – is a central aim of building conservation. At Avoncroft Museum, a comprehensive collection of re-assembled vernacular buildings are available for study.

A first source of information is the local history library or county archive. Beyond that, the finest source of information is available at the Royal Commission for Historical Monuments of England (RCHME) archive. This is continually updated by surveyors and photographers.

The aim was to develop a richer understanding of the construction and characteristics of vernacular buildings, and an appreciation of historical documentation for guidance in building conservation.

Over the programme, a portfolio of material was compiled to share at a group "crit". This was a very successful occasion with all students entering into the spirit of discussion and debate that accompanies building conservation.

Roger France

EUROPEAN FOUNDATION FOR HERITAGE SKILLS

Proposed Electronic and Paper Newsletter

1. PURPOSE

The purpose of the Foundation is 'to foster progress in cultural heritage conservation skills and their transmission'. It is concerned with the development of training programmes for heritage professionals and craftsmen and helps with the technical and financial arrangements for international pilot projects. It aims to improve data interchange between organisations and professionals across Europe and to raise the heritage awareness of the general public. The purpose of the proposed electronic and paper newsletter is to facilitate these aims through the use of appropriate traditional paper based and new technology.

2. TARGET GROUPS

Target groups include the building industry, architects, landscape architects, surveyors, engineers, cost consultants, conservation specialists, contractors (HBCG, Association Européenne des Entreprises de Restauration du Patrimoine Architectural), suppliers, craftspeople, training centres, teachers, researchers, students, public sector, local and central government including national bodies such as English Heritage and Historic Scotland in the UK and equivalents in mainland Europe, museums and galleries, conservators, archaeologists, conservation scientists, artists, tourism industry, managers of historic towns, owners of heritage buildings, sites and artefacts, interested general public and non specialist societies, heritage bodies, National Trust, SPAB, ICCROM etc.

3. CONTENT

An electronic newsletter is best suited for basic information and access to electronic information available elsewhere. A paper newsletter is best suited for longer articles.

Content being considered for inclusion are a heritage courses directory available throughout Europe, news items, events diary, conferences, seminars, open days, exhibitions, publication reviews, summaries of learned articles and research, training material, availability and sources, information and electronic access to heritage databases, reports on the work of FEMP, summaries of international charters and guidelines and related material, COTAC/ICOMOS guidelines, letters, discussion and electronic forum, electronic index of previous articles, on-line registration for paper copy of newsletter.

This proposal is a natural succession and derivation from the ARCH project, a partnership between Ireland, Portugal, UK and FEMP, supported with EU funds under the Raphael Pilot Programme. ARCH considered a **pilot database for heritage skills** with research and development work carried out by the partners and culminating in a major seminar in Dublin, Ireland in early December 1997 at which all partners disseminated the results of their research to an invited international audience and a whole range of new technology uses and facilities was demonstrated.

Graham Lee

ARCH Project

Throughout Europe there is an increase in activity and market demand for traditional building craft skills and techniques. There are a series of factors which have contributed to this revival including an increased awareness of the value of conserving our cultural heritage and landscape together with cultural and eco-tourism. This has been accompanied by a growth in the market sector in conservation and repair of older buildings and the aesthetic value placed on indigenous skills and materials. Moreover there is a desire for a reduction in environmental damage where natural materials are used such as native timber, clay, stone, and thatch.

The main elements or subdivisions of traditional building techniques are as follows:

- The older craft techniques, practices or traditional methods of building
- Traditional recipes and mixes
- Tools and technology
- Materials and their sources
- Regional styles
- Terms

Many organisations in Europe have developed technical and educational material to cater for the growing demand for information from practitioners and students. To facilitate easy access to information a central archive or database is required which should take advantage of information and communication tools and technology.

The use of Advanced Technology for archiving heritage skills

Computers have always been used to store and retrieve information but the original technology is a far cry from the sophisticated techniques available today. With the advent of personal computers in the 1970s a whole new world of computing was opened up. The latest breakthrough has been the influx of Multi Media and Internet in all its forms and packages can take advantage of Sound and Video in addition to text and images allowing the transfer of this data and communications between users.

Four partners: the European Foundation for Heritage Skills (FEMP) established by the Council of Europe, Ireland, Portugal and the UK have been cooperating in a Raphael Pilot Project of a **Pilot Heritage Skills Database** over the last 12 months.

A planning meeting was held early in the year to agree the approach, programme and allocate tasks between the partners. A series of international seminars, training workshops, and progress meetings have taken place throughout the year together with

research and assembly of information as a basis for the database. This culminated in a major Seminar/Conference appropriately held in the Arthouse Multi Media Centre in Dublin last December which brought together all partners, allowing them to report on progress with the work and disseminate this to interested parties from all over Europe. This was also the opportunity to demonstrate the range of multimedia systems and technology from a number of European countries. The seminar concluded with a discussion of the possibilities for using the technologies in the dissemination and communication of technical information concerning heritage skills including on-line demonstrations.

The UK role has been to carry out a research survey into a comprehensive sample of the databases that exist in the UK with some examples of training packages and techniques. This has required meetings with and demonstrations from State Agencies such as English Heritage, the Royal Commission on the Historical Monuments of England, Museums & Galleries Commission, Historic Scotland together with a number of commercial organisations such as Hutton & Rostron, Orion Imaging etc.

The results of this research were assembled in a tabular form analysed by: title, the organisation, description of the product, purpose of the material, its target market/audience and the categories of its content between Skills/Materials/Heritage Value. Some 32 Products were identified. Whilst this is not exhaustive it is a representative sample of the huge wealth of data/material available in the heritage sector. Some of this is electronic based, some hard copy.

Portugal provided the expertise on training strategies in urban and rural heritage and conservation projects and techniques with access to a number of specialist training packages in Portugal. The European Foundation offered its multi-national links and support and Ireland provided the specialist computing expertise as well as providing some specialist training packages.

The partners are now preparing the final project report for submission to Brussels.

Partly as a result of this project and because of its experience in producing a regular hard copy newsletter, COTAC has been approached by the European Foundation for Heritage Skills (FEMP), to partner it in establishing a European electronic and hard copy newsletter. It would seem that this would provide a logical development step from the research work that we have done together on ARCH and assist with wider dissemination of building conservation/heritage material across Europe. The other partners in ARCH are supportive of this concept and we hope to produce the first issue later this year.

Graham Lee

MID-RANGE CONSERVATION REPAIR

The Building Crafts and Conservation Trust from Kent in conjunction with CITB through COTAC's introduction recently carried out a survey by questionnaire to determine whether general builders need training in mid-range conservation repair.

METHODOLOGY

The Questionnaire

Consideration was given to the most common types of repair to traditional structures. Twenty-one skills considered to be within the hand skill and underpinning knowledge of general builders, including Health & Safety, were listed. The skills were grouped under occupational headings.

Each question was qualified with indicative notes as to the issues to be considered. For example, a traditional mortar might be claimed to be a combination of builders' sand, hydrated lime and cement. Care was taken to indicate that the question addressed accurate conservation repair and not modern approximation.

Under each occupational area a spare line was provided for the respondent to enter skills that he or she might consider for inclusion in general builders' resources and next to each skill space for further comment was included. Finally, a place for general comment was added at the end of the questionnaire. This space for comment proved to be valuable with the many comments and suggestions adding to the quality of the information received.

Respondents

In order to avoid the possibility of bias in the selection of the respondents two complete classes of respondent were chosen:

- A. Conservation Architects and Officers in the County of Kent
- B. Architects approved by the Canterbury Diocesan Advisory Committee

It was considered that architects and conservationists in these groups would have the conservation experience to answer the questions knowledgeably. It was felt inappropriate to ask a cross section of general practitioners because without significant experience of conservation work, many respondents might be unable to respond meaningfully on the detail that differentiates between accurate repair and modern approximation.

Seventy five questionnaires were sent out. Each contained a letter of explanation and a questionnaire with a stamped addressed envelope for return.

Response

- 18 questionnaires were returned representing 24% of those mailed.
- 78% of the answers were in the "Training Needed" boxes.
- Training was considered necessary for 20 skills between

100% and 53% of the answers given

- One skill was considered within the present capability of general builders – comprehension of traditional roof structures.

Comments and suggestions

Extensive comment was offered generally suggesting the need for training but also highlighting implementation issues.

CLARITY OF RESULT

- Over three quarters of the answers (78%) given by respondents indicated that general builders needed mid-range conservation repair training.
- 14 skills were identified for inclusion in training in 75% or more of the answers given by respondents.

RECOMMENDATIONS

The survey highlights the need for mid-range conservation repair training for general builders.

The training delivery can be approached in many ways i.e.:

- Add existing optional conservation units of competence from Level 3 to Level 2 in all the occupations.
- Re-draft the Level 2 NVQ in the occupations in which conservation repair is substantial to achieve a match between the competencies taught and the type of work available.
- Create related NVQs in the traditional crafts that are oriented to additional underpinning knowledge and assume certain handskills.
- Utilise existing historic building repair projects in which the Building Crafts and Conservation Trust is or could be involved as vehicles to build site based diplomas in mid-range building conservation skills.

CONCLUSION

The establishment of Related National Vocational Qualifications in traditional building competencies has been suggested by the Construction Industry Training Board.

The Building Crafts and Conservation Trust recommends a combined approach to the training need from all those with a knowledge of and commitment to architectural heritage.

Alex MacLaren

IHBC OFFICIALLY LAUNCHED!

The organisers of launches have to be careful in their choice of venue, for there is much, implicit and explicit, which can be read into the place chosen. For its launch, the Institute needed somewhere relatively spacious, close to central London and suitably architectural. In the event, the Coffee Lounge at the former Midland Hotel at St Pancras, (now rather prosaically named St Pancras Chambers), was perfect in combining relative practicality with the kind of faded, but soon we hope, to be revived, grandeur which is to our taste. The London Launch, unlike the Northern one, was deliberately aimed outside the Institute, the need being the explanation of its foundation.

The event gave Chair, Mary King, a welcome opportunity to thank personally many for their support in the creation of the Institute, and allowed Council members an opportunity to explain the future plans. A launch is also a rite of passage, and thus Sir Jocelyn Stevens of English Heritage, spoke warmly of the launch as an important moment for conservation in England, and George Ferguson, of Ferguson Mann Architects, who used Lubetkin's famous remark that 'architecture is too important to be left to architects; like crime, it is a problem for everybody'. Mary King responded on behalf of the membership and raised a glass to the

infant, pointing out how much all were in the debt of the ACO, its former members and officers, but how also that the Institute has to work hard to consolidate its place as the professional body for conservation.

The Northern Launch followed hot on the heels of the National Launch, being held on the 9th October. The event consisted of an afternoon of events in Bradford for members, followed by an evening reception at the New Mill in Saltaire where guests from the RIBA, RICS, RTPI, Preservation Trusts and Amenity bodies as well as those from local authorities were invited to celebrate the launch. A day long exhibition was also held in Little Germany. Tours were provided around: the Cathedral, Old Post Office, Lister Park and the canal by barge. The evening's events started in Saltaire United Reform Church with a lecture by Charles Mynors, entitled "Listed Building Consent. Who needs it?" Guests then transferred to New Mill for the Reception.

The occasion was a fitting launch for the new Institute.

Adapted from an article in the IHBC Newsletter by Richard Maurice and Kate Holcroft.

THE HERITAGE TRAP

Conservation rules are drafted by civil servants for civil servants. But, Richard Coleman argues, sensible planning would welcome the contribution contemporary architecture can make to conservation areas.

IS OUR NATIONAL CONSERVATION policy sufficiently refined? Are too many decisions left to legislation and guidance notes rather than to professional judgement?

As both a conservationist and a supporter of good contemporary architecture, I believe efforts to preserve the built heritage have gone too far and now threaten the expression of normal, civilised human evolution. Zealous conservation often results in unacceptable compromises such as facade retention, long periods where buildings remain empty, and the glorification of the second rate. Written guidance should not blindly override good professional judgement.

The big difficulties are with non-listed buildings in conservation areas. Planning policy guidance states "there is a presumption against demolition" of such buildings when they make a positive contribution to the conservation area. This sounds sensible enough. But who is to decide whether a building makes such a contribution? The guidance says that proposals to demolish non-listed buildings in conservation areas must be assessed against the same broad criteria as proposals to demolish listed buildings.

In simple terms, this means demonstrating any of the following:

the unviability of reuse because of the condition of the building; that efforts to find a new use for the building have failed; or that a replacement would bring substantial benefit to the community. This also sounds reasonable when dealing with a listed building of historic or architectural importance, although I question the policy of applying the same criteria to non-listed buildings. When it comes to advice on defining the contribution a non-listed building makes, we face a worrying level of vagueness.

English Heritage's good practice guide "Development in the Historic Environment" reflects the Department of the Environment, Transport and the Regions' policy, but says the contribution should be "significant" rather than "positive". It says the extent of the contribution can be judged by referring to another English Heritage guide, "Conservation Area Practice", which lists 10 criteria for designating it as "special" – yet another grade. The 10 criteria are so broad that any building, whatever its value, could come under at least one. This catch-all list gives planning officers the power to stand against any proposal for demolition in a conservation area.

The guidance is biased against the replacement of non-listed buildings in conservation areas, even with contemporary buildings of a higher quality, capable of making a greater contribution to the area. Authentic architecture of the present, when seen alongside authentic architecture of the past, brings meaning to our cities, to

our society and to individuals.

I fear that the richest area of our built culture – conservation areas – will be denied important contemporary contributions when policies and guidance are stacked against them. For instance, while Planning Policy Guidance Note 15, Planning and the Historic Environment, recognises that the merits of an alternative proposal are material considerations, it goes on to say that subjective claims for such merits "should not in themselves be held to justify the demolition of any listed building". Remember, these broad criteria for listed buildings also apply to non-listed buildings that make a positive contribution to conservation areas. But a revised PPG 1 published this year no longer refers to the assessment of architectural quality as a subjective matter. It is my view that it can be measured objectively and I am backed up by the Royal Fine Art Commission's guide, *What Makes a Good Building*, which offers criteria for measurement.

If the guidance was interpreted broadly by officers professionally trained in building design as well as conservation, then there would be little concern. But this is not always the case. It is easier for some to use the guidance in its most negative form. By exaggerating the contribution an old building may make, they can prevent its replacement without having to submit the decision to the full debate of an expensive and time consuming public inquiry.

Surely PPG 15 could be revised so as to present a more positive attitude to the replacement of ordinary unlisted buildings in conservation areas with contemporary design of high quality. I hope others will lend their weight to my campaign to change it.

Richard Coleman was formerly deputy secretary of the Royal Fine Arts Commission and now runs his own planning consultancy. This article was first published in *Building Magazine*, September 1997.

THE NATIONAL TRUST

The Director-General of the National Trust, Martin Drury, is aware of the recently developed Conservation NVQ/SVQs and has confirmed his support for them.

The Trust has expressed considerable interest in the development of the proposed Building Conservation NVQ/SVQs saying that they all relate very directly to its work particularly the conservation consultancy level 5 and the site management level 4. The content of all 3 higher level awards are of especial interest

and relevance.

It feels there is no doubt that in due course such awards could become useful and important additional selection criteria for both consultants and contractors carrying out work on properties. They are making the Regions aware of the development and promoting their adoption. They note that they may also have a place for staff, as part of their professional development either as the full award or CPD units.



RESTORATION 98

ART COLLECTING AND PROTECTING

Later this year, from 10 to 12 December 1998, the fifth international show for the restoration and preservation of our cultural heritage, **Restoration '98**, will take place in Amsterdam RAI Exhibition Centre.

The show will be held in the Randstad and Delta Hall of Amsterdam RAI. **Restoration '98** offers space in the exhibition programme both to companies which provide services and methods in the field of restoration and preservation and to suppliers of materials. **Restoration '98** also offers space to specialist providers of services, such as contractors, laboratories, institutions and government and educational bodies.

A new feature of Restoration 98 is the integration of the trade show **Art Collecting and Protecting**, which used to be held in the MECC Exhibition Centre in Maastricht. The collaboration with **Art Collecting and Protecting** promises both exhibitors and visitors a broadening of the event, in particular towards museums and galleries. **Art Collecting and Protecting** will be adopted as a theme in the show.

Detailed information about the show and participation will be available in spring of 1998. If you have any queries, comments or suggestions in the meantime, then you are welcome to contact Claartje van Mol or Louise Roos.

PO BOX 77777, NL-1070 MS AMSTERDAM, EUROPAPLEIN, NL-1078 GZ AMSTERDAM
Tel: 31 (0)20 549 12 12 Fax: 31 (0)20 646 44 69 <http://www.rai.nl> mail@rai.nl

THE BELVEDERE, ALDERLEY

Decades of neglect had left the Belvedere in a completely ruinous condition. To justify the cost of restoration a new use had to be found and the building seemed to lend itself very well to conversion for a Landmark Trust type of holiday property.

ALTERATION

In its single cell form it was too small and the extra accommodation needed for even the most modest property demanded a proportionately large increase in volume. We started by looking at the possibility of developing the lower, service, room and of building behind the flank walls. It soon became clear that an extension at the rear would also be needed.

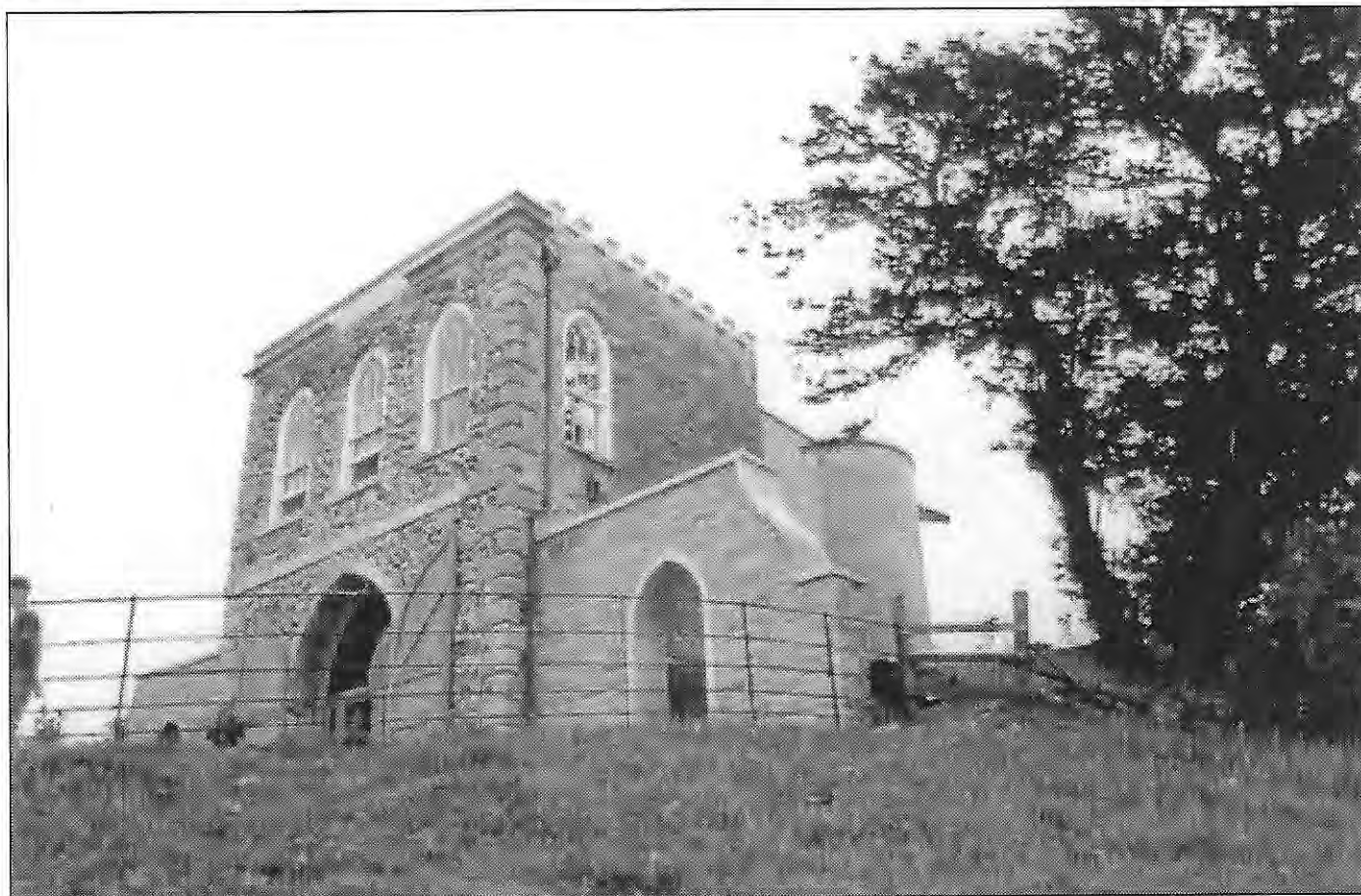
The building is the product of the late 18th Century Romantic Movement. Its setting is dramatic and its detailing is fashionable Gothic. Apart from the crenellated parapets at the sides all the Architectural effort is concentrated towards the front of the building, i.e. towards the views. Delicate Gothic style windows to the main room, a massive pointed arched opening to the undercroft and naturally weathered limestone paving cramped to the elevation between Bath stone dressings. Otherwise detailing was very simple, with largely blank limestone rubble walls under a

shallow pitched slated roof. There were strong contrasts of solid to void, of massive simple detailing to filigree elements, of the straightforward to the fanciful and a clear expression of content and function in the simple, strongly oriented form.

We believe that, except under special circumstances, it is always a mistake to ape the original. Sympathetic alteration will follow an understanding of the character and construction of a building.

In design terms the development of the lower room was straightforward and the large barn like opening would clearly provide ample daylight and ventilation.

The rear extension exercised us considerably. As I have said, for practical reasons it had to be a little larger than we would have otherwise wished but the approach adopted of continuing the theme of clearly expressed internal volumes gave the clue to breaking up the massing. The forms of the stair tower and the kitchen have a rounded sculptural quality that helps to differentiate them from the original building. Indeed it was our earlier intention that the rear extension should be rendered to make the distinction clearer. There is another superb view back up the Ozleworth Valley and the kitchen 'turret' has been given the same strong sense of orientation and of looking out that the original



Commanding a spectacular view from the top of the Cotswold escarpment this little building was constructed towards the end of the 18th century for the Hale family who owned a large country house, now demolished, at the bottom of the hill. It has long been a ruin before restoration to provide a comfortable holiday home.

building has, but in the opposite direction. Walls are simple and massive and detailing is comparatively delicate (shallow pitched parasol-like copper roof, fin-sectioned oak mullions, copper gargyle).

The second bedroom, planned behind the left hand wing wall was not built for cost reasons.

Internally we aimed to keep new spaces as clean and simple as possible, using the same limited vocabulary of materials (stone, oak, etc.).

RESTORATION

One remaining box sash gave the pattern for windows. Amazingly, much of the plasterwork in the main room had survived as had the fireplace, where enough of the crest remained for a new one to be carved also using drawings of the Hale family Arms. The urn on the top was missing but had left a ghost image behind on the wall. The oak beam to the floor had been vandalised and was replaced with a matching one with new oak joists and wide elm boards. Again, enough of the door, the joinery and the plaster cornice remained to be matched.

During the course of the excavations to enlarge the lower room it was found that the original floor level was about 700mm below the threshold of the external doors. Also, a small range was found (now exposed in the back of the cupboards) with a flue leading through the ground below the upper room and up within the rear wall. This lower room had apparently been a service area, presumably accessed only via the large barn doors: but why the lowered floor level?

Externally the left hand wing was standing, a pattern for the other side. The majority of the masonry missing from the main elevation was buried at its base. This included sections of the rather unusual cornice, and the majority of the missing weathered limestone cladding. Luckily sufficient extra was located in a reclamation yard near Taunton to make up the difference. Previously the intention had been to render the 'bald' areas. Rubble walling was generally in good condition on the side and rear elevations and needed little work.



The entrance.

PLANNING

We had very positive initial feedback from Stroud Conservation officers Chris Bleadon and Della Harris and this continued through the Design Process. However when we submitted for Planning Approval we encountered stiff resistance and eventually a recommendation for refusal which stated.

'Reasons for refusal:

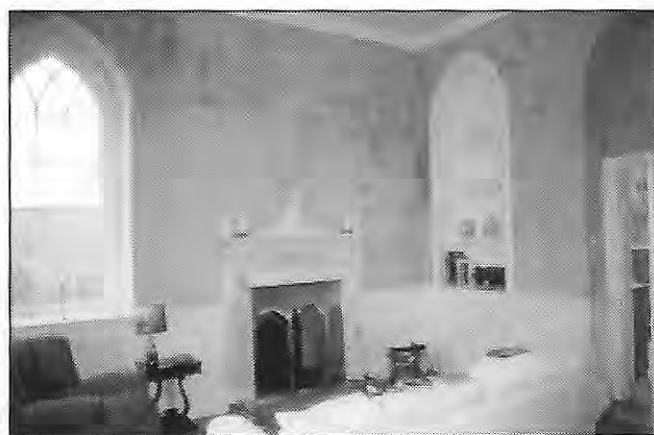
- a) This Grade 2 Listed Building occupies a highly visible location on the Cotswold escarpment and is within the Cotswold Area of Outstanding Natural Beauty. The submitted proposals will have an adverse impact upon the special features which create the unique character of the building and be detrimental to the setting of the building within the landscape.
- b) The proposed extension would by virtue of its form, bulk and general design be alien to the simple concept and massing of the original building, to the detriment of the visual amenity within the Cotswold Area of Outstanding Natural Beauty. The proposals are therefore contrary to Policy BE32 of the Deposit Version of the District Wide Local Plan.'

To cut a long story short, with the continuing support of Chris and Della and following a Committee visit to the site, approval was given to carry out the work.

CONSTRUCTION

A key ingredient in the success of any project, especially one requiring such a delicate touch as this, is the Builder. In Bob Bennett of Romac & Co. we knew we had a man who understood our intentions and who is an excellent all rounder with meticulous attention to detail. The trust in him that we and our client had has proved to be well founded. We were employed for only a limited number of site inspections and under these circumstances particularly such confidence is essential.

*Christopher D Routledge
BGP Beardsworth Gallanaugh & Partners
68 Old Market Street, Bristol BS2 0EJ
Tel: 0117 926 2285 Fax: 0117 929 3603*



Main dining room.

THE STATE OF THE CONSTRUCTION INDUSTRY

Produced by a working group of the Consultative Committee on Construction Industry Statistics.

KEY ISSUES

- Volume of construction output is up 3% on last year (comparing 1996 and 1997 first halves). Output growth is expected to continue at or slightly above this rate next year.
- Private sector output has risen in volume terms while it has declined in the public sector.
- Some surveys suggest that the recent tightening of monetary policy is beginning to affect the private house building sector and construction industry confidence.
- Increasing skill shortages within the construction workforce (eg bricklayers) and among professionals (eg surveyors) are apparent in some areas.
- The capital receipts initiative, extra funds for school buildings and action on the Private Finance Initiative (PFI) will make a modest additional contribution to construction output next year.
- Three quarters of building material producers have experienced improvements in output over the last year but orders have slowed in recent months. Capacity is not expected to be a constraint on output.
- UK construction product exports have held up despite the strong pound but are expected to come under increasing pressure.
- Tender prices have been recovering. Competitive pressures are expected to prevent overheating.

Overview

There has been growth of 10% in the private sector while the public sector has declined by slightly less.

Housing

Forecasters expect 5% growth in private housing repair, maintenance and improvement (RMI).

Public housing starts in 1997 almost unchanged but

completions, new orders and output down very sharply. RMI down slightly in first six months of 1997. Release of capital receipts 0.8% of total construction output over this period, expected to stem the steep decline in public house building and boost RMI.

Infrastructure

Infrastructure output fell in first half of 1997 but growth is expected in 1998 and 1999 due mainly to major railway projects.

Private Finance Initiative (PFI)

PFI is making a growing contribution to infrastructure output.

Public and private non-housing

Much of the rise in new construction foreseen for this year and next two linked to rapid increase in commercial and industrial orders. Due to uplift in entertainment orders (assisted by Lottery and millennium funding) and in offices. Industrial orders were over 30% higher in the first three quarters.

Overall, the negative impact of falling public sector on total non-housing output is more than offset by the buoyancy of private work.

Consultants and professionals

Twice as many firms reporting their earnings had risen, and that they were expecting some further increase, shortages of some types of staff.

Employment

Employment rose slightly between April and July 1997, although still below January's figure, the highest level since 1993. Prospects are good, with an increase in and beyond the fourth quarter.

Early evidence of a shift from self-employed to employed as a result of stricter enforcement of self-employment provisions.

Prices

Building Cost Information Service reported tender prices increased by 5.3% in the year to end of the second quarter 1997.

November 1997

SASHES FALL FOUL OF ENERGY POLICE

by Jonathan Leake, Environmental Correspondent

Millions of sash windows, the charming but draughty madonnas of Britain's Georgian and Victorian homes, are under threat of being stripped out in a drive to save energy.

English Heritage has found that an estimated 10m sashes have already been lost and that many of the remaining 40m face removal by housing associations and local authorities that have programmes to install plastic and aluminium replacements, abhorred by conservationists.

The study coincides with a decision by the Department of the Environment, Transport and the Regions (DETR) to introduce much tougher building regulations for new and replacement windows. It means more homeowners and public landlords will find it impossibly expensive to maintain sash windows or replace them with traditional materials. English Heritage believes millions more will disappear.

Next week the Georgian Group, which campaigns to preserve 18th and early 19th-century buildings, will meet Chris Smith, the Heritage Secretary, to ask for better protection for sash windows. It wants planning permission to be compulsory for replacing sashes. Neil Burton, the group's secretary, said the destruction of sashes was a national scandal. "Councils are stripping out these items of priceless heritage and replacing them with plastic", he said.

Two months ago architectural journals confirmed the sash window's importance in Britain's heritage with details of what is thought to be the first sash window, discovered in the remains of Charles II's country palace at Newmarket in Suffolk, where it was installed around 1670. It survived subsequent modernisations because the room it overlooked became the king's toilet. A wall was built across it to shield him from his servants' view.

The boom in sashes really began, however, in the 1850s, when a tax on glass was repealed. Big sash windows, complete with the now familiar sliding panes guided by ropes and pulleys, rapidly became essential fixtures for the Victorian home buyer.

The DETR's new rules mean that anyone replacing rotting sashes using traditional materials will face bills of up to £3,000 a window. The DETR said: "All the regulations are being updated and the trend is very much towards improved efficiency and energy saving".

Such changes are seen as a direct result of new Labour's powerful environmental groups. They believe that Britain cannot achieve the 20% reduction in carbon dioxide emissions promised

by Tony Blair without tough action to stop energy loss from homes.

Nick Eyre, energy spokesman for the Socialist Environment and Resources Association, which drew up many of Labour's green manifesto pledges, said the middle classes should shed their obsession with heritage. "Sash windows may look desirable but most let out too much heat. We have to change our aesthetic values over such things, even if they have historical worth."

Such views are regarded with horror at English Heritage, where John Fidler, head of architectural conservation, has commissioned a Save-Our Sashes campaign, including a video showing how old windows can be restored. He has also set up a sash window road show which has been touring Essex, seen by some at English Heritage as the spiritual home of Britain's double-glazing sales force. He said: "Our children will be handed a plastic version of our heritage unless we can stop the destruction".

The loss of sash windows also infuriates many tenants. Anne Marie Whitehurst lives in a council house built late last century in Harborne, which claims to be Birmingham's best-kept Victorian village. Three years ago the housing department replaced the sashes with plastic-framed units. Since then the house has suffered from damp, which has left her two children with constant lung infections. "When I buy the house from the council I will rip out those disgusting windows", she said.

There have been similar problems in Chris Smith's own constituency of Islington south where hundreds of wooden sash windows on the Margery Street estate have been replaced with plastic-framed, double glazed imitations.

The replacements are so heavy and cumbersome, however, that some have fallen from their frames. Ken McPhail, of the local residents association, said: "Many residents have to leave them permanently closed, causing damp, mould and persistent smells".

John Coulter, chief executive of the National Housing Federation, which represent housing associations, said draughty old sashes made life a misery for tenants on state benefit. "The heritage lobby should remember that sash windows drive up fuel bills and take away money for food: that is their human cost".

Others backed his stand: "As far as we are concerned, it's new Labour, new windows", said a housing official in Birmingham.

First published in the *Sunday Times*.

We have included in previous issues information on the role of the Technical Conservation, Research and Education Division of Historic Scotland. Its aims and objectives are to research issues and develop skills relating to the built heritage, and to raise the standards of conservation practice among owners, trade and professional groups.

We include in this edition a resumé of the excellent publications produced by the Division and give more detailed information from a couple of the Technical Advice Notes (TANs). Further publications will be highlighted in future editions.



This Note was drafted by Pat Gibbons of the Scottish Lime Centre Trust for Historic Scotland. In its revised and expanded form it replaces an earlier note on the subject issued in 1988.



TAN 1 PREPARATION & USE OF LIME MORTARS

Technical Advice Note 1 is part of an occasional series of notes on practical and technical issues which arise in the care and conservation of historic buildings and monuments in Scotland. They provide guidance on the principles involved in a particular issue and are not intended to be used as prescriptive documents or as specifications on site.

Rather than model specifications, the intention has been to provide an introduction to the subject of lime and lime mortars which should assist those involved in the repair of traditional buildings to draw up appropriate working practices for the particular situations with which they will have to deal.

The Note draws together existing information on traditional lime mortars for the benefit of specifiers and practitioners working with traditional masonry-built structures in Scotland. The principles and techniques described are relevant to brick as well as stone structures. The Note describes and discusses the principles which underlie the use of lime mortars and aims to provide a sound basis for their specification and use.

Although the basic principles of using lime mortars are similar for all trades the main emphasis of this Technical Advice Note is on repointing and masonry consolidation. Advice on the conservation of plasterwork is contained in Technical Advice Note 2 Conservation of Plasterwork, Harling, rendering and limewash will be covered in future Notes.

The contents include a brief historical summary of the use of lime in building, an outline of the technical issues involved in repairing lime-built structures, and guidance on the selection of materials and on techniques of using lime mortars.

Professional supervision of the type of work described in this document should be undertaken by an architect or surveyor with sound working knowledge of the use of lime and of the principles of building conservation. But nevertheless, no matter how comprehensive the specification, the final quality and success of the work will depend on the ability of the craftsman. Work on site should be undertaken by suitably skilled and experienced craftsmen or women, who can demonstrate an ability to use appropriate techniques and materials.

TAN 2 CONSERVATION OF PLASTER WORK

While fibrous plaster methods have continued to be used for ornamental work right up to the present day, the twentieth century has seen the introduction for plain work of a wide variety of proprietary plasters, designed to save labour, time and money, and a trend towards 'dry lining', resulting in the virtual elimination of the plastering trade altogether. In the process, the traditional techniques associated with lime plaster, stucco and clay have been largely forgotten and it has become common for decayed or damaged plaster of all ages and types to be repaired using inappropriate materials and methods for ornamental work of all sorts to be 'restored' by fibrous plaster techniques, the surviving original fabric being destroyed and reproduced in the process.

The value of historic plasterwork depends not only on its design, but also – as with a picture or a piece of furniture – on the authenticity of its fabric and the qualities which ageing has introduced. In an architectural context, the reproduction of plasterwork which is important to the overall design, but missing, may well be justified. But good conservation practice requires that, wherever possible, surviving original work should be retained and repaired and, where necessary and appropriate, restored.

This Technical Advice Note contains an account of the types of plasterwork which may be encountered; guidance on how to inspect plasterwork, to assess it, to diagnose defects and devise a conservation strategy; and advice on repair and restoration methods and their specification. It does not purport to be a handbook for the trade, for which a number of practical references are given in the bibliography. Matters of style and design are also beyond its scope. Current advice on architects, craftsmen, conservators, and sources of materials may be obtained from the Historic Scotland Conservation Bureau

Wide consultation with architects, conservators, plasterers and other specialists working with historic buildings has taken place in the preparation of this paper. Attempts have been made to take all views into account without necessarily committing them all to print. There has not always been full agreement between consultants – most notably on the extent to which lime plasters may traditionally have been gauged with gypsum. There is still much to be learned from documentary and archaeological evidence and from practical experience. Further comment is welcomed and where appropriate any future edition may be amended accordingly.

For further information on TCRE's publications, other services and to order, contact: TCRE Division/Scottish Conservation Bureau Historic Scotland, Longmore House, Salisbury Place, Edinburgh EH9 1SH. Tel: 0131 668 8668, Fax: 0131 668 8669

TECHNICAL ADVICE NOTES

- TAN 1 Preparation and use of Lime Mortars
TAN 2 Conservation of Plasterwork
TAN 3 Performance Standards for Timber Sash and Case Windows (in reprint).
TAN 4 Thatch and Thatching Techniques
TAN 5 The Hebridean Blackhouse
TAN 6 Earth Structures and Construction in Scotland
TAN 7 Access to the Built Heritage
TAN 8 Guide to International Conservation Charters
TAN 9 Stone cleaning of Granite Buildings (1997)
TAN 10 Biological Growths on Sandstone Buildings: Control and Treatment.
TAN 11 Fire Protection Measures in Scottish Historic Buildings
TAN 12 Stone Qualities in Scotland: An illustrated guide to Scottish geology and stone working methods based on the British Geological Survey Photographic Archive of selected stone quarries.

CONFERENCE PROCEEDINGS

- Conference Proceedings – The Historic Scotland International Lime Conference 1995
Conference Proceedings – Historic Scotland Traditional Building Materials Conference 1997

RESEARCH/STUDY REPORTS

- Stone cleaning in Scotland – Research Summary
Stone cleaning in Scotland – Research Report: Volume 1
Stone cleaning in Scotland – Research Report: Volume 2
Stone cleaning in Scotland – Research Report: Volume 3
Stone cleaning in Scotland: Literature Review
Stone cleaning – A Guide for Practitioners
Research Commission investigating – *Biological Growths, Biocide Treatment, Soiling and Decay of Sandstone Buildings and Monuments in Scotland* – Research Report & Literature Review
Research Commission investigating – *Cleaning of Granite Buildings* – Research Report & Literature Review
A Future for Stone in Scotland – Research Report

OTHER PUBLICATIONS

- Conservation – Restoration *The Options*
Just Windows
Training in Conservation & Working in Conservation
Scottish Conservation Handbook
The Repair of Historic Buildings in Scotland
Case Studies of Traditional Lime Harling – A Discussion Document
Dictionary of Scottish Building

HOW TO RESCUE A RUIN by HILARY WEIR New revised edition

An old building, neglected, disused, perhaps also boarded up and graffitied, is a depressing sight – one that provokes incredulity, even anger. Why has such a building been left to decay when it could provide much needed housing or work space and be an attractive feature of the area?

In the last twenty years, hundreds of historic buildings across the country have been saved, repaired, and rehabilitated by the action of charities known as buildings preservation trusts (BPTs). Formed by local groups concerned about the fate of buildings in their area, BPTs act as “restorers of last resort”, stepping in when others have abandoned hope.

First published in 1989, Hilary Weir's *How to Rescue a Ruin* – by setting up a local Buildings Preservation Trust quickly became established as the definitive handbook for anyone facing the challenge of rescuing a threatened building. Its clear advice and concise guidelines take the reader through the various steps involved in setting up a BPT, embarking on a first project, mobilising funds,



and bringing the project to a successful conclusion.

Now fully revised and updated, the second edition became available in September 1997. Drawing on The Architectural Heritage Fund's long experience of working with BPTs and reinforced by advice from charity law and conservation experts, the new edition is an essential guide to people who wish to start a BPT and a check list of up-to-date information for more experienced practitioners.

New features of the 1997 edition include:

- An outline of the current legal framework both in England and Wales (which are subject to the 1990s Charities Acts) and in Scotland and Northern Ireland.
- Revised and expanded information about sources of financial assistance, with new entries on the Heritage Lottery Fund and European Union.
- Expanded lists of contacts and publications.

What they said about the first edition:

"Hilary Weir is to be congratulated on producing a comprehensive and readable guide" SPAB News

"Excellent" The Charity Commission

"Should be in every conservationist's library" Victorian Society News

Available from September 1997. ISBN 0 9515468 1 3

Obtain now for £6.00 (£7.00 inc p&p) from:

The Architectural Heritage Fund

Clareville House, 26/27 Oxendon Street, London SW1Y 4EL

Telephone 0171 925 0199 • Fax 0171 930 0295

All payments by cheque or postal order.

No credit cards please.

For further information contact the AHF.

HERITAGE SKILLS TRAINING ON MERSEYSIDE

THE HAMILTON QUARTER

The Hamilton Quarter is located in Birkenhead – on the Wirral side of the River Mersey. At its heart is Hamilton Square, dating from 1825, a conservation area, it is enclosed on its four sides by terraces of sandstone three storey buildings all Grade I Listed. The Square was designed by James Gillespie Graham, an architect imported from Edinburgh by William Laird, of Cammell Lairds shipbuilding and the area incorporated the world's first municipal park and the first European tramway. Unfortunately a spiral of decline commenced with the opening of the docks in 1847, and their failure to compete with Liverpool and the town never really recovered.

In 1989 the thirty-four hectares of Hamilton Quarter, became the responsibility of Merseyside Development Corporation inheriting significant problems and these were such that very little improvement was produced.

A partnership led by Wirral Metropolitan Borough Council submitted bids in 1994 for Single Regeneration Budget funding, European Objective One money and English Heritage Conservation Area Partnership funds.

These successful bids achieved a holistic strategy in the related spheres of culture and the arts, environment, housing, business development, education and training.

THE HERITAGE SKILLS PROJECT

Background

The opportunity for training and job creation in heritage skills arose through a new European Union programme in 1995.

The bureaucracy involved in translating an 'in principle' to a final approval used up twelve months of the implementation period. Therefore, only seven months remained to complete the pilot project and associated research.

The achievements against this background have been nothing short of remarkable. A Project Manager, Assistant, Project Co-ordinator and Researcher were recruited in December 1996. Leaflets were distributed via job centres and the Wirral "Pathways" network (areas identified as the most disadvantaged on Merseyside, where European funding under Objective One status should be targeted).

By early January, ten



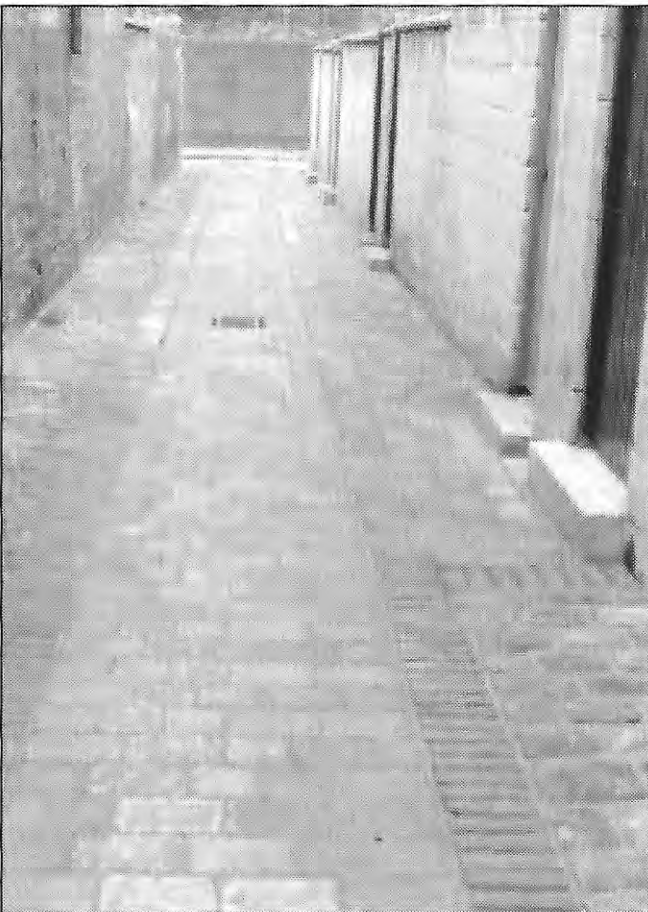
Overview of Hamilton Square with Birkenhead Town Hall and River Mersey in the background.



Stone passage before work.



The team working on the passageway.



The completed work.



Training in stained glass work.

trainees had been engaged, and training courses were being established.

Results of the Pilot

Results concentrated on problems faced by long-term unemployed persons in returning to work/training and latent demand for heritage skills. All trainees selected had a background in the construction industry. Training was offered in stonework, decorative painting, fibrous plaster work, leaded and stained glasswork.

Alongside 'live' projects undertaken included stone and glass cleaning at Birkenhead Priory and Town Hall, restoration of boats, building a terracotta Coat of Arms, and relaying of a Hamilton Quarter passageway in traditional materials.

Six trainees successfully pursued NVQs at Level 2. In addition they gained in self esteem, confidence and social skills and since the end of the pilot phase eight have secured jobs, seven in the construction industry, one at a museum.

Progress of trainees was tracked and documented into the Project report. Research into demand for heritage skills was undertaken and questionnaires sent to, owners of listed buildings in Wirral, construction companies, Conservation Officers and Conservation Advisory Committees.

The results indicate a strong and growing demand, key areas identified include masonry, glasswork, roofing, specialised

carpentry and metalwork. The overall conclusion is large, and potentially enormous, opportunities for employment generation exist to meet demand for heritage conservation work.

Future Developments

Discussions have been ongoing with potential partners to establish a permanent Heritage Skills Centre within the area. The conclusion is that the centre should offer an initial foundation courses to NVQ Level 2, in specialist skills, theory of conservation and health and safety as well as intensive specialised courses in a number of conservation skills and crafts to NVQ Level 3 and beyond. Setting-up a 'not for profit' company, with charitable status, to take on employees and trainees/apprentices, and undertake specialist sub-contract work.

The project would deliver some of the Welfare To Work programme, work placements, with an environment task force, and full-time training for those without basic qualifications.

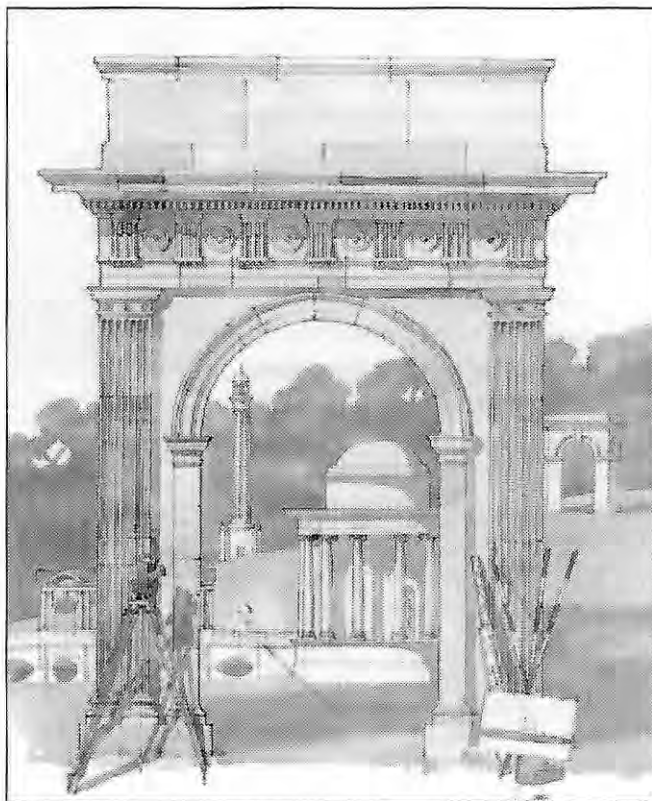
Bids have been submitted for European Social Funds and there is much work to be done on applying the lessons of the pilot phase. The possibilities are very exciting and it is believed that, together with COTAC and a number of other key partners, it will be possible to produce a scheme which will eventually be self-sustaining, will create genuine opportunities for the unemployed and be of lasting benefit to the built environment.

EXHIBITIONS, CONFERENCES, SEMINARS, COURSES

English Heritage Survey School 26th – 31st July 1998

The English Heritage Survey Team is celebrating its Tenth Annual Measured Survey Summer School at Stowe Park in Buckinghamshire. This year the five-day course will be offering a broad base of recording techniques – from traditional hand and instrument surveying through to the very latest in digital imagery and CAD based methods. Students will receive hands-on experience of all recording methods which are backed up by lectures throughout the week.

For further details contact Mike McGill at the English Heritage Survey Team 0171 973 3516.



From the ICCROM Newsletter

20-22 May – London

UK PUBLIC MONUMENTS AND THE MILLENNIUM UKIC AND ENGLISH HERITAGE JOINT CONFERENCE

Angus Lawrence UKIC, 6 Whitehorse Mews,
Westminster Bridge Road, London SE1 7QD, UK

24-26 June – Thessaloniki, Greece

SUSI 98: STRUCTURES UNDER SHOCK AND IMPACT

Sue Owen, Conference Secretariat – SUSI 98, Wessex
Institute of Technology, Ashurst Lodge, Ashurst,
Southampton, SO40 7AA, UK

14-15 September – Stockholm, Sweden

HISTORIC TOWNS:

A HERITAGE FOR THE FUTURE

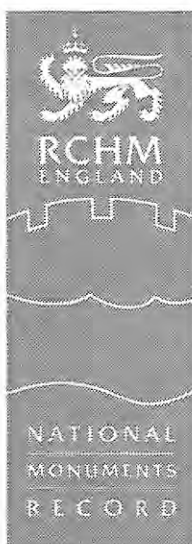
Mrs Nanna Cnattingius, Central Board of National
Antiquities, Box 5405, S-114 84 Stockholm, Sweden

SELLING LISTED BUILDINGS THROUGH THE INTERNET

Pavilions of Splendour recently sold a Grade II listed castle gatehouse in Sussex to a lady in Buenos Aires via the Internet. Having received 21 hits on its Web site in the first month they now get over 20,000 hits a week. Offers for properties have come in from the USA, Australia, Korea, Austria, Germany, Norway and Italy, but the Argentinean sale was the first to be completed. Their latest Web service is a Central Register of Listed Buildings for Sale, a database of every listed building for sale in the UK, through any and every estate agent, vendor, BPT, local authority or private seller. All those interested have to do is send for details which are free to sellers and to buyers. *Pavilions of Splendour's* Web site, which includes the Register can be found on <http://www.heritage.co>.

PAVILIONS OF SPLENDOUR LTD IS AT
22 MOUNT VIEW ROAD, LONDON N4 4HX
TEL: 0181 348 1234 FAX: 0181 341 0748.

NEW SERVICES FROM THE NATIONAL MONUMENTS RECORD CENTRE, SWINDON



From November 1998 access to England's heritage archive will be faster and easier.

- A new free Listed Buildings Information service is launched.
- The £25 priority service provides information within three days on any aspect of the buildings, archaeology, or air photographs of England; and
- On-line order forms will provide an easy enquiry route via the Internet.

The standard free NMR enquiry service still remains, providing information within 15 working days; meanwhile, prices for laser copies and air photographic priority services have been reduced.

NEW SERVICES ARE:

Listed Building Information Service: call 0171 208 8221 for statutory Information on any of the 450,000 listed buildings in England.

Priority Services: call 01793 414600 for access to information on buildings, archaeology, air photographs or maritime sites within three days. The charge for this service is £25 + VAT.

The same information free of charge within 15 working days. **Internet:** visitors to <http://www.rchme.gov.uk> will find virtual order forms for all the above, plus information and pictures from the NMR and its parent body, the Royal Commission on the Historical Monuments of England.

Contact for further information:
JON CANNON, 01793 414723.

Events for 1998

Saturday 11 April

- new exhibition at The GALLERY and NMRC courtyard featuring sculpture by Lynn Chadwick and photographs of his home, Lypiatt Park

Saturday 18 April

- Free tour of the NMRC leaves The GALLERY at 2.15 pm
- Public Search Room Saturday opening, 10.00 to 4.00 pm

Saturday 16 May

- free tour of the NMRC leaves The GALLERY at 2.15 pm
- Public Search Room Saturday opening, 10.00 to 4.00 pm

Saturday 20 June

- free tour of the NMRC leaves The GALLERY at 2.15 pm
- Public Search Room Saturday opening 10.00 to 4.00 pm

Saturday 11 July

- new free exhibition at The GALLERY of Gems from Photographic History in the NMR. To tie in with *Photo '98* – the year of the photographic and electronic image

Saturday 25 July – YAC/CBA National Archaeology Day

- special tours and events at the NMRC and a local archaeological site. Children and families welcome. Details to be announced
- free tour of the NMRC leaves The GALLERY at 2.15 pm
- Public Search Room Saturday opening, 10.00 to 4.00 pm

Contact: Patrick Randell, 01793 414617



The Rest House, Bourneville. An example of the buildings available during Heritage Open Days.



for Better Places

THE HUNT FOR ENGLAND'S HIDDEN TREASURES!

***Heritage Open Days '98
Saturday 12th and
Sunday 13 September 1998***

Do you want the chance to show off your building? Do you own, occupy or know of a building which has architectural, cultural or historic interest? The Civic Trust wants the country's wealth of fascinating properties unlocked so that the public can see inside its 'hidden heritage' for free for just one weekend – Heritage Open Days '98 on Saturday 12th and Sunday 13th September.

Last year on Heritage Open Days nearly two thousand buildings which were either normally closed to the public, or which normally charged admission, opened for free. Over 650,000 people visited them.

Parallel events are also taking place in Scotland, Wales and Northern Ireland. Open House '98 in London will take place on 19th and 20th September.



BUILDING CONSERVATION COURSES

at the WEALD & DOWNLAND OPEN AIR MUSEUM

Building Stone in the Weald & Downland

Tim Tatton-Brown and Bernard Worssam
Wednesday & Thursday 1 & 2 April

Traditional Timber-Frame Construction

Richard Harris and Paul Price
Tuesday 12 May

Timber Decay and Its Treatment

Brian Ridout
Wednesday 13 May

Repair of Timber-Framed Buildings

Richard Harris and Roger Champion
Thursday 14 May

Basic Structural Theory

Peter Ross
Thursday 28 May

Traditional Timber-Frame Construction

Richard Harris and Joseph Thompson
Saturday 27 June

A Woodshed Workshop

Monday 11 May – Bank Holiday Monday 25
May

For further information or to book:
**THE WEALD & DOWNLAND OPEN AIR
MUSEUM**

**Singleton, Chichester
West Sussex PO18 0EU
Telephone: 01243 811363**

Fax: 01243 811475

e-mail: wealddown@mistral.co.uk



WEST DEAN COLLEGE

Building Conservation Masterclasses

Programme 1998

19-21 MAY: CONSERVATION MORTARS

Venue: West Dean College

Course Leader: John Ashurst Course Lecturer: Colin Burns

29 MAY: STRENGTHENING TIMBER FRAMES

Venue: Weald & Downland Open Air Museum

Course Leader: Richard Harris Course Lecturer: Peter Ross

16-17 JUNE: LIME TREATMENTS

Venue: West Dean College

Course Leader: Bill Martin Course Lecturer: Nicholas Duman

17-18 JUNE: MASONRY CONSOLIDANTS

Venue: West Dean College

Course Leader: Bill Martin Course Lecturer: Seamus Hanna

1-2 JULY: CONSERVATION STRUCTURAL ENGINEERING

Venue: West Dean College

Course Leader: John Ashurst Course Lecturer: Colin Burns

13-16 OCTOBER: CONSERVATION AND REPAIR OF TIMBER

Venue: Weald & Downland Open Air Museum

Course Leader: Richard Harris Course Lecturer: Peter McCurdy

17-20 NOVEMBER: MASONRY CONSERVATION OF ANCIENT MONUMENTS

Venue: West Dean College

Course Leader: John Ashurst Course Lecturer: Colin Burns

*Detailed programmes and application forms
are available from*

WEST DEAN COLLEGE

West Dean, Chichester, West Sussex PO18 0QA

Tel: 01243 811301 Fax: 01243 811343

E-mail: westdean@pavilion.co.uk



THE SCOTTISH SOCIETY FOR CONSERVATION & RESTORATION

Site Effects: The Impact of Location on Conservation Treatments

5th & 6th May 1998

West Park Centre, University of Dundee

Where objects are site specific (e.g. standing stones, buildings, building features or fittings) the treatment of these objects often has to be adapted to allow for the effects of location. In many cases, conservators have to work with other professionals, e.g. curators, architects, historians, archaeologists, engineers, planners or designers, to achieve a satisfactory result.

The conference aims to explore the ways treatments are adapted and the relationships with other professions and, from this, to increase the understanding of the professional requirements of the different people involved.

Further information may be obtained from:
Scottish Society for Conservation & Restoration

The Glasite Meeting House

33 Barony Street, Edinburgh EH3 6NX

Tel: +44 (0)131 556 8417

Fax: +44 (0)131 557 5977

e-mail: admin@sscr.demon.co.uk

STOP PRESS

HISTORIC BUILDING SITE MANAGERS EUROPEAN TRAINING

The European Union have confirmed funds under the Leonardo da Vinci Programme to allow the exchanges to take place this year. Supported by the Council of Europe and The European Foundation for Heritage Skills, the six partner countries will shortly be sending three trainee site managers to Venice for the first part of the programme, with further site placements later in the year. The UK project partners are COTAC and the CITB with trainees drawn from Yorkshire and Scotland.



COURSES AVAILABLE FROM NETWORK MEMBERS

BOURNEMOUTH JOINT CENTRE

Bridging Certificate for Studies in Conservation – 12 weeks
DipHE/BSc(Hons) in Building Conservation Technology
Heritage Conservation – Dip. 2 years full time, BSc 1 further year after Dip.
MSc/PGDip in Architectural Stonework Conservation – taught 1-year course
Other short courses:
Various stone restoration and conservation courses at Weymouth College Conservation Unit.
Timber-frame repair, charcoal burning, gauged brickwork, cleaning leadwork, at Weald and Downland Museum.
Lime courses at the Lime Centre at Morestead near Winchester.

Contact:

Carol Ryan, Bournemouth University,
Department of Conservation
Sciences, Dorset House, Talbot
Campus, Fern Barrow, Poole, Dorset
BH12 5BB. Telephone: 01202 524111.
Fax: 01202 595255

BUILDING CRAFTS AND CONSERVATION TRUST

Short 1- to 2-day and 6-month Conservation courses for tradesmen at various training institutions throughout the county in: historic brickwork, joinery, timber frame, wattle and daub, flint, external rendering and stucco and leadwork.

Contact:

Mr A MacLaren, Chief Executive,
Building Crafts & Conservation Trust,
Kings Gate, Dover Castle,
Dover, Kent CT16 1HU.
Telephone: 01304 225066

DE MONTFORT UNIVERSITY LINCOLN SCHOOL OF APPLIED ARTS & DESIGN

Access Certificate to HE, Conservation & Restoration – 1 year + various
MA in Architectural Conservation – 1 year full time, 2 years part time
MSc in Conservation Science (taught at Leicester & Lincoln) – 1 year full time, 2 years part time
MA in Conservation of Historic Objects – 1 year full time, 2 years part time
BA(Hons) in Conservation & Restoration – 3 years

Contact:

Mrs Z Gamett, Co-ordinator,
School of Applied Arts & Design,
De Montfort University Lincoln,
Lindum Road, Lincoln LN2 1PF.
Telephone: 01522 895076
Fax: 01522 895137

DE MONTFORT UNIVERSITY LEICESTER

MA in Architectural Conservation – 1 year full time, 2 years part time. Includes Architectural History, Conservation Law and Policy, Repair and Re-use of Historic Buildings, Garden History and Conservation.
MSc in Conservation Science (taught at Leicester and Lincoln) – 1 year full time, 2 years part time

Contact:

De Montfort University Leicester,
Centre for Conservation Studies,
12 Castle View, Leicesters LE1 5WH
Tel: 0116-253 2781

LAMBETH COLLEGE

Short courses in the following: Restoration of Plasterwork, Restoration of Masonry, Stained Glass and Leaded Light Work, Graining and Marbling Techniques, Decorative Paint Effects, Trompe l'Oeil, Oil and Glass Gilding, Restoration Skills for Masons and Joiners. Lengths vary from one full week to one day per week for 5–10 weeks.
Mastercrafts courses for City and Guilds/COTAC Diploma are now available in a number of major craft skills including plastering, carpentry and joinery, sheet and cast metalwork, surface decoration and masonry – 2 years full time.
Entry requirements: Advanced craft certificate or NVQ Level 3 or substantial industrial experience.

Contact:

Mr L Conway, Head of School,
Vauxhall Centre, Lambeth College,
Belmore Street, Wandsworth Road,
London SW8 2JY. Telephone:
0171-501 5010. Fax: 0171-501 5490.

PLYMOUTH UNIVERSITY

PgDip/MA in Architectural Conservation – 1–5 years part time.
CPD – various subjects of interest in conservation.

Contact:

Mrs L Watson, Conservation Course
Co-ordinator, Plymouth School of
Architecture, Hoe Centre, Plymouth,
Devon PL1 2AR. Telephone: 01752
233600. Fax: 01752 233634.

SOUTH BIRMINGHAM COLLEGE

NVQ Level 3, Restoration and Conservation in Brickwork, Carpentry, Plasterwork and Leadwork – 36 weeks full time.

Contact:

Mr M. Cook,
South Birmingham College (Formerly Hall Green College), Cole Bank Road, Birmingham B28 8ES. Telephone: 0121-694 5000. Fax: 0121-694 5007.

INSTITUTE OF ADVANCED ARCHITECTURAL STUDIES, UNIVERSITY OF YORK

The Centre for Conservation Studies has for nearly a quarter of a century been running an educational programme including:
MA Conservation Studies (Building Conservation) – 1 year full time taught; 3 years, 1 term per year.
Short courses: Courses contained within the MA programme: 1–4 days, detailed programmes available.

Contact:

Mr Peter Burman,
Director of Conservation Studies, Institute of Advanced Architectural Studies, University of York, The King's Manor, York YO1 2EP. Telephone: 01904 433987. Fax: 01904 433949.

BARTLETT SCHOOL OF GRADUATE STUDIES

University College London
MSc Refurbishment Management – 44 contact days plus residential management weekends and part-residential intensive module on understanding refurbishment design, taken in 1 year full-time or 2 years part-time, including writing a research report. Can be spread over 5 years taken as a modular degree. Can be taken as a Diploma in 9 months (excludes the research report).

Contact:

Mr Peter McFadzean-Ferguson,
Course Director,
Refurbishment Management MSc, Bartlett School of Graduate Studies, University College London, Gower Street, London WC1E 6BT. Telephone: 0171 391 1738/380 7777 Ext 5912. Fax: 0171 916 1887. E-mail: bartlett.pgclerk@ucl.ac.uk

The views expressed in this Newsletter are not necessarily those held by COTAC or the Editor. COTAC assumes no liability whatsoever in respect of contributed articles. The products and services advertised in this publication are accepted in good faith but are not necessarily endorsed by COTAC. Reproduction in whole or in part is prohibited without prior written consent of the Editor.

Do you know of someone who would like to receive a copy of the COTAC Newsletter in future? Please add their details:

Name

Title

Organisation

Address

.....

.....

.....

.....

and forward to:
Mr Graham Lee
Project Manager
COTAC
429 Oxford Street
London W1R 2HD
Telephone: 0171-973 3615
Fax: 0171-973 3656



Any other suggestions for articles for inclusion or improvements to future issues:

.....

.....

.....

.....