Marcus Beale Architects Ltd - paper 2023:01.
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Conservation - Managing Change in Built Heritage an Introduction

‘A pebble in flight’

‘*The right to development must be fulfilled so as to equitably meet developmental and environmental needs of present and future generations’*.[1]
[Rio Declaration 1992]

Contents

[1] See Rio Declaration. https://www.un.org/en/development/desa/population/migration/generalassembly/docs/globalcompact/A_CONF.151_26_Vol.I_Declaration.pdf Principle 3: The right to development must be fulfilled so as to equitably meet developmental and environmental needs of present and future generations. Principle 4: In order to achieve sustainable development, environmental protection shall constitute an integral part of the development process and cannot be considered in isolation from it.

Introduction and scope

There are few rules in conservation.[2]
There are principles, policies, methodologies, techniques.
Conservation is an evidence-based way of discerning and sustaining value.[3]
This approach can be applied across a wide range of projects.

This paper looks at managing change, the methodology used in practice to:
- assess heritage significance,
- identify the need to change and
- manage that process by design in order to sustain cultural value.

It is intended as an introduction for those responsible for managing heritage assets and designers working in culturally sensitive settings.

It is written from the perspective of planning policies in England. These derive from international treaties, conventions and practices. In the bibliography are links to UK, European and International resources.

Conservation in built heritage is defined as:

'the process of maintaining and managing change to a heritage asset in a way that sustains and, where appropriate, enhances its significance.' [4]

This begs some questions:
- What is a heritage asset?
- What is significance and how can we sustain or enhance it?
- How do we maintain and manage change?

Heritage and culture

Heritage is what we inherit from previous generations.
Cultural significance is what it means to us now.

A heritage asset is 'a building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. It includes designated heritage assets and assets identified by the local planning authority (including local listing).' [5]

Heritage assets have different levels of significance.
World Heritage Sites are of 'outstanding universal value'.
Grade I Listed assets are of 'exceptional value'.
Grade II* are 'particularly important, of more than special interest'.
Grade II are 'of special interest, warranting every effort to preserve them'.
Locally listed assets are of local importance.

In the UK we differentiate between:
- Designated heritage assets
- Non-designated heritage assets.

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[2] The most basic: To do no harm to a Legally Designated Heritage Asset without lawful consent

[3] Sometimes called a philosophy. See Paul Drury - Bibliography

[4] NPPF 2021 Glossary p.66 - definition of Conservation in Built Heritage

[5] NPPF 2021 Glossary p.67

A Designated Heritage Asset is a:
- World Heritage Site
- Scheduled Monument
- Listed Building
- Protected Wreck Site
- Registered Park and Garden
- Registered Battlefield or
- Conservation Area

designated under the relevant legislation.

In the case of a Listed Building in England, the listing includes *'any object or structure fixed to the building; any object or structure within the curtilage of the building which… forms part of the land and has done so since before 1st July 1948.*'

A Conservation Area is spread out over a wide area and not all parts of it will be of equal value. The 'character' of the area must be preserved [neutral] or enhanced.

Non-designated heritage assets include buildings of local historic importance, for example 'Local List' buildings identified by the local planning authority as having some heritage interest but not statutorily listed.

*Non-designated heritage assets of archaeological interest, which are demonstrably of equivalent significance to scheduled monuments, should be considered subject to the policies for designated heritage assets. [NPPF 2021 Footnote 68 to para 200]***.**

In London and Oxford there are also Protected Views: for London of St Paul's Cathedral, the Tower of London, the Monument and other landmarks on the City skyline; for Oxford of the 'dreaming spires'.[6]

Assessing significance

A building is not only something to inhabit, but also 'above-ground archaeology'. It is like a book but more eloquent. It is physical, tangible, yet it also tells us what was in the minds of the creators, what technologies were available to them, their values, the way they lived.

Significance is about value. It goes beyond questions of fact into culture. We talk about heritage 'assets' rather than buildings, because some landscapes, for example aboriginal sacred sites, have cultural significance despite there being no human artefacts; and some cultural significance is wholly intangible, for example the association of a place with a significant event.

Significance is about the value that inheres in a place, and also about what this means to us, from our own perspective, how we actually experience it now.

Article 1 of the World Heritage Convention defines cultural heritage as it relates to World Heritage Sites as:

> **monuments:** architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;
> **groups of buildings:** groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

[6] See https://www.cityoflondon.gov.uk/services/planning/planning-policy/protected-views-and-tall-buildings and https://www.oxford.gov.uk/info/20064/conservation/876/oxford_views_study

> **sites:** works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view. [7]

Value is 'from the point of view of **history, art or science**', and for sites additionally from an '**aesthetic, ethnological or anthropological**' point of view. [Not from a point of view of financial profit, exploitation of resources, etc.]

Inform

The first step towards assessing significance is to **gather information**.
This will include:
- Careful, close observation on site
- Consulting those who care for the asset
- Local and national Historic Environment Records
- Archives and plans held by the current owner
- Archives and plans held by local Building Control
- Biographical information on the personalities involved
- Site measurements and surveys.

Describe

Next to **describe the asset**: its tangible form, setting, and also historical and cultural context. The description may include:
- A physical description of the asset
- Its current setting
- History and development of the site and its uses
- Dates and phases of development
- Who developed it
- Comparable developments elsewhere
- What were the developers and builders trying to achieve in each phase of construction or alteration?
- What economic or social forces gave rise to this?
- What personalities were involved in construction and use, and what else did they do?
- Significant events associated with the site

and so on.
The description may contain gazetteer - a list of elements of interest describing them individually, feature by feature, room by room.

Assess

Then to **assess significance**.
This is an evaluation based on the evidence set out in the description.

Layers of significance

Every phase of a building's history has some significance.
For example, in a 17th century building, altered in the 19th and 20th centuries, all phases will have significances.

On this and all other conservation matters, Historic England publish helpful guidance. It can be useful to consider distinct streams of potential value:
- **Evidential** value deriving from the potential of a place to yield evidence about past human activity.
- **Historical** value deriving from the ways in which the past can be connected through a place to the present, by illustrating how people lived or by association with particular people and events.

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[7] UNESCO World Heritage Convention 1972 see https://whc.unesco.org/en/conventiontext/

- **Aesthetic** value deriving from the ways in which people draw sensory and intellectual stimulation from a place.
- **Communal** value deriving from the meanings of a place for people including their collective experience or memory.

These categories are not exhaustive.

The term ‘aesthetic’ can potentially open up a can of worms, and where appropriate it may be better to use terms such as ‘architectural value’, or evidence of a specific type of craftsmanship which can be linked to historic trends and techniques elsewhere.

The questions being asked may include:
- What are the relative values of the various parts and phases?
- To what extent is the asset degraded?
- What is the ‘baseline condition’ as it is now?

The assessment may include lists, tables and coded plans showing levels of significance. These must be interpreted critically. For example a room, previously of high value, since subdivided, may look like a group of low value rooms amenable to alteration; when all that is needed is to remove the partitions and it reverts to high significance.

The assessment will have sufficient detail for its purpose.
It will always contain a summary.

Setting

Setting means ‘the surroundings in which a heritage asset is experienced.’[8] This includes potentially the whole geographic extent of space from which an asset may be perceived. It includes all the senses, sight, sound, smell. For example the limit of a peal of bells, or the noise and aroma of a food market.

A country house in a designed landscape may be set as carefully as a jewel in an elaborate brooch. An industrial heritage site may have undesigned but equally powerful proximities and spaces which contribute to setting and ‘sense of place’.

In considering setting and the character of conservation areas, the landscape or townscape is sometimes divided into different ‘landscape character areas’ to explore their individual and contrasting characters.

Context, distinct from setting, refers to cultural rather than geographic relationships, for example an iron bridge in one location might relate culturally to a similar bridge in another location.

Sustaining significance

Sustaining the significance of an asset involves management, maintenance and repair.

Management

Management is a two way process where:
- you adapt your use to suit the building/site and
- adapt the building/site to suit your use.

The use of the asset should be one that preserves its value. The preferred use in general is a continuation of the original use, but times and circumstances change, in which case the preferred use is the optimum viable use consistent with its conservation.[9]

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[8] NPPF Glossary p 72.

[9] NPPF 2021 para 202

A good format for management and maintenance of an asset over the medium term is a Conservation and Management Plan [CMP]. ICOMOS developed a short guide to CMPs for the Heritage Lottery Fund which identifies 8 steps in the process:

1. Decide why a plan is needed and how it will be used.
2. Identify stakeholders
3. Understand the site
4. Assess significance (including all the different values)
5. Explore issues, including how significance is vulnerable
6. Set policy aims and objectives
7. Implement it - use the plan to care for the site or develop capital works projects
8. Monitor and review the plan.[10]

A Conservation Management Plan need not be a vast document.
It will always contain four main elements:

- Description of the asset(s)
- Statement of significance
- Issues, vulnerabilities and opportunities affecting significance
- Policies and/or principles for management and maintenance.

The CMP should be formally adopted by the body that maintains the asset, and reviewed every five years.

There is a tendency for CMPs to focus on preserving an asset rather than managing change. Wherever possible the CMP should be accompanied by a masterplan, so that positive changes can be accommodated in the policies and principles. Any proposed alterations can then be tested against the principles and policies of the CMP.

Maintenance

Maintenance is an important element of conservation.
It means: holding something in your hand, holding it up, holding it together, holding it in good condition.

It includes:

- Using and managing the asset day to day in a way that does not harm it.
- Routine and periodic maintenance, cleaning, polishing, clearing gutters, gullies and drains, servicing mechanical and electrical systems, repainting, and so on.
- Repairing and replacing elements of the building, including building services as they need renewal.

Useful management tools:

- Survey plans and records including materials and previous repairs
- Planned maintenance
- Periodic inspections
- Conservation Management Plan.

Repair

Some built elements will last the lifetime of the building. Others are designed to be replaced periodically, for example: pointing, roofs, lead work, timber fences, and so on. Taking the long view it is a question not of ‘if it will fail’ but ‘how and when it will fail’.

We should:

- Identify which parts will need repair and replacement, how each element will fail, over what timescales.
- Identify how to prolong useful life.

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[10] ICOMOS Conservation Management Plans - a guide for HLF

- Repair like for like unless there is a good reason not to.[11]
- Use techniques of repair that leave historic fabric in place where possible.
- Where elements must be removed, consider how best to recycle and treat the replacement as an alteration.
- Where the repair or replacement might otherwise confuse future generations, differentiate new work from old.

Develop a culture where contractors are aware of and respect the historic fabric.
Keep records of the building and previous works.

Complex programmes of repair, for example to assets that are seriously degraded, demand a multi-disciplinary approach, and a methodology borrowed from medicine.

> *The peculiarity of heritage structures, with their complex history, requires the organisation of studies and proposals in precise steps that are similar to those used in medicine. Anamnesis, diagnosis, therapy and controls, corresponding respectively to the searches for significant data and information, individuation of the causes of damage and decay, choice of the remedial measures and control of the efficiency of the interventions.*[12]

Anamnesis is a good choice of word, literally, going back or opening up memory. In medicine this means discerning the medical history of a patient by asking specific questions and examining records; in conservation, calling to mind and documenting the complete history leading up to this point.

Managing change

Alterations

Any intervention in a built asset that is not simple maintenance of like for like repair of relatively insignificant aspects of the fabric is an alteration.

In a designated heritage asset any alteration that affects its architectural or historic importance requires consent. If in doubt you must consult the local planning authority. You cannot ‘self-certify’.

In a Conservation Area demolition and works to trees require consent, and there may be specific elements protected by local ‘Article 4’ direction, for example porches or front boundary treatments.

When proposing alterations the methodology includes:
- Establishing the need for change
- Assessing heritage impacts
- Mitigating harms
- Weighing residual harms against public benefits.

The need for change

There are always needs that make change desirable or necessary. These may include:
- Changing expectations of comfort.
- Changing patterns, or intensification, of use.
- Changing requirements of legislation, for example affecting boarding schools or care homes.
- Improving accessibility.
- Improving safety and security including fire safety.

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[11] In which case it is an alteration.

[12] See ICOMOS 2003 - Principles for the Analysis, Conservation and Structural Restoration of Architectural Heritage

- Decarbonisation and upgrading of building services.
- Mitigating impacts of extreme weather and climate change.

In general there is a need to optimise social, environmental, and economic sustainability.

Heritage impact

Any change will have an impact. We must ask:
- What is the magnitude of the impact?
- What is the character or effect of the impact: harmful, neutral, or beneficial to significance?

The magnitude of impact is a product of the amount of change and the value of the element affected. A small amount of change to a high value asset may have more impact than large amount of change to a low value heritage asset. The British Standard on Conservation in Buildings, BS7913, has a useful table.[13]

Preservation

Preservation is the state of survival of an asset.

To preserve is to hold something as it is, perhaps in a state of degradation or ruin, so that it will not deteriorate further. For example putting turf copings on an old wall, or covering something up which can later be uncovered, say a Tudor wall painting hidden behind Georgian panelling.

In planning legislation the term ‘preserve’ may mean simply ‘no harm’, when applied to the character of a Conservation Area. The low risk approach is to ‘fit in’. To ‘reflect’ in a literal way, rather than ‘respect’ setting. Yet new development is of its time. What does it say about our time if we are making poor copies of old buildings?

Enhancement

Enhancement might mean:
- Removing an inappropriate addition.
- Reinstating an old route or otherwise making the building’s form more legible.
- Repairing a part of the building that is decayed or damaged.
- Returning something that was lost - for example the stone of destiny to Edinburgh Castle.
- Improving the landscape setting or recreating lost views.
- Providing information or interpretive material to help people appreciate significance.
- Improving public access.
- Improving the visitor experience to heighten awareness and appreciation of the asset.

Harm

Harm to fabric
Removing historic fabric is always harmful to some extent.
Not only to parts of a building with high aesthetic value or exhibiting fine craft, but also to humbler parts of the fabric which may have evidential significance. If in doubt, unless it is an inappropriate alteration, leave it there.

Harm to setting
Setting is the whole extent from which an asset may be experienced. For example the limit of sound of a peal of bells. Mostly we are concerned with visual intrusion. How close is the new element to the asset whose setting it affects. How large is it. How visually prominent?

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[13] BS 7913 2013 Fig. 2, p.16.

Cumulative harm
The gradual accretion over a long period of small alterations can cause cumulative harm. For example if development will interrupt an important skyline, one cannot rely on precedents nearby which also caused minor harm. At some stage the accumulation of minor harms will reach a tipping point. This applies also to fabric. Inappropriate repairs: new lighting, fire alarms, paint types, etc. may have little impact individually but taken together can seriously disfigure and damage the asset.

Harm to the integrity of the plan and layout
Alterations should help users appreciate the layout and the way the building was once used. Making new openings and removing old partitions, however well-justified, might confuse the appreciation of the original layout.

Architectural harm v. Historic harm
Changing something that has always been there, even if it is beneficial architecturally, will still be harmful historically.

Where harms are identified, we ask:
- Can they be avoided or mitigated by design?
- What are the impacts of the mitigations?

Mitigation

Effects on setting
Mitigations might include:
- Making new elements less visible or less obtrusive by reducing the size, camouflage, blending, breaking up a large element into smaller facets, avoiding shiny, reflective materials.
- Mitigating through buffer planting, screening,
- Moving something further away, or out of an important sight line.
- Hiding something behind something else.

Sometimes a good technique is to hide something in plain sight. Let it be what it is, without additional screens or covers. High architectural quality is crucial if this technique is adopted.

Changes to plan or layout
Mitigations might include:
- Leaving stub walls and down stand beams to signify removed partitions. This has practical benefits in retaining the ceilings of both spaces.
- Evidencing former walls in the floor material.

Legibility of old and new
Mitigations might include:
- Using similar materials in different ways so old and new can be distinguished without being discordant.

Removal of elements
Mitigations might include:
- Recording, displaying material or using material elsewhere
- Publication of research.

Archaeology
Harms to archeology can be mitigated by:
- Pre-construction desk studies
- Trial excavations
- Archaeological watching briefs
- Adapting the layout or foundations of development to miss important below ground archaeology.

Weighing harm and public benefits

If there is no harm, there is no reason not to allow the development in heritage terms.

If, after going through the processes above, there are residual harms to heritage significance, there are essentially three questions:
- Is there clear and convincing justification?
- Are the harms [in the case of a designated heritage asset] substantial or less-than-substantial?
- If less-than-substantial, do public benefits outweigh them?

The policies are set out in NPPF paragraphs 199 to 202.

> *In determining applications, local planning authorities should take account of:*
> *a) the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;*
> *b) the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and*
> *c) the desirability of new development making a positive contribution to local character and distinctiveness.*
>
> *When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be). [199]*
>
> *Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting), should require clear and convincing justification [200]*
>
> *…[if development causes] less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits[14] of the proposal including, where appropriate, securing its optimum viable use. [202]*

Substantial Harm.

Where proposals will lead to 'substantial harm' to, or 'loss', or 'total loss of significance' of a designated heritage asset stricter conditions apply.

For Grade II buildings this should be 'exceptional', for Grade I 'wholly exceptional'. The planning authority should refuse consent, unless it can be demonstrated there are 'substantial public benefits' or the asset cannot be viably sustained and bringing the site back into use outweighs the harm or loss. The relevant policies are these:

> *… Substantial harm to or loss of:*
> *a) grade II listed buildings, or grade II registered parks or gardens, should be exceptional;*
> *b) assets of the highest significance, notably scheduled monuments, protected wreck sites, registered battlefields, grade I and II* listed buildings, grade I and II* registered parks and gardens, and World Heritage Sites, should be wholly exceptional. [200]*
>
> *Where a proposed development will lead to substantial harm to (or total loss of significance of) a designated heritage asset, local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or total*

[14] Note: Public rather than private benefits.

> *loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:*
> *a) the nature of the heritage asset prevents all reasonable uses of the site; and*
> *b) no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and*
> *c) conservation by grant-funding or some form of not for profit, charitable or public ownership is demonstrably not possible; and*
> *d) the harm or loss is outweighed by the benefit of bringing the site back into use. [201]*

Total loss is easy to identify, but when does ‘less-than-substantial’ become ‘substantial’? Demolishing a tenth of a building, or half? Putting an un-sympathetic and out-of-scale development right next to a heritage asset, spoiling its setting and blocking the views? Each proposal must be evaluated for the amount of impact, the character of the impact. The degree of harm is an assessment, backed up by evidence, based on this evaluation.

Similar questions of judgment apply to what constitutes ‘exceptional’ and ‘wholly exceptional’ circumstances. There must be a high degree of demonstrable public benefit: for example to enable an essential infrastructure project, to unlock substantial economic potential, remove the risk of injury where there are no viable means of repair, or in very rare circumstances to enable a better use of the remainder of the asset that unlocks substantial public benefit.

The process of weighing harms and benefits.

You cannot subtract harms from benefits. You must weigh them. You cannot say ‘I am doing five harmful things and six beneficial things so the net effect is beneficial’. All harms are harmful and should be avoided or justified and mitigated where possible. And whilst heritage benefits are public benefits, they are not the only kind.

Benefits must be ‘public’. You cannot use private benefits to weigh against heritage harms.

Public benefits can be categorised according to the three inter-dependent measures of sustainability:
- Environmental
- Social
- Economic.

Environmental benefits can include improving:
- Energy efficiency
- Biodiversity
- Flood resilience
- Safety
- Aesthetic qualities of the landscape and public spaces
- Views to and from the heritage asset
- Beautifying and enhancing the aesthetic qualities of the public realm.

Social benefits can include improving:
- Accessibility and inclusive access
- Providing social spaces or functions that benefit the wider community
- Environmental comfort
- Social uses of the building and spaces including the public domain
- Improved passive surveillance, sense of security and safety.

Economic benefits can include:
- Maintaining historic use of the asset for its original purpose.
- Providing a viable future for the asset
- Providing for future conservation and maintenance
- Boosting the local economy, by economic regeneration and tourism.

Restoration v Conservation

Restoring a room, building or landscape means reinstating it to an imagined past moment in time. It is always questionable, because heritage assets have multiple layers and histories. Except in very precise circumstances, in museums and visitor attractions as a piece of theatre, it is hard to justify.

Mitigations include:
- Clear distinction between new fabric and old.
- No ‘antiquing’.
- Leaving some old untouched material in place to reference the pre-restoration state.

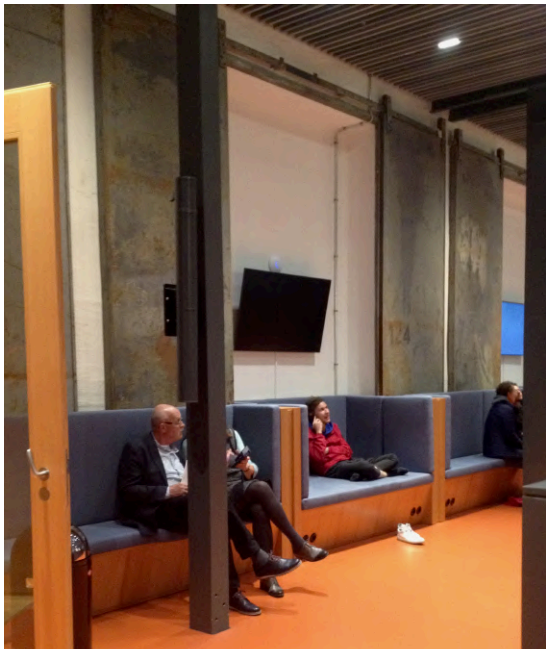
Conclusion

Conservation is an evolving methodology.
We hope you have found these notes helpful.

We are grateful for comments to mba@marcus-beale.co.uk

Below are some:
- Case studies
- Links
- Informal notes for architects.

Marcus Beale RIBA



Examples

Said Barenboim Hall Berlin
FOGA
Repurposing of a former opera store into a concert hall and education centre.
Existing doors and artefacts retained where they do not disturb the function of the new. Layering of old and new. Matter-of-fact, not showy. The imperfect O of the gallery barely touching the original structure a testament to our wobbling unity. The angled alignment of the main stair representing our misalignment and imperfect state. This contrasts with the symmetrical, orthogonal and functional nature of the original building, a scenery store for the Opera.

Rhodes Building Oxford

MBA
Additional floor justified by need, the less than substantial harm mitigated by the design of the roof as a counterpoint to the gables, following the logic of the existing building, and outweighed by the public benefit of making the building accessible and providing new student accommodation in the heart of Oxford.

https://www.marcus-beale.com/projects/oriel-college-master-plan/rhodes-building/

Clifton College Bristol
MBA
Threading a new structure between the old doubled its capacity and gave a viable new future for the listed building.
‘A robust building which can take alteration.’
Public benefit in providing new and better accommodation for the school, itself an important part of the local economy and culture.
Clear distinction between old and new: timber, steel and stone.

https://www.marcus-beale.com/projects/clifton-college-school-house/

Acronyms

CMP	Conservation Management Plan
HLF	Heritage Lottery Fund
ICOMOS	International Commission on Monuments and Sites.
NPPF	National Planning Policy Framework [UK Government]

Bibliography/Links

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https://www.getty.edu/publications/heritagemanagement/part-two/5/

Historic England:

Heritage Definitions
https://historicengland.org.uk/advice/hpg/hpr-definitions/

Conservation Principles, Policies and Guidance
https://historicengland.org.uk/images-books/publications/conservation-principles-sustainable-management-historic-environment/

The Setting of Heritage Assets
https://historicengland.org.uk/images-books/publications/gpa3-setting-of-heritage-assets/

Identification and Designation of Heritage Assets
https://historicengland.org.uk/advice/hpg/has/

Local Heritage Listing: Identifying and Conserving Local Heritage
https://historicengland.org.uk/images-books/publications/local-heritage-listing-advice-note-7/

Maintenance Plans for Older Buildings
https://historicengland.org.uk/advice/technical-advice/buildings/maintenance-plans-for-older-buildings/

Maintenance, Repair and Conservation Management Plans for Historic Parks and Gardens
https://historicengland.org.uk/advice/technical-advice/parks-gardens-and-landscapes/maintenance-repair-and-conservation-management-plans-for-historic-parks-and-gardens/

ICOMOS:

Conservation Management Plans a Guide for HLF ICOMOS
http://ip51.icomos.org/~fleblanc/documents/management/doc_ConservationManagementPlans-Guide.pdf

Church of England:

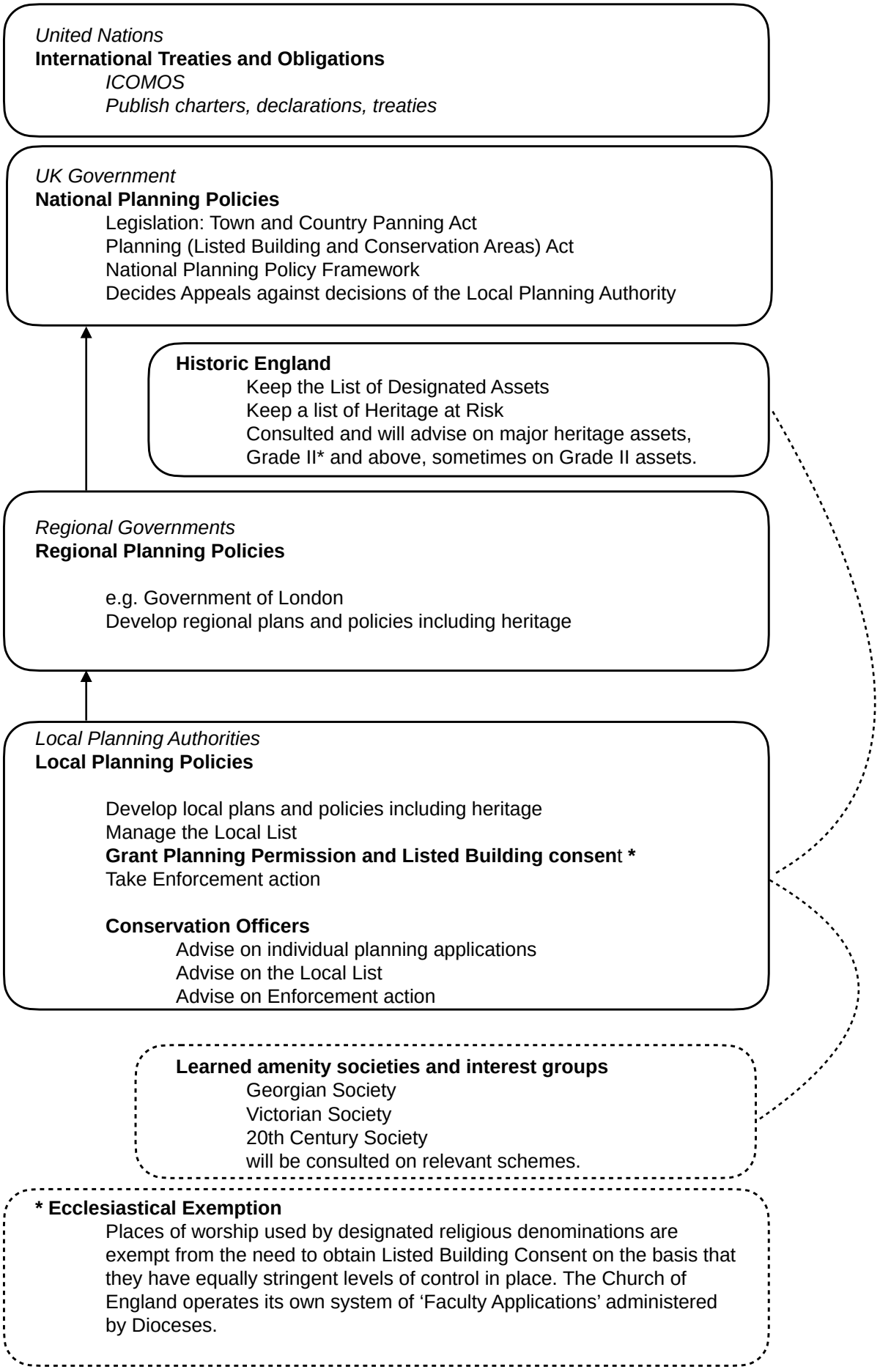
Conservation Management Plans for churches C of E
https://www.churchofengland.org/resources/churchcare/advice-and-guidance-church-buildings/conservation-management-plans#na

British Standard
Guide to the conservation of historic buildings
BS7913:2013
https://knowledge.bsigroup.com/products/guide-to-the-conservation-of-historic-buildings/standard

City of London
Protected Views
https://www.cityoflondon.gov.uk/services/planning/planning-policy/protected-views-and-tall-buildings

Legislative Hierarchy

Policies of a lower authority may not conflict with those of a higher authority.



Appendix - A Pebble in flight - space and time - Informal notes for architects

Imagine a pebble against a blue sky.
How do we know whether it has just been thrown up, ascending, poised in mid flight, or rushing to the ground?
In order to predict its trajectory, its future, we need to look at its past.

A building is more than a pebble.
We are about to perform an expensive act of surgery on the body of the building.
We must assess, diagnose, design, act.

Spend time there
Feel and think
Examine it carefully, as objectively as possible from your own point in time.
Enquire what it is, and let it reveal its history.
Concentrate, don't skim-look and take a photo.
Look carefully, critically, closely, feel, touch, tap, open it up.
'Be' there. Even when the light is getting low. The more you listen, look, touch, see, smell, the more you learn and understand about a place and what is significant.
It is multi-sensory.
Ask the building to reveal its history to you
Call to mind its whole memory.

When the time comes to design
Make time.
Think before you act.
Don't jump to solutions, keep an open mind.
Or jump like a goat, in many small bounds, climbs a mountain.
Be playful, have many ideas. The bad ones will sink by their own gravity.
Understand how design can allow as well as control.

Immerse yourself in the building, its logic and architectural structure.
Try to get into the mind of the designers and creators.
What mattered to them? What did they write?
What else was going on at the time?
How did they organise, symmetrise, ornament, distinguish significances?
How is this embodied in each phase of development?
What were they trying to say, and what does the artefact say that they took for granted,
about their underlying assumptions and beliefs?

Different scales of time and space:
Micro, mini, medium, mega.

Everything we do, every action is simultaneously:
Intimate
Corporate
Global.
It affects the here and now,
The company or institution
The wider culture and society.
It may not be a big effect, but it will have an effect.

Go from the mega to the micro, in space and time, and back again.
We are trying to predict the immediate, medium and long term future.
We need to know
- [micro] what it is now,
- what it was before,
- what it was right at the beginning,
- and before the beginning, what was there before there was a building on the site
- The geology, fauna, flora…

Right back in time.

Now, in the moment/in its immediate juxtaposition, in detail
of our time and culture/ in its proportion, layout, organisation, setting
and part of a longer history/ global cultural context.

All architecture is conservation.
Moving outwards in space.
If we are making:
A minor alteration we are conserving [managing change to] a room
An extension we are conserving the host building
A new building we are conserving a street
A new street we are conserving a district
A new district we are conserving a town
A new town we are conserving a landscape, a wider geography.

Managing change to:

> *equitably meet developmental and environmental needs*
> *of present and future generations*.

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