WOLFSON COLLEGE OXFORD

HERITAGE REPORT
JANUARY 2021

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CONTENTS

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WORLLEDGE ASSOCIATES

Worlledge Associates is an Oxford-based heritage consultancy, committed to the effective management of the historic environment. Established in 2014 by Nicholas and Alison Worlledge, Nicholas came to private practice with over 35 years' experience working in heritage management for local authorities. This intimate knowledge and understanding of council processes, and planning policy and practice, helps us to work collaboratively with owners and decision-makers to manage change to the historic environment.

Our team of dedicated researchers and specialists believe in the capacity of the historic environment to contribute to society's collective economic, social, and cultural well-being. We aim to identify what is significant about places and spaces in order to support their effective management and sustain their heritage value. We have worked with a wide range of property-owners and developers including universities and colleges, museums and libraries, large country estates, manor house, farmsteads, cottages, town houses and new housing sites.

INTRODUCTION

The intelligent management of change is a key principle necessary to sustain the historic environment for present and future generations to enjoy. Historic England and successive government agencies have published policy and advice that extend our understanding of the historic environment and develop our competency in making decisions about how to manage it.

Paragraphs 4-10 of Historic England's Good Practice Advice Note 2 (Managing Significance in Decision-Taking in the Historic Environment) explains that applications (for planning permission and listed building consent) have a greater likelihood of success and better decisions will be made when applicants and local planning authorities assess and understand the particular nature of the significance of an asset, the extent of the asset's fabric to which the significance relates and the level of importance of that significance.

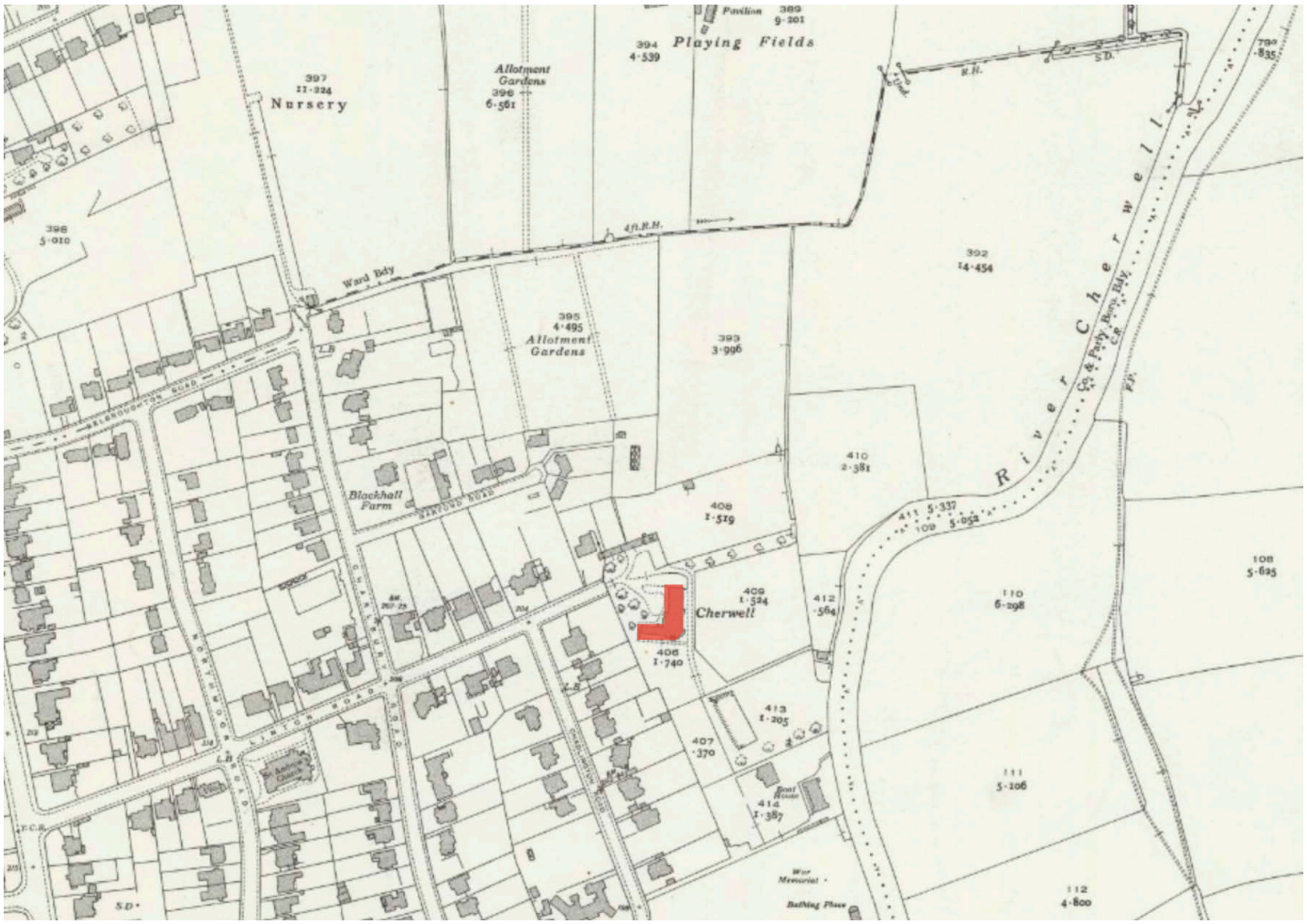
The National Planning Policy Framework (Feb 2019) provides a very similar message in paragraphs 189 and 190 expecting both applicant and local planning authority to take responsibility for understanding the significance of a heritage asset and the impact of a development proposal, seeking to avoid unacceptable conflict between the asset's conservation and any aspect of the proposal.

It has never been the intention of government to prevent change or freeze frame local communities and current policy and good practice suggests that change, if managed intelligently would not be harmful.

This brief report has been prepared to accompany a listed building application seeking the removal and replacement of the black anodized aluminium windows used at Wolfson College, 1969-74, designed by Powell and Moya. It is included in the National Heritage List for England grade II. It also lies within the boundary of the North Oxford Victorian Suburb Conservation Area. It provides a very brief history of Wolfson College and the building and a description, taken from the comprehensive entry in the NHLE.

To assist the consideration of the proposal, some limited research has been undertaken of the history of the use of aluminium in architecture, with a focus on the use of aluminium windows, which began in the 1930s, with the windows being produced by long-established companies that produced steel windows from the early 20th century. While slow adoption occurred pre-WWII, with the use usually in high-quality buildings, mass-production required for the war effort, and low cost set the industry up to expand in the 1950s and 60s, to become a common-place product in the 1970s and beyond.

Anodizing aluminium to provide a protective coat was developed in the 1920s, and was widely used post WWII, with examples of black anodised aluminium windows occurring from the mid-1950s onwards, with use in high-quality designed buildings in the 1960s.



25-inch OS map 1939 showing the house 'Cherwell' at the end of Linton Road, North Oxford

BRIEF HISTORY OF WOLFSON COLLEGE

In 1965, the University of Oxford founded Iffley College for post-graduate students. It was located at Court Place Iffley, where the house was converted, and houses built in the grounds for post-graduates.

Subsequently, a larger site was acquired in Linton Road, North Oxford, occupied by a house called Cherwell, with fields running down to the River Cherwell.

In 1966 generous benefactions were received from the Wolfson Foundation and the Ford Foundation, which enabled the College to include graduate students. Between 1969 and 1974 the site was developed to form Wolfson College.

The entry in the National Heritage List for England (NHLE) provides the following historical context.

The college admitted its first students in October 1968 and was formally opened by Harold Macmillan, Chancellor of the University on 12 November 1974. The college invited architects Powell and Moya, who were already known in Oxford for their work at Brasenose (1956-61) Corpus Christi (1964-8) and Christ Church (1964-68), while they were also working on the Cripps Building, St John's College, Cambridge (1962-7). The Fellows had admired the Cripps Building while on a tour of universities in Britain, Finland and the Netherlands.

The Wolfson College Building was subject to a detailed article in the Architect Review 1 October 1974..

The college was extended in 1992 with a number of detached buildings to the north of the 1969-74 complex.

Extract from the map showing the buildings included in the National Heritage List for England

DESCRIPTION OF THE BUILDINGS

This is taken from the entry in the NHLE reference 1402277, included in full in Appendix 1

PLAN: Wolfson College sits on gently sloping land between the banks of the Cherwell, and the late-C19 and early-C20 detached houses of North Oxford. The college was built as a single project and the main buildings, which were opened in 1974, accommodated approximately 180 residents, and provided communal facilities for 850 or so members of the College and Common Room. […]

The college is arranged in blocks laid out round two quadrangles or courts, with spurs extending down the slope towards the Cherwell, where the college overlooks a lake, modelled on the bay at Portofino, with a punt harbour and island.

The main court laid out on three storeys and approached via the two-storey entrance front, from Linton Road, houses the library, the dining hall and common room, seminar rooms and administrative offices.

Tree Court is enclosed by two- to four-storey ranges housing the former buttery, and accommodation for married graduates. The northern side of the court, which was designed for families with children, comprises maisonettes opening onto enclosed terraces set on a podium over the nursery and car parking.

Two ranges of shared residential flats for single students, lead towards the river, the westernmost range curved. […] Penthouses are set over these spur ranges, where the land falls away to the river. The buildings are linked by brick-paved covered ways at ground floor and upper levels, and under colonnades which form the ground floor of the main court.

Paths lead to a single span bridge over the River Cherwell, which was designed as part of the scheme and gives views back to the college over lawns backed by planting. The bridge provides the final point or full stop to the fluid progression through the building.

STRUCTURE AND MATERIALS: Blocks are of reinforced concrete on piled foundations, with brick cross-walls to the residential accommodation, and in-situ columns where the ground floor is open; the administrative block is supported on circular pre-cast columns. The dining hall has a pyramidal roof with pre-cast facing panels fixed to a secondary framework of in-situ concrete beams and columns. Flat roofs are asphalt, sloping are roofs clad in lead.

Pre-cast columns are finished in bush-hammered white calcinated flint aggregate. In-situ floors, cast against pre-cast fascia edge shutter units of grey granite aggregate, provide an even finish to the elevations, a concept also carried through in the ends of the cross walls which are clad with grey pre-cast granite-faced units which support white concrete handrails of the balcony balustrades. All provide an even finish to the elevations which vary within a common aesthetic of white and grey concrete on a rigid grid. The back walls of the covered ways and walls to the penthouses are of white-painted blockwork. The family maisonettes are of painted block-work. The podium on which the two-storey family houses sit has brick paviors and a robust balustrade which surrounds the lightwell over the nursery.

Recessed surfaces such as windows and balcony reveals are painted white. Glazing to the residential blocks is set back in anodised black aluminium window frames, behind tinted glass balconies, tilted to reflect the sky.

Access balconies and walkways to the flatlets have ventilated glazed screens, some set diagonally. Marble lined principal staircase, chestnut linings and fittings to hall, seminar room and library, chestnut finishes to residential areas.

INTERIOR: Marble-clad stairwell and stairs, a generous bequest from Lord Wolfson, rise from the south-east corner of the main court, giving access to the dining hall, seminar room and common room, and the upper level of the common room and internal corridor serving the seminar rooms. The dining hall is square on plan with a pyramidal roof and is lit by narrow clerestorey windows. It is linked to the adjacent seminar room by sliding doors. The walls and doors of both are lined in chestnut boarding which continues into the open, pyramidal, dining hall roof.

The double-height library, a long narrow top-lit space lined with moveable shelves and individual study carells, again lined in chestnut, is laid out on two levels with a gallery on one side. The single common room is also on two levels linked by an internal stair with a steel balustrade.

The former buttery, which occupies the western side of Tree Court is a small irregular shaped space with exposed columns and ceiling beams and is served by a very small kitchen area. Glazed screen and doors overlook the court.

Offices are set on the northern and eastern sides of the main court, some with views overlooking the river. Much of the accommodation has been modernised, in part to comply with health and safety standards and provision of disabled access, but a proportion of the flatlets retain their original flush-panelled entrance doors and internal partitions and fittings. Chestnut is used for doorframes, skirtings, cornices and finishes throughout the building, while the principal interiors also have chestnut lined doors.

HERITAGE SIGNIFICANCE

Significance is defined in the National Planning Policy Framework (NPPF) Annex as comprising:

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

Placing the area in its historical context and describing its characteristics and appearance is an important component of the evidence gathering exercise to inform understanding of a place's significance and contribution of its setting. As Historic England explains in 'Conservation Principles' (2008) understanding how a place has evolved and how different phases add to or detract from its significance is a part of that exercise.

Wolfson College, Oxford is included in the National Heritage List for England. The entry provides the following principal reasons for its inclusion.

> Architectural interest: a single-phase, post-graduate college in Oxford designed by a foremost post-war practice, in collaboration with Sir Isaiah Berlin President of the College, and laid out on the egalitarian principles which governed the college.
>
> Plan: a fluid, informal composition of open and enclosed spaces connected by covered walkways, overlooking the River Cherwell; while echoing the bay at Portofino, Italy, the college has a powerful affinity with its setting, a strength for which the practice was acclaimed.
>
> Materials: to complement the relative informality and fluidity within the plan, carefully measured materials and finishes in muted colours provide an even finish to the elevations which are set out on a rigid grid, within a common aesthetic of white and grey concrete.
>
> Historical interest: one of two Oxford University Colleges founded in 1965 in response to the rise in graduate student numbers; set up on egalitarian principles, it provided for families, single students and staff; the influence of Sir Isaiah Berlin on the ethos and design of the College is apparent in the building.

The current proposal is for the replacement of the black anodized aluminium windows used in the 1969-74 building.

To assist in understanding their 'potential' heritage significance research has been undertaken on the historical use of aluminium in architecture, with particular focus on windows, and also the use of black anodized windows. The research is not exhaustive but provides a context.

ARCHITECTURAL USE OF ALUMINIUM

James Ashby in his 1999 article 'The Aluminium Legacy: the history of the metal and its role in Architecture' (Construction History, Vol. 15, pp. 79-90) provides a very useful summary on the development and use of the aluminium, the second most abundant element in the earth's crust, in architecture from the last quarter of the 19th century onwards.

CHRONOLOGY

1820 First discovered in France in the province of Les Baux resulting in the rock where it is found being named Bauxite

1825- Experiments in Denmark and Germany to extract the element
1845 from the rock using a chemical process.

1854 Successful extraction process developed in Germany and France. Napoleon III sponsored chemical aluminium production in France, seeing potential military uses. 1855 first public viewing of the new metal.

1855- Full-scale production in France, Germany and England

1865

1884 Production in the USA

1885 First recorded use of aluminium in. architecture with the top of the stone Washington Memorial being capped with aluminium.

1886 Electrochemical (electrolytic reduction) production process discovered resulting in lower costs

1888 Affordable process developed by Bayer combined with affordable source of eclectic power making material cheaper to produce in US by the Pittsburgh Reduction Company

Cost of aluminium fell from $11.33 per pound in 1885 to $0.57 per pound in 1892.

1893 World Fair Chicago included displays of the use of aluminium in architecture for stairs, railings, and cast sculpture, and murals. Start of the use of the material. Eros Statue, Piccadilly London

1895 Pittsburgh Reduction Company establish a major plant served by the Niagara Falls hydro-electric plant. British Aluminium Company established first production plant in Foyers, Scotland. Architects start exploring its use.

1896 Canada Life Building, Montreal

1897 Aluminium roof sheeting on church in Rome

WWI All production in US and Europe put into the war effort.

Post WWI saw an increasing use of aluminium as production had increased to meet the war effort. The 1920s-30s saw a significant increase in the use of aluminium in architecture, including for windows. This was particularly the case in the USA.

ALUMINIUM WINDOWS

USA

The National Parks Service Preservation Technical Note 22 – Maintenance and Repair of Historic Aluminium Windows, briefly charts the use of aluminium windows in the USA.

In it was 1912 used for railway cars, street cars and buses. In 1930s used in buildings. In 1932 ALCOA (Aluminium Company of America) published and advert of its use in the Cities Services Building in New York, where 2,652 sliding aluminium sashes were used. Also used in the Medical Centre Building, Louisiana State University school of Medicine. In 1935 Aluminium Association established in the US to encourage use.

Designed to look like wood or metal (steel) windows in domestic use. Finishes could include:

- Non-finished oxide patina weathering to dark grey
- Anodized finish – clear or coloured pigments used – increased resistance to corrosion – developed in the 1920s.
- Chemical conversion coatings which could be painted. Coat could be added by dipping, spraying or bushing. Common colours in the US were gold, grey, golden brown, green or blue-green.

U.K.

The first recorded us of aluminium windows in a domestic setting was a house in Birmingham, England which installed windows imported from Switzerland in 1931. While slower in uptake its use was increasingly being explored by architects.

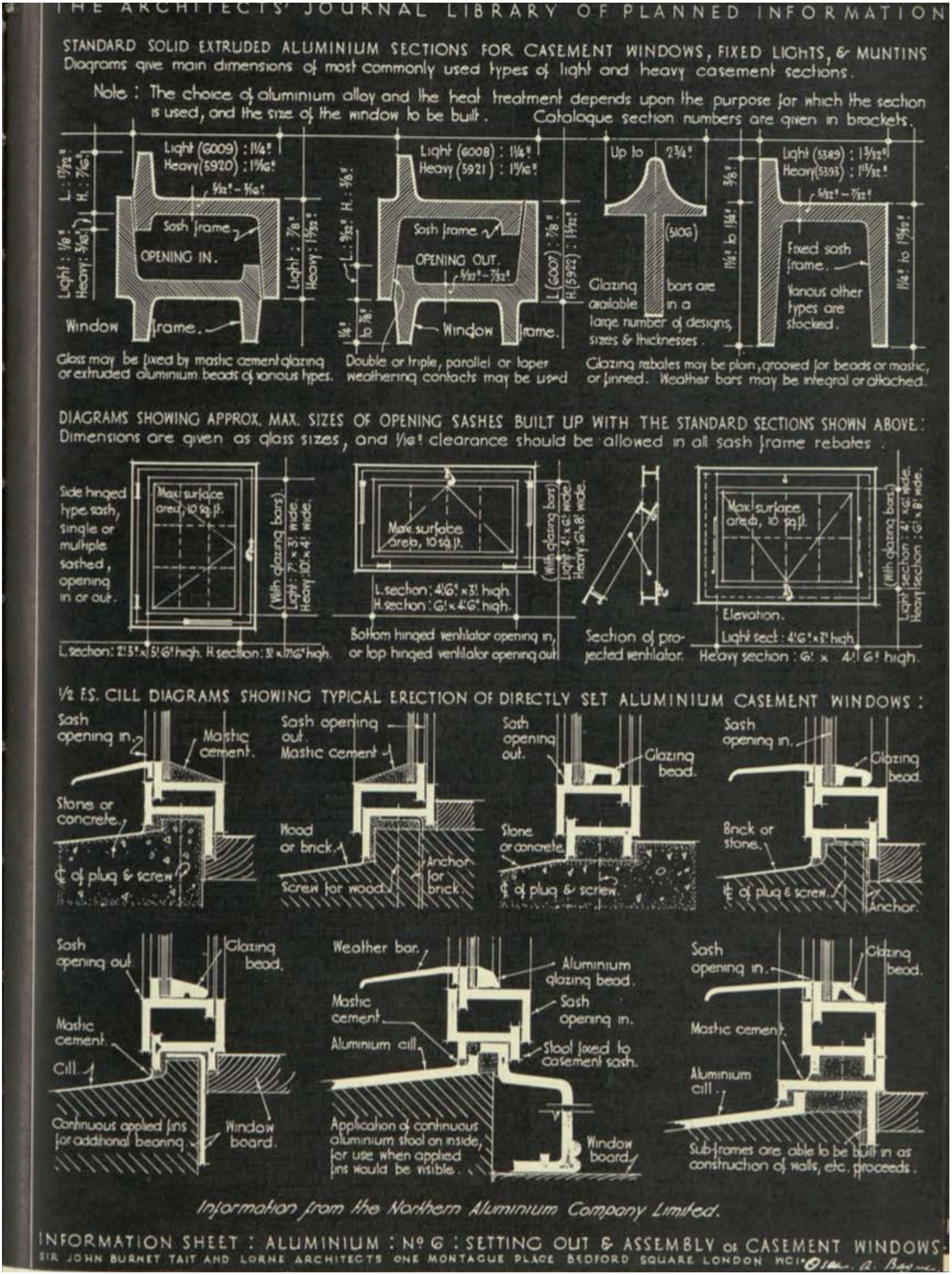
In 'Aluminium and Durability Towards Sustainable Cities' (2014) Michael Stacey traces Aluminium Pioneers, using high-quality architectural examples principally from the US and Europe.

1934 Anodised aluminium windows installed in the University of Cambridge Library designed by Sir Gilbert Scott. These were supplied by James Gibbons Ltd. (Stacey p. 40)

1935 Aluminium windows used in an Ice Cream Factory in Wolverhampton supplied by James Gibbons Ltd. (Architects Journal (AJ) 12 September 1935, p. 392)

1938 15 September AJ published a Technical Information Sheet No. 661 on Aluminium Windows, prepared by the Northern Aluminium Company Limited. It is thought this was the UK name of what became ALCAN, (Aluminium Company of Canada) one of the largest manufacturers of aluminium in the world.

It was the sixth on the use of Aluminium in architecture, with the drawing showing the setting out and assembly of casement windows in domestic and industrial buildings. This suggests that the product was being increasingly explored for use.



AJ 15 September 1938, page 445

1940 Anodised aluminium windows used in the extension to the Bodleian Library, Oxford designed by Sir Gilbert Scott. Stacey notes these were fabricated by James Gibbons Limited in 1938 and installed in 1939. (p. 42)

WWII again saw aluminium production focussed on war production, with widespread use in the construction of aircraft. Production increased from 800,000 tons in 1938 to 1,250,000 tons in 1943.

Ashby notes that post WWII the aircraft production factories started producing pre-fabricated houses using Aluminium. The Aircraft Industries Research Organisation for Housing (AIROH) produced 75,000 houses 1946-1955. Aluminium also used for pre-fabricated classrooms known as 'Bristol's' after the aircraft company, which were also exported. Production ceased with the outbreak of the Korean War.

In US Aluminium windows used in a number of high-profile buildings, with the further development in the US and the UK of pre-fabricated 'curtain walling' using aluminium. Between 1939 and 1956 10-fold increase in use of aluminium in architecture.

A 1946 book 'Tomorrows Houses' John Madge, includes a section on the use of Aluminium Alloy in housing. It notes that before the war USA, France and Germany were far ahead of the UK in the use of aluminium in buildings. It refers to their use in the UK in 1932 and that some years before the war windows were used in 'high-class buildings'. It extols the benefits of their use, lightness, low maintenance, less corrosion that steel windows, and notes their increasing popularity which will ensure 'still wider adoption' (p. 29)

The Architectural Review (AR) and Architects Journal (AJ) in the early 1950s increasingly featured buildings using aluminium windows, and also advertisements from the companies that produced windows. Interestingly, many of these companies were well-established in the production of steel windows from the early 20th century and added aluminium to their ranges of windows.

The Architect Review 1 July 1951 notes the use of aluminium windows in a Welfare Centre in East Ham, London supplied by Williams & Williams (p.70) a company producing steel windows under the name 'Reliance Metal Windows' during the inter-war period. In July 1952 the AR reported on the extension of the Austin Motors car factory at Longbridge, Birmingham which used aluminium windows (AR, 1 July 1952, p. 48)

In 1952 Kew Gardens opened a new greenhouse called Evolution House, constructed in Aluminium supplied by Critall Manufacturing Company Ltd, well-known in the early 20th century for its steel windows. Stacy notes that the company had been advertising 'rustless aluminium green houses as early as 1950. (p. 54-5)

In 1953 the County Offices and Council Chamber, Dolgelley, Wales, used windows supplied by Gardiner Sons & Co., another well-established manufacturer, established in 1825 and producing metal-windows in the inter-war period (AR 1 May 1953, p.346)

In September 1953 the firm Wainwright & Waring Limited supplied windows for the Linear Accelerator and Cyclotron building at the Hammersmith Hospital (AR 1 September 1953, p cxi) A 1914 Catalogue includes examples of "Steel, Bronze and Aluminium Windows, Architectural Metalwork in Wrought Iron, Bronze & Lead, Stained & Leaded Glass" suggesting a much earlier adoption of the material by this company for windows than current records indicate.

Manufactures advertised their windows through the 1950s and into the 1960s, often with an example of the most recent building it was used in.

In the AR January 1957 Gardiner advertised its windows advising that they had been used in over fifty Hertfordshire primary schools. Major aluminium production companies such as ALCAN (Aluminium Company of Canada) as noted earlier, one of the major producers in the world, advertised not a specific window, but use of aluminium for windows stressing the advantages of the material. A December 1959 advert tied in with Williams & Williams Ltd products.

The Architectural Review January 1955

Architects: J. Stanley Beard, Bennett & Wilkins

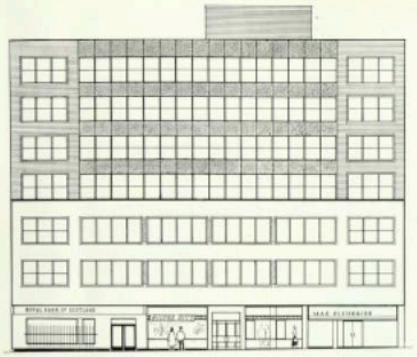
is going up all over the country

** Why the architects chose Wallspan for new office block of T. Wall and Sons Limited*

When meat de-rationing became a fast approaching certainty, Messrs. Walls needed all their factory for production. They wanted, quickly, a new three-storey block for offices. So speed was a factor and Architects J. Stanley Beard, Bennett & Wilkins chose Wallspan, with its time-saving element, as their answer. But Wallspan had other needed advantages. The new building is designed on a 4' Holoplast partitioning module, and the versatility of Wallspan enabled mullions to be spaced to fit this. Aluminium projected push-out windows open free of the partitioning internally. Vitroslab in-filling panels backed with insulation board give insulstion equal to that of an 11" cavity wall, yet have a total thickness of only 1¼". This space saving, combined with columns and a second floor slab set back from the Wallspan, gives sufficient space for straight service runs behind the curtain wall. Architecturally, the natural finish of the Wallspan and aluminium windows, the areas of glass and beige Vitroslab, give a light, spacious appearance to the upper storeys—in sharp contrast to the brick of the ground floor walls. The complete installation was put up by Williams & Williams and will need *virtually no maintenance* from now on.

WALLSPAN *curtain walling* **WILLIAMS & WILLIAMS** LIMITED · *RELIANCE WORKS · CHESTER*

The Architectural Review January 1957



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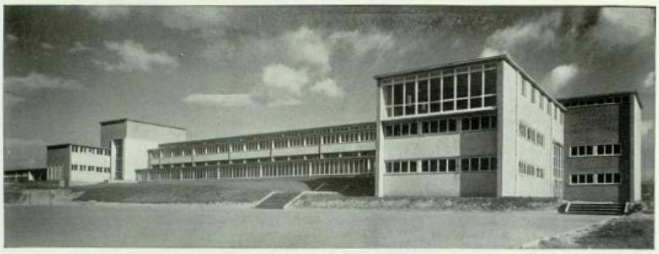
The Architectural Review May 19



Murray Primary School, East Kilbride
Architects:— East Kilbride Development Corporation
Contractors:— M. McKenzie Ltd.

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Designed and erected under the direction of The Chief Engineer of The Imperial Tobacco Company (of Gt. Britain and Ireland), Ltd.
Contractors :—Thaw & Campbell Ltd.

Renfrew Air Terminal

Architects :—Rowand Anderson, Kininmonth & Paul
Contractors :—A. A. Stuart & Co. Ltd.

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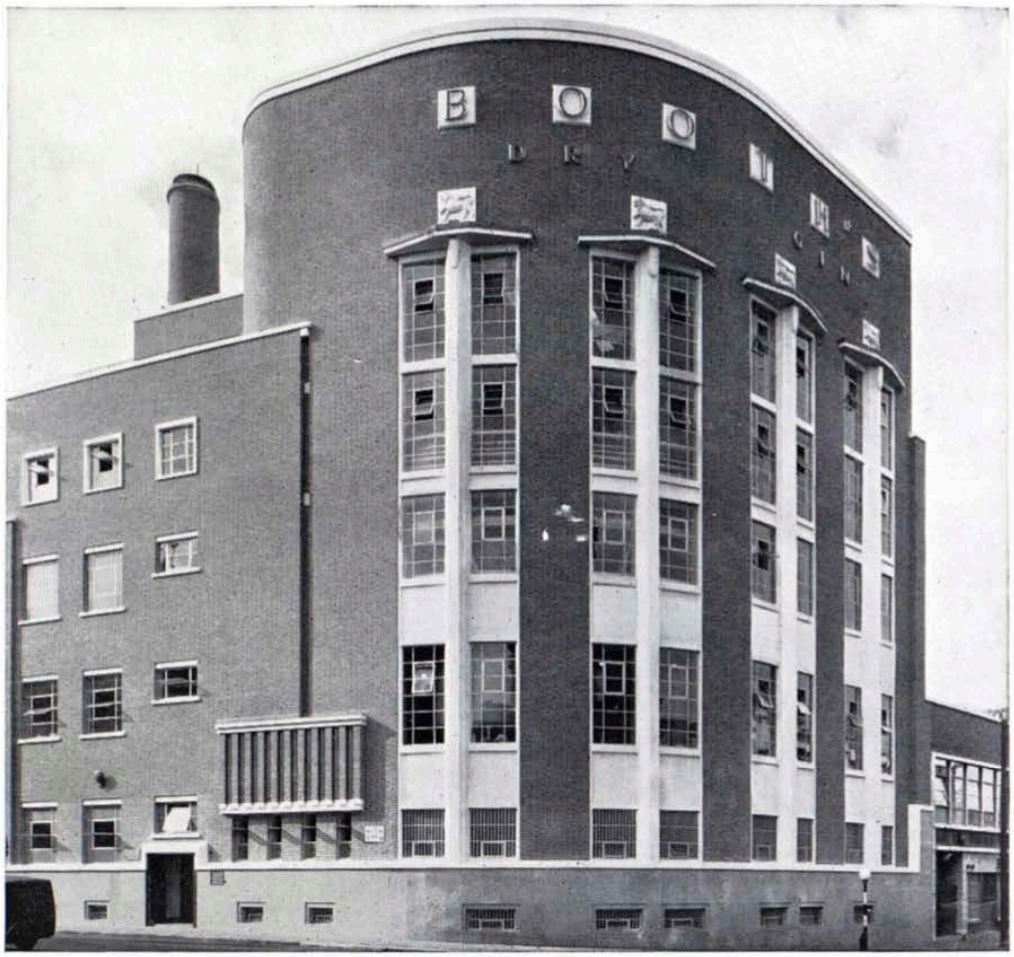
Queen's Buildings, 10 Royal Avenue, Belfast. TELEPHONE: 26509
Palace Street, Plymouth. TELEPHONE: 62261

AP244-245

William & Williams AR Jan 1955, James Gibbons AR Jan 1957, Hope's AR March 1958, Braby AR May 1958

This new building for Booth's Distilleries Ltd., Clerkenwell, incorporates aluminium windows made by HENRY HOPE & SONS LTD. *Those on the ground floor are "customs windows" being fitted with burglar bars and hopper casements. Architects: Architects to the Distillers Co. Ltd.*



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ALCAN
ALUMINIUM LIMITED OF CANADA

AR December 1959 by ALCAN (UK) Ltd showcasing use of its product by Williams & Williams Ltd.

The 1960s saw a major increase in the use of aluminium in building.

A paper published in the Journal of the Royal Society of Arts Vol. 111 (December 1962) pp. 21-46 called 'Aluminium in Britain 1960-1970' This showed that production world-wide had risen from 8,000 tons in 1901, 100,000 tons in 1921, 2.1 million tons in 1943 (not equalled until 1951) and 5.0 million tons in 1961.

Consumption of aluminium for all uses in the UK had risen from 206.2 thousand tons in 1951 to 284.7 thousand tons in 1961. In terms of use in 1960 7.9% was used in buildings and structures and in 1961 8.6%. This was ahead of Germany and France, but only about a third of the equivalent use in the USA. The paper explored potential future uses through the 1960s and into the 70s, considering that the building industry 'presents the largest single opportunity for massive growth'. (p. 39)

The 1960s and 1970s did see an increasing use of aluminium windows with other companies offering an increasing range of windows. This is to some degree, reflected in the noticeable fall-off in advertising through the late 1960s and into the 1970s in the Architectural Press as the product became main-stream.

WOLFSON COLLEGE WINDOWS

The AR 1 October 1974 carried an extended article (pp. 206-220) on the new Wolfson College erected over the period 1969-74 on a new site in North Oxford overlooking the River Cherwell.

The article identified the windows were supplied by Archital Luxfer Ltd while County Glazing (Kent) Limited as the suppliers of black patent glazing and grilles.

The decision to use these windows have been found in the Wolfson College Buildings Committee meeting minutes, with two references.

'We agree on the black anodized aluminium frame' and 'The black anodized sliding windows were confirmed as suitable'. Building Committee minutes meeting 60.68 and 58.68

Research has found very little on Archital Luxfer Ltd, except it appears to have been formed in 1969 from three loss-making metal window companies but wound up by the early 1990s.

Research to date has only located two other references to County Glazing (Kent) Limited In 1953 it supplied patent glazing for a factory for Revertex Limited, Harlow New Town, Essex. (AR 1 September 1953 p. lxxxiv)

The Peterborough Advertiser on 21 February 1958 page 4, carried an article on the opening of a new depot in the town for S.P.D. the warehousing and distribution organisation for Unilever. At the bottom of the page there is a small advert 'Aluminium Patent Roof Glazing' executed by Country Glazing (Kent) Limited, 1, Station Approach, Catford London, 'using a unique system of double glazing and quarter Calorex glass'. The advert lists nine other depots for S.P.D. where its product was used. The company is shown as 'inactive' in Company House records.

BLACK ANODIZED WINDOWS

Research has shown that Powell and Moya used black anodised windows for the undergraduate building for Corpus Christi, completed in 1969 (AR 1 August 1969, p. 141-43) It does not identify the supplier of the windows.

A brief search of the Architectural Review found references to the use of black anodized aluminium windows as early as 1957.

An article in Architects Journal, 1 September 1957, called 'Walls off the Peg: An analysis of British Curtain Walls' in discussing the use of aluminium curtain walls developed by all the major window manufacturers, noted the use of black anodized windows on a new building for the Ford Company, Basildon, Essex (AR 1 September 1957, pp. 167-187)

The Gatwick Airport Terminal opened in 1958 featured black anodized aluminium for the shopfronts in the building. (AR 1 July 1958, pp.9-20) The Economics & Politics building, Cambridge by Sir Hugh Casson, Neville Condor & Partners, used black anodized aluminium windows.

The Royal College of Physicians new building in London, designed by Denys Lasdun and Partners, completed in 1965, used black anodized aluminium windows. (AR 1 April 1965, pp. 272-80) Offices and Showrooms, Sloan Street, London, used black anodized aluminium curtain walling (AR 1 November 1965, pp. 342-44)

In 1968 the architectural firm Skidmore, Owens, Merrill (SOM) was responsible for the 52-strorey Marine Midland Tower in New York, which used black anodized aluminium windows and bronze glass. (AR 1 June 1968)

This brief research clearly shows that the use of black anodised aluminium for curtain walling, shop fronts and windows dates from the mid-1950s, with a number of notable architects using the material in the 1960s, with Powell and Moya using these types of windows contemporary with the design of the Wolfson Building.

CONCLUSION

While the black anodised aluminium windows form part of the original design and fabric of Wolfson College, they are not in themselves a rare or unusual feature, with the limited research undertaken indicating their use from the mid-1950s onwards in a number of high-profile buildings.

NATIONAL AND LOCAL HERITAGE POLICIES, GUIDELINES AND ADVICE

NATIONAL PLANNING POLICY FRAMEWORK

Conservation principles, policy and practice seek to preserve and enhance the value of heritage assets. With the issuing of the National Planning Policy Framework (NPPF), the Government has re-affirmed its aim that the historic environment and its heritage assets should be conserved and enjoyed for the quality of life they bring to this and future generations.

In relation to development affecting a designated heritage asset the NPPF states in paragraphs 193 and 194 that:

> '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). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.
>
> 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.'

THE PLANNING PRACTICE GUIDANCE (PPG) (MARCH 2014)

This seeks to provide further advice on assessing the impact of proposals explaining that what matters in assessing the level of harm (if any) is the degree of impact on the significance of the asset. It states:

> 'In determining whether works to a listed building (or its setting) constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest. It is the degree of harm to the asset's significance rather than the scale of the development that is to be assessed.'

The NPPF explains in paragraphs 195 and 196 the differences between 'substantial' harm and 'less than substantial' harm, advising that any harm should be justified by the public benefit of a proposal.

In cases where there is less than substantial harm, paragraph 196 states:

> 'Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use'.

The PPG also seeks to provide a clearer understanding of what constitutes 'public benefit', as it is the public benefit that flows from a development that can justify harm. In weighing the public benefits against potential harm, considerable weight and importance should be given to the desirability to preserve the setting of listed buildings.

Public benefits can flow from a variety of developments and could be anything that delivers economic, social, or environmental progress as described in the NPPF, paragraph 8.

They should be of a nature or scale to be of benefit to the public at large and should not just be a private benefit. However, benefits do not always have to be visible or accessible to the public in order to be genuine public benefits. It explains that public benefits can include heritage benefits, such as:

- Sustaining or enhancing the significance of a heritage asset and the contribution of its setting;
- Reducing or removing risks to a heritage asset;
- Securing the optimum viable use for a heritage asset.

HISTORIC ENGLAND 'CONSERVATION PRINCIPLES' (2008)

Works of alteration, extension, or demolition need not involve any harmful impact and may be necessary to ensure a building has a viable future. Historic England explains its approach to managing the historic environment and how we experience places stating in in 'Conservation Principles' (April 2008) paragraph 88:

'Very few significant places can be maintained at either public or private expense unless they are capable of some beneficial use; nor would it be desirable, even if it were practical, for most places that people value to become solely memorials of the past'.

It also points out in paragraph 92:

> 'Retaining the authenticity of a place is not always achieved by retaining as much of the existing fabric as is technically possible'.

It also comments in paragraph 86:

> 'Keeping a significant place in use is likely to require continual adaptation and change; but, provided such interventions respect the values of the place, they will tend to benefit public (heritage) as well as private interests in it. Many places now valued as part of the historic environment exist because of past patronage and private investment, and the work of successive generations often contributes to their significance. Owners and managers of significant places should not be discouraged from adding further layers of potential future interest and value, provided that recognised heritage values are not eroded or compromised in the process'.

Further, in relation to new works and alterations in paragraph 138 states:

> New work or alteration to a significant place should normally be acceptable if:
>
> a. there is sufficient information comprehensively to understand the impacts of the proposal on the significance of the place.
>
> b. the proposal would not materially harm the values of the place, which, where appropriate, would be reinforced or further revealed.
>
> c. the proposals aspire to a quality of design and execution which may be valued now and in the future.

In relation to quality of design, paragraph 143 and 144 state:

> There are no simple rules for achieving quality of design in new work, although a clear and coherent relationship of all the parts to the whole, as well as to the setting into which the new work is introduced, is essential. This neither implies nor precludes working in traditional or new ways but will normally involve respecting the values established through an assessment of the significance of the place.
>
> Quality is enduring, even though taste and fashion may change. The eye appreciates the aesthetic qualities of a place such as its scale, composition, silhouette, and proportions, and tells us whether the intervention fits comfortably in its context. Achieving quality always depends on the skill of the designer. The choice of appropriate materials, and the craftsmanship applied to their use, is particularly crucial to both durability and to maintaining the specific character of places.

Amongst the Government's planning objectives for the historic environment is that conservation decisions are properly informed.

HISTORIC ENGLAND'S 'GOOD PRACTICE ADVICE NOTES 3: THE SETTING OF HERITAGE ASSETS'

Paragraph 19, of this practice note, explains that, 'amongst the Government's planning policies for the historic environment is that conservation decisions are based on a proportionate assessment of the particular significance of any heritage asset that may be affected by a proposal, including by development affecting the setting of a heritage asset'.

It recommends the broad approach to be followed:

Step 1: identify which heritage assets and their settings are affected;

Step 2: assess the degree to which these settings and views make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated;

Step 3: assess the effects of the proposed development, whether beneficial or harmful, on the significance or on the ability to appreciate it;

Step 4: explore ways to maximise enhancement and avoid or minimise harm;

Step 5: make and document the decision and monitor outcomes.

From this summary of the national heritage management policy framework it is clear that there is a complex assessment decision-making process to navigate when considering change within the historic environment.

Central to any decision is the recognition that history is not a static thing and that the significance of our historic environment derives from a history of change.

S66 AND S72 PLANNING (LISTED BUILDINGS AND CONSERVATION AREAS) ACT 1990

Section 66 of the Act requires local planning authorities to have special regard to the desirability of preserving a listed building or its setting or any features of special architectural or historic interest which it possesses.

Section 72 of the Act requires that local planning authorities 'In the exercise, with respect to any buildings or other land in a conservation area, […] special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area.'

There have been a number of Court of Appeal decisions which have provided interpretations of the requirements of these sections.

In the Court of Appeal, Barnwell Manor Wind Energy Ltd v East

Northants District Council, English Heritage and National Trust, [2015] 1 W.L.R. 45, Sullivan L J made clear that to discharge this responsibility means that decision makers must give considerable importance and weight to the desirability of preserving the setting of listed buildings when carrying out the balancing exercise (of judging harm against other planning considerations).

In Jones v Mordue & Anor [2016] 1 W.L.R. 2682 the Court of Appeal explains how decision makers can ensure this duty can be fulfilled: that by working through paragraphs 131 -134 of the NPPF, in accordance with their terms a decision maker will have complied with the duty under sections 16, 66(1) and 72. This report follows this advice to ensure consistency with the duty to preserve or enhance.

In the Court of Appeal [Catesby Estates v Steer and SSCLG, 2018] the concept of setting was explored. In paragraph 15 of the judgement Justice Lindblom rehearses the Planning Inspector's considerations, commenting that the Inspector found it difficult to disassociate landscape impact from heritage impact. The focus of the judgement is to determine the extent to which visual and historical relationships between places contribute to define the extent of setting. Three general conclusions are made:

a) The decision maker needs to understand the setting of a designated heritage asset, even if it cannot be delineated exactly;

b) There is no one prescriptive way to define an asset's setting - a balanced judgement needs to be made concentrating on the surroundings in which an asset is experienced and keeping in mind that those surroundings may change over time;

c) The effect of a development on the setting of a heritage asset and whether that effect harms significance.

OXFORD CITY COUNCIL LOCAL PLAN HERITAGE POLICIES

At full Council meeting on 8th June 2020 the City Council voted to adopt THE OXFORD LOCAL PLAN 2016 - 2036. The forward states:

> Oxford's Local Plan is a vital document that sets out the shape of our city, and how it will look and feel in years to come. It will guide and shape new developments, so that they respect the past and present of Oxford, while improving its future by supporting our city's people and their environment.

This new Local Plan will determine the homes, jobs, community facilities and infrastructure for the next twenty years, striking the right balance between the different pressures that Oxford and its people face. It also sets out our priorities as a city.

The issues and policies in relation to Oxford's heritage are contained in Part 6. Enhancing Oxford's heritage and creating high quality new development. Managing change in a way that respects and draws from Oxford's heritage is vital for the continued success of the city.

The value and benefits of good design and improvements to quality of life are so significant that good design is not a nice extra, it is essential. A successfully designed scheme will be a positive addition to its surroundings. It may blend in or stand out, but it should not detract from existing significant positive characteristics in the area, and it may add interest and variety. A well-designed scheme will meet the needs of all users and will stand the test of time.

It discusses and addresses the following issues and sets outs policies to guide future development.

- High quality design and placemaking DH1
- Views and building heights DH2
- Designated heritage assets DH3
- Archaeological remains DH4
- Local heritage assets DH5

Policy DH1 stipulates that planning permission will only be granted for development which shows a high standard of design, and which respects the character and appearance of an area and uses materials appropriate to the site and surroundings.

Policy DH2 states that the Council will seek to retain significant views both within and from outside Oxford, in particular to and from the historic skyline. Planning permission will not be granted for any building that would harm the special significance of Oxford's historic skyline. Planning permission will not be granted for development proposed within a view cone or the setting of a view cone if it would harm the special significance of the view.

Policy DH3 requires development to respect and draw inspiration from Oxford's unique historic environment (above and below ground), responding positively to the significance character and distinctiveness of the heritage asset and locality.

Policy DH4 requires that within the City Centre Archaeological Area, on allocated sites where identified, or elsewhere where archaeological deposits and features are suspected to be present applications should include sufficient information to define the character, significance and extent of such deposits so far as reasonably practical, Where harm to an archaeological asset is unavoidable, appropriate provision should be made for investigation, recording, analysis, publication, archive deposition and community involvement.

Policy DH5 states that planning permission will only be granted for development affecting a local heritage asset or its setting if it is demonstrated that due regard has been given to the impact on the asset's significance and its setting and that the significance of the asset and its conservation has informed the design of the proposed development

These policies closely reflect the NPPF and are set out in full in **Appendix 2.**

NATIONAL POLICIES AND ADVICE ON CLIMATE CHANGE

The proposal by Wolfson College is aimed at achieving a lower carbon footprint by increased energy efficiency, to meet the challenges of Climate Change.

Paragraph 148 of the NPPF states:

> The planning system should support the transition to a low carbon future in a changing climate, taking full account of flood risk and coastal change. It should help to: shape places in ways that contribute to radical reductions in greenhouse gas emissions, minimise vulnerability and improve resilience; encourage the reuse of existing resources, including the conversion of existing buildings; and support renewable and low carbon energy and associated infrastructure.

Paragraph 151 states:

> To help increase the use and supply of renewable and low carbon energy and heat, plans should:
>
> a) provide a positive strategy for energy from these sources, that maximises the potential for suitable development, while ensuring that adverse impacts are addressed satisfactorily (including cumulative landscape and visual impacts)
>
> c) identify opportunities for development to draw its energy supply from decentralised, renewable or low carbon energy supply systems and for co-locating potential heat customers and suppliers.

HISTORC ENGLAND GUIDELINES

Historic England fully recognises the importance of the Climate Change challenge and the role of the built environment in meeting the commitment to a zero-carbon emission target by 2050.

In response it has commissioned research in carbon in the built environment and published a number of Guidelines:

- Energy Efficiency and Historic Buildings: How to Improve Energy Efficiency
- Energy Efficiency and the Traditional Home
- Energy Efficiency and Historic Buildings – Application of Part L of the Building Regulations to historic and traditionally constructed buildings

It has also published specific guidance on installing insulation and draft-proofing roofs and chimneys; walls; windows and doors, and floors.

In the summary to its publication 'Energy Efficiency and Historic Buildings: How to Improve Energy Efficiency', it makes the following points:

Improving energy efficiency will lower carbon emissions and fuel bills and often increase comfort. It also might be necessary to ensure that a building complies with legal requirements. More broadly, improving energy efficiency forms a part of the wider objective to achieve a sustainable environment.

It is a widely held view that older buildings are not energy-efficient and must be radically upgraded in order to improve their performance. In reality, the situation is more complicated, and assumptions about poor performance are not always justified. Even so, the energy and carbon performance of most historic buildings can be improved, which will help them remain viable and useful, now and in the future. But striking the right balance between benefit and harm is not easy. […]

Getting the balance right (and avoiding unintended consequences) is best done with a holistic approach that uses an understanding of a building, its context, its significance, and all the factors affecting energy use as the starting point for devising an energy-efficiency strategy. This 'whole building approach' ensures that energy-efficiency measures are suitable, robust, well integrated, properly coordinated and sustainable. In addition, this approach provides an effective framework for communication and understanding between the various parties involved in the process. These include assessors, designers, installers and the people who occupy and manage the building.

The advice set out in this Guideline (and the specific guideline on windows and doors) understandably focusses almost exclusively on 'traditional buildings' and 'traditional materials.'

Section 3 of the Guideline 'Guidance on Measures' 'summarises practical energy efficiency improvements and considers their respective benefits, costs and technical risks.'

It adopts a green, amber, red approach to the guidelines with 'green' low-cost, low-risk options that could be considered for every building to 'red' being high-risk and/or high-cost options, requiring careful consideration.

Replacing windows, due to the 'high-risk' or impact lies within the red options. The 'general comments' and 'other considerations' again presume the windows are timber or if metal, are 'hand-wrought iron', (but should include cast-iron). Aluminium windows are not considered.

It terms of other considerations, however, it comments 'Metal frames are cold bridges and are especially likely to attract condensation if reglazed with IGUs (insulated glass units) (p. 38)

Historic England publication 'Traditional Windows Their Care, Repair and Upgrading' (2014, 2017). In tracing the history of windows it notes, 'by the 1950s, aluminium become cheap enough to be used as a material for windows. It was widely used for curtain walling, which became an established form of construction in the post-war years.'. It does, not, however address the issue of their retention or conservation.

Section 5 of the guideline addresses the issue of replacement windows, 'if a window is really beyond repair, or if you are seeking to restore a traditional window in an opening that has had an inappropriate window inserted at a later date'. However the focus of this advice is on the replacement or repair of traditional windows, not aluminium windows such as those at Wolfson

The emphasis of the advice though is to make decisions about repair or replacement of windows that take into account the historic fabric that would be affected, any traditional craftsman skills employed that may be lost, detailed design and affect on the appearance and aesthetic value of the building.

OXFORD CITY COUNCIL HISTORIC ENVIRONMENT ENERGY EFFICIENCY TOOLKIT

The Historic Environment Energy Efficiency Toolkit (HEET) helps assess energy efficient improvements for historic buildings.

It recognises that:

> Historic buildings can be comfortable places to live and work and are not all high carbon emitters with high energy bills. With a government target to reduce by 80% carbon emissions across all sectors by 2050, these buildings need to play their part in a national built environment with less carbon emissions.

The HEET is an initiative to help 'owners of buildings make them more energy efficient.'

> Every historic building is different and its suitability for different energy efficiency measures may vary from those of a new building. It is important to get to know your building's features and main characteristics and to learn about the possible improvement measures that can make it work as efficiently as it can, reducing your energy bills while maintaining its value. It is also important to understand and refer to the appropriate Building Regulations.

HEET sets out a five-step process.

- What is the heritage value of your building?
- How important is it to keep a maintenance and repair regime to make your building more energy efficient?
- Which simple changes can be made in the way the building is used to help you save energy?
- Which generic energy efficiency measures can be adopted that respect the heritage value of your building?
- Which clean energy generating technologies can be installed that respect the heritage value of your building?

Wolfson College have undertaken this assessment process in formulating its proposal.

APPENDIX 1:
ENTRY IN THE NATIONAL HERITAGE LIST FOR ENGLAND FOR WOLFSON COLLEGE OXFORD

Heritage Category: Listed Building
Grade: II
List Entry Number1402277
Date first listed: 20-Jun-2011
Statutory Address Wolfson College, Linton Road, OXFORD, OX

SUMMARY

Post-graduate college, built as a single project 1968-74 by Powell and Moya, in close collaboration with Sir Isaiah Berlin, President of the College, with job architects Geoffrey Frankham and Arthur Gomez, and Charles Weiss and Partners, engineers.

REASONS FOR DESIGNATION

Wolfson College, Oxford, a purpose-built post-graduate college, built 1968-74 by Sir Phillip Powell and Hidalgo Moya is designated at Grade II for the following principal reasons: * Architectural interest: a single-phase, post-graduate college in Oxford designed by a foremost post-war practice, in collaboration with Sir Isaiah Berlin President of the College, and laid out on the egalitarian principles which governed the college; * Plan: a fluid, informal composition of open and enclosed spaces connected by covered walkways, overlooking the River Cherwell; while echoing the bay at Portofino, Italy, the college has a powerful affinity with its setting, a strength for which the practice was acclaimed; * Materials: to complement the relative informality and fluidity within the plan, carefully measured materials and finishes in muted colours provide an even finish to the elevations which are set out on a rigid grid, within a common aesthetic of white and grey concrete; * Historical interest: one of two Oxford University Colleges founded in 1965 in response to the rise in graduate student numbers; set up on egalitarian principles, it provided for families, single students and staff; the influence of Sir Isaiah Berlin on the ethos and design of the College is apparent in the building.

HISTORY

Wolfson College was one of two colleges founded by Oxford University in 1965 in response to a 40% increase in graduate student numbers over five years. Generous benefactions secured by the first President, Professor, later Sir Isaiah Berlin, from the Wolfson Foundation and Ford Foundation in 1966 enabled the construction of a new college to accommodate members of the academic staff who had no college fellowship and graduate students, the majority of its membership coming from the sciences; the college admitted its first students in October 1968 and was formally opened by Harold Macmillan, Chancellor of the University on 12 November 1974. The college invited architects Powell and Moya, who were already known in Oxford for their work at Brasenose (1956-61) Corpus Christi (1964-8) and Christ Church (1964-68), while they were also working on the Cripps Building, St John's College, Cambridge (1962-7). The Fellows had admired the Cripps Building while on a tour of universities in Britain, Finland and the Netherlands. The college has been extended since 1992 in a series of detached blocks to the north of the original college; these buildings are not included in the listing.

New projects led by teams such as Powell and Moya, Howell Killick Partridge and Amis, and the Architects Co-Partnership saw an exciting interaction of the new and the old in both Oxford and Cambridge in the post-war period. St Catherine's College, Oxford (1960-66) was designed in its entirety by Arne Jacobsen, from buildings set in their landscape to the fine detail of the cutlery.

Philip Powell (1921-2003) and Hidalgo Moya (1920 -1994) newly qualified from the Architectural Association, first came to prominence in 1946, winning the competition for the large-scale housing scheme at Churchill Gardens, Pimlico. Skylon, at the Festival of Britain, followed in 1951. Powell and Moya were closely involved in hospital design throughout their careers, early on winning projects in Swindon, Slough and Manchester. Aside from Wolfson College, their university work included the new residential block at Brasenose College, squeezed in between existing historic buildings, Blue Boar Quad for Christ Church and Christ Church Picture Gallery, and perhaps most famously, the Cripps Building for St John's College, Cambridge (each of these buildings is listed Grade II*). They chose to remain a small practice, of around fifty strong. Philip Powell commented that their busy work load restricted the amount of new work they could decently take on, which may help to explain why they were not commissioned to design one of the new universities. They worked largely for the public sector, and as well as university schemes, hospitals and housing, projects included Mayfield School, Putney (1952-6), Chichester Festival Theatre (1958-62, listed Grade II*),The Museum of London (1962-76), the British pavilion for the 1970 Osaka Expo, and the Queen Elizabeth II Conference Centre, Westminster (1975-86).

According to Ken Powell their 'skill at designing for a specific context - identifying "the character-behind-the-style of their surroundings" as [Reyner] Banham put it - remains the most memorable aspect of their work' (2009, xii). The practice thrived on successful teamwork, combining Philip Powell's business acumen with their intuitive brilliance as designers. The practice won the Royal Gold Medal for Architecture in 1974, while Wolfson College won the Concrete Society Award for 1975. Moya was appointed CBE in 1966; among many accolades, Powell was appointed to the Royal Fine Arts Commission, made Royal Academician, and was knighted in 1975.

The grounds at Wolfson College were landscaped by Powell and Moya, whereas in previous schemes they had used a landscape architect who had retired by this date. Wherever possible mature trees were retained, for example at the entrance and within Tree Court, while paths lead to viewpoint from the bridge over the River Cherwell. Outside the entrance was a separate low, drum-shaped, reinforced concrete, enclosed bike shed (recently demolished in accordance with the planning consent).

DETAILS

STRUCTURE AND MATERIALS: Blocks are of reinforced concrete on piled foundations, with brick cross-walls to the residential accommodation, and in-situ columns where the ground floor is open; the administrative block is supported on circular pre-cast columns. The dining hall has a pyramidal roof with pre-cast facing panels fixed to a secondary framework of in-situ concrete beams and columns. Flat roofs are asphalt, sloping are roofs clad in lead.

Pre-cast columns are finished in bush-hammered white calcinated flint aggregate. In-situ floors, cast against pre-cast fascia edge shutter units of grey granite aggregate, provide an even finish to the elevations, a concept also carried through in the ends of the cross walls which are clad with grey pre-cast granite-faced units which support white concrete handrails of the balcony balustrades. All provide an even finish to the elevations which vary within a common aesthetic of white and grey concrete on a rigid grid. The back walls of the covered ways and walls to the penthouses are of white-painted blockwork. The family maisonettes are of painted block-work. The podium on which the two-storey family houses sit has brick paviors and a robust balustrade which surrounds the lightwell over the nursery.

Recessed surfaces such as windows and balcony reveals are painted white. Glazing to the residential blocks is set back in anodised black aluminium window frames, behind tinted glass balconies, tilted to reflect the sky. Access balconies and walkways to the flatlets have ventilated glazed screens, some set diagonally. Marble lined principal staircase; chestnut linings and fittings to hall, seminar room and library, chestnut finishes to residential areas.

PLAN: Wolfson College sits on gently sloping land between the banks of the Cherwell, and the late-C19 and early-C20 detached houses of North Oxford. The college was built as a single project and the main buildings, which were opened in 1974, accommodated approximately 180 residents, and provided communal facilities for 850 or so members of the College and Common Room. In accordance with its egalitarian principles, reflected in the title of President, Wolfson has no high table and a single suite of common rooms. The college is arranged in blocks laid out round two quadrangles or courts, with spurs extending down the slope towards the Cherwell, where the college overlooks a lake, modelled on the bay at Portofino, with a punt harbour and island. The main court, laid out on three storeys and approached via the two storey entrance front, from Linton Road, houses the library, the dining hall and common room, seminar rooms and administrative offices. Tree Court is enclosed by two- to four-storey ranges housing the former buttery, and accommodation for married graduates. The northern side of the court, which was designed for families with children, comprises maisonettes opening onto enclosed terraces set on a podium over the nursery and car parking. Two ranges of shared residential flats for single students, lead towards the river, the westernmost range curved in accordance with Sir Isaiah Berlin's wishes. Penthouses are set over these spur ranges, where the land falls away to the river. The buildings are linked by brick-paved covered ways at ground floor and upper levels, and under colonnades which form the ground floor of the main court. Paths lead to a single span bridge over the River Cherwell, which was designed as part of the scheme and gives views back to the college over lawns backed by planting. The bridge provides the final point or full stop to the fluid progression through the building.

Isaiah Berlin, first President of the College, was keenly involved in the overall design of the college and its setting, which closely follows the profile of the village overlooking the bay at Portofino. He advocated that the curved wall of the riverside quad was more appropriate to the soft forms of the river than the cranked plan that the architects had designed, in conjunction with the landscape, and a change that they later regretted. According to Philip Powell the style was generated by the plan. To complement the relative informality and fluidity within the plan, carefully measured materials and finishes in muted colours provide an even finish to the elevations which are set out on a rigid grid, within a common aesthetic of white and grey concrete, and punctuated, originally, by colourful curtains, while tilted glazed balconies reflect the trees and sky.

INTERIOR: Marble-clad stairwell and stairs, a generous bequest from Lord Wolfson, rise from the south-east corner of the main court, giving access to the dining hall, seminar room and common room, and the upper level of the common room and internal corridor serving the seminar rooms. The dining hall is square on plan with a pyramidal roof and is lit by narrow clerestorey windows. It is linked to the adjacent seminar room by sliding doors. The walls and doors of both are lined in chestnut boarding which continues into the open, pyramidal, dining hall roof. The double-height library, a long narrow top-lit space lined with moveable shelves and individual study carells, again lined in chestnut, is laid out on two levels with a gallery on one side. The single common room is also on two levels linked by an internal stair with a steel balustrade.

The former buttery, which occupies the western side of Tree Court is a small irregular shaped space with exposed columns and ceiling beams and is served by a very small kitchen area. Glazed screen and doors overlook the court.

Offices are set on the northern and eastern sides of the main court, some with views overlooking the river. Much of the accommodation has been modernised, in part to comply with health and safety standards and provision of disabled access, but a proportion of the flatlets retain their original flush-panelled entrance doors and internal partitions and fittings. Chestnut is used for doorframes, skirtings, cornices and finishes throughout the building, while the principal interiors also have chestnut lined doors.

The college has been extended since 1992 in a series of detached blocks to the north of the original college. These buildings are not of special interest and are not included in the listing.

Subsidiary items Paths lead to a single-span arched bridge over the River Cherwell, constructed of precast concrete panels and a slender steel balustrade. It was designed as part of the scheme and gives views back to the college over lawns backed by planting. The bridge provides the final point or full stop to the fluid progression through the building.

APPENDIX 2:
OXFORD CITY COUNCIL LOCAL PLAN HERITAGE POLICIES

POLICY DH1: HIGH QUALITY DESIGN AND PLACEMAKING

Planning permission will only be granted for development of high-quality design that creates or enhances local distinctiveness.

All developments other than changes of use without external alterations and householder applications will be expected to be supported by a constraints and opportunities plan and supporting text and/or visuals to explain their design rationale in a design statement proportionate to the proposal (which could be part of a Design and Access Statement or a Planning Statement), which should cover the relevant checklist points set out in Appendix 6.1.

Planning permission will only be granted where proposals are designed to meet the key design objectives and principles for delivering high quality development as set out in Appendix 6 1 (see Appendix 1)

POLICY DH2: VIEWS AND BUILDING HEIGHTS

The City Council will seek to retain significant views both within Oxford and from outside, in particular to and from the historic skyline. Planning permission will not be granted for any building or structure that would harm the special significance of Oxford's historic skyline.

Planning permission will be granted for developments of appropriate height or massing, as demonstrated by the following criteria, all of which should be met:

a) design choices regarding height and massing have a clear design rationale and the impacts will be positive; and

b) any design choice to design buildings to a height that would impact on character should be fully explained, and regard should be had to the guidance on design of higher buildings set out in the High Buildings Study TAN. In particular, the impacts in terms of the four visual tests of obstruction, impact on the skyline, competition and change of character should be explained: and

c) it should be demonstrated how proposals have been designed to have a positive impact through their massing, orientation, the relation of the building to the street, and the potential impact on important views including both in to the historic skyline and out towards Oxford's green setting.

The area within a 1,200-metre radius of Carfax tower (the Historic Core Area) contains all the buildings that comprise the historic skyline, so new developments that exceed 18.2 m (60 ft) in height or ordnance datum (height above sea level) 79.3 m (260 ft) (whichever is the lower) are likely to intrude into the skyline. Development above this height should be limited in bulk and must be of the highest design quality. Applications for proposed development that exceeds that height will be required to provide extensive information so that the full impacts of any proposals can be understood and assessed, including:

i. a Visual Impact Assessment, which includes the use of photos and verified views produced and used in a technically appropriate way, which are appropriate in size and resolution to match the perspective and detail as far as possible to that seen in the field, representing the landscape and proposed development as accurately as possible

ii. use of 3D modelling so that the impact of the development from different locations can be understood, including any view cone views that are affected; and

iii. an explanation of what the impacts will be in terms of the four visual tests of obstruction, impact on the skyline, competition and change of character; and

iv. reference to how the guidance in the High Buildings Study Technical Advice Note has been followed.

Any proposals within the Historic Core Area or View Cones that may impact on roofscape and the foreground part of views (including proposals where they are below the Carfax datum point, for example plant) should be designed carefully, and should meet all the following criteria:

- they are based on a clear understanding of characteristic positive aspects of roofscape in the area; and

- they contribute positively to the roofscape, to enhance any significant long views the development may be part of and also the experience at street level;

Planning permission will not be granted for development proposed within a View Cone or the setting of a View Cone if it would harm the special significance of the view.

The View Cones and the Historic Core Area (1,200m radius of Carfax tower) are defined on the Policies Map.

POLICY DH3: DESIGNATED HERITAGE ASSETS

Planning permission or listed building consent will be granted for development that respects and draws inspiration from Oxford's unique historic environment (above and below ground), responding positively to the significance character and distinctiveness of the heritage asset and locality.

For all planning decisions for planning permission or listed building consent affecting the significance of designated heritage assets, great weight will be given to the conservation of that asset and to the setting of the asset where it contributes to that significance or appreciation of that significance).

An application for planning permission for development which would or may affect the significance of any designated heritage asset, either directly or by being within its setting, should be accompanied by a heritage assessment that includes a description of the asset and its significance and an assessment of the impact of the development proposed on the asset's significance. As part of this process full regard should be given to the detailed character assessments and other relevant information set out any relevant conservation area appraisal and management plan.

The submitted heritage assessment must include information sufficient to demonstrate:

a) an understanding of the significance of the heritage asset, including recognition of its contribution to the quality of life of current and future generations and the wider social, cultural, economic and environmental benefits they may bring; and

b) that the development of the proposal and its design process have been informed by an understanding of the significance of the heritage asset and that harm to its significance has been avoided or minimised; and

c) that, in cases where development would result in harm to the significance of a heritage asset, including its setting, the extent of harm has been properly and accurately assessed and understood, that it is justified, and that measures are incorporated into the proposal, where appropriate, that mitigate, reduce or compensate for the harm;

Where the setting of an asset is affected by a proposed development, the heritage assessment should include a description of the extent to which the setting contributes to the significance of the asset, as well as an assessment of the impact of the proposed development on the setting and its contribution to significance.

Substantial harm to or loss of Grade II listed buildings, or Grade II registered parks or gardens, should be exceptional. Substantial harm to or loss of assets of the highest significance, notably scheduled monuments, Grade I and II* listed buildings, Grade I and II* registered parks and gardens, should be wholly exceptional. Where a proposed development will lead to substantial harm to or loss of the significance of a designated heritage asset, planning permission or listed building consent will only be granted if:

i. the harm is necessary to achieve substantial public benefits that outweigh the harm or loss; or all of the following apply:

ii. the nature of the asset prevents all reasonable uses of the sites; and

iii. no viable use of the asset itself can be found in the medium term (through appropriate marketing) that will enable its conservation; and

iv. conservation by grant funding or similar is not possible; and

v. the harm or loss is outweighed by the benefit of bringing the site back into use;

vi. a plan for recording and advancing understanding of the significance of any heritage assets to be lost, including making this evidence publicly available, is agreed with the City Council.

Where a development proposal will lead to less than substantial harm to a designated heritage asset, this harm must be weighed against the public benefits of the proposal. Clear and extensive justification for this harm should be set out in full in the heritage assessment.

Conservation areas are listed in Appendix 6.2 and defined on the Policies Map.

POLICY DH4: ARCHAEOLOGICAL REMAINS

Within the City Centre Archaeological Area, on allocated sites where identified, or elsewhere where archaeological deposits and features are suspected to be present (including upstanding remains), applications should include sufficient information to define the character, significance and extent of such deposits so far as reasonably practical. This information should include:

a) a Heritage Assessment that includes a description of the impacted archaeological deposit or feature (including where relevant its setting), an assessment of its significance and the impact of the proposed development on its significance, in all cases using a proportionate level of detail that is sufficient to understand the potential impact of the proposal. The Statement should reference appropriate records (including the information held on the Oxford Historic Environment Record); and

b) if appropriate, a full archaeological desk-based assessment and the results of evaluation by fieldwork (produced by an appropriately qualified contractor. Pre- application discussion is encouraged to establish requirements). In the City Centre Archaeological Area where significant archaeological asset types can be shown to be subject to cumulative impact from development, the desk-based assessment should contain appropriate contextual assessment of this impact.

Development proposals that affect archaeological features and deposits will be supported where they are designed to enhance or to better reveal the significance of the asset and will help secure a sustainable future for it.

Proposals which would or may affect archaeological remains or features which are designated as heritage assets will be considered against the policy approach as set out in policy DH3 above.

Archaeological remains or features which are equivalent in terms of their significance to a scheduled monument are given the same policy protection as designated heritage assets. Proposals which affect the significance of such assets will be considered against the policy test for designated heritage assets set out in policy DH3 above.

Subject to the above, proposals that will lead to harm to the significance of non-designed archaeological remains or features will be resisted unless a clear and convincing justification through public benefit can be demonstrated to outweigh that harm, having regard to the significance of the remains or feature and the extent of harm.

Where harm to an archaeological asset has been convincingly justified and is unavoidable, mitigation should be agreed with Oxford City Council and should be proportionate to the significance of the asset and impact. The aim of mitigation should be where possible to preserve archaeological remains in situ, to promote public enjoyment of heritage and to record and advance knowledge. Appropriate provision should be made for investigation, recording, analysis, publication, archive deposition and community involvement.

POLICY DH5: LOCAL HERITAGE ASSETS

Planning permission will only be granted for development affecting a local heritage asset or its setting if it is demonstrated that due regard has been given to the impact on the asset's significance and its setting and that it is demonstrated that the significance of the asset and its conservation has informed the design of the proposed development. In determining whether planning permission should be granted for a development proposal, which affects a local heritage asset, consideration will be given to the significance of the asset, the extent of impact on its significance, as well as the scale of any harm or loss to the asset as balanced against the public benefits that may result from the development proposals.

Publicly accessible recording should be made to advance understanding of the significance of any assets to be lost (wholly or in part) in a manner proportionate to their importance and the impact.