

DEVELOPMENT
CONTROL PLAN
*West Kensington
Heritage Conservation
Area*



DRAFT

DEVELOPMENT CONTROL PLAN

West Kensington Heritage Conservation Area

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PART 1 ABOUT THIS DCP

1.1 INTRODUCTION

This development control plan (DCP) has been prepared in accordance with the provisions of the *Environmental Planning and Assessment Act, 1979* and the *Environmental Planning and Assessment Regulation, 1994*.

The DCP applies to all land in the West Kensington heritage conservation area (see map). It supplements the *Randwick Local Environmental Plan 1998* (LEP 1998) and contains detailed development controls, standards and guidelines for development in the conservation area.

The DCP is made up of *five* main parts. These are:

- new buildings and infill
- parking design and siting
- demolition requirements

Part 4 - Other matters

- archaeological sites
- stables and outbuildings
- technology and energy efficiency

Part 5 -References and sources

- further reading sources
- NSW Heritage Manual
- the Burra Charter

Part 1 - General information

- statement of significance for the conservation area
- the purpose and structure of the DCP
- land to which the DCP applies
- how the DCP is to be used
- matters which need to be addressed when an application is submitted
- conservation principles and concepts

Part 2 - Maintaining and altering existing buildings

- advice and guidance for those wishing to restore or maintain their heritage building
- requirements for those wishing to alter their existing building
- suggestions and requirements for remedial work for unsympathetically altered buildings

Part 3 - New building work

- advice and guidance for those wishing to undertake new building work
- controls on building form
- streetscape design principles
- additions to existing buildings

1.2 AIMS

The aims of this development control plan are:

- to identify the heritage significance of the West Kensington heritage conservation area.
- to ensure the heritage significance of the area is maintained.
- to establish clear controls and to set high standards for development in the conservation area,
- to provide guidance on the appropriate design, form, style, siting and landscaping of development in the conservation area,
- to retain and conserve existing reasonably intact houses in the conservation area,
- to encourage the sympathetic retention of other original but less intact buildings, and
- to improve the streetscape context of all surviving pre-War elements.

1.3 STATEMENT OF HERITAGE SIGNIFICANCE

The West *Kensington* heritage conservation area is significant for its highly consistent early twentieth century streetscapes. The unusual triangular street layout, overlaid on a former water supply catchment, has produced a unique subdivision pattern. It features interesting street junctions, many of which are T-junctions, and streets which range in length. This results in a great variety of internal vistas, long and short, most of which are terminated by buildings at an intersection or bend. Some of the more interesting views out include views to the elevated areas to the south-east, where the Sacred Heart Church still stands.

The area's visual interest is mostly a consequence of the built character, and the geometry of the subdivision, with all allotments orientated at 45 degrees to the main compass points. The landscape remains predominantly flat, though there are a few notable variations in level. Street planting is variable, but there is a particularly notable street tree canopy in Milroy Avenue.

The predominant character is one of modest cottages set in attractive front gardens. The heritage character of the area largely derives from its Federation and Inter-War housing, its predominantly single level scale, the originally consistent face brick construction, and the highly visible tiled and slated roofs. Whilst many buildings have been substantially altered, there has been very little redevelopment relative to other parts of Randwick. Most buildings and streetscapes still retain their essential period character.

The consistency of the architecture owes much to historical circumstances. The area has historical interest for its early importance as a water catchment. This delayed its development, as did subsequent speculation and the 1890's recession. The eventual and long-awaited release in 1912 saw it develop relatively quickly. The area was almost fully settled

within 15 to 20 years. The consistency of the area is strengthened by its being almost wholly residential. Commercial intrusions are minimal.

The development of the area also has interest for its historical and physical associations with the former tobacco factory on the eastern side of Todman Avenue. The original developer of the West Kensington estate, George Frederick Todman, was one of the founders of the factory. There was also a later association with the glass manufacturer, AGM, which had a factory nearby on South Dowling Street. There is a fine group of Inter-War buildings on Todman Avenue which was purpose built for employees of AGM. The area also has interest for its association with the local racing industry. A number of horse stables in the area are still in use, some of them quite old.

WEST KENSINGTON HERITAGE CONSERVATION AREA

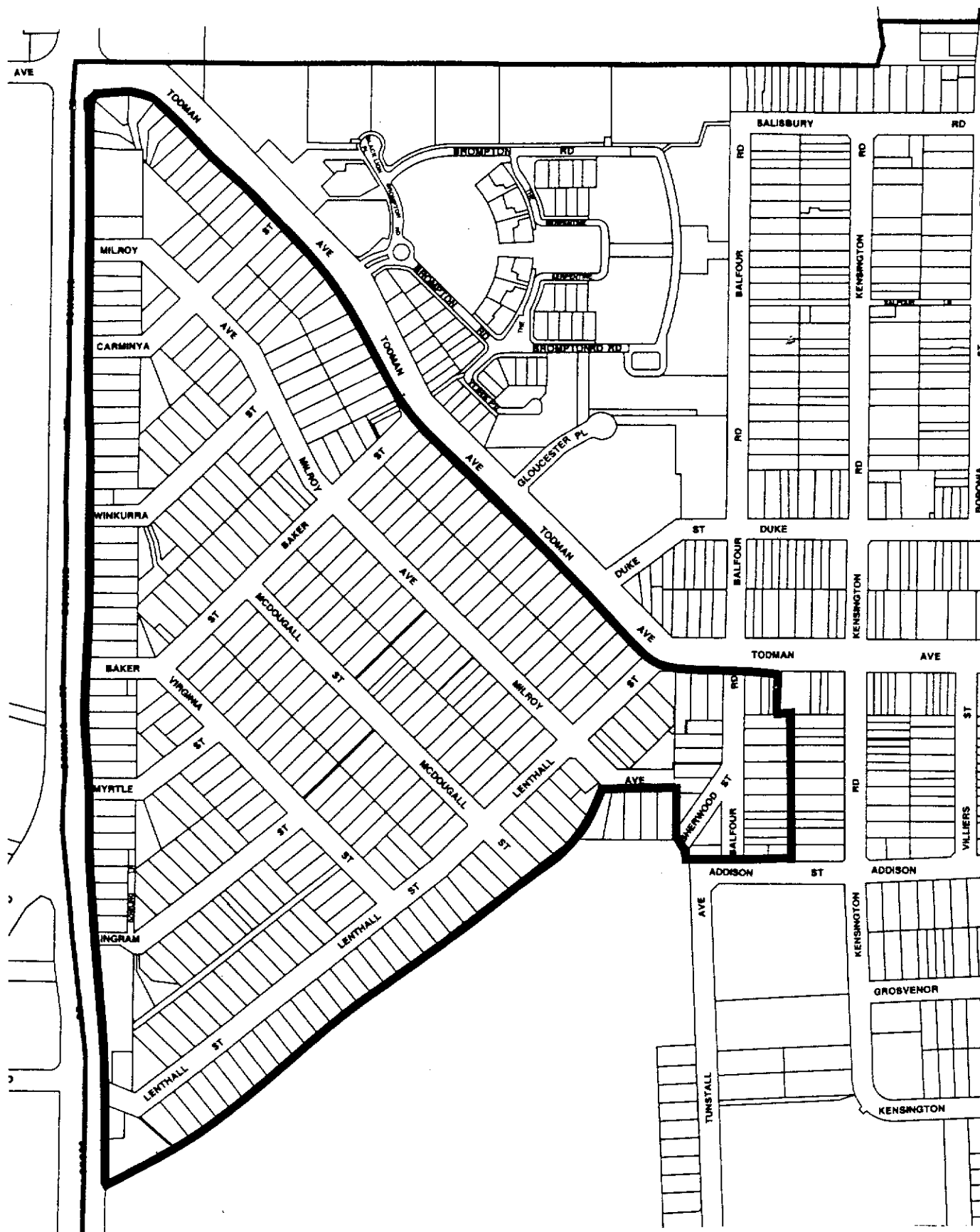


Figure 1.1 Boundaries of the West Kensington Heritage Conservation Area

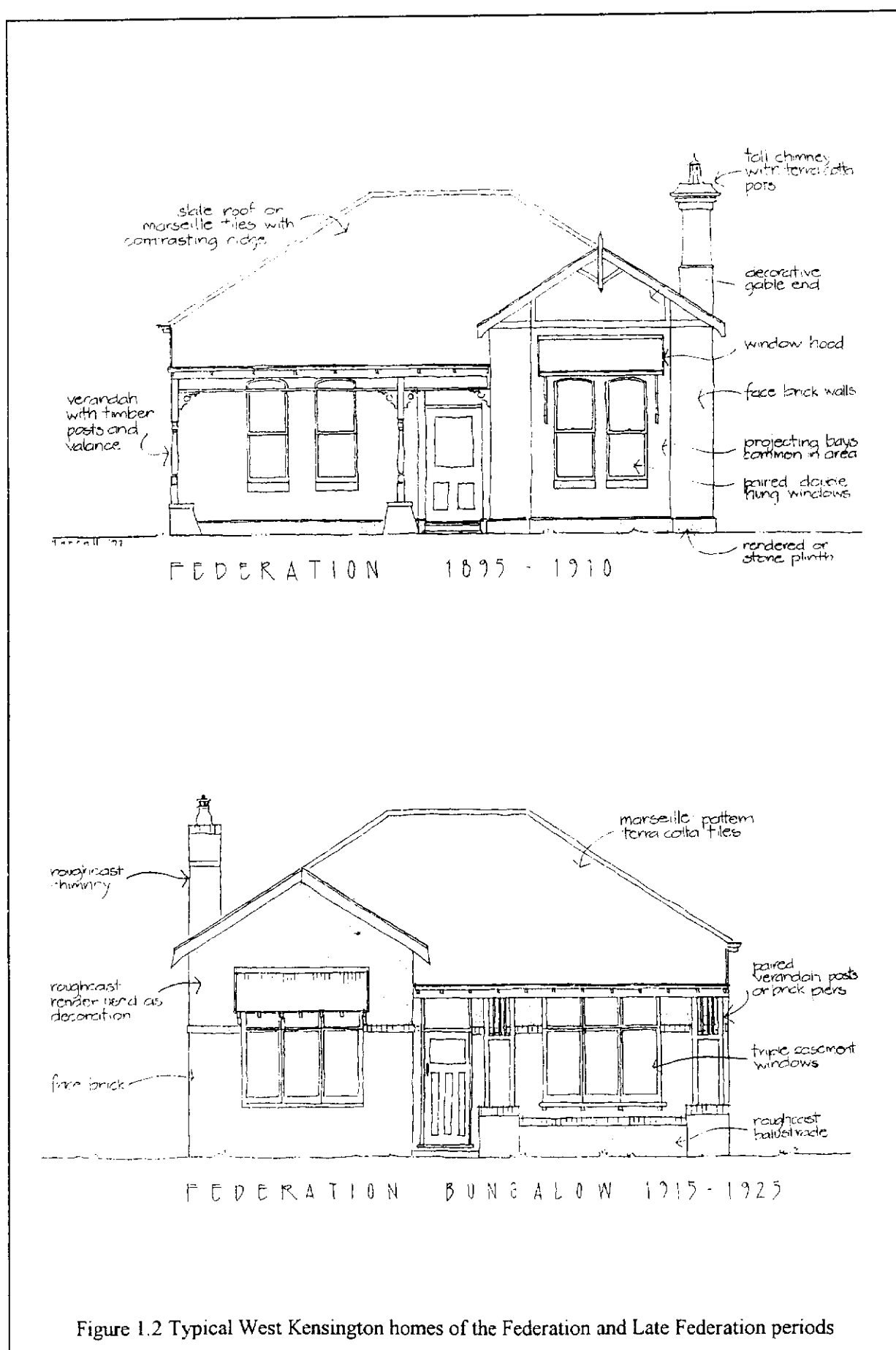
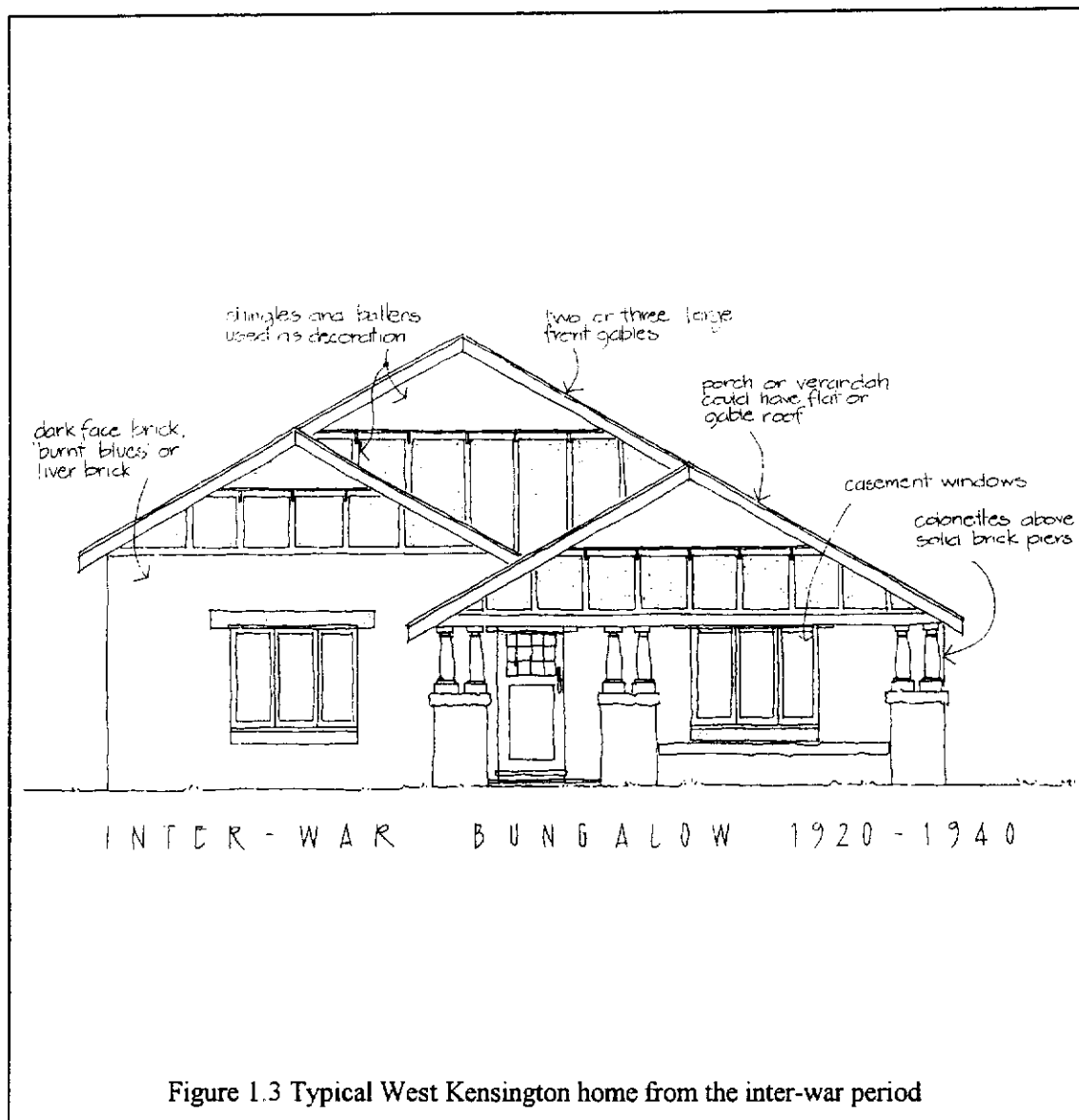


Figure 1.2 Typical West Kensington homes of the Federation and Late Federation periods



1.4 APPLICATION REQUIREMENTS

This DCP applies to *all* development and building work in the conservation area. This includes demolition, subdivision and dual occupancy.

The information to be provided with applications will vary depending on the *type* of application, and whether or not development *consent* is required.

Consent requirement

Generally a development application is only required where a proposal has the potential to affect the heritage *significance* of a heritage item, or the conservation area.

“Development consent is not required...if the council is of the opinion that the proposed development would not adversely affect the heritage significance of the heritage conservation area.” (LEP, clause 43(2))

Most internal work, and relatively minor development, does not require consent under Council's current policy. Exempted minor works in the conservation area include:

- reinstatement of original architectural elements and details
- replacement of existing unsympathetic architectural elements, materials and details
- reinstatement of original landscape elements and/or replacement of existing unsympathetic landscaped elements
- minor works and structures to the rear of a building, or in rear yard areas
- internal alterations

The full text of Council's policy, for exemptions from the consent requirement, is attached as an appendix to this DCP.

Where consent is not required, this DCP will still be taken into account. It will be a relevant

consideration under Part 2, 14 (iii) of Council's *Local Approvals Policy* (LAP).

Type of application

This DCP should be read in conjunction with other relevant Council controls and policies. The most important of these are *Randwick Local Environmental Plan 1998*, and Council's adopted policies and DCP's for residential development. Other DCP's of relevance include Council's parking *code* (DCP 2), and its DCP for single *dwelling*s and dual *occupancy* (DCP 4).

These documents explain what other plans and information you need to include in your application, *in addition* to the requirements set out below.

Consult the Council

Prior to lodging any application, intending applicants are encouraged to discuss their proposal with Council's planning officers. The Council has a heritage planner/advisor who will be able to assist you.

The Council operates a Development *Assessment Committee* (DAC). This committee provides pre-lodgement advice to applicants. A nominal fee is charged for this service to cover Council's administrative costs. It is recommended that applicants make use of this service for applications involving major work. Pre-lodgement meetings are important as they assist in identifying potential problems at an early stage. They also provide an opportunity for Council to explain how this DCP applies to your individual circumstances.

Seek expert help

In all situations, where major work is contemplated, you are strongly advised to get professional assistance. If your property has special heritage interest you should consult someone who is a recognised expert in conservation, with a reputation for good design. Lists of recognised consultants are available from the NSW Heritage Office (call (02) 9635 6155, or fax (02) 9891 4688).

A good designer will know the best way to give you what you want, without compromising your building's heritage value or your neighbours' amenity.

All intending applicants should also acquaint themselves with the range of useful publications available. A list is provided in Part 5 of these guidelines. These will tell you a lot about old houses, and how to care for them.

Information requirements:

Where a *development application* is required, proposals for work in the conservation area will need to include a site analysis and a heritage statement.

i) Site analysis

The starting point for any development proposal is an understanding of the site and the streetscape context. This includes heritage considerations as well as general planning considerations.

A site analysis is a drawing showing the *existing* features of your site. The purpose of the site analysis is to ensure that the relevant constraints and opportunities are taken into account. For any proposed *additions*, or *new buildings*, this drawing will usually include:

- site dimensions, land area, north point, and the location of existing buildings, as identified by survey
- the relative location and siting of neighbouring buildings
- the size, location and botanical name of any major trees on the site, or located on neighbouring land close to your boundary
- the slope of the land indicated by survey spot levels, and/or contours at 0.5 metre intervals
- existing shadows patterns, where an increase in height is proposed, at 9am, 12pm and 3pm in mid-winter, and at the equinoxes
- stormwater and natural drainage lines

- the location of any existing view lines from, to or through your site, where an increase in height is proposed.

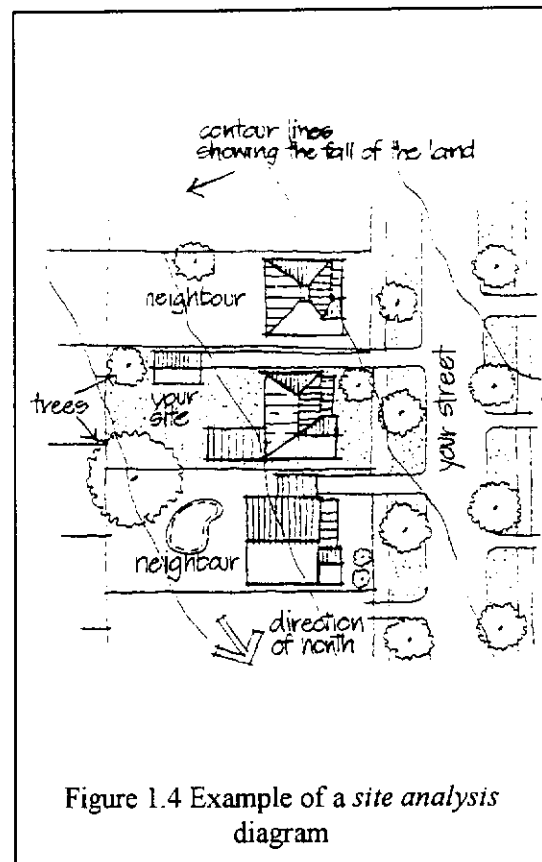


Figure 1.4 Example of a *site analysis* diagram

If a *new building* is proposed, or if any proposed *additions* will be visible from the street, you also need to prepare a *streetscape analysis*. The purpose of the streetscape analysis is to ensure the potential impact of your proposal on the street is taken into account.

This will require an additional drawing showing the relationship of your site to neighbouring development, as viewed from the street. The drawing will indicate:

- the relative *height* of neighbouring buildings
- the *setback* of neighbouring buildings from side boundaries

- the *form and character* of buildings on either side, in outline, showing how they relate to the streetscape
- any consistent *horizontal lines* in the streetscape, and the general rhythm of *buildings and spaces* in the street

You should also make a note of *existing consistent* elements in the streetscape, in terms of such things as:

- front setbacks and front projections
- side setbacks
- roof shapes, forms and pitches
- eaves heights
- verandahs and their placement
- window and door openings
- window hoods and other shadow elements
- *original* roof and wall materials

Note whether any of these features are the result of unsympathetic alteration.

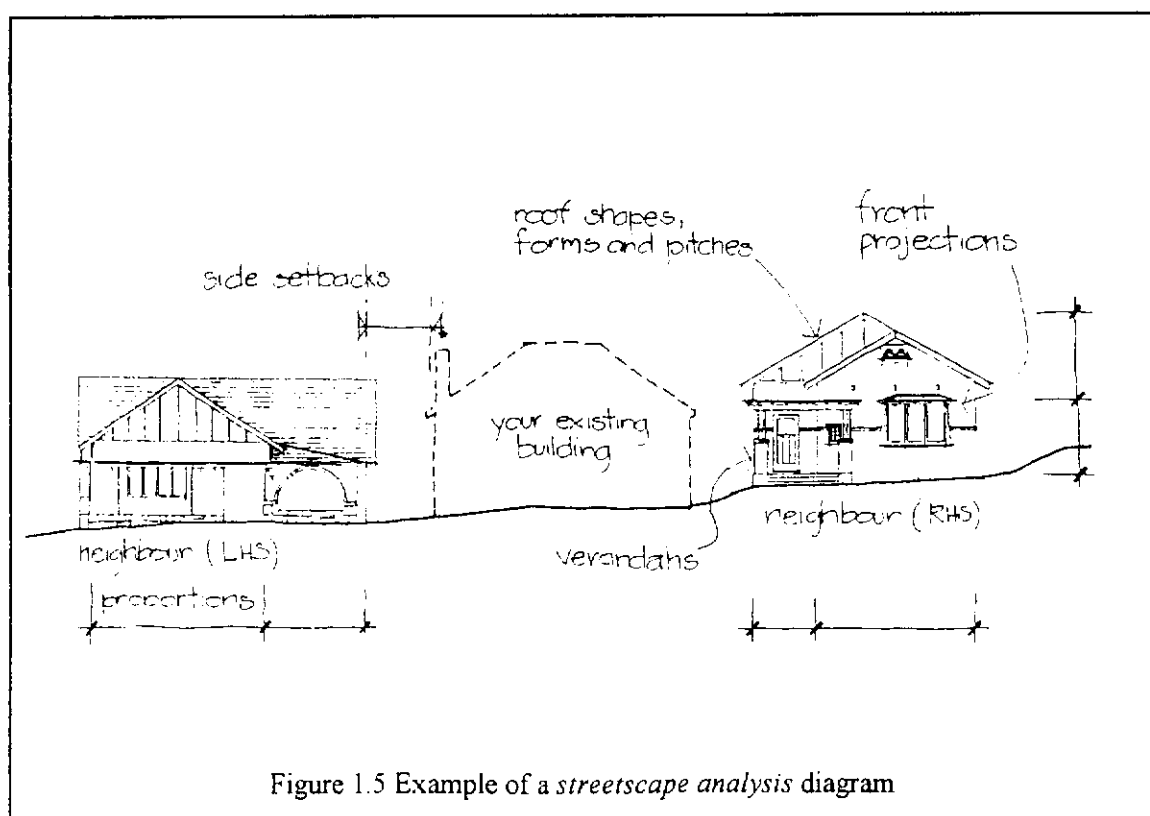


Figure 1.5 Example of a *streetscape analysis* diagram

ii) Heritage statement

All applications for development approval in conservation areas must be accompanied by a heritage statement, in keeping with clause 43(4) of *LEP 1998*. The amount of detail required will depend on the extent of the work proposed. All heritage statements need to:

- adequately record and describe the *existing* features of the building or item affected by the proposed works, (using drawings and photographs as appropriate)
- briefly state the significance of the individual building or item, and the *contribution* it makes to the significance of the conservation area, if any
- describe what works would be required to properly conserve and maintain the significance of the item, or its *contribution* to the significance of the area
- justify any proposed works which would not result in the proper conservation of the item, or its *contribution* to the significance of the area

The *Statement of Significance* for the conservation area, set out in section 1.3 above, identifies the significant features of the West Kensington conservation area.

Reference should be made to the *NSW Heritage Manual* if you are unsure as to what is required. There is a section in the manual dealing with *Statements of Heritage Impact*. Section 1.6 below will also provide you with some assistance in preparing your heritage statement.

For listed heritage items a more comprehensive *conservation plan* may be required, in accordance with clause 48 of *LEP 1998*. A conservation plan will consider what is appropriate for the item generally, and should look beyond the present needs of its current owners.

The LEP defines a conservation plan as

“a document establishing the heritage significance of a heritage item or a

heritage conservation area and identifying conservation policies and management practices that are appropriate to enable that significance to be retained.” (*LEP, clause 49*)

Reference may be made to the National Trust publication, *The Conservation Plan*, by JS Kerr, for further guidance.

Assessment

All development applications for work in the conservation area will be assessed and determined under the provisions of sections 90 and 91 of the *Environmental Planning and Assessment Act, 1979*.

Section 90 requires, amongst other things, that the provisions of any LEP or DCP be taken into account. In a conservation area, *LEP 1998* requires the Council to consider the

“extent to which the carrying out of the proposed development would affect the heritage significance of the heritage item or heritage conservation area.” (*LEP, clause 43*)

This will include an assessment of:

- the pitch and form of the roof
 - the style, size, proportion and position of the openings for windows or doors, and
 - the colour, texture, style, size and type of finish of the materials to be used on the exterior of the building
- (*LEP, clause 43(3)*)

Applications must also comply with this DCP. While the DCP requirements will be applied with flexibility, proposals which ignore the principles set out in this document will be unlikely to receive Council approval.

Community consultation

Development applications for work in the conservation area will be advertised in accordance with the provisions of clauses 23

and 24 of *LEP 1998*. This will include notification of adjoining occupiers and property owners, who, in Council's opinion, may be affected by the proposed development. The minimum notification period is 14 days.

Clause 24(1)(e) requires advertising of applications

“involving the demolition damaging or defacing of a building or work...that is situated in a conservation area”. (*LEP, clause 24(1)*)

An exemption applies to applications for minor demolition work, if

“in the opinion of the council, the partial demolition will be of a minor nature and will not adversely affect the significance of the...conservation area”. (*LEP, clause 24(1)*)

Clause 25 requires the Council to take into account matters raised in any submission received within the notification period.

LEP controls

Clause 2 - Aims

Clauses 23 and 24 - Notifications and advertising

Clause 26 and Schedule 1 - Development not requiring consent

Clause 28 - Tree preservation orders

Clauses 43-48 - Heritage provisions

Clause 49 and Schedule 3- Definitions and schedule of heritage items

1.5 THE NEED FOR CONSERVATION

Conserving our heritage assists us in understanding our past.

The pressure for heritage conservation however, probably has more to do with the community's growing concern for environmental quality, than any desire to better comprehend history. Older areas have an aesthetic quality which contemporary housing developments often lack. This was primarily due to the consistency of design, construction and materials which characterised suburbs developed before 1945.

In the years since 1945 development in areas like West Kensington has taken little account of this original character. Flat and featureless facades have replaced the many interesting and artistic features displayed by the area's original homes. Little respect has been shown for the streetscape, or neighbouring development.

One of the primary aims of the conservation area, and this DCP, is to reverse this trend, and to encourage architectural good manners. Conserving the local heritage will help ensure the City's desirability as a living environment continues.

These guidelines recognise the value of your property. In conserving it you will also be maintaining its market worth. Sales evidence confirms that heritage conservation brings benefits, not just responsibilities. There is continuing strong demand for older style houses in Sydney's Eastern Suburbs.

It is also true that the better the street looks, the more individual properties benefit. An ordinary house in a good street will be more in demand than the same house in a poor street.

1.6 THE CONCEPT OF HERITAGE SIGNIFICANCE

The Statement of Significance, in section 1.3 above, identifies the significant features of the West Kensington conservation area. These are features which are considered to have heritage interest. To the extent that your property contributes to this significance, it should be conserved. How many of the significant elements identified in the Statement apply to your property?

Most buildings in conservation areas are significant for their contribution to an historic streetscape. All pre-War houses in the West Kensington conservation area will have interest for their external architecture, as viewed from the street or nearby vantage points.

There may however, be less visible aspects of historic or social interest. It is the *part* of the building which provides the interest which should be respected. Wherever possible the *original physical fabric*, of this part of the building, should be kept. The remainder may change, *provided* it does not undermine, conceal or otherwise interfere with significant elements.

Always take care to save as much of the original as possible. Something that looks the same is not the same. People will always be more interested in something that has survived over a long period. A modern replica is a poor substitute.

There are two principles which flow from significance:

- What is significant should be kept.
- What is not significant may continue to change and evolve.

The *NSW Heritage Manual*, produced by the NSW Heritage Office, sets out a methodology for assessing significance. It is assessed by both *type* and *degree*.

- **Type of significance** Architectural or *aesthetic* interest will usually arise out of a combination of form, design and materials, as well as the quality of detailing. Gardens and fences also have a major impact on how people see a building. *Historic* significance is partly due to age and partly to association. Some places owe their significance to an association with a well-known historic figure, or a local architect or builder. The more closely the person was associated with the building, the greater the need to retain the physical fabric affected.
- **Degree of significance** Whether a building is typical or unusual for its period is especially important. Some buildings are significant for their rarity. Others may be typical, but good examples of their type. They may be the only local examples of their style or type.

Integrity is also important, the degree to which an item has been changed from its original form and substance. Relatively intact items have greater significance.

1.7 CONSERVATION PRINCIPLES

There are many possible approaches to conservation. The preferred approach is one based on the principles set out in a document known as the "Burra Charter". Extracts from this document are included in Part 5 of this DCP. A number of the articles are also quoted elsewhere in this DCP, to emphasise the appropriate conservation principle.

As a general rule the *Burra Charter* advises the minimum interference with original fabric, following the maxim: **Do as much as necessary and as little as possible.**

"Conservation is based on a respect for the existing fabric and should involve the least possible physical intervention. It should not distort the evidence provided by the fabric." (Article 3)

Heritage protection does not aim to freeze development in time. The right to upgrade older homes to modern standards is recognised. It is a matter of ensuring that what is proposed is sensitive and appropriate.

For most buildings in the conservation area, requirements affect cosmetic features only. For less significant buildings there is greater design freedom, subject to basic principles affecting such things as scale, height, form, setback, colours and materials. Controls are usually restricted to what people see from the street, or other public places. This rarely prevents people refurbishing interiors, altering rear areas, or single level rear extensions. Smaller allotments and close proximity to neighbours do of course impose greater restrictions, as they would for any new building works.

1.8 UNDERSTANDING HERITAGE TERMS

In a document such as this it is difficult to avoid using technical terms. There are also some words and phrases developed in conservation practice which have a special meaning. The expressions used in this DCP are generally consistent with those used in *LEP 1998*, the *NSW Heritage Manual* and the *Burra Charter*.

One of the aims of the *Burra Charter* was to establish a common terminology for describing conservation processes. The terms defined in the Charter have a more precise meaning than they do in everyday usage.

When most people talk about "restoration" for example, they mean putting back lost features in new materials. Strictly, "restoration" means putting back original material only. If new materials are introduced into the fabric, "reconstruction" is the proper term to use.

"Reconstruction" means returning a place, as nearly as possible, to a known earlier state. If we are only guessing about what the original was like, it is not strictly "reconstruction".

"Reconstruction is limited to the completion of a depleted entity and should not constitute the majority of the fabric of a place." (Article 18, *Burra Charter*)

"Conservation" includes the whole range of processes, from preservation and maintenance, to restoration, reconstruction and adaptation. "Conservation" is not the same thing as "preservation". "Preservation", as defined in the Charter, means keeping it exactly as it is now. This may mean stabilising it to prevent deterioration, but no other intervention in the fabric otherwise.

"Fabric" refers to the physical material which makes up an item or place, the various materials of its construction and all the elements which bind it together.

“Period” refers to the distinct periods which characterised architecture up to about 1940. Buildings of the same period tended to conform to particular styles which were popular at different times. In the modern era buildings are more individual and less conforming to a noticeable pattern. A reference to a period building describes any building belonging to any of the architectural periods prior to 1940, be it Victorian, Federation or Inter-War. It is a way of distinguishing older style buildings generally, from modern buildings.

PART 2 MAINTAINING AND ALTERING EXISTING BUILDINGS

2.1 INTRODUCTION

The guidelines in this section have been prepared to assist owners of *existing houses* in the West Kensington area, particularly those which have been unsympathetically altered in the past. They are primarily for information and guidance. The guidelines aim to bring back the character and feel of the original streetscape. Where possible this will involve the re-instatement of original features. In some cases however, full restoration will not be possible. In those cases there will usually be other alternatives available.

Generally, *maintenance* and *restoration* work will not require development consent. Where however, applications are made for *alterations* or additions to existing buildings, the Council may require that steps be taken to protect or reinstate original features, as a condition of any approval.

There are very few buildings in the West Kensington conservation area which survive essentially intact. Whilst the vast majority of original homes survive, many have been substantially altered.

As a general rule further unsympathetic alteration to the original front of an existing building will not be permitted. For original buildings which have been severely compromised in the past, any alteration which results in a more sympathetic street presentation is encouraged.

2.2 MAINTENANCE AND RESTORATION

The starting point for all conservation work is *maintenance*. Regular maintenance is an essential conservation requirement for all heritage buildings. Potential problems such as water penetration or pest infestations should be addressed before they undermine the fabric of the structure. Maintain and care for surviving original elements. *Repair* any damaged or deteriorating features. Salvage and re-use as much of the original as possible.

If damage has occurred in the past, consider the possibility of *restoration*, or *reconstruction* of any missing elements. If elements have been lost or altered, try and find out what was originally there. Old features may be put back, but **do not add what was never there**. In particular, do not add decorative elements and embellishments, no matter how sympathetic the styling.

If you do not know what was originally there, it is best not to guess.

"Reconstruction is limited to the reconstruction of fabric, the form of which is known from physical and/or documentary evidence. It should be identifiable on close inspection as being new work." (Article 19, *Burra Charter*)

All conservation work should be based on a respect for the original fabric of a building. The *fabric* of a building is the physical material which makes it up. New fabric, even if a "perfect match", is no substitute for the original. The fabric is what gives the building much of its heritage value. A modern replica is not the same.

2.3 THE IMPORTANCE OF RESEARCH

Objective

- To ensure that conservation work in the conservation area is true to the original design and presentation of the building.

Explanation

The diagrams on the following pages illustrate some of the typical features of the area's original homes. The references in section 5 will provide you with further information on the common features of various historical architectural styles.

Most original buildings in the conservation area however, had their own individual expression. You should be trying to reinstate the original features of your building, *not* simply reproducing standard features of the particular style.

It is important that you try to find out what your building originally looked like, before you make any alterations to it. What you find out will tell you what is, and what is not, appropriate.

"The conservation policy appropriate to a place must first be determined by an understanding of its cultural significance and its physical condition." (Article 6, Burra Charter)

There are three main areas to research:

- One is to find out something about the history of the building from *documentary* sources. Old drawings and photographs are the best if you can find them. At the very least, find out when your building was originally built. There are publications available (see list of references below) which provide you with detailed information on how to research your building, and where to go for information.
- Next, *inspect the building* itself for clues about past alterations. In the absence of documentary sources this will be your best source of information. You should also look at other buildings in the area which are of similar design, or which might even have been identical when originally built.
- Familiarise yourself with typical designs and stylistic features of the period. This is never enough on its own. It will also take an experienced practitioner to apply a general knowledge of styles to your particular situation.

Do not always assume what has been altered should be reinstated. Alterations and additions sometimes have special interest of their own. This is particularly so if they have been around for a long time, and were originally designed to fit in. Always ask *why* and *when* the changes were made.

"The contributions of all periods to the place must be respected. If a place includes the fabric of different periods, revealing the fabric of one period at the expense of another can only be justified when what is removed is of slight cultural significance and the fabric which is revealed is of much greater cultural significance." (Article 16, Burra Charter)

Often the removal of a balcony or verandah enclosure, for example, will enhance people's appreciation of an old house. Sometimes however an addition may have interest of its own, eg a sympathetic Inter-War addition to a Federation house.

Research suggestions

- S1 Find out what you can about the building from documentary sources. Directories are available in most large libraries which can help establish when a building was first occupied. Previous owners or neighbours may have old photographs. There may also be old photos of your street in the Randwick and District Historical Society's collection. Check with the Council to see if there are any old plans on the Council's files. Even records of relatively recent building work can provide valuable information about what was there before.

What you see in an old photograph may itself have been the result of some earlier alteration. Similarly a building may not have been built exactly as it was shown on an original drawing. Take care in interpreting what you find.

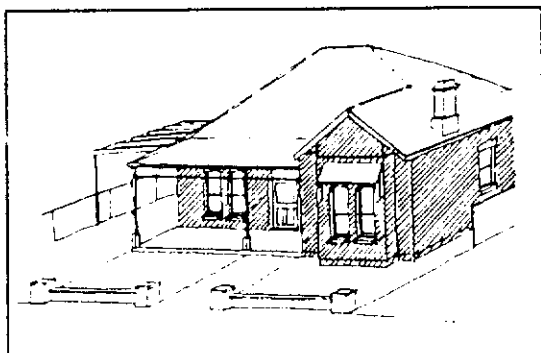
- S2 Look closely at the building. What has been altered and added? Expert assistance is strongly recommended to assist you in interpreting the clues provided. You should also look for other similar buildings in the area. Are there any which appear to match?
- S3 Some of the publications in the reference list will tell you about typical features associated with different styles and periods. If however you are placing reliance on these sources, you will need an expert to assist you.

Useful research guides include the following:

- Royal Australian Historical Society Technical Information Service, *Researching Old Buildings* (No 4), September, 1986
- Royal Australian Historical Society Technical Information Service, *Using Directories in Historical Research* (No 10), September, 1987
- Trustees of Museum of Applied Arts and Sciences, *House Search*, Haymarket, 1984

For physical investigation guidance consult:

- *NSW Heritage Manual, Investigating History*, 1996
- Lewis M, *Physical Investigation of a Building* (Technical Bulletin 9.1), National Trust of Australia (Victoria), 1989



2.4 WALL TREATMENTS

Objectives

- To encourage wall treatments consistent with the original face brick of Federation and Inter-War period buildings.
- To enhance the streetscape in keeping with the original character of the area.

Explanation

Most of the original houses in the West Kensington conservation area were originally face brick. The brickwork of the Federation and Inter-War periods was generally of good quality and did not need to be rendered or painted. Unfortunately, painting and/or smooth rendering of face brick has become extremely common throughout the area.

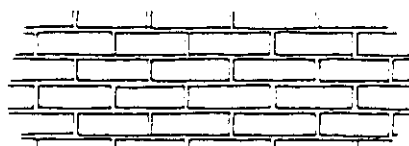
Such alterations substantially alter the appearance and character of original houses. Bright white or off-white colour schemes are particularly inappropriate. They are not only unsympathetic, they draw attention to themselves.

The painting and rendering of brick is also difficult and costly to reverse. In some cases paint or render cannot be removed without damaging the brick itself. If that is the case, it is preferable to adopt a half-way solution. Carry out tests on removing the paint or render and adopt one of the suggested remedies according to your budget and resources.

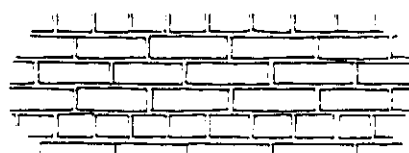
Suggestions

First, consider the *original* materials, treatments and textures:

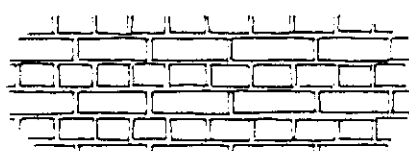
- S1 Brickwork Note the original brick and mortar colour, the type of joint and the brick laying pattern. Most Federation period buildings were constructed of red-brown bricks and were "tuck-pointed". Later bricks tended to be darker, usually from being left in the kiln longer. Burnt blue and liver bricks were typical of the Inter-War period. Different bricks were often used at the sides and rear, usually referred to as "commons". Make sure you are using the right one for the job.



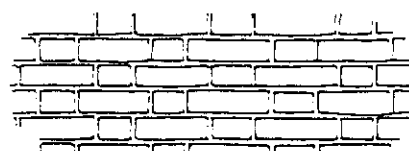
Stretcher Bond



Colonial Bond



English Bond



Flemish Bond

Figure 2.1 Brick bonds used in the nineteenth and early twentieth centuries

It may be possible to get second-hand bricks from the period, or you may be able to use bricks from another part of your building. In any event, you should be able to obtain new bricks which closely match. Check the ranges available from different manufacturers.

If the original mortar is deteriorating, it should be re-pointed.

- S2 **Stone** Sandstone is a feature of many of the older houses in the conservation area, though rarely was the whole building constructed of stone. Stone used on fencing, foundations, etc should be retained. Slate may also have been used on base courses, sills, steps, etc.

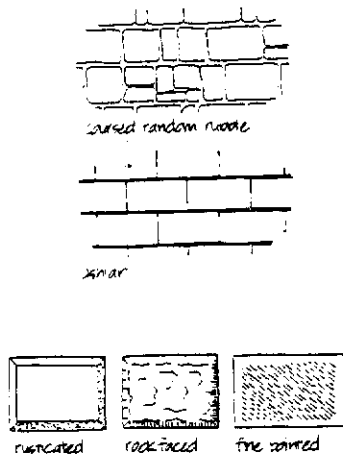


Figure 2.2: A variety of stone treatments and coursing was used. Do not change these in new work

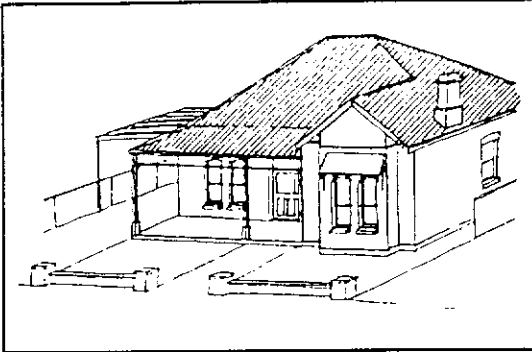
- S3 **Render** Cement render was sometimes used as a decorative element on buildings in the West Kensington conservation area. Different finishes were used, including smooth, pebbledash and roughcast. As far as is known, no buildings in West Kensington were ever fully rendered.

Original face brick should **never** be rendered. This will destroy the building's original colours and textures, and rob it of its period character.

Next, consider remedial work, where irreversible alterations have occurred:

- S4 In the case of hard render the solutions are usually very limited. In some instances it may be possible to demolish a rendered wall, turn around the bricks and re-use them. This is a major time consuming exercise and is only really appropriate where small parts of a wall are affected. Otherwise it is best not to further alter original fabric.
- S5 Attempts to remove paint are rarely successful, but it may be worth carrying out some tests using different methods. It is best to talk to a professional who has some experience in this area. Some contacts are provided in the accompanying directory.
- S6 Where paint or render cannot be feasibly removed, a good half-way solution is to paint external walls in colours matching the original brick. Try to get the best match possible. You can determine the original brick colour by removing a section of the paint or render, or finding some area which was not completely covered.
- S7 Another half-way solution is to restore other original detail to compensate, including say, leadlight glazing to windows and timber detail to verandahs.

- S8 Discrete screen planting should also be considered in conjunction with the above options.



2.5 ROOFING

Objectives

- To encourage roof forms and materials consistent with the original slate and tiled roofs of the Federation and Inter-War periods.
- To enhance the streetscape in keeping with the original character of the area.

Explanation

Whilst most roofs on older houses in the conservation area retain their original form, many have been re-roofed with unsympathetic concrete tiling. Often crests, finials, ridge capping, and detailing on roof gables will also have been removed. In some cases the shape of the roof may have been altered as well, over verandahs particularly.

The roof is often the **most visible part** of a building, and these alterations can severely detract from the individual dwelling as well as the streetscape. An otherwise attractively maintained older home will be let down badly by unsympathetic concrete roof tiles.

Original roofs in the area were either slate or tiled in terra cotta. The terra cotta tiles were invariably in the same pattern, called the Marseilles pattern. It was named after the town in France where it originated. The terra cotta was unglazed and usually had a distinctive red colour.

Use of modern roofing materials is strongly discouraged. This can significantly alter the character and appearance of an older building. Modern concrete tiles can also cause practical problems. Concrete is heavier than slate for example and can cause roof timbers to sag. Any replacement roofing is likely to cause more problems with fixing down and water penetration, unless carefully done.

Completely re-roofing a building is an expensive exercise. The differences between concrete tiles and terra cotta tiles however, are not prohibitive. The result in terms of future saleability is worth the investment. There are also new and relatively inexpensive options for slate roofs available.

Suggestions

As a first step, investigate the original roofing.

- S1 What was the original roofing material? Terra cotta tiles and slate were the most common. Note also chimneys, cappings, gutters, rainwater heads and downpipes. Imperial tile sizes may be hard to match exactly. Check with specialist heritage suppliers.

Where you have difficulty matching materials, sizes and colours one solution is to take tiles or slates from the rear of the building. Good tiles or slates from the rear can replace broken or missing tiles at the front. The back can then be repaired with new tiles or slates, which match the old as closely as possible.

- S2 It is also important to note the shape and *pitch* of the original roof.

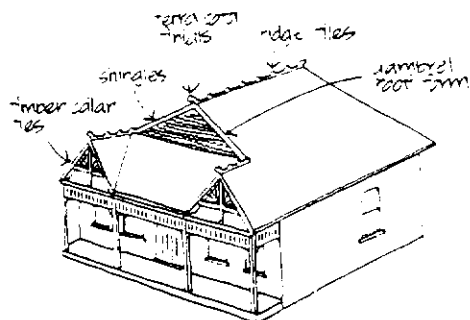
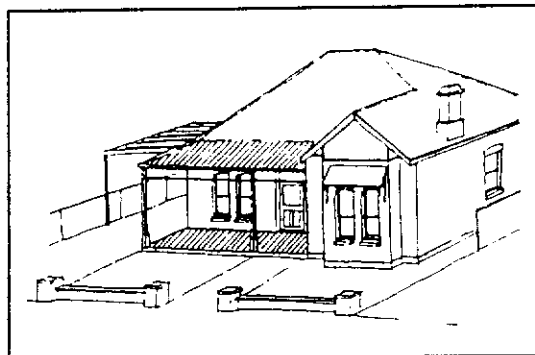


Figure 2.3 Note the existing form and pitch of your roof

Where the roof has been altered, consider *remedial work* according to your budget.

- S3 If you are planning to re-roof, check to find out if the original *form* of the roof has been altered. Was for example, the verandah roof originally separate, or was it connected to the main roof? Have roof pitches been altered? Have gables been added or removed?
- S4 Re-roofing in slate or Marseilles tiles should be considered when roofing next comes due for replacement. Do not use glazed or inappropriately coloured tiles. And do not use thick concrete tiles meant to imitate slate. If your roof was slate originally, investigate some of the lower cost slate equivalents now available.
- S5 Half-way solutions include replacement of tiling on the visible front areas of the roof only.
- S6 If roofing is not due for replacement, or not a feasible option at present, consider other measures

On gabled buildings in particular, make an effort to restore or reconstruct the original gable detailing.



2.6 VERANDAHS

Objectives

- To encourage verandahs consistent with original buildings.
- To enhance the streetscape in keeping with the original Federation and Inter-War character of the area.

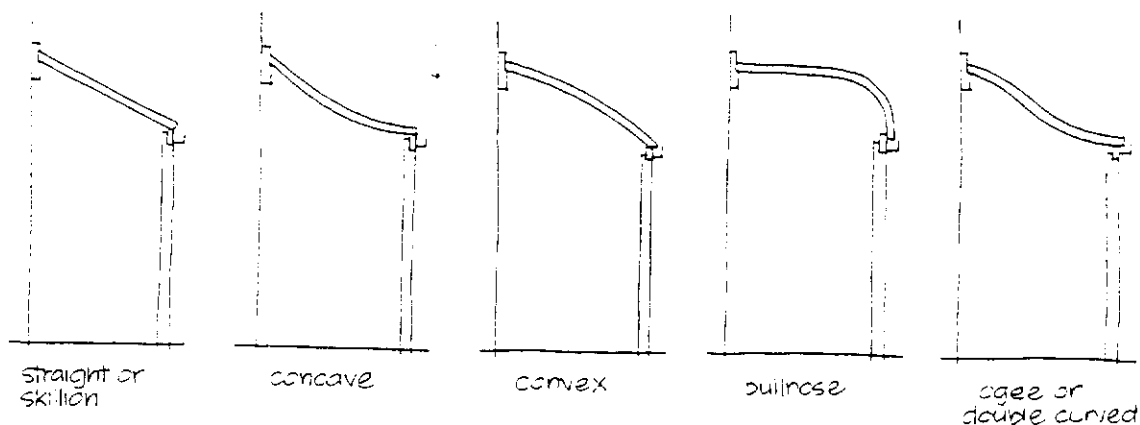
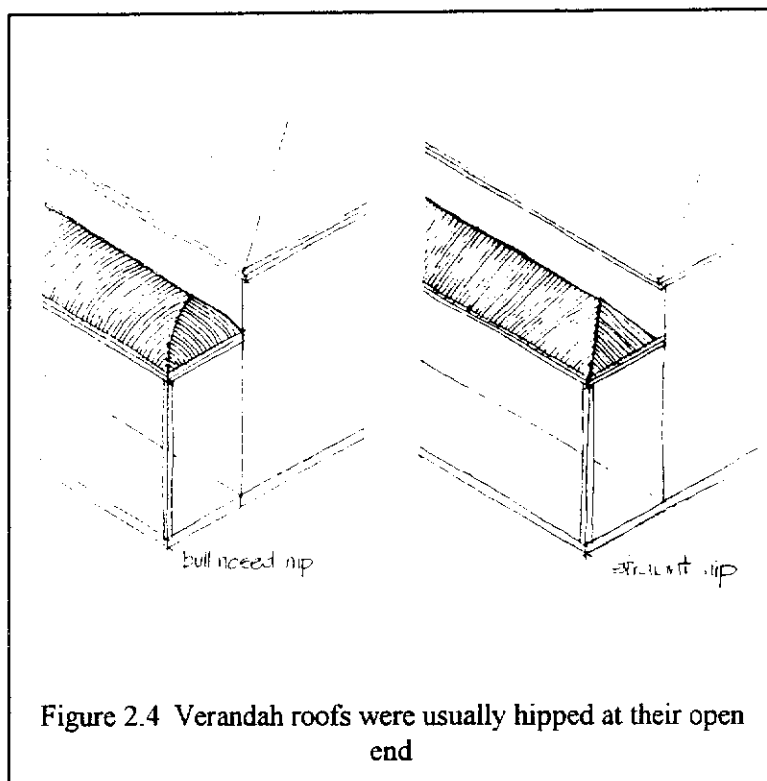
Explanation

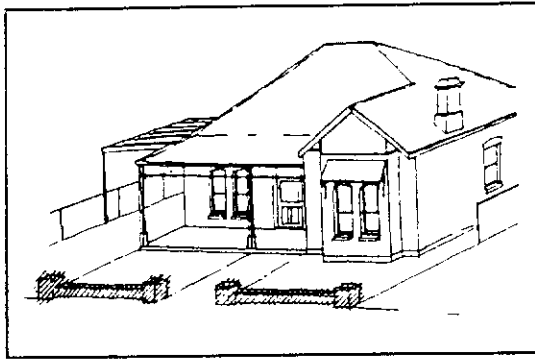
Often verandahs have been substantially replaced or enclosed. Others may simply have lost their original detailing, or had it replaced by unsympathetic or non-original detailing. This has a big impact on the way an older building presents to the street.

Conversely, re-instatement of a verandah can do a lot to bring back the original character of a house, whatever other alterations might have occurred.

Suggestions

- S1 Try and find out what your *original* verandah looked like and reinstate it.
- S2 Note the shape, form and structure of the original verandah roof. Is the verandah separate from the main roof? Is it at the same pitch as the main roof? Next, note the profile of the verandah. Is it bullnosed, convex, concave or skillion? Is the verandah hipped at one end?
- S3 If you cannot find out what the original verandah looked like, and the house has been substantially altered otherwise, erect a simple, sympathetic structure in keeping with the original style of the house. Look at other houses in the area which would have been the same originally, and which still have their original verandah. Base your design on those.
- S4 Do not use highly decorative or ornate verandah detailing unless you know it was original.





2.7 FENCING

Objectives

- To encourage fencing consistent with original buildings.
- To enhance the streetscape in keeping with the original Federation and Inter-War character of the area.

Explanation

Front fences were an extremely important streetscape element in both the Federation and Inter-War periods. Inappropriate fencing ranks third, after alterations to roofs and walls, as the factor most responsible for undermining the original period streetscape. Apart from being unsympathetic from the point of view of the original building, too great a variety of fencing creates visual disharmony on the immediate street frontage.

Consistent fencing on the other hand can do more to unify the streetscape than any other single factor. The original fencing is always the best however, even if it varied from house to house. In the vast majority of cases the fencing would have matched the house.

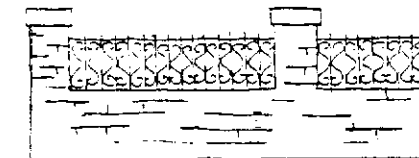
Wherever possible existing original fences should be retained and repaired. In cases where there is no direct evidence of the form of the original fence it may be possible to reconstruct in a way which is sympathetic to the style of the house.

West Kensington has several original fences of masonry and iron from the Federation period,

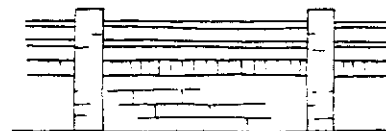
and a number of brick fences erected between 1910 and 1930. The area also contains a number of period brick fences with steel gates mainly from the later Inter-War period, between 1930 and 1950. These may be viewed as a representative sample of the common fences of the respective periods, and their style may be emulated in reconstruction works.



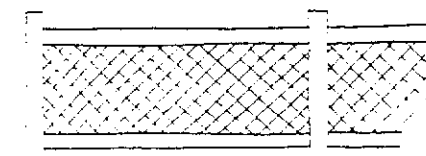
picket fence 1880-1920



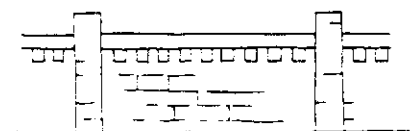
brick and wrought iron 1920-1930



pipe rail fence 1920-1940



timber and wire mesh 1920-1940



brick fence 1925-1950

Figure 2.6 Some of the many possible original fences found in the West Kensington area

In some cases, modern aluminium and steel mock-heritage pickets have attempted to convey a Victorian image when, in fact, the house belongs to the Federation or Inter-War period. This tendency may be prevented with a greater understanding of the period details appropriate to the style of the house.

Timber hardwood paling fences are most commonly applied to side and rear boundaries. More recently, treated pine has become a reasonable alternative.

High walls or fences will only be permitted in exceptional circumstances. The difficulty of living alongside noisy roads is acknowledged however. The Council is willing to consider higher fences for properties in these location. This is provided:

- the design is in keeping with that of the building and does not detract from it, and
- there is a high degree of consistency in fences for the street as a whole.

Suggestions

- S1 If your original fence survives it should be kept. If it is in good condition continue to maintain it. If not, save and repair what can be saved. Put back any parts that have come away, after repairing them. Then use new, closely matching, elements to replace what has been lost, or cannot be replaced.
- S2 If the original fence has been lost, try and find out what it looked like. Look for old photos, or old drawings. If you can, erect a new fence to match as closely as possible. Common local materials included timber, iron, brick and stone. There was a great variety of fence types.

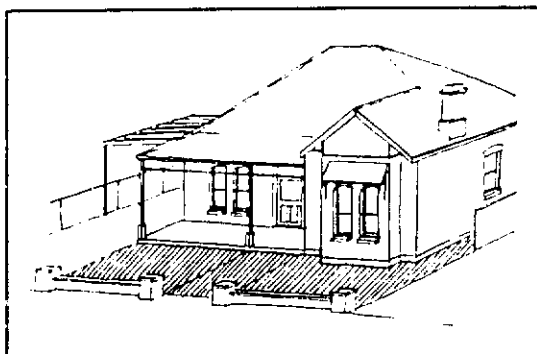
S3 If your house is still essentially original, but you cannot find out what the original fence was like, look at other examples in the street or area. Are there any other houses, like yours, which still have their original fencing? It is important that the materials and colours match those of your house. Don't use fencing which is more decorative than the house. Most houses in West Kensington conservation area originally displayed modest fences.

S4 Where you cannot find out what the original looked like, or your house has been unrecognisably altered, look to your immediate neighbours for a design solution. As far as possible, try to complement original or sympathetic neighbouring fences. Continue fencing at the same height, and pick up other horizontal lines if you can.

S5 The simplest form of reconstruction is a form of timber picket fence with matching gate or gates. The pickets may display a level of variation with either flat or rounded crests (Federation period) or flat top batten pickets (Inter-War period). Reference books provide a range of suitable picket styles (see reference list in section 5). Timber post and rail and woven wire or chainwire may also be appropriate for the Inter-War period.

S6 Higher fences may be permitted for properties on major roads. This is provided the design is in keeping with that of the building and does not detract from it, and a high degree of consistency may be achieved for the street as a whole.

Preferably, neighbours should co-operate and agree on a standard, architecturally sympathetic design. Major variations from property to property will not be permitted.



were usually divided into two separate sections by the positioning of the front path. This design element was especially strong in the decades leading up to 1940. Other gardens of these periods display symmetrical garden beds, usually circular, within the grassed areas.

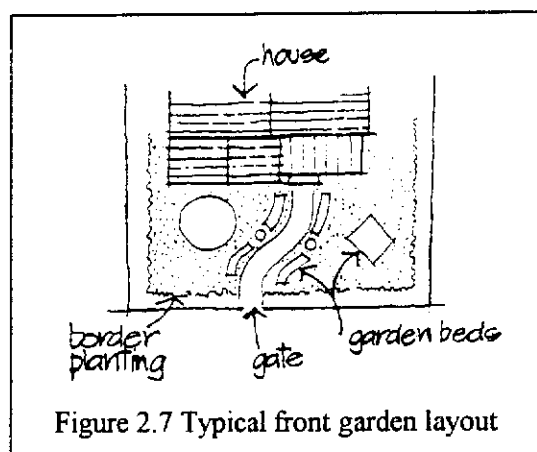


Figure 2.7 Typical front garden layout

2.8 GARDENS

Objectives

- To provide attractive front garden areas in keeping with those of the area's original houses.
- To improve the streetscape setting of all buildings in the conservation area.

Explanation

The maintenance and reconstruction of period gardens is encouraged. People are not expected to use original garden design and layouts, though this is an option. Sympathetic period gardens will enhance the relationship between houses and their settings. The important thing is that the garden softens and enhances views of the house. Planting will also assist in screening out any unsympathetic buildings or alterations.

The area's original houses had well cared for front gardens with the minimum of hard paving. Typical front lawns of the Federation and Inter-War periods were planted behind the front fence and below the verandahs with border planting of low shrubs or hedge material. Lawns

The most popular lawns were buffalo grass and, to a lesser extent, Couch grass for the larger gardens. Typical border plantings of roses and hydrangeas are rare within this precinct, due possibly to the sandy nature of the soil. The species most commonly found within the precinct include camellias, azaleas, lavender, clivia, strelitzia and frangipani.

Characteristic *trees* and their common names are listed in section 5.4 of this DCP. The Council has a *tree preservation order* protecting existing trees.

Garden *paths* were a characteristic element of the area's original homes. The most ornate and widespread path style of the Federation and Inter-War periods featured tessellated tiles with rounded cement edging. There are a number of fine examples in the West Kensington area. Coloured cement paths were also favoured and occur frequently throughout the conservation area. The most common colour is red-brown, often complimenting the house bricks. Brick paving also occurs, in a herringbone pattern, often with brick edging.

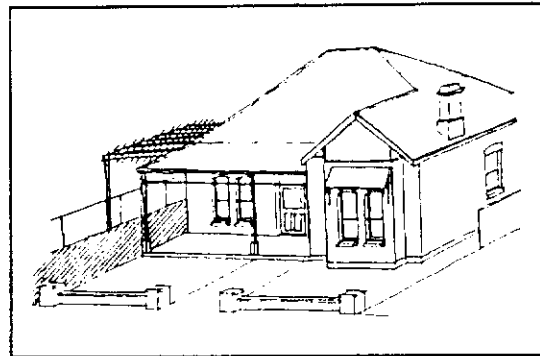
In general, it is only the front garden which impacts the streetscape. Some properties however, which have frontages to two streets,

may also display *rear and side* garden features which need to be considered.

Unsympathetic alterations and new buildings are all the more disruptive if they are fully exposed to the street. Landscape screening, together with appropriate fencing, is sometimes the only low cost solution to the problem.

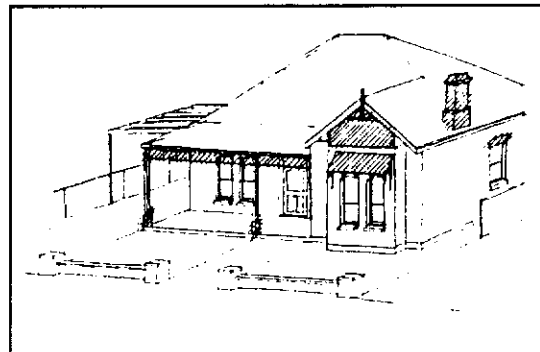
Suggestions

- S1 Prepare a landscape plan for your front garden. Before planting, check to find out how high trees will grow, what the canopies will look like, and which species are best suited to the area. The Council can provide you with a list of suitable species.
- S2 The reinstatement of original gardens, or the adoption of sympathetic period designs, is encouraged but not essential. For those interested, note the typical features and planting elements outlined above. There are also a number of useful publications for those owners wishing to incorporate period garden elements (see references, section 5). These should be consulted in the planning stages of any work. The preservation of any original elements, such as paths, trees and shrubs, should be the priority of any maintenance or works.
- S3 Whatever is proposed, large areas of hard paving are unacceptable



2.9 PARKING

Reference should be made to section 3.9 below for guidelines on parking.



2.10 DETAILING

Objectives

- To encourage retention of original detailing on buildings, even where there is little prospect of walls or roofs being returned to their original design and presentation.
- To encourage reinstatement of detail to compensate for loss of other original features.
- To enhance and reinforce the Federation and Inter-War period streetscape.

Explanation

Most original houses in the conservation area have lost some minor detail at least, particularly window hoods, original timber windows, original glazing, original doors, and so on.

In terms of streetscape, detailing is probably the least important feature of a building. At the same time, even minor alterations to detail tend to stand out on houses which are otherwise intact. Security screen doors and security grilles commonly detract from buildings which are otherwise unaltered.

Restoring detail is a relatively low cost measure which could have a major positive impact. It is also something which may be done a step at a time, as money and time suit.

Suggestions

- S1 Only detailing which is known to have been original to your building is acceptable. If any detail has been lost which you wish to restore, you will need to follow the research guidelines set out in section 2.3 above. **Do not add what was never there.**

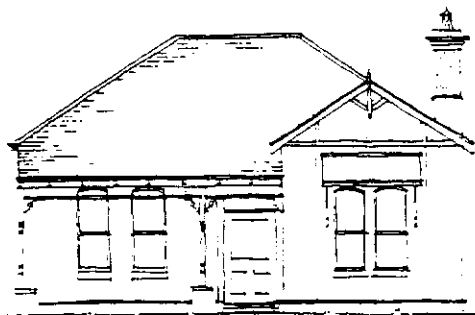


Figure 2.8 Note original detailing. Has any been lost?

The following notes will assist you with specific details:

- S2 **Timber** Most minor building elements in the conservation area were made of timber. These included window frames, barge boards, fascias, brackets, columns, friezes, etc. Many joinery companies have most popular original profiles in stock. If you have evidence of your own original timberwork, a joiner can easily measure a profile and work from it.

- S3 **Metal** In the Federation and Inter-War periods, wrought iron was the decorative metal most commonly used. Patterns varied in popularity depending on the period. It was most often featured on balustrading and fences, usually with the one matching the other. Decorative cast iron was rarely used on houses in the West Kensington conservation area. Nor was it used on fences.

Second-hand building suppliers may have replacement pieces of patterned iron work. Matching elements may be found in catalogues or prepared to order.

- S4 **Flooring and paving** Pay particular attention to verandah, steps and pathway tiling. What were the original materials, patterns and colours? Slate, tiles and boarding were the most common. If the original survives it should be kept, even if it remains incomplete.

- S5 **Windows** Match original sill and head heights. Were the original window heads straight or curved? Was stained or patterned glass used? Check local examples for framing layouts.

Proportions are important. Original openings should never be enlarged or otherwise altered.

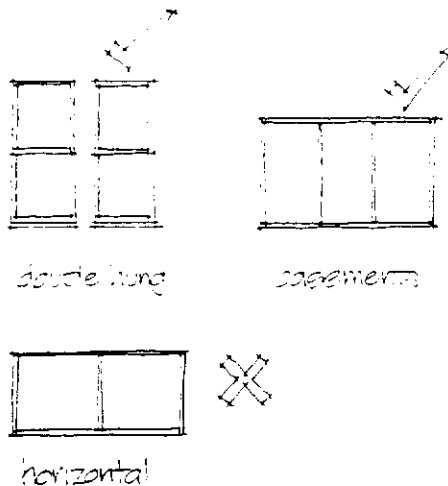


Figure 2.9 Windows were usually vertically proportioned. Even if the opening was more horizontal, the frames were divided vertically

- S6 **Paint** As most houses in West Kensington were originally face brick, painted surfaces were relatively limited in extent. The preferred colour scheme is the original, but other popular schemes from the period are acceptable. The references below provide a range of typical schemes to choose from.

To determine the original paint colours, try scraping back newer layers of paint. This may reveal an older or original colour. Scrapings should be taken from areas sheltered from the sun and rain. Allow for fading of the original colour. For accurate colour matching you are advised to consult a colour specialist.

Previously unpainted surfaces should never be painted. This cannot be overemphasised.

Painting of original stone or face brickwork is quite inappropriate and practically irreversible. So too is cement rendering

- S7 Consider alternative insect and security screening measures. Most screen doors are ineffective in preventing burglaries. Reinforcing door jams is a more effective, invisible measure. Consider investing in a "back-to-base" alarm system. These systems are becoming more cost effective, and non-noisy options are available.

PART 3 NEW BUILDING WORK AND DEMOLITION

3.1 INTRODUCTION

This section is for those people who are proposing to erect a *new building*, or to carry out *additions* to an existing building, in the conservation area. This includes new building work for the purpose of creating an attached or detached dual occupancy. The streetscape design principles outlined below are the same, whether additions only are proposed, or a whole new building.

This section also sets out *demolition* requirements.

For *alterations and additions* to existing buildings, the primary concern should be with the broad characteristics of the existing building, and how the new work will relate to the whole. Streetscape is also important for those additions which will be seen from a street or other public place. For *new buildings*, the primary emphasis is on compatibility with neighbouring buildings and the streetscape.

3.2 BUILDING FORM

3.2.1 Objective

- To ensure that new building work is compatible in scale, siting and proportion.

3.2.2 Explanation

Controls on height, floor space, set backs and site cover indicate what may be reasonably expected in the conservation area. Buildings exceeding these limits will be considered *overdevelopment* in most cases.

Allowances will be made however where it can be clearly demonstrated a proposal will not adversely impact on neighbours, or the heritage significance of the area.

3.2.3 Controls

- C1 A general height limit of **one level** will apply throughout the conservation area. *Exceptions* may be permitted where the general principles, set out at section 3.5 below, are satisfied. Any second level addition would also be subject to normal planning considerations, particularly the impact (if any) on neighbours' sunlight, outlook and privacy.
- C2 For single level buildings, **site cover** may be permitted up to the maximum permitted by the building regulations for dwelling houses (two thirds). This is subject to floor space considerations, and a satisfactory courtyard being created.
- C3 The prevailing pattern of front and side **setbacks** in the street should be maintained.
- C4 A **maximum floor space ratio** (FSR) of 0.5:1 will apply to all residential development in the conservation area. *Minor increases* may be permitted for small lots, or where higher FSR's are characteristic of immediately neighbouring development. Higher FSR's are also subject to the resulting building being in character with the conservation area.

3.3 STREETSCAPE PRINCIPLES

All new building in the conservation area should *fit in*. This means paying careful attention to neighbouring development.

In your *streetscape analysis* (see section 1.4 above) you are required to identify existing consistent streetscape features, noting:

- front setbacks and front projections
- side setbacks
- roof shapes, forms and pitches
- eaves heights
- verandahs and their placement
- window and door openings
- window hoods and other shadow elements
- *original* roof and wall materials

Designs for new buildings, or additions which will be visible from the street, should *incorporate* a majority of the consistent features identified.

At the same time, any out of character features should be avoided, however consistent. In particular:

- use face brick, not paint or render
- use slate or terra cotta roof tiles, or their visual equivalents, not concrete tiles in modern profiles

The principles outlined in this section will show you what to look for. A knowledge of common features of various styles is useful for designers, but every case is different. It is important to understand the principles, rather than simply copy old house designs.

The same principles apply whether you are building a new building, or adding on to an existing building.

Scale and proportion

Every heritage building has a characteristic scale and proportion, in all its parts. *Scale* refers to size in a relative sense, and includes

the relative height and bulk of a building. Bulk refers to the overall volume of a building.

Almost without exception, most original houses in the conservation area were single level. This single level scale should be maintained.

Additions should be in scale with the building they are added to. The scale of *new buildings* should be in keeping with the pattern set by neighbouring buildings.

Proportion refers specifically to the relative size of different parts of a building. These should be respected in any *addition*, or any *new building*.

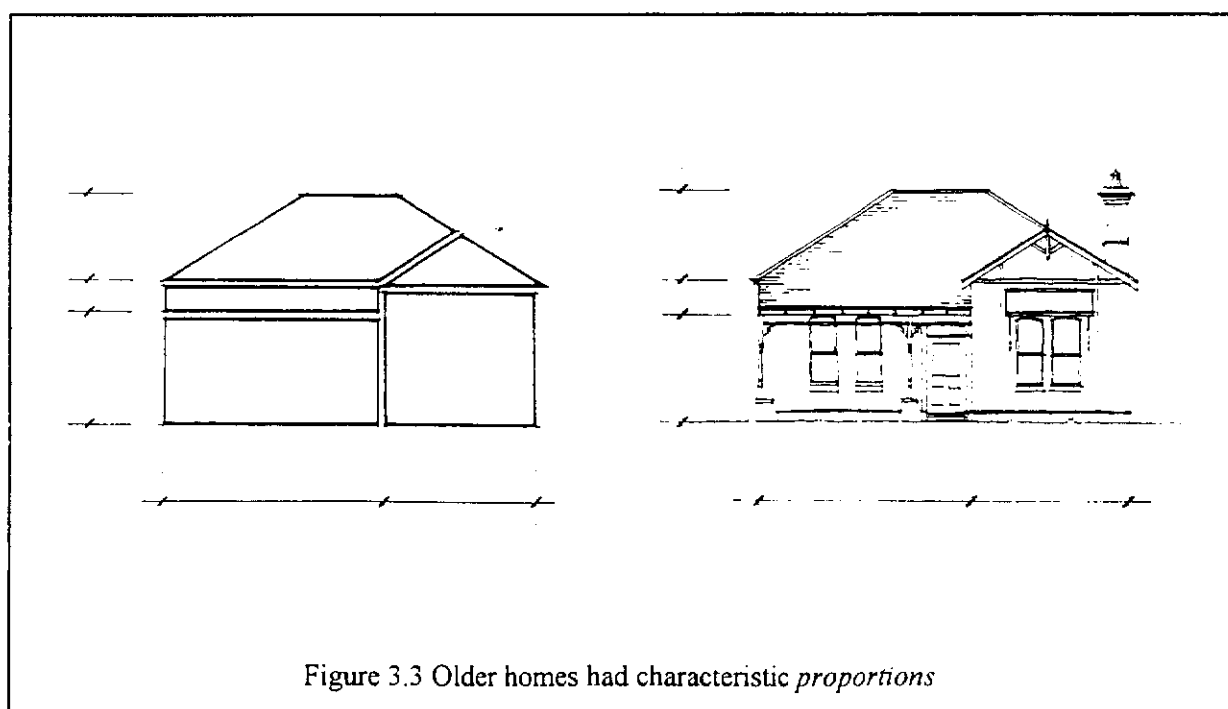
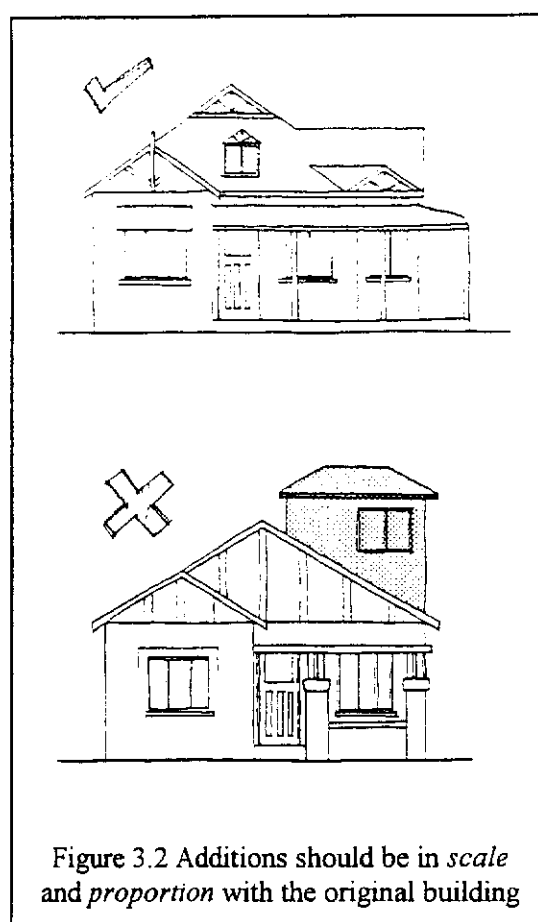
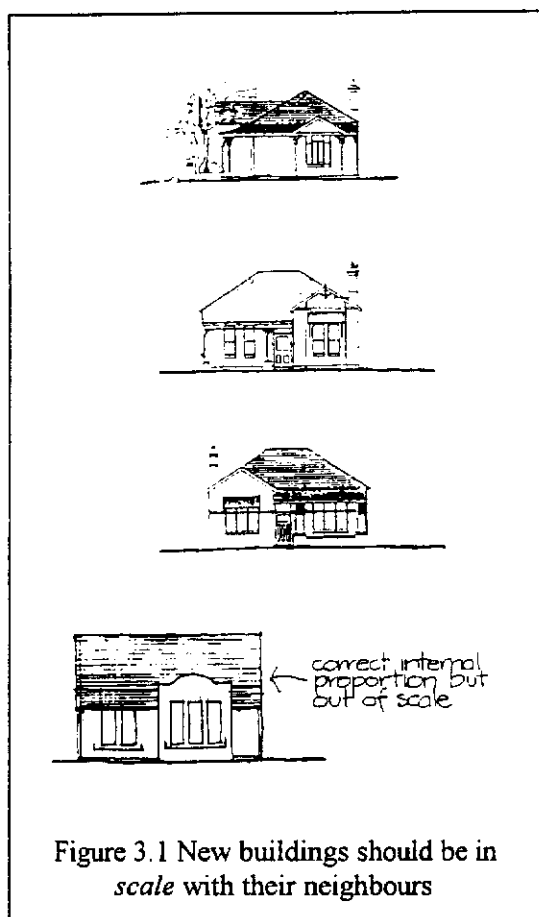
Form and massing

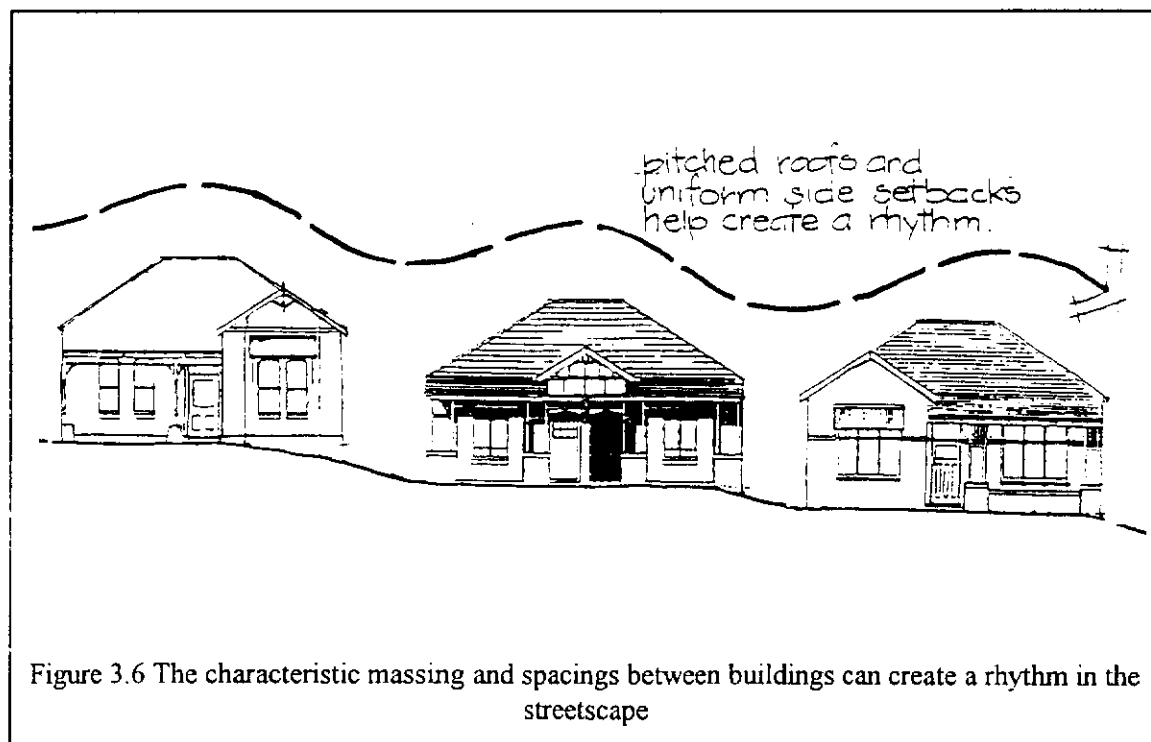
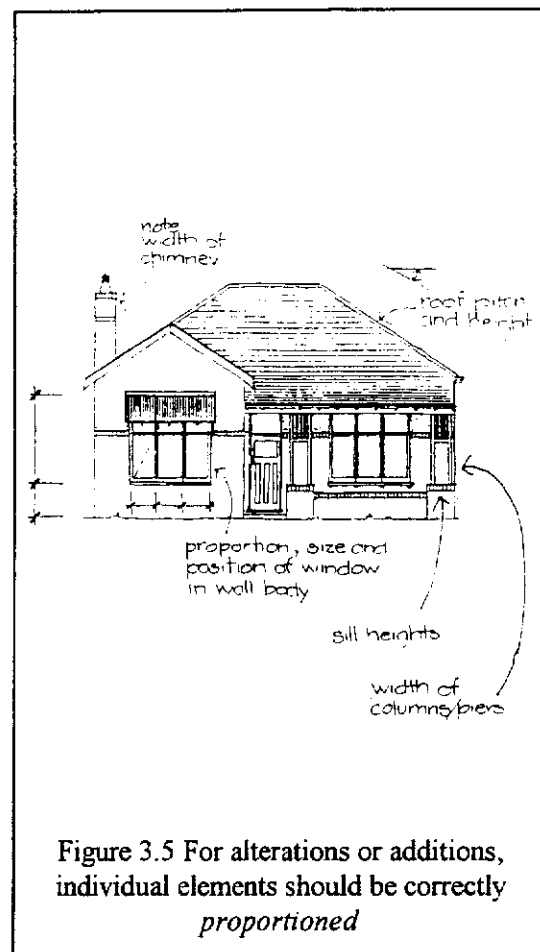
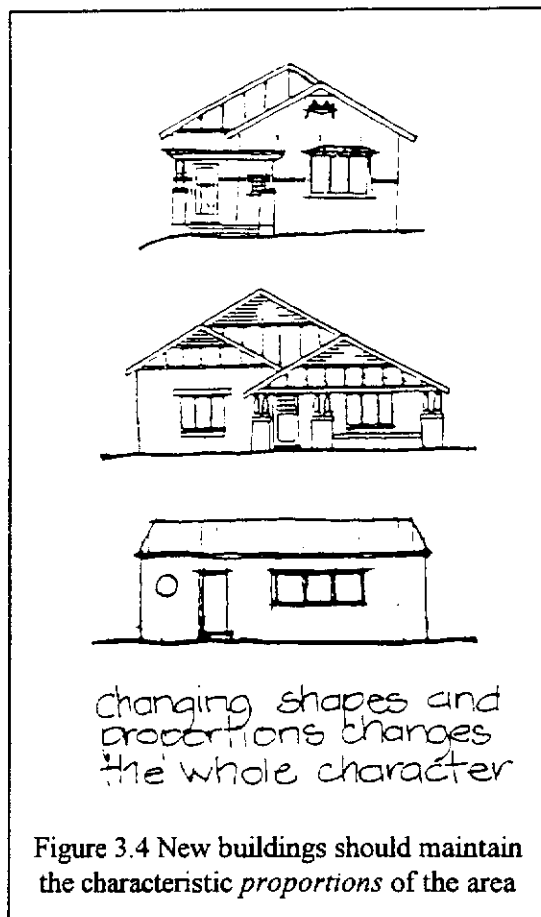
Buildings of a particular historical style tend to feature elements of a characteristic *form* and shape. Foreign or incompatible shapes should not be introduced. A typical 1920's or 1930's Bungalow, for example, has simple front facing gables of low pitch. A Federation period house, on the other hand, usually has a more complex roof form.

Massing refers to the overall arrangement of the volume of a building. Forms should be arranged in compatible ways.

Ensure that built forms, and the gaps between buildings, maintain the established *rhythm of buildings and spaces*.

Much of the distinctive quality of original houses was dependent upon a balance between *symmetry* and *asymmetry*. For example, Federation period houses normally have windows symmetrically positioned, but the front gable is almost always asymmetrically placed. *Additions* should not upset the existing symmetry or asymmetry, as the case may be. New buildings will have more freedom in this respect, but should maintain the existing streetscape rhythm.





Style and character

Style is the term used to describe the characteristic features of a building, particularly those common to a particular period. Prior to 1950 most building designs conformed to identifiable patterns which gave them a particular *character*.

New buildings are not expected to adopt traditional building styles. Provided they are sympathetic in scale, form, proportions, setbacks and materials, their stylistic treatment and detailing is unimportant. Imitative historical detailing indeed, is highly undesirable.

Additions need to be sympathetic in their styling, but not overly imitative.

Setbacks and siting

The general pattern of building setbacks is a *major* contributor to the character and significance of the conservation area. Existing patterns should be maintained by new development. Both front and side setbacks have an impact.

New building is all the more likely to draw attention to itself if it comes forward of the established building line in the street.

A new building which encroaches upon established front setbacks will not be permitted.

Additions are generally best sited at the rear, or at the side towards the rear.

Materials

Construction of the majority of West Kensington's older buildings was solid and well executed.

Most original buildings in the conservation area were constructed of brick and this is an essential characteristic of most local streetscapes. Most roofs were either slate or terra cotta.

For *additions*, any new work should be visible as such, on close inspection, but it should match the original as closely as possible.

Applicants for *new buildings* should try to match the materials and type of construction of neighbouring buildings. Timber for example, should not be used where neighbours are brick.

Most original buildings in the area were brick and infill buildings should also be constructed in face brick. There is no need for the brickwork to match, so long as colours do not unduly contrast or clash.

Horizontal lines

In all cases, new work which is visible from the street should attempt to link up with neighbouring development. Picking up the horizontal lines of neighbouring buildings can help compensate for differences in size, form, style and character.

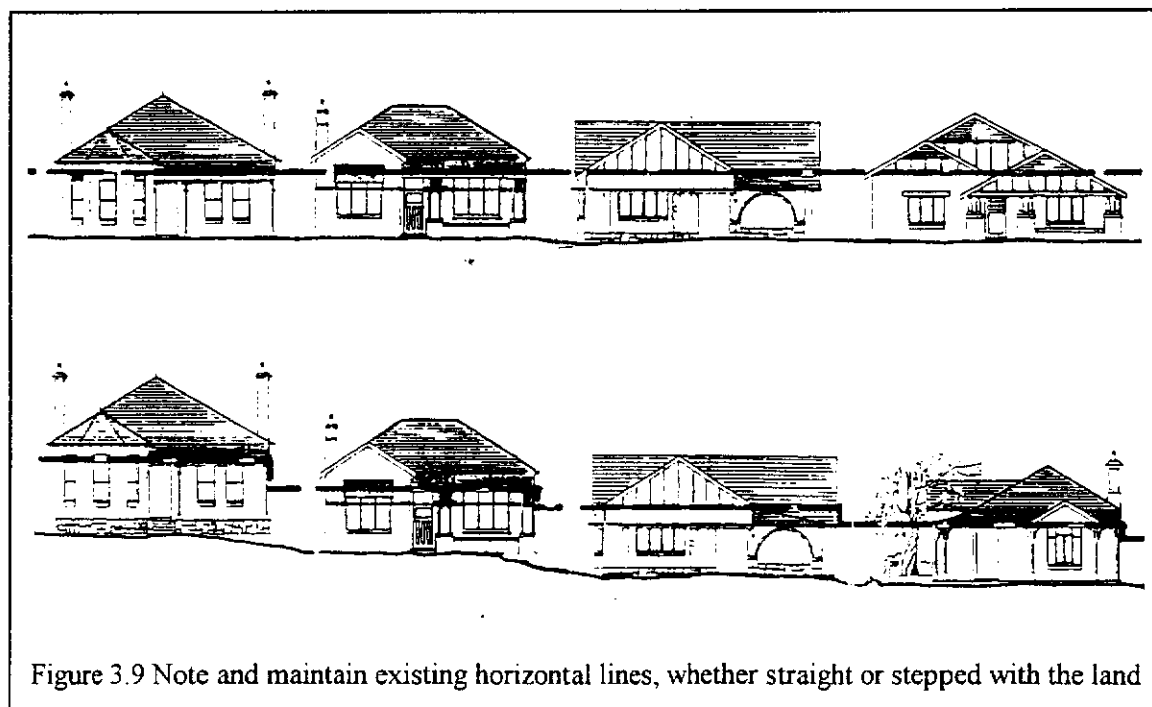
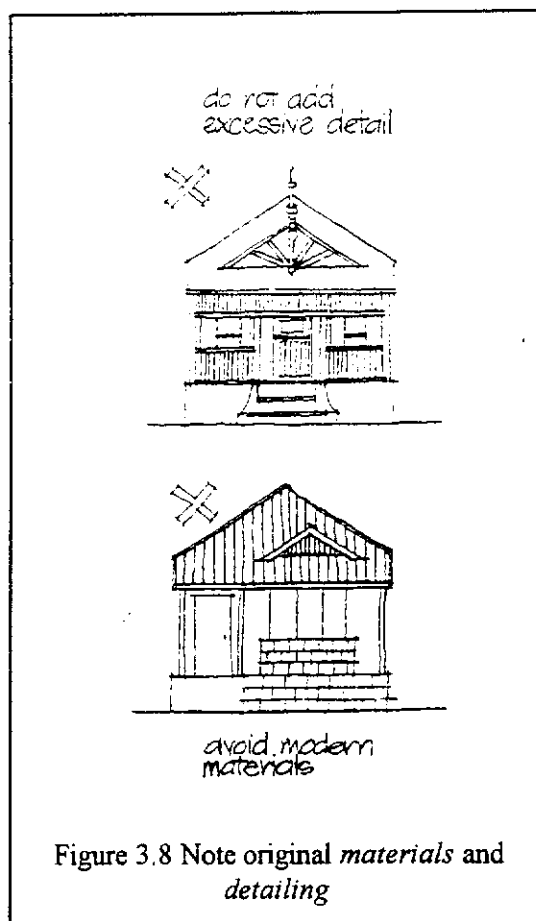
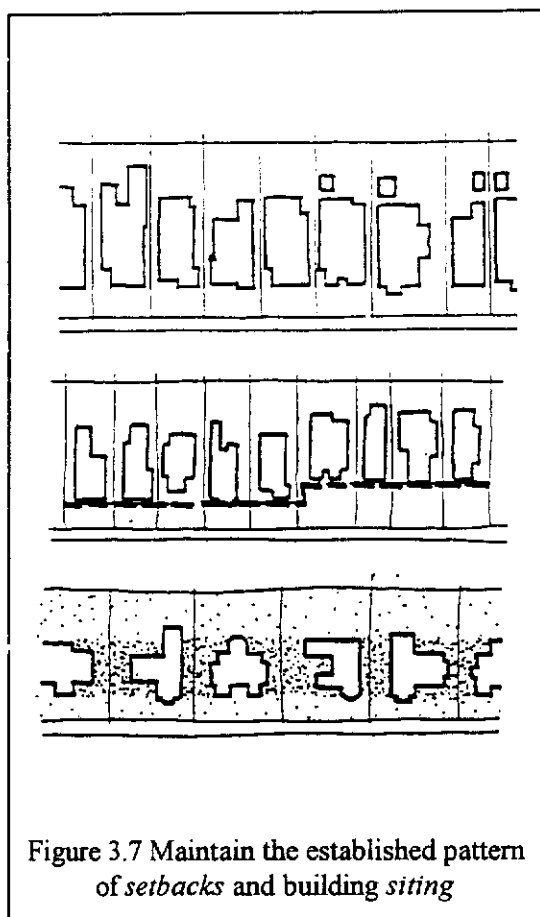
Take note of any consistent horizontal lines in the streetscape. Note in particular eaves lines and verandah lines. Additions should not vary the eaves line at the front of an existing building.

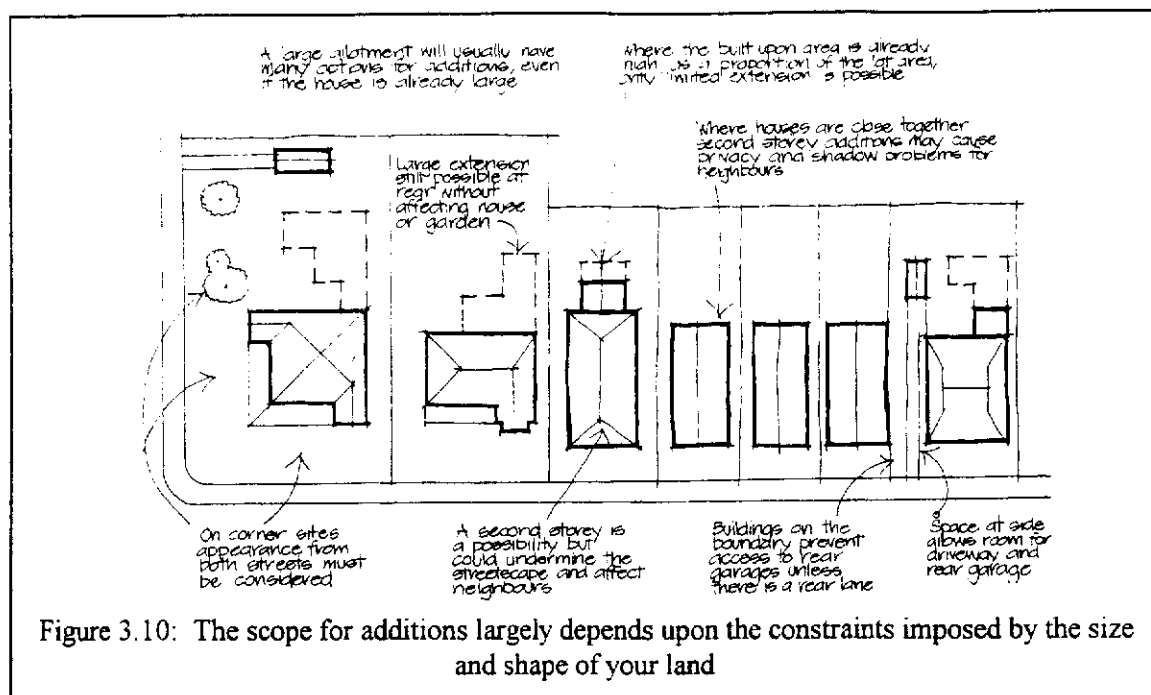
Most older buildings in the area had floors raised above the ground, and high ceilings. Modern buildings usually have floor slabs on the ground and lower ceilings, resulting in a very different character. In some cases these differences may be utilised to advantage in designing attic additions.

Level of detail

The closer buildings are together, the more noticeable differences become.

For most streets in West Kensington there is a reasonable separation between buildings. This avoids the need to repeat minor building features. Concentrate on the overall height, form and massing. Use sympathetic colours and materials, and maintain existing horizontal lines.





3.4 ADDITIONS

Objective

The design of any addition to an existing building should be responsive to:

- the constraints of the site,
- the design of the building it is adding to, and
- the streetscape.

Explanation

Additions should be in keeping with the buildings they serve. Otherwise they are more likely to draw attention to themselves.

At the same time it should be possible to distinguish the new work from the old, on close inspection. The more intact the main building is, as an example of its style and period, the more important it is to maintain this distinction. Old and new should not be confused or the boundaries blurred.

The most important thing in designing additions to existing buildings in the conservation area, is to get the size and scale right.

Additions should not:

- dominate the original building,
- be out of character with the existing building,
- unreasonably intrude upon neighbours' privacy or sunlight, or
- intrude upon the streetscape.

"Conservation requires the maintenance of an appropriate visual setting, eg form, scale, colour, texture and materials. No new construction, demolition or modification which would adversely affect the setting should be allowed." (Article 8, Burra Charter)

The scope for additions depends:

- first, upon the size and situation of the land, and
- second, the amount of building already on the land.

There must always come a point when further additions are no longer possible.

A large lot with plenty of rear space offers more opportunity for additions. On small lots additions are more likely to be seen from the street, or more likely to affect neighbours.

Most original lots in West Kensington were relatively generous, making lot size less of a constraint.

Preferred solutions

Applications need to follow the streetscape principles outlined above. They should also comply with baseline height and floor space controls, unless they can still comply with the streetscape design principles.

Rear additions are always the preferred solution. "Lean-to", wing and pavilion style additions will usually be the most appropriate.

A "lean to" is a traditional form. It keeps most of the addition close to the rear of the main building. A *wing* addition is one which extends from the main building at an angle. A *pavilion* is designed as an independent structure, connected to the main building. It may repeat the form of the main building.

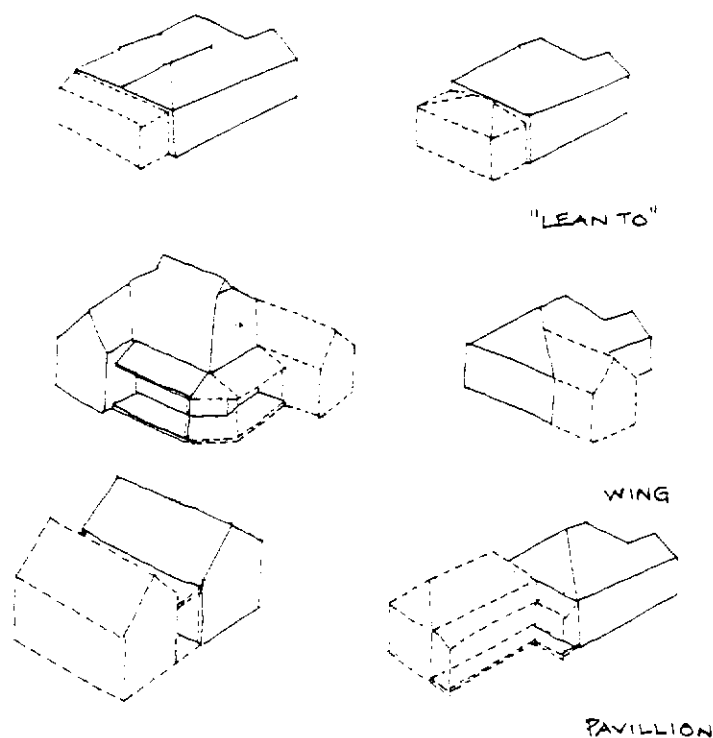


Figure 3.11 Examples of different forms of rear additions

- S1 As far as possible additions should be confined to the rear. If there is insufficient space for a rear extension, set any side extension back as far as possible from the street.

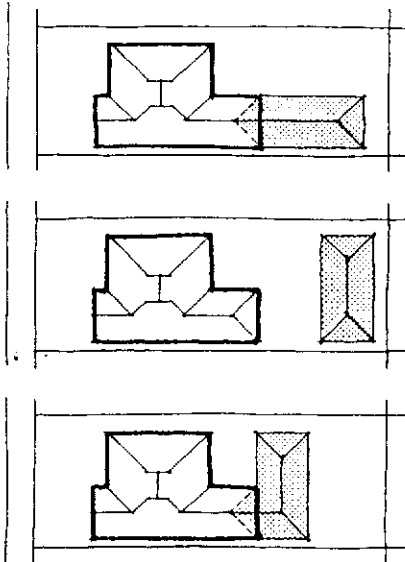


Figure 3.12: As far as possible keep additions to the rear

- S2 Any visible extension should be seen as a *separate* structure from the main building, even if it is actually connected.

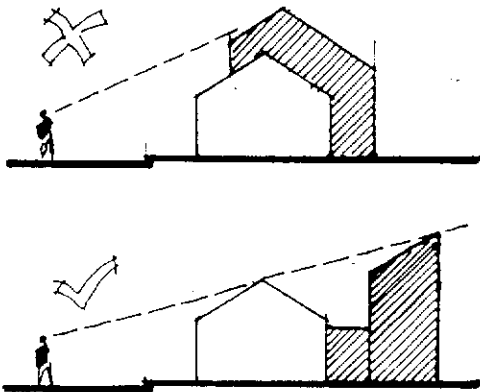


Figure 3.13: Additions should be seen as a separate elements

- S3 A reduction in site cover is preferable to an increase in height. This will require making better use of the reduced open space available. The resulting courtyard should be appropriately landscaped, private and convenient to the dwelling it serves.

If necessary, push the extension out to the boundaries. This will not cause problems for neighbours, if the addition is only one level. It will create more useable space in the centre of the lot, with less wasted space at the sides.

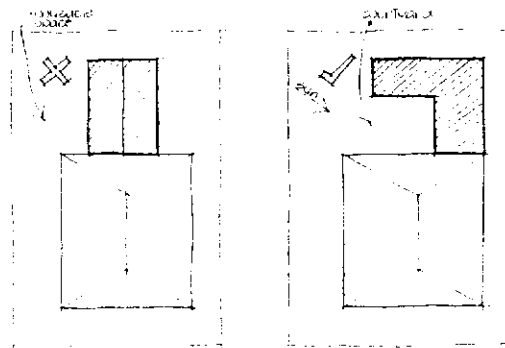


Figure 3.14: Building closer to the boundaries creates a more satisfactory use of open space

- S4 Any new work visible at the front of existing buildings should be kept to a minimum. Generally, any alteration which modifies the roof of an existing building, at the front of the building, will not be permitted. Dormer windows will not be permitted on original, reasonably intact buildings, or if changes to the visible roof shape, size or pitch is required.

- S5 Attic style additions may be permitted, but there should be no visible alteration to the front of previously unaltered buildings. Front dormer windows are particularly discouraged where a building is itself a heritage item, or is part of a relatively unaltered semi-detached or a row.

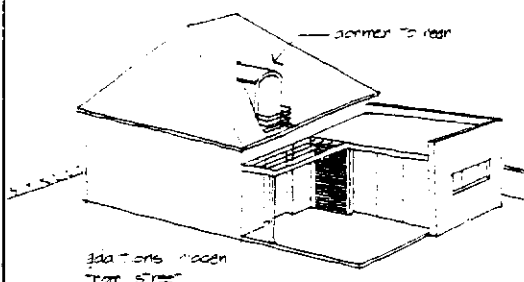


Figure 3.15: All additions should be out of view of the street, wherever possible

- S6 Otherwise very minor additions may be all that are possible. Look for ways of making better use of the space available, rather than adding on. Some re-building at the rear may achieve this without compromising heritage values.
- S7 High walls or fences, front garages and unsympathetic front garden treatments (eg, rockeries, paved areas, dense plantings) are all strongly discouraged.

3.5 SECOND LEVEL ADDITIONS

Second level additions will only be permitted in the conservation area in *very limited circumstances*. Exceptions may be allowed where:

- S1 The existing building on the land has no particular significance, and the height and scale of the proposal are modest and compatible with neighbouring single level development.
- S2 Roofscape is converted to provide accommodation without intruding upon the street presentation of an otherwise reasonably intact building.
- S3 The second level is confined to the rear, either out of sight or setback far enough to *appear as a separate structure*.

A two level rear extension may be possible where special site conditions allow, where for example, there is a fall to the rear of the site. A split level design, possibly with some excavation, will provide an opportunity for a second level in some cases. Some alteration to the roof pitch may be necessary at the rear but this will be permitted, if it is not obvious from the street.

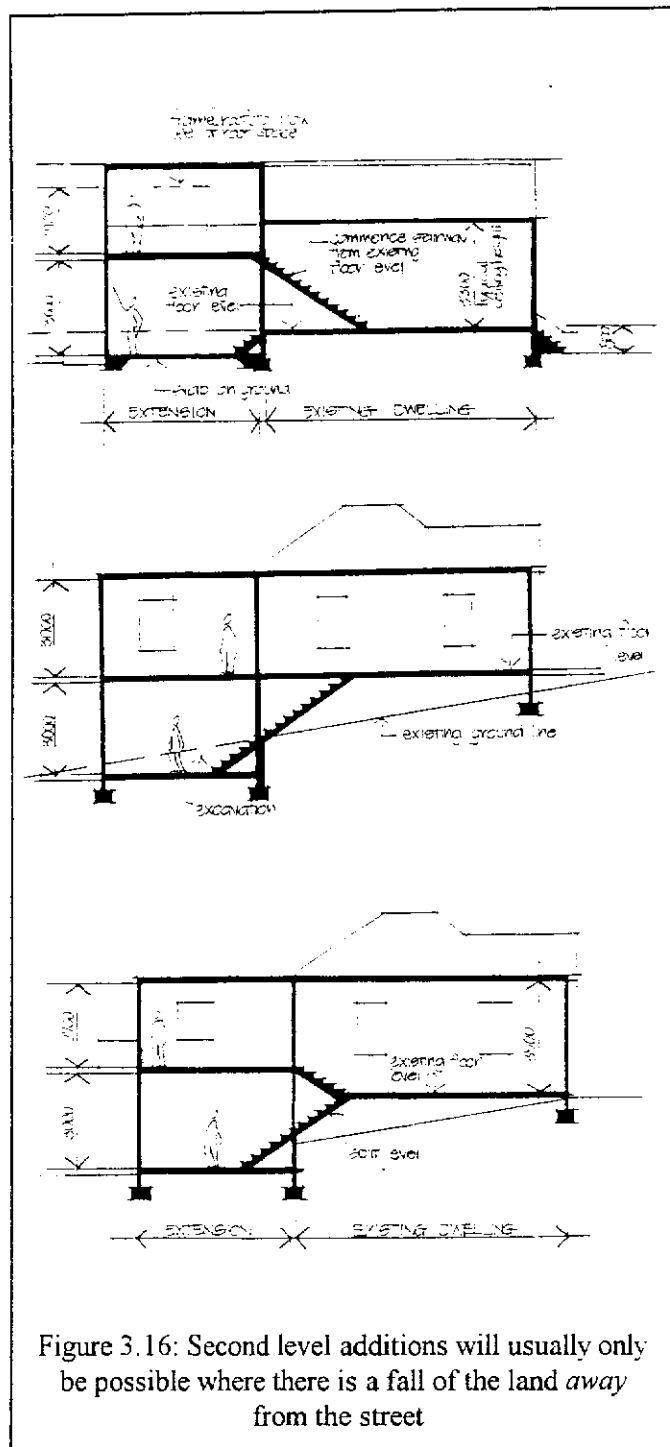


Figure 3.16: Second level additions will usually only be possible where there is a fall of the land away from the street

3.6 INFILL

Objectives

- New buildings should be in keeping with their neighbours and the conservation area, without pretending to be anything other than a modern building.

Explanation

New buildings, referred to as *infill* buildings, should be clearly seen as such. They should not attempt to replicate original buildings in the area. This may be achieved by designing in keeping with the street's established scale, height, form, setbacks, massing, colour and materials, without being overly imitative.

Preferred solutions

- S1 It is most important not to copy detailing. In keeping with the modern era, the design should be kept simple, with the minimum of ornamentation.
- S2 As a rule, if the larger scale elements of a building are well designed, the detailed elements will fit in well. Although it is important to avoid making exact copies, of original features, attention to materials and details is important. Consider all of the matters enumerated above.
- S3 Your immediate neighbours should be taken as your main guide, assuming they themselves are in keeping with the conservation area.
- S4 Maintain a front garden to the street. Hard paving should be kept to a minimum.

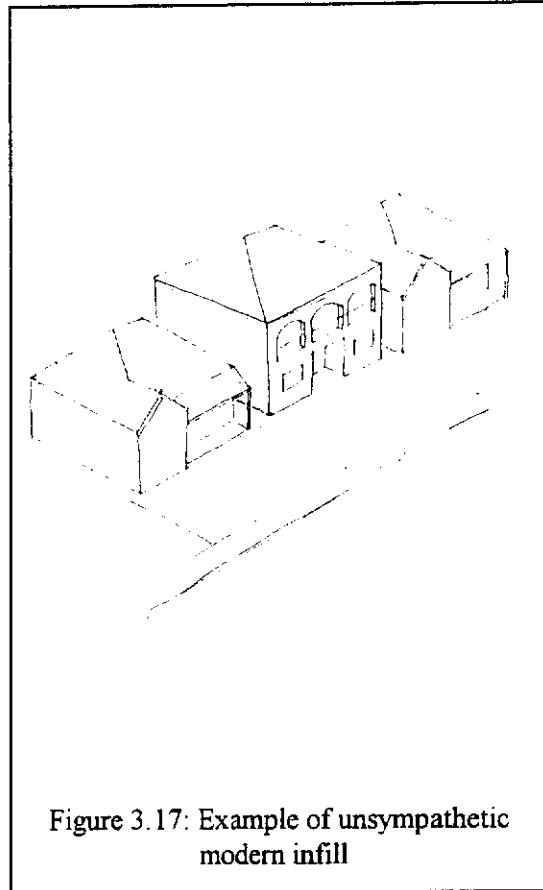


Figure 3.17: Example of unsympathetic modern infill

3.9 ACCOMMODATING THE CAR

Objectives

- To ensure parking structures and paved areas do not dominate or compete with original character buildings.
- To minimise the impact of car parking on the streetscape.

Explanation

Most of the original houses in the West Kensington conservation area did not have garages or carports. The house itself was usually the only structure visible from the street. An unsympathetically designed or located parking structure can severely compromise older houses and their streetscape contribution.

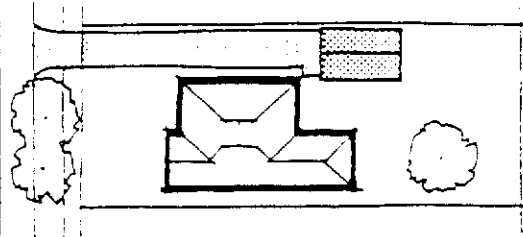
It is important that any parking structure or hardstand area be located so as not to intrude upon or compete with the original building. Generally, garages and car ports should not form a noticeable part of the streetscape. Apart from changing the character of a street, they can obscure views of the original houses.

Location is generally more important than design. Even a "sympathetically" designed structure will compete with the original building, if it intrudes upon the front setback area. Any part of a parking structure which encroaches upon this area should be as low key as possible. It should not be decorative, and should not be made larger by the addition of a pitched roof. Pitched roofs obscure more.

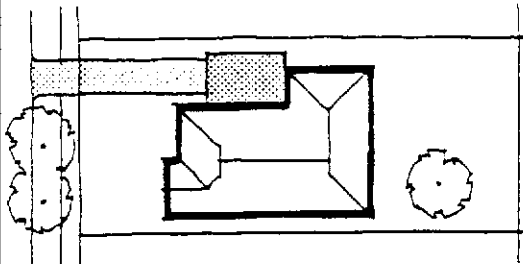
Suggestions

- S1 Garages and car ports should not draw attention to themselves. They should be located behind the front building line. Generally, the further back the better. Either:

Locate towards the rear, or

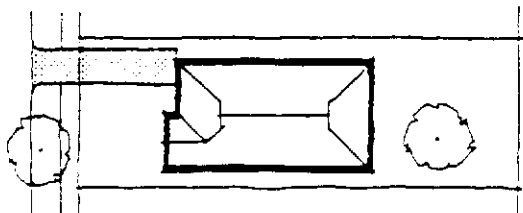


Locate at the side of the house, well set back.



- S2 For structures closer to the street, lightweight structures work best. The structure should permit views through to the building. Only open, light weight car ports will be permitted. A simple flat roof is preferred and decoration should be avoided. Construction should be in natural materials, timber particularly, and should not be overly decorative.

- S3 Parking structures in the front setback area will only be permitted in exceptional circumstances. If a side or rear structure is not possible, the preferred solution is an uncovered paved area at the front.





3.10 DEMOLITION

Objective

- To ensure that as many original buildings as possible are retained in the conservation area, even those which have been unsympathetically altered in the past.

Explanation

Development consent is required for any proposed demolition of an existing structure in the conservation area. Generally however, a separate application is not required for *partial* demolition, as part of a proposal for alterations or additions to an existing building.

Before demolition is permitted the Council must be satisfied that the structure no longer has historical, social, aesthetic or other significance, and that it makes little positive contribution to the conservation area. There should also be some assurance that what will replace the building will make a more positive contribution to the significance of the area.

Suggestions

- | | |
|----|---|
| S1 | Applications for demolition need to be accompanied by a statement, demonstrating that the building no longer makes a contribution to the significance of the conservation area. This will include the results of historical research and physical inspection. The statement should be prepared by a recognised heritage professional. |
| S2 | Applications should be accompanied by an indicative design for a replacement building. |
| S3 | A proper photographic and archival record must be submitted prior to any demolition work commencing. |

PART 4 OTHER MATTERS

4.1 ARCHAEOLOGICAL SITES

Special requirements apply to potential archaeological sites identified in the schedule to *LEP 1998*, in accordance with clause 44.

Generally it is an offence under the *NSW Heritage Act* to excavate or disturb any relic on a site, without a permit from the Heritage Council. This is whether or not the site or the relic is listed or identified. A relic is any object more than 50 years old. If a relic is discovered in the course of any excavation, it should immediately be reported to the NSW Heritage Office (on (02) 9635 6155).

4.2 OLD STABLES AND OUTBUILDINGS

There are still a number of old stables and non-residential outbuildings surviving in the conservation area. These should be retained wherever possible. Demolition will only be permitted where it can be demonstrated that:

- the structures are of little or no heritage significance, and/or
- their conservation is not feasible.

4.3 TECHNOLOGY AND ENERGY EFFICIENCY

Energy efficiency is something normally encouraged by Council's planning requirements. In conservation areas however, some of the technology may be intrusive or out of character. This may require more careful siting and design of these elements.

If sympathetic integration is not possible, the structures or devices may not be permitted.

Such things as solar hot water devices, satellite dishes, and rainwater tanks will not be permitted at the front of houses in the conservation area.

PART 5 REFERENCES AND SOURCES

5.1 FURTHER READING

The following publications can provide you with further information and guidance. Current titles will be available in most major bookshops or the local library. Others will be obtainable at the National Trust bookshop at Observatory Hill, and the Department of Urban Affairs Planning's information branch. Many of the titles are also available at the City Library.

Apperly R, Irving R and Reynolds P, **Identifying Australian Architecture**, Angus and Robertson, Sydney, 1989

Australia Icomos, **The Australia Icomos Charter for the Conservation of Places of Cultural Significance (The Burra Charter)**

Australian Council of National Trusts, *External Paint Colours* (Technical Bulletin 1.2)

Butler G, **The Californian Bungalow in Australia**, Lothian, Port Melbourne, 1992

Boyd R, **Australia's Home**, Melbourne University Press, Melbourne, 1952

Cuffley P, **Australian Houses of the 20's and 30's**, The Five Mile Press, Melbourne, 1989

Cuffley P, **Australian Houses of the 40's and 50's**, The Five Mile Press, Melbourne, 1993

Cuffley P, **Traditional Gardens in Australia**, The Five Mile Press, Melbourne, 1991

Evans I, **Caring for Old Homes**, The Flannel Flower Press, Sydney, 1989

Evans I, **Restoring Old Houses**, Sun Books, Melbourne, 1979

Evans I, **The Australian House**, The Flannel Flower Press, Sydney, 1983

Evans I, **The Federation House: A Restoration Guide**, Flannel Flower Press, Sydney, 1986

Evans I, Lucas C and Stapleton I, **Colour Schemes for Old Australian Houses**, The Flannel Flower Press, Sydney, 1984

Frazer H, **The Federation House: Australia's Own Style**, Lansdowne Press, Sydney, 1986

Freeland JM, **Architecture in Australia: A History**, Penguin, Ringwood, 1974

Heritage Council of NSW, *Conservation of Federation Houses*, 1981

Heritage Council of NSW, *Rising Damp and its Treatment* (Technical Information Sheet 1), Department of Planning

Heritage Council of NSW, *Masonry Renovation* (Technical Information Sheet 2), Department of Planning

Heritage Council of NSW, *Maintaining an Old House* (Technical Information Sheet 4), Department of Planning, 1989

Heritage Office and Department of Urban Affairs, **NSW Heritage Manual**, 1996-

Howells T, Nicholson M, **Towards the Dawn, Federation Architecture in Australia 1890-1915**, Hale & Ironmonger, Sydney, 1989

Irving R et al, **The History and Design of the Australian House**, Oxford University Press, Melbourne, 1985

Jones P, *Planting c1850-1900: A Guide to the Restoration, Conservation and Rehabilitation of Early Australian Gardens and Man Made Landscapes* (Technical Bulletin No 4), Australian Council of National Trusts, Melbourne, 1982

Lewis M, *Physical Investigation of a Building* (Technical Bulletin 9.1), National Trust of Australia (Victoria), 1989

Lucas C, *Conservation and Restoration of Buildings: Philosophy and Approach*, Australian Council of National Trusts

Lucas C, *Preservation of Roofs*, Australian Council of National Trusts, Sydney, 1979

Marquis-Kyle P, Walker M, **The Illustrated Burra Charter**, Australia Icomos, 1992

National Trust of Australia (NSW), *House Styles in NSW*, 1981

National Trust of Australia (NSW), *Renovating a Federation Style House*, Sydney, 1978

Raworth B, **Our Inter-War Houses**, National Trust of Australia (Victoria), 1991

Royal Australian Institute of Architects (NSW Chapter) and Heritage Council of NSW, *Infill: Guidelines for the Design of Infill Buildings*, 1988

Royal Australian Historical Society Technical Information Service, *Researching Old Buildings* (No 4), September, 1986

Royal Australian Historical Society Technical Information Service, *Using Directories in Historical Research* (No 10), September, 1987
Stapleton I, **How to Restore the Old Aussie House**, John Fairfax & Sons, Sydney, 1983

Stapleton M et al, *Identifying Australian Houses*, 1980

Tanner H and Cox P, **Restoring Old Australian Houses and Buildings**, Macmillan, 1973

Trustees of Museum of Applied Arts and Sciences, *House Search*, Haymarket, 1984

5.2 NSW HERITAGE MANUAL

The NSW Heritage Manual was first published in 1997 by the NSW Heritage Office and the Department of Urban Affairs and Planning. It consists of a collection of several documents which will be updated on a regular basis.

Sections of relevance include:

- Guidelines for researching the history of a building, and investigating its physical fabric
- Procedures for assessing heritage significance
- Preparation of Statements of Heritage Impacts
- A guide to applications affecting heritage buildings
- A guide to heritage terms and abbreviations
- Lists of useful references and contacts

5.3 THE BURRA CHARTER

Extracts from the Burra Charter are attached. A useful and practical guide to the Charter is provided in The Illustrated Burra Charter, by Peter Marquis-Kyle and Meredith Walker

5.4 TREES COMMON TO THE AREA

The following is a list of tree species common to the area, including street trees:

Common Name	Botanical Name
Bangalay	Eucalyptus botryoides
Blueberry ash	Elaeocarpus reticulatus
Brushbox	Lophostemon confertus
Camphor Laurel	Cinnamomom camphora
Cheese tree	Glocidion ferdinandii
Cypress	Cupressus macrocarpa (hybrids)
Pencil cypress	Cupressus sempervirens
Hill's fig	Ficus hillii
Lillipilli	Acmena smithii
Live oak	Quercus virginiana
Phoenix palm or Canary Island palm	Phoenix cariensis
Port Jackson fig	Ficus rubiginosa
Swamp Mahogany	Eucalyptus robusta
Swamp paperbark	Melaleuca quinquenervia
Swamp Sheoak or casuarina	Casuarina glauca

5.5 COUNCIL'S POLICY ON EXEMPTED WORKS