Hackney
Modern, Restored, Forgotten, Ignored

40 Buildings to mark 40 Years of the Hackney Society

Edited by Lisa Rigg

Forty Buildings

This book was published in 2009 to celebrate the 40th anniversary of the Hackney Society. At the time the Chair, Kevin Moore, noted that it was the first book to be published in ten years by the Society. Such was the quality of the contributions from the forty authors, combined with the splendid photographs, that it has proved a great success. The hard work put into the ambitious project by Lisa Rigg, as editor, and Glory Hall, as designer, has paid off handsomely.

When the Society decided to undertake a reprint, we were faced with a dilemma. So much has happened in the borough in the intervening years. The decision to locate the Olympic Park in Hackney has seen the erection of many new buildings, some ephemeral, some here to stay. The infrastructure has been updated, and in particular, the railway system has been brought into the 20th, let alone the 21st century.

All this means that many of the comments about the social context in which the 40 buildings were contained are out of date. Also the situation of some of these buildings has changed in the past four years. Haggerston School for Girls and Mossbourne Academy have both gained extensions. Buyers have been found for Pond House and the New Lansdowne Club but the future of Haggerston Baths remains precarious. Cleeve Workshops have been refurbished but Space Studios have gone.

Rewriting and redesigning the book would not only be financially unviable, but also spoil its integrity. The Society has therefore decided to retain the text as it stood in 2009, correcting the few errors or typos that have been noted. In exceptional circumstances, an editorial note for 2013 has been added. Thus we are providing a snapshot of the architecture of Hackney as the borough prepared itself to be one of the hosts of the London 2012 Olympics.

We must once more thank all those who contributed so generously to the project: authors, photographers, editors and our designer. The book stands as a tribute to how special is the architecture of this fascinating part of London. And, as Kevin pointed out in his note, you can help by joining the Hackney Society.

Margaret Willes, 2013

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The Round Chapel
1d Glenarm Road
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E: info@hackneysociety.org
www.hackneysociety.org

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The Hackney Society works to preserve Hackney's unique heritage and make the area a better place in which to live and work. Formed in 1967 it seeks to involve and support local people in the regeneration and conservation of Hackney's built environment and open spaces. We aim to promote high standards of planning, architecture and conservation in Hackney; give a voice to local people in the future development of the borough; and educate and foster public interest in the history, architecture and character of Hackney.

The Society meets monthly for a programme of walks, tours and talks about Hackney's modern and historic buildings; publishes books, newsletters and walks on that subject; organises special community projects; and comments on planning applications.

The Hackney Society is a membership organisation and is a registered charitable company. An elected board of trustees, drawn from the membership, manages the work of the Society. The Hackney Society is a civic and amenity society.

In memory of David Batchelder
Born 21 March 1939; died 6 June 2008

Chair of the Hackney Society from 1974 to the 1980s

For Solomon – LR

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Foreword

Revised editorial note

The best perspective to be had on the rich disorder of Hackney's townscape and architecture is from the train travelling from Stamford Hill to Cambridge Heath, and back again. For most of the journey passengers are transported, as if by magic carpet, above the rooftops of an astonishing assembly of old manorial estates, parks, cemeteries, roads, canals, branch railways, medieval churches, almshouses, synagogues, mosques, Georgian terraces, tower blocks, bath-houses, hospitals, asylums, libraries, museums, charitable settlements, factories, workshops, breaker's yards, pubs, clubs, street markets, shops, cinemas and theatres – and much else. One lifetime alone is not long enough to make sense of it all.

All human life is here, as is much of the area's history of the past five hundred years. The borough has been by turns manorial and pastoral, High Church and Tory, Gothic and romantic, industrial and penitential, radical and reforming, as well as a laboratory for Functionalist command planning. More recently it has become a relatively successful exercise in cosmopolitan live and let live. All of these layers of social history are reflected in the buildings which make up Hackney, and which this collection of essays properly commemorates. Gratitude is due to Lisa Rigg and her colleagues at the Hackney Society for bringing the project to fruition.

What is particularly striking is that so many of these buildings were conceived and executed in the belief that a better life was there to be had by many, if not all. Few expressed it quite as directly as the prospectus of the Eton Mission, cited by Elizabeth Robinson, which was 'to help the people of Hackney Wick to Heaven'. My Jewish father-in-law, a keen member of the Eton Manor Boys' Club, would certainly have resisted this entreaty. Nevertheless whether it was in the provision of places of worship described here (The Round Chapel, Clapton Federation Synagogue, Sight of Eternal Life Church), of education (Haggerston School for Girls, Mossbourne Community Academy), of the cultivation of the healthy body (Pitfield Street Baths and Washhouses, Haggerston Baths, London Fields Lido), of political endeavour (Shoreditch Town Hall with its motto: '*More Light, More Power*') or of entertainment (Hackney Empire, Palace Pavilion), the drive to collective improvement as well as individual self-fulfilment remains a leitmotif of Hackney life, and its vari-coloured jigsaw of buildings and inter-locking neighbourhoods and historic villages.

There is another area in which the borough's building stock seems purpose-built for its economic destiny, often inscribed in the original design. This was the notion of 'live-work', both as an architectural intention but also as a social ideal. Chris Miele's account of 91-101 Worship Street, describes an exquisite terrace of artisan workshops and accommodation designed by Philip Webb, a close friend and devotee of William Morris, still in use. Elsewhere Sarah Wise recalls the fascinating history of Cleeve Workshops, part of what had been intended as a 'working village' on the pioneering Boundary Estate. In recent times this wish to integrate living and working is reflected in Adelaide Wharf, where offices and housing are established on the same site, and at Doris's Place where, according to Tom Dyckhoff, 'two flats, a work space and a gallery/shop space [are] all tightly organised round a central courtyard'. Add to this the often ingenious refurbishments to historic terrace houses or infill developments by inventive architectural practices, and this demonstrates that whatever exists in Hackney can nearly always be adapted or improved rather than simply knocked down. There will always be room for the new here as well.

There is one building type in which Hackney is particularly well endowed – though it gains only one entry here – and that is the railway station. The borough has upwards of ten, used by thousands of residents and visitors daily. In quality they range from the poor to the appalling. While vision, hard work and money have gone into refurbishing much of Hackney's historic buildings, its railway heritage remains in serious disrepair, even though growing environmental concerns and transport initiatives may result in it being required to play a greater role in Hackney's future.

Though this and a number of other lessons can be taken from the essays which follow, the most forceful is a realisation that buildings work best when they are informed by a vision of the greater scheme of things. The case study buildings described here were mostly envisaged, funded, designed and built by separate hands, and certainly according to a wide range of belief systems and political impulses: nevertheless they worked cumulatively and collectively to produce today's Hackney, still imbued with traces of those original social and religious ideals. The urban historian Jane Jacobs once wrote that, "Old ideas can sometimes use new buildings, (while) new ideas must come from old buildings." This paradox reminds us that though Hackney retains a reputation for being socially and architecturally contrarian, it remains a highly creative and distinctive corner of the world, possibly without equal.

Ken Worpole, September 2009

Acknowledgements

The idea for this book began with a discussion with Rossana Tich, a trustee, who wanted to produce a publication to mark the Hackney Society's 40th anniversary. This led to fundraising for a small grant from Awards for All – a Lottery fund distributor, and Hackney Parochial Charities. The condition of the Awards for All grant being that we involve the community and encourage voluntary contribution, which as you can see from the long acknowledgments has been achieved beyond all expectation. The buildings were nominated by the general public and short-listed by an advisory committee. The contributing authors selected a building to research from a short-list of 50.

This book could have not have been published without the generosity of Awards for All, and the dedication and enthusiasm of the many people who contributed to it. A special thanks to the following people and organisations who generously donated time, words and photographs.

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Lisa Rigg

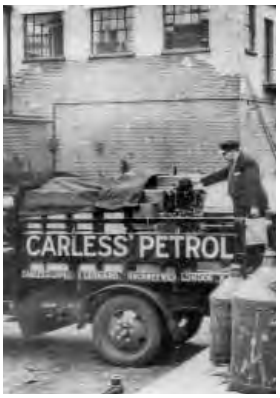
Introduction

By the time I arrived, Hackney was unrecognisable to many of its older inhabitants who remembered the borough as one of industry with the household names of Clarnico, Pilkington, Latham's, Lesney and Berger Paints still fresh in their minds. In 1967, when the Hackney Society was founded by a small group of concerned residents, Hackney, like other East London boroughs, was in the grip of industrial decline. This would lead to the eventual loss or reuse of many buildings – with warehouses, factories, gas plants, power stations, tram depots and timber wharves either demolished or left derelict. During the 1970s and 1980s a surplus of these buildings allowed creative industries to flourish. Photographers, printers, musicians, artists, filmmakers, designers and prop-makers came to live and work in the borough, creating the distinctive sub-culture that still exists today. But, unlike then, Hackney now suffers from a lack of affordable light industrial units, making small-scale manufacturing virtually impossible, and forcing some creative enterprises to relocate to cheaper areas.

In 1986 the Society published a book based on a survey of industrial buildings in south Shoreditch and concurrently undertook a survey of industrial archaeology in Hackney Wick, which was never published. Paradoxically, finding itself located on the edge of the site of the 2012 Olympic Games, Hackney Wick is now teetering on the verge of redevelopment. The tower blocks, which replaced the Victorian two-up, two-downs, that originally housed factory workers have gone, and the few remaining warehouses, wharves and factories are hanging on for dear life. Sadly, the history and legacy of this area is on the verge of annihilation, and unlike Shoreditch, will not bask in the splendour of the many restored industrial buildings that remain there.

This slow and stealthy erosion of historic Hackney was one of the reasons why Michael Thomas, Sir John Betjeman, Jack Youngmark, David Batchelder, Israel Renson, Irene Chaplin and others formed the Hackney Society. They wanted to protect what was historically significant, beautiful and ultimately irreplaceable. Due to war, social upheaval, shifts in population and poverty, Hackney's 18th- and 19th-century streetscapes were in ruins, with bomb-damaged buildings in many parts of the borough, particularly Haggerston and Hoxton.

In the earlier days of the Society there were a number of campaigns worthy of support. In the 1960s, Hackney Council's housing and transport policy envisaged the redevelopment of 95 per cent of the borough. Like other civic and amenity societies, the Society grew out of the growing concern among its residents for what planners and architects saw as the solution to the post-war housing crisis and decades of neglect. For example, the newly formed London Borough of Hackney wanted to demolish most of Mapledene Road and replace it with tower blocks. This led to the Mapledene Public Inquiry in 1971-2 and an early victory for the Society. Other contentious proposals included the development of the 'East Cross Route,' 'North Cross Route' and 'Eastern Avenue Extension' motorways that, if built, would have resulted in the loss of the Eton Manor Boys' Club (see Ann Robey, page 96), Victoria Park and part of the Regent's Canal. Luckily, only the 'East Cross Route' was built, with the other two proposals being left on the drawing board.



Above: Carless, Capel and Leonard, Hackney Wick.

At this time an official memo was posted in the planning department forbidding any planning officer from speaking to any member of the Hackney Society. In the early days, as well as being effective agitators, the Society also germinated many ideas that Hackney Council have since adopted as their own. In 1967 the Society ran an 'I Love Hackney' poster campaign and developed a series of walks in five areas that later were designated conservation areas. In 1970 the Hackney Society Design Awards were initiated. Since then, the Society has built bridges with the Council and achieved in partnership many positive initiatives and outcomes: surveys of listed buildings and 'Buildings at Risk'; Conservation Areas Advisory Committees; and it has become the official community consultee to the Council on planning matters.


Above: Berger Paint Factory, Morning Lane.

In 1979, the Society's first book *From Tower To Tower Block: the Buildings of Hackney* was published. Written jointly by six members, it opened with the statement that "of all the buildings in Britain those in Hackney must be among the most unloved". Despite being a later arrival in the borough, I can remember the remnants of this era. Victorian terraces on Dalston Lane (opposite the Pembury Estate) stood unoccupied and derelict; squatters in London Lane and Ellingfort Road fought the Council to save more Victorian houses from demolition; the Hackney Empire had become a gaudy reincarnation of its former glory in desperate need of restoration and up-to-date technical facilities; King's Hall, Haggerston Baths and Britannia Leisure Centre were the only swimming pools, with London Fields Lido full of buddleia rather than water.

Ironically, being "unloved" contributed to saving many historic buildings in the borough. In 1991, the first year of English Heritage's national 'Buildings at Risk' register, Hackney had a phenomenal 101 entries (compared to 32 in 2009). Hoxton Hall, which has been on the register since its inception, has at last been removed. Since 1967, 472 structures have been statutorily listed, with only a handful de-listed. This has also contributed to protecting 18th-19th- and 20th-century architecture in the borough.

In the mid-1990s regeneration money and the Heritage Lottery Fund became the panacea for decades of neglect and under-investment in the built environment. Around £22 million has been awarded by the Heritage Lottery Fund to building and restoration projects in Hackney, in stark contrast to just £2.8 million from English Heritage. £16 million of this has been allocated to the restoration of historic buildings and open spaces – with the largest grants awarded to the Hackney Empire (£4.58 million) and Clissold Park (£4.46 million). Only £2.82 million has been given to religious buildings, as the Heritage Lottery Fund does not tend to fund religious groups. This perhaps reflects why churches and cemeteries currently make up 28 per cent of entries on the 2009 'Buildings at Risk' register. (See Appendix II for a list of grants awarded).

Sir John Betjeman, co-founder of The Victorian Society, who wrote the foreword to *From Tower to Tower Block*, stated: "It is natural that this never-fashionable London district should breed great characters and much kindness." While the latter may still be true, in 2009 Hackney is possibly a victim of its own success. Hoxton, Shoreditch and Broadway Market are now visitor destinations, and indeed fashionable places to live. Back in 1995, when I first arrived in Hackney, I wouldn't have predicted being able to buy a freshly ground cup of coffee in many of these neighbourhoods, let alone enjoy the delis, restaurants, bars and art galleries that now populate them.

The downside of this increase in popularity has been unprecedented levels of development, with a planning department seemingly overwhelmed with the volume of planning applications. So, while many buildings have been restored, reused and saved, the inertia of the 1970s and 1980s no longer exists to help protect the historic fabric of Hackney. People do want to live here, despite being ranked as one of the most deprived local authorities in England. Moreover, poverty is visibly polarised, with pockets of extreme deprivation directly next door to £1million homes.

The borough's once lamentable public realm and public services, something that Elizabeth Robinson identified as "Hackney's abiding problem" in the Society's last publication *Twentieth Century Buildings in Hackney* (1999) – have more or less been remedied in the short-term. Currently, residents can enjoy nine open spaces with 'green flag' status; proximity to central London with improved cycle routes and public transport; street and farmers' markets in Stoke Newington and Broadway Market; new sports and library facilities (see Allen Abramson, page 55; Margaret Willes, page 66; Monica Blake, page 78); new education facilities (see Geraldine Bedell, page 38; Vyki Sparkes, page 59); and a thriving arts and cultural scene (see Tim Ronalds, page 32; Patrick Lynch, page 62).

In the last ten years, Hackney has seen a renaissance in high-rise and high-density development. This to the casual observer may seem perverse after a period which saw the demolition of some 23 tower blocks in 18 years, starting with the demolition of Northaird Point in 1985 (see Chris Dorley-Brown, page 114). Today the skyline is once again being punctuated by ten to 19-storey housing developments. Much of this is due to the intensification of housing provision as set out in *The London Plan: Spatial Development Strategy for Greater London* (2004). Over a 20-year period (1997-2016) Hackney needs to create 14,310 new homes, 715 homes a year. In comparison to other inner-London boroughs this is relatively low – Southwark needs 29,530 and Islington 18,070 new homes – but still an appreciable target to reach, and one which threatens the historic environment of Hackney. *The London Plan* and Hackney Council's 'un-adopted' *Tall Buildings Strategy* (2005) sets out opportunity areas for development – Shoreditch, the Lower Lea Valley, London Fields and Dalston being areas where the Society needs to stay vigilant. Unfortunately, the London Borough of Hackney could be on the brink of re-creating the high-rise slums of the past.

Above: War-damaged buildings in Cleveleys Road, c.1942.

Another threat to the historic environment comes in the form of climate change and the uncertainties inherent in future climate projections. In 2009 most of us are aware that as individuals we need to reduce our carbon footprint, but are badly informed about the best way to do this. In the UK, 46 per cent of carbon emissions can be attributed to the energy requirements of buildings, with approximately half of this total from homes. Upgrading the energy efficiency of traditional buildings has an important role to play in meeting targets for reducing emissions. In the near future owners of these buildings will need

to consider how to adapt their homes to become more energy efficient, hopefully without destroying the historic character of the buildings. English Heritage warns that it is "incorrect to assume that the older a building is the less energy efficient it is". They are also "concerned that poorly founded assumptions that modern buildings inevitably out-perform older ones could result in proposals to demolish housing stock to make way for new-build". This is a real threat to many older buildings in Hackney – not just 18th- and 19th-century buildings, but also scores of post-war housing. The sustainability debate could result in perfectly 'adaptable' buildings being "threatened by poorly designed adaptation responses", or demolished. In Hackney, many wooden and metal window frames have been replaced with uPVC due to a misguided perception that they require no maintenance and increase energy savings. This has had an adverse effect on many conservation areas and listed buildings. By contrast, suitably managed, high-performance timber windows with a micro-porous water-based paint can provide a life-long solution.

This book sets out to commemorate the 40th anniversary of the Hackney Society, which took place in 2007. The inspiration came from the series of wonderful books that the Society published in the 20-year period between 1979 and 1999. Some of these, which are now sadly out of print, tell the story of the development of Hackney and its buildings and have been invaluable in the production of this book. *Hackney – Modern, Restored, Forgotten, Ignored* sets out to draw attention to good-quality modern architecture that has been built since 1960; recent restoration projects; buildings that have been lost since 1960; and buildings that are currently at risk from neglect or demolition. To choose just 40 buildings was very difficult, so understandably many buildings of note have not been included: Hoxton Hall, Sanford Terrace, Hackney Pavilion, the Rio Cinema, The Circus Space, St Leonard's Church, Dalston Theatre, Clapton Stadium, 187 and 191 Stoke Newington High Street, St Mary's Lodge, Hackney and East London Synagogue, St Columba's Church, Nile Street and the Shoreditch Prototype House, to name just a few.

Each chapter focuses on ten buildings and aims to provide a varied selection of typologies, periods and geographic locations, chosen so as not to duplicate too many of the buildings featured in previous publications. Buildings such as Northaird Point on the Trowbridge Estate and Hackney Stadium were proposed due to their social and historical significance rather than for their architecture, which particularly in the case of Northaird Point would be hard to defend. But no book about Hackney would be complete without a mention of these icons of the 20th century. Woodberry Down Comprehensive School, demolished as it was being considered for listing, was also a fine example of post-war design (see Ray Rogers, page 117). Other buildings like Nicholl House (see Suzanne Waters, page 134), and the Palace Pavilion (see Julia Lafferty and Patrick Vernon, page 137), while not worthy of listing, should be recognised and valued for their local architectural and historic importance, and if possible be refurbished and saved.

Above: Georgian terrace being restored, Stoke Newington Church Street.

In the year that saw the shocking and sudden demise of the Civic Trust – the charity that represented civic and amenity societies across England (to which the Hackney Society was affiliated) – the Society shares a similarly uncertain future. In the last few years funding has been hard to secure, only one part-time worker has been employed, and more people may prefer to start their own independent campaigns rather than joining a seemingly more cumbersome and 'traditional' organisation. This trend seems to be widespread, but after a period of near collapse the Society is beginning to see some 'green shoots' of recovery – membership is increasing, its books are back in local shops, and a thriving programme of events is currently being enjoyed by members and non-members alike. A number of National Lottery-funded projects, including this publication and another project, *From Fever to Consumption: the Story of Healthcare in Hackney*, have engaged the skills, expertise and energies of those interested in the history and environment of Hackney and allowed the community to become involved in Hackney-wide projects. The Hackney Society, like Hackney itself, is no longer unloved and marginal but at the centre of a regenerated East End.

As a borough-wide civic and amenity society, the Hackney Society needs to attract the support of its residents and to avoid complacency in relation to its past achievements. Hackney hosts a distinctive configuration of buildings possessing a delicate balance of the old and the new. Architectural fashions change, politicians and planners come and go, and professional memories are short. But Hackney residents are left to live with the long-term consequences of policies that, while cheap and fashionable at the time, may jar with future local need and taste. It is essential that the Society remains vigilant.

Lisa Rigg, August 2009

Above: River Lea and the Lesney factory in the background.

Modern

post-1960 buildings

"Society needs a good image of itself.
That is the job of the architect."

Walter Gropius

Left: Mossbourne Community Academy.

Lisa Rigg

Adelaide Wharf

Queensbridge Road E2

Architect Allford Hall Monaghan Morris 2007

As you travel along the towpath of the Regent's Canal – from City Road Basin in Islington to the Cat and Mutton Bridge at Broadway Market – you pass a succession of residential and commercial developments that have started to replace the old canalside industrial buildings. Gone are most of the timber and builders' wharves, gas plants and the associated industrial buildings that once lined this watery corridor. As you approach the elliptical arch of the bridge at Queensbridge Road, across the water is the latest colourful solution to the UK's housing crisis.

Adelaide Wharf, designed by Allford Hall Monaghan Morris, is a sustainable housing development with a hidden social agenda. Contained within its glossy, vitreous enamel-lined entrances, and rough-sawn Siberian larch and smooth zinc façade, are 147 flats and 690 square metres of office space that seek to create a 'genuine mixed community'.

The building consists of three blocks arranged in a U-shape around a landscaped courtyard. The development provides private, social and affordable key worker housing. The size and layout of all the apartments are the same, with similar standards achieved in the internal fixtures and fittings across all tenures. This sets the building apart from many similar developments in Hackney.

The high quality design and decent proportion of 'affordable' key worker homes was made possible by the unique way in which the land was secured. The development, part of English Partnerships' *London-Wide Initiative*, is one of 16 sites in London set aside to provide low-cost home ownership schemes for key workers. English Partnerships, who originally owned the land and commissioned the scheme, took a delayed land payment. The unusual approach gave the developer First Base a number of years, rather than one, to pay for the land. This allowed greater investment in the

Far left: Looking east along Regent's Canal towards the bridge and Adelaide Wharf with its faux lifting cranes.

Above: Main entrance lobby.

design and meant the inclusion of 50 per cent affordable housing – although the price for a 1-bedroom flat required a hefty deposit and a moderately sized annual salary.

Unsurprisingly, the private housing is mainly located on the canalside, as waterside locations increase development values by 20 per cent. The social housing has not been relegated to the roadside however, but is located on the sunny southside, overlooking Haggerston Park with views towards the City. At six storeys this is a modest development and fortunately another two storeys were not added – despite the architect's view that the site could have supported a taller building.

Built on the site of the former Haggerston Basin (which was drained and filled in 1967), Adelaide Wharf fits in well with its surroundings and echoes the scale and form of 19th-century waterfront warehouse buildings – unlike developments that are being built further east along the Lee Navigation. The development takes its name from the former timber wharf that occupied part of the site, which presumably imported Australian hardwoods, hence Adelaide. The building has faux lifting cranes providing an elegant supporting structure for cantilevered balconies that enliven the bland façade. Richard Wood's floor-to-ceiling print of wooden floorboards that decorates the main lobby and stairwell makes reference to the area's industrial past, echoing the canal's long tradition of transporting timber for the furniture trade in south Shoreditch.

Since 1999, with the completion of Murray Grove (the UK's first multi-storey Volumetric modular building designed by Cartwright Pickard) in Hoxton and Raines Court in Stoke Newington (also designed by Allford Hall Monaghan Morris), prefabricated methods of construction have become a symbol of 'modern' and 'economical' housing in Britain. Both of these schemes were commissioned by the Peabody Trust who wanted to demonstrate that this form of construction could be cheap, clean and quick to build, thus helping to meet housing shortages. This building signals a move away from poorly designed 'neo-Georgian' developments that pepper our cities. Adelaide Wharf, unlike its other prefabricated predecessors, offers a more flexible, subtle and attractive solution to creating economical, sustainable and energy-efficient architecture.

Despite claims of being a mixed development, the social housing is contained within its own block with a separate and less stunning entrance lobby – no Lubetkin-inspired staggered staircase to give double-height spaces and increased light penetration. The separation of the social housing limits the possibility of 'genuine' social interactions between owner-occupiers and the tenants who rent. This is explained as being necessary to reduce the number of perceived strangers walking the corridors, providing residents with the feeling of a secure environment. It also allows the housing association, Family Mosaic, to manage its own block. This enforced separation between tenures is somewhat remedied by a shared courtyard. This is a great facility and unlike many housing estates can only be accessed by the people who live there.

Hopefully, Adelaide Wharf will not succumb to the problems encountered by tower blocks and high-density housing elsewhere in Hackney, with structural failures and inappropriate choice of materials expensive maintenance costs for the upkeep of lifts and communal areas. Nor will it face the problems associated with intimidating long corridors and open spaces that attract crime and anti-social behaviour. It is also to be hoped that that the private housing will not just be bought as buy-to-lets by private landlords, thus creating a transitory population rather than a stable neighbourly community.

This innovative development mixes social economics with well-designed and stylish apartments. This is to be applauded and encouraged, especially at a time that is witnessing the revival of high-rise buildings, some of which echo the "slums in the sky" of the 1960s and 1970s. Adelaide Wharf offers a viable high-density alternative and is an important step in the future regeneration of Hackney.

Far left: Suspended balconies on the west façade, looking north along Queensbridge Road.

Left: Main stairwell with Richard Wood's artwork on the walls of the internal staircase.