St Mary of Eton is a 19th Century Grade II* listed church built for the Eton College Mission. Matthew Lloyd Architects was appointed in 2007 to help create a sustainable future for the church and repair its cluster of decaying buildings. The resulting development created three new buildings, refurbished the Grade II Eton Mission Hall and rehabilitated the church as a centrepiece. It includes 27 dwellings that range from one- to four-bedroomed apartments and a Code for Sustainable Homes Level 5 Vicarage, as well as a new church centre, commercial unit and community facilities.

The mix of uses is balanced across the site and it is permeable, a far cry from a gated community. The courtyard and the café create places of interface; the new dwellings give life to the courtyard, while new community spaces echo the functions of social value in the original Eton Mission. People are drawn in through the new south entrance, with different uses connecting different parts of the site.

The urban context in Hackney Wick includes stretches of redundant land, train lines, motorways, warehouses, Victorian terraces, 1970s low-rise housing, and new high-rise apartments. Following sensitive study of the site, non-listed buildings with little architectural value were replaced with new elements which increased the physical and aesthetic separation between old and new. The three new buildings, each in different zones of the site, share a single architecture to stitch the various components together. On Eastway the new buildings frame and strengthen the profile of the church as two ‘book-ends’. Standing back from the church façade, they let the church and its tower stand proud, while large gaps between the new buildings and the church allow framed views of the historic fabric and landscape beyond.

The façades reference the care and detailing that characterise the historic way of building. Vertical windows on the new buildings echo the verticality of the tower and church windows. The texture and tones of the new bricks have been chosen to complement and enrich the existing fabric rather than to match and blend in. Light blue and white glazed bricks shine in the daylight, contrasting happily with the red brick. On the corners of the buildings, the diamond pattern folds around like cloth. Composed to emphasise a solid, sculpted quality, the façades impart to the new buildings the sense of belonging and permanence that characterise the church.

* Claire Warnock is a partner at Matthew Lloyd Architects

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Hindle House War Memorial Project

Hindle House War Memorial Project is a community history project about the people of Hindle House Hackney and the local area who lost their lives during WWII. It is organised by Brian and Natalie Longman (see Spaces 46).

On the night of 18 September 1940, the 11th day of the Blitz, a high explosive incendiary bomb caused the death of seven people on the newly built Hindle House Estate in Arcola Street. On the 75th anniversary of this incident a new permanent green plaque was unveiled on the wall of the building where the bomb landed, in memory of the event and the people who died that evening.

Residents of Arcola Street, Hindle House and the surrounding area who lost their lives during WWII are commemorated on a plaque that was mounted on the wall of the Community Centre; it was funded by local people. The plaque – which has now been cleaned, repaired and restored – was unveiled with the Blitz plaque (see https://www.facebook.com/HindleHouseWarMemorialProject).

The woman who unveiled the civic plaque was Alice Hayes who has her uncle (C. Appleby) and grandmother (Mrs Appleby) on the plaque. Alice was in her grandmother’s flat when the bomb hit Hindle House; she escaped through the window of the flat. In the group photo people are standing outside her grandmother’s flat with the blitz plaque above.
The Boundary
By Colin D. Brooking

A typology is a part or unit of built construction with a unique character. As such, an assembly of building typologies forms an ensemble or paradigm for a neighbourhood quarter or larger urban structure as it proposes a whole.

We have no doubt all encountered a favourite paradigm and call it by a familiar name such as Park Crescent, Fitzroy Square, the Brunswick Centre, the Barbican. These examples assemble from smaller parts a recognisable wholeness or ensemble. It is perhaps such places that we are both drawn to and informed by, since they inform and revalue other parts of a diverse world. Such places in their distinctiveness revalue our encounters with diversity, by sharing a similarity with a crescent in the city of Bath, yet revealing their uniqueness, as at Cartwright Gardens WC2.

Such a place may be found at the Boundary Estate E2, built 1894-1900 for the London County Council (LCC) in Shoreditch. The estate was built on demolished slums, with four-to five-storey dwellings, playground areas, ground floor retail space, two schools and light industrial workshops. A typology used in designing each building provides for sunlight in every living room, pedestrian and playground spaces with residential elevations and dispersed courtyards with terraced two-storey workshops.

A roundabout and landscaped mound provides a focal point encircled by plane trees, with a vista along the broad Calvert Avenue. Such a mix of sunny aspect, residential dwellings elevations with playground prospect, and two embedded schools, while singular and exemplary in locality, also has international dimensions, partnerships and counterparts.

Guiding the design of this rebuilding for the LCC was Owen Fleming, Housing Architect of a Board of Works branch from 1893 until 1900. An Arts and Crafts manner of building design may not be obviously suited to four-to five-storey dwellings in an inner city development. However, international conversations were well underway during the later 19th century and fruitful in North America, where H.H. Richardson, Louis Sullivan and others engaged a contemporary materials palette with crafts design of component assembly and site construction.

Travellers across the Atlantic were also becoming familiar with designers in Europe, who were exploring their own materials palette, in conversations with international colleagues. For Charles F A Voysey, singular design was an inventive exploration with his select palette of materials and crafts. His conversations with Károly Kós encouraged the latter to explorations in Budapest, and Hungarian examples show this was a lively discourse. Built between 1909 and 1929, the Wekerletelep provides a paradigm for urban design in Budapest which has resonances with our earlier Shoreditch development: a quarter of mixed activities, a layout of pedestrian sensibility, vista and transport avenues, a one-to five-storey skyline, around embedded green and other open spaces.

As Chicago, Budapest and Shoreditch can all show, discourse and conversations share inspiration, just as exploring singular design can also have international resonance and arrive at diversity.
(reinstated a car park on East Marsh was rejected on the grounds that ‘landscape and public rights of access would be harmed’.

**Hackney Society Events**

**Played in Hackney**
Tuesday 27 October 2015, 7pm

**Talk with Simon Inglis**
Meet at 7pm at The Hall (in the crypt), St Peter De Beauvoir Town, Northchurch Terrace, N1 4DA

Free to members, £5 non-members.

Booking essential. Book online at https://billetto.co.uk/playedinhackney

**Annual General Meeting**
Tuesday 24 November 2015, 7pm

The AGM (8pm) will be preceded by a tour of the Grade II* listed St Mary of Eton Church and in particular the multi award-winning new buildings (see front page). The tour will be led by the project team from Matthew Lloyd Architects.

Meet at St Mary of Eton Church, Eastway, E9 5JA

Please confirm your attendance online at http://hackney.hk/agm by Tuesday 17 November 2015.

**Publications**

**Hackney Propaganda: Working Class Club Life and Politics in Hackney 1870 – 1900** by Barry Burke and Ken Worpole was first published in 1980. It has now been reprinted as a facsimile. The authors tell the story of the vibrant culture of working class club life and politics in Hackney during the tumultuous years of late Victorian politics. Centerprise, £5.


**Stik: The first collected volume of the work of the street artist Stik, who has painted many murals in Hackney. Proceeds from the sale of Stik’s prints of the mural ‘Sleeping Baby’ go to the Homerton Hospital Regional Neurological Rehabilitation Unit, Creative Media Room. Century, £20.**

**Eureka: How Invention Happens** by Hackney-based historian Gavin Weightman traces the pre-history of five 20th century inventions. Yale, £20.

**New Jerusalem: the Good City and the Good Society** by Hackney writer Ken Worpole reveals that utopian and visionary thinking, especially in relation to new forms of settlement and livelihood, has not gone away, even if it has gone underground. The book covers a long history of elective communities, including those influenced by the thought and works of Emanuel Swedenborg. Swedensborg Society, £6.95.

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